FESTIVILLE 2011 REGGAEVILLE FESTIVAL GUIDE <u>INTERVIEWS</u> STEPHEN MARLEY GENTLEMAN and more ... SUMMER 2011 70+ FESTIVALS



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FESTIVILLE EDITORIAL 05



hen Reggaeville opened its gates two years ago it was meant to be a place for all those who are interested in Reggae music. A

virtual Reggae village – created by Reggae lovers for Reggae lovers. Soon we were overwhelmed by the response. Reggae sales might be on a low, the enthusiasm of its listeners definitely is not. It was and still is a joy to see the acceptance our live footage, the reviews and reports get. From all over the world. Thank you for all your positive feedback. And also for the sometimes critical comments on some reports, interviews or videos as this is an incentive for us to put even more effort in the optimization of our work. A very good opportunity for that is the upcoming festival season when we will try again to provide you with top concerts, interesting interviews and funny background stories.

Whereas Reggaeville is the virtual Reggae village, festivals are Reggae villages in real life. People of any age, any race, any nationality, any cultural and social background gather to celebrate together, to party, to enjoy and exchange themselves. Festivals are places of unity that show that Reggae truly is a means for bringing people together. We tried to bring all the European and some US festivals together in this Festiville Guide. During the research we thought this guide would never be finished as

there are sooooooo many festivals. Fantastic! Big ones, small ones, 10 days or just one evening, strictly Reggae or with a blend of everything – we are sure you will find exactly the right festival(s) for you. Perhaps you discover festivals you have never heard of and give them a try. Perhaps you decide to go to another country to see your favorite artists there. Perhaps you do festival hopping. Perhaps you can convince your friends to go on a festival holiday with you. Perhaps you know one more festival not featured in this guide: please tell us. Whatever you will do this summer we hope that the Festiville guide will be of some help.

Have fun, enjoy the sun, the music and the company of other Reggae lovers. Come together in Reggaeville. Wherever this may be!

HOW TO USE THE FESTIVILLE GUIDE:

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

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

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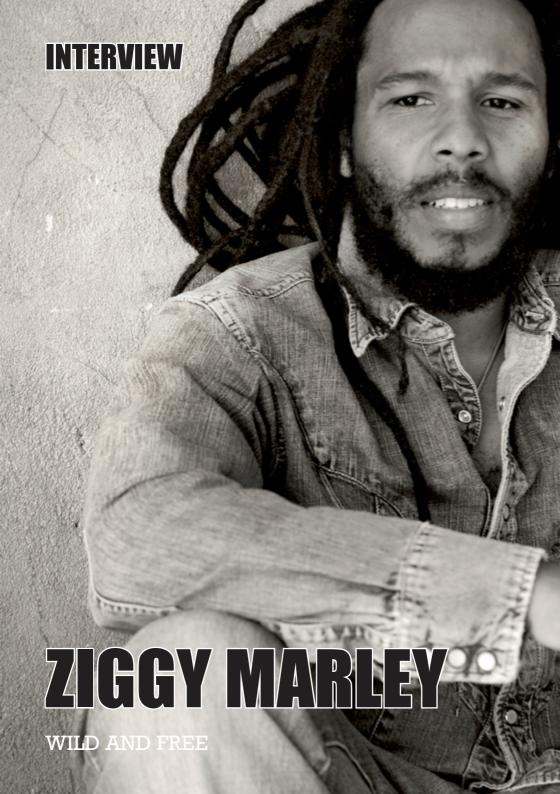
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A FIRE BURNING AS BRIGHTLY AS EVER

BY LARSON SUTTON /PHOTOS BY KII ARNES

It is refreshing that on his new album, Wild and Free, Ziggy Marley does anything but play it safe, especially with a hugely successful, Grammy-winning career to his credit. Writing music that is so much about message, Marley, 42, is a dedicated servant committed to change, even if it means calling out governments, industries, and society for what he sees as their failures. We spoke to Ziggy by phone a few weeks prior to the release of this, his third solo album.



How do you feel about the new record, Wild and Free?

I think this record shows more progress and more movement forward. I'm fine-tuning my artistic expression. I think it's another step forward in that journey.

To me, it played liked the third part of a trilogy; The albums Love is My Religion, Family Time, and now Wild and Free seem to follow the story of falling in love, having children, and then feeling concerned for the world one's children will inherit. Is that accurate?

They are connected. Love is My Religion was a way to express a new philosophy that I have come to embrace, after years of living, understanding finally that this idea of religion or spirituality - I'll just call it love. That's all I'll call it. Coming out of that, the question was what next to do? There was always something telling me, 'music for children.' We recorded that album very loosely, and I don't mean that negatively, but loosely positively. Full band, organic style. And that inspired this last record, in the same sort of way. Capturing the whole music experi-

ence without being overly produced or overly criticized. Just letting the music go. It's been a learning process for me being more open. Not as critical or controlling as I would have probably been in albums before Love is My Religion. I think I started the process of letting the music live the way it is.

The lyrics seem very raw, honest, and at times critical of wealth and institutions, treatment of the environment, and so on. What made you feel this was the time to be so candid with your feelings?

My writing, knowing myself and where I'm coming from as a writer, has improved. I've opened up and been a lot more honest on this record. Honest, meaning I'm not as protective of what I want to say or how I want to say it. I'm a little bit freer in allowing people to hear what I want to say rather than coming from another angle. This is a personal record. What I am saying is coming from my heart and from how I live my life. What I see in my life and the world around me, things I feel are important for me to express.



A lot of the songs are sung from a first-person perspective rather than third-person or the singer as a character. Is the listener meant to take it literally when, on Get Out of Town for instance, you sing about wanting to leave and move somewhere else?

When the song was written, I was really thinking about getting out of town, yes. (Laughs) As songs go, they always take on more meaning than what it started out as. There is always more behind it than what we intend it to be eventually, when it finally is completed. The initial spark is real. Really, I'm a man of nature. I'm a man of peace. If my environment is not that, then I really need to get out of town.

On Road Less Traveled, is it fair to say you are critical of your father and in defense of your mother?

It is not critical, it's just reality. It wasn't, in any way, taking sides in terms of my parents. It was an expression of the life that I experienced as a child. That particular (lyric) was what I saw. We make a choice. There are many things about my father and my mother that I emulate, but there

are some things where I want to take a different route. In my family life, I'm an independent-minded person. I left the confines of my family environment, in terms of being around my brother, my sister, my mother and her step-daughter. I went off and did something. I'm a little outside the box, even of my own family. This album has a lot of personal things in it that are expressive of my life, the journey that I've been on through my father's days until now.

Your son Daniel appears on the song Changes. Do you feel any unique connection as you and he are both eldest sons of international music superstars?

I don't know what his experiences are from that perspective, being the first son of an international music whatever. We grew up in different times. Our experiences are really different. Obviously my father is a much bigger deal than I am. He is a much more revered person than I am. He's my son. I don't really think of him in the same light as I think of myself. He's my son, that's how I think of him

The song Changes, for me, is when the album shifts and becomes a very personal record calling for action. How was it decided to have Daniel sing on that?

He was around at the time, and he wants to do music. I have been giving some ideas about writing lyrics. The most important thing for me is lyrics, what you are saying in your music. If you don't get that right, I don't want to hear nothing about beats or anything else. I'm a word person, listen to what you're saying, more than what the beat is doing. I want to help him with the music he's aspiring to do. I said it would be good if you jump on a song with me. He wanted to go on another song, but I thought this song was more appropriate. I thought it needed a lift anyway, because it was a little too linear, or mundane, for me. He did a good job.

You have said that you plan to push the album more on tour in 2012 rather than this year. This album is fairly political. Is it just a coincidence that 2012 is a U.S. election year?

It wasn't anything about the election. By the time the album comes out on June 14th, this year doesn't have enough time to explore it as much as I want to. I'm starting to incorporate the songs into the setlist. It's going to take time to feel them out and interpret them live. The record is one thing, but live is another thing. As a band, we still have to work that out. We'll try and work in as much as we can into the set. Right now, I'm doing things from Love is my Religion, Melody Makers songs, Dragonfly stuff, some Bob stuff. The repertoire has grown with this new stuff, and we have to figure out how it fits in while still giving the people a good concert.



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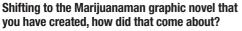






The first thing I thought when I saw the cover of Wild and Free was the similarity to the Wailers' Catch a Fire album. Was that intentional?

It wasn't my idea. It was from the artist we were working with on the design. When he did come with it, we did talk about how it was like the Catch a Fire thing with the lighter. I think it was in his mind, part of the conversation.

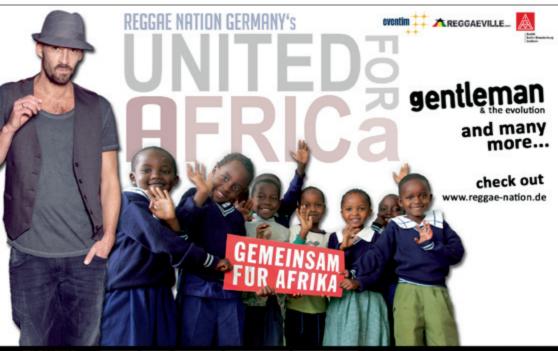


It was something I wanted to do for a long time. It took years for me to come up with the concept of the story; who this person is, where he is from, why does he come Earth, what happens when he comes to Earth. After reading through the book, The Emperor Wears No Clothes, which tells the



history of hemp, cannabis, and all the different uses that it has, the question came to me, 'Why are we not using this natural resource like we use other natural resources like oil or coal?' It upset me that the world is so hypocritical, that society is so hypocritical and discriminatory against a plant. They are willing to take risks with the environment, with nuclear energy, oil, coal, deforestation, alcohol.

cigarettes. This plant somehow is not okay? My imagination is like a child. My youngest son and I can play together because I still have that imagination. I have been a comic book fan for many years, from being a young boy in Jamaica, and I still have comics. I collected them, and still buy them every now and again. So, in my creative mind I started working on creating this superhero. I like superheroes getting power from the plant.











3. SEPTEMBER 2011 BERLIN **tempodrom**

Was it hard not to marginalize the character, to make it seem like you were simply advocating getting loaded?

What I didn't want to do was create another stereotypical idea. Every time somebody hears, 'Ziggy Marley did Marijuanaman,' the first thing they do is laugh. I understand that because they have expectations. We all have been programmed to what the idea of a marijuana-powered superhero would be. So, we definitely wanted to not be that. This is just a tool for me to expose the truth about the plant in an entertaining way, in a way that I like, a sci-fi fictional way. To represent the plant as a hero, and to represent the hero as someone who is not a stoner. It's much deeper than that. The main objective is to entertain and educate people about this plant and all of its uses and benefits. To highlight the industries that are against it, and would benefit most from this plant continuing to be illegal. We are not just talking about smoking, but industrial uses of the plant. It's funny, because I was thinking, 'This plant is a weed. Nobody likes weed. It's the worst thing in your garden.' But, it reminds me of so many stories of things and people, especially people, that come from a place of being looked down on, but rise and become saviors. Become leaders. It is like a Jesus Christ or a Martin Luther King Jr. or like a Bob Marley, this plant. It's denigrated, it's demonized, but this plant will be the plant that will save this planet. This is just another failure- that people crucify and punish until it comes that it will actually help us.

Is it possible to avoid the initial expectation from some people that a marijuana-powered superhero created by Ziggy Marley isn't going to be just about getting high?

My personality is a serious personality. I am not a stoner-guy. The use of the plant is much more deeper to me. Me representing it will also put it in a different light, in my opinion, because I don't go for acting stupid. I'll joke around, which is fine, because I'm not trying to preach with it. If you are a stoner, sure, check out the book. It's going to fun, but there is another aspect. You are going to learn something about it.



Coming on the heels of the 30th anniversary of your father's passing, there is documentary film titled Marley that is about to be released. What are your thoughts on the movie?

The documentary is going to be special. For one, I am involved in it deeply, so whatever I bring to that table is important in terms of representing mv father. There have been books and documentaries before, but I, personally haven't been involved in any of those things. I have reached a stage in my life where I can be involved in it, where I make sure it represents Bob correctly. That is something that adds to what this documentary will be. The documentary has been through a few hands, and a few ideas. (Director) Kevin Macdonald is understanding of what we are trying to do here which is to speak of Bob in a way that people can get to know him a little deeper than just the typical iconic superstar or legendary musician, but as a human being, as a man. We try to get, as close as we can get, to the soul of Bob without him being here, himself. The



one benefit of me being involved is that when I talk to people about my father, they will tell me things that they wouldn't tell anybody else. Once they know Ziggy's involved, they are much more comfortable to speak. Even my own mother. She tell me things that she wouldn't tell anybody else. We are going for things that haven't been told yet, or deeper with things that have been told.

Did the research and interviews during the making of the documentary inform any of your songwriting?

Not consciously. Maybe subconsciously, but not consciously. One of the things that I learned during this process which was really interesting to me was that it was my mother who encouraged Bob to explore Ras Tafari. When I grew up Bob was a rasta, he was the head. I always thought that he would have been the one to put everybody with him. It was actually my mother who encouraged it. That was pretty significant to me. In my mind he would've been the one to tell my mother, 'Hey, this is,' you know, because he was strong that way. It was vice-versa which is pretty important, and pretty cool, too because I

think women play an important role in our lives. For me, as a man, I understand the strength of a woman more now than I did before. Woman is a powerful being.

Your father was a global force. It would have to take a strong woman to support that.

To extend on that, it made me have more respect for my mother, if that's possible. She was so strong. Not only did she encourage him to do that, and he did, but she got shot in the head, and she was by his side at the concert (the next night). Some of the guys who didn't get shot, and some of the other people in the band, they decided not to go (to the concert). This woman, she is a big part of Bob's strength. They started out poor, the both of them, and she supported him. She was a pillar of strength for Bob and someone who was always there for him when he needed something. When two people go through the worst of the worst experiences of life together, it creates a bond that is unbreakable. They have been through that fire together.

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DANIEL BAMBAATA

BY LARSON SUTTON

Daniel Bambaata, 21, is a guest on Ziggy Marley's new record, Wild and Free. He is also Marley's eldest son and building on a foundation for a musical career in his own right. Writing and singing on the song Changes seemed appropriate as it demonstrates both a change in the tone of the album, and also a signpost for the changing musical styles within reggae, itself. While this may be the first appearance for Daniel on a Ziggy Marley record, it fits naturally in the legacy of talent in the Marley family. Daniel spoke to us by phone from his home in Miami

Whose idea was it for you to appear on your father's new album?

It was basically my dad's idea. I went to L.A. to visit my dad and he was in the studio working on his album. He asked me if I wanted to write for this track, and I said, 'Alright.'

How much time did you have to work on it before you got into the studio?

It was the same day.

Did he have an idea of something for you to do?

He asked me to come up with something fresh. I listened to the track and came up with an idea, and I wrote some words to it, for the verse.

When you first heard Changes, did you think it was song that you could find your way into?

Yes, knowing that he was working on the album, and that I was coming out with new stuff, myself, I wanted to do a feature with him. When I heard that track, I kind of wanted to do it, but I didn't say anything. Then he suggested it, so it kind of worked out. We did it in one take.

What was your reaction when you heard it played back? Were you happy with it?

Yes, definitely. For me, it was the first time I had something done with my dad recorded and produced with the quality of music that he is doing. It was exciting to hear my voice sounding so clean.



Did you approach the recording from a musicianto-musician perspective, or was it you working with your dad, or both?

It was a little of both, because it was the first official time that I'm actually doing something with him, and then as a musician, it is a good thing for music, I think.

Do you approach your father with what you and your peers are listening to these days for ideas or inspiration?

When I brought him all of my music, that was him getting to understand we are listening to different things, what we are hearing at this time. He respected that.

Is he ever resistant to new styles or sounds?

No, he's open to it. At first, coming to him with my music, it was a style he was not too familiar with. It is the same style I used on the album. He was very happy about it.

Where are you with your career plans?

This is a step. I'm working on an album with my dad, so far, and some other producers. Trying to come up with a single for people to hear.

Any plans to join Ziggy onstage?

We have talked about me possibly joining him on tour and doing that song, and possibly some of my songs.

Do you ever feel any pressure to live up to the legacy of your family?

I don't feel any pressure at all. I don't really try and get influenced by everybody else around me. I'm coming out as a new artist. The elements and the roots are what's around me; my dad, my uncles. At the same time, I am Daniel.













EXHIBIT: BOB MARLEY, MESSENGER





INTERVIEW



NO DESTROYER

INTERVIEW BURNING SPEAR 19

THE SPEAR IS STILL BURNING

BY ANGUS TAYLOR / PHOTOS BY SONIA RODNEY

Winston Rodney aka Burning Spear is known throughout the world as one of the premier exponents of roots reggae music: voicing countless classics for Coxsone Dodd, Jack Ruby and Chris Blackwell. In recent years, however, he has be-

come known for something else: for cutting all ties to the corporate machinery of the business and insisting on producing, releasing and distributing his last album Jah Is Real. He feels vindicated in this independent stance - informed by the self reliance teachings of Marcus Garvey - thanks to a second "best reggae album" Grammy and the challenges to the traditional music industry via to the growth of the in-

ternet. But at the same time these changes have caused him to be ever more vigilant in protecting his interests against piracy. Angus Taylor spoke to the great man about the benefits and costs that arise from an artist's quest to "own himself".



Since we last spoke about your album Jah Is Real it won a Grammy. So not only is this your second Grammy but your first as a completely independent artist...

Well everything I am doing now is independent and my first independent win was for Jah Is Real as you said. My previous win was for Calling Rastafari and that wasn't too independent because I was with Heartbeat whereas for Jah Is Real I was with myself. I think independence is the way today. It's the direction that the music industry is heading today.

In recent times people have complained about the reggae Grammy not going to the right people - but it seems to have treated you OK.

(laughs) You'll never get away from that. All the artists think that their album should be the winning album. The Grammy is a big competitive

thing and regardless of how we might think as an artist about how we should be the winner of this Grammy, other artists are thinking the same way so it can tend to get confusing. Of course, a lot of the time things go to the wrong person but what are you going to do? You have to hope things will work out better and next time it will end up going to the person who is supposed to be the winner. But for now we just have to keep our fingers crossed and hope it will work out better than it's going on today.

You have a new album in the works, No Destroyer. When is out and what does the title mean?

The title is based on my experiences with people. I have experiences going up against people and I turn my experiences into the craft which is the music. No Destroyer I am in the studio right now working on and I think we're going

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to have a very strong album and I try to share whatsoever I do in the studio with the people, along the wayside keeping them in touch and in tune with the new album coming. There's no deadline right now because we're still working so I don't need to say it might possibly be this year or next year. I think I have to do what I need to do first and then, when I'm getting close to finishing there's a possibility I might announce when the album is being released.



Are you producing the album? Who else is involved?

I've been producing all my albums - Calling Rastafari, Appointment With His Majesty, Our Music, Experience - in the past few years. Now I'm working in the States whereas I used to do my recording back in Jamaica. Now I record in New York at Magic Shop studio with a good engineer called Brian and various musicians who call themselves the Acoustic. We found ourselves really co-ordinating with each other and the vibes are right in the studio so it's very exciting. Everyone is always looking forward to going back to the studio to continue working on this album Destroyer.

It is obviously important to you to have your own label, produce your own music and be self reliant in the business - how is that going?

Self reliance is going pretty good for me. In the business there's a lot of competition and you're up against a lot of people and a lot of things so people see things differently from how I might see it. You have a few people who think you

shouldn't be independent and because you are independent it's possible you won't be dealing with them like before, so you come up against a lot of things when you start doing things for yourself on a self reliance level. But it's alright - it's just a test and it's my duty to pass the test and continue to do what I have to do.

You have recently spoken out against people selling your music and image without your permission.

Yes, a lot of people have been doing that and I'm on a clean up parade right now cleaning up as much as I can. There's a lot of piracy, illegal sales of Burning Spear CDs and vinyl, even merchandise. So it's my duty to clean it up as much as I can because I think no one should really interfere with an artist's craft and have the artist's craft be doing what they think it should be doing. That's not right. So as an artist I have to stay on top of these things and make sure I do everything possible to get this thing under control so I end up with less piracy and fewer people selling illegal CDs.

In the past you've had issues with how other labels reissued your work. Are you happier now?

I am happy with what is going on because what is going on is going through me and I'm the one who says what is going on today. I'm feeling happier than before. Happier than dealing with any company - and now a lot of companies are going out of business! (laughs) I'm very happy being in control of what I'm doing whereas I wasn't happy before. There were a lot of misunderstandings, a lot of things weren't in the right place, people weren't doing what needed to be done in the right way. So sometimes you just have to go with the flow and get your legs strong enough so you can stand up on your legs by yourself without the help of anyone. That is what is going on now. I really matured and got the strength so I can stand up on my two legs for myself.

Going back to merchandise, the T-shirt market is a very interesting one. Fans love to collect T-shirts and they won't necessarily know if the source isn't legitimate. Many people get their T-shirts printed with labels on themselves.

I have an online store and lots of people are supporting it. Especially back in Europe a lot of people have been buying merchandise from Burning Spear at my online store. I don't have a problem with them buying from me but the problem was that I found out someone was doing some illegal selling of t-shirts and merchandise so I have to really go down on these people and have them stopped from doing that.

It's not just you either. What did you think of the recent Bob Marley estate case about merchandise?

(laughs) Yeah, they've been through a lot of stuff too. Everybody was selling Bob's shirts. Everybody was selling everything of Bob. So Bob Marley people went down on people as much as they could to stop people from doing that. When a pirate or an illegal seller is selling your CD or your merchandise you don't get anything - they don't pay the artist. Whatever they sell they keep it for themselves.

All this reminds me of a documentary I was watching where Curtis Mayfield's wife was interviewed and she was talking about the troubles Curtis faced in trying to achieve what he called "owning himself". Is it sad that artists still struggle to "own themselves" in this day and age?

Yes, it's a struggle because of the way the industry structures itself. There are so many people in the industry thinking that people like me shouldn't be independent. They always think you should be going through one of these people to sell your product before you could be recognised by the public as an independent person. This struggle has been going on for many years. Once you decide to do things for yourself people will block you, they will do everything to try to prevent you from exercising yourself by doing your own business. People look at it as if I end up doing my own business they are not going to get anything whatsoever from what I've been doing. But they forget that when they were doing it they were getting everything. A lot of people end up generating a lot of money from this music and the artists end up getting nothing so it's really important for we now to exercise our independence.



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Then internet has made it easier for people to do their own thing but it has also allowed certain types of piracy to become more common. Is the internet a good or a bad thing for your music?

(laughs) It's both! It's a good thing and it's a bad thing! You've just got to be on top of your business as much as you can. It's really good and it's really bad. People made these things where they could copy CDs. Before it was just vinyl and no one could copy a vinyl single! Now people make all these things and then people come back to counteract that and make copies. They ended up doing their own manufacturing. So it's good and it's bad!

You are playing at the Garance Festival this summer. Why only this one festival when you are so in demand?

To be honest a lot of people tried to contact Spear to do festivals but I'm not touring as before. I'm 66 and some things I don't do any more. But at the same time I use my discretion with people I have been working with over the past few years where we still maintain that business relationship even when we're not working. So I used my discretion and thought, "I used to do things for Garance and for some other people" but I can't use my discretion and do two or three things for different people at the same time so I became choosy and said, "You know what? I'm going to do this thing for Garance" because I'm not doing things as before where I would go out for two or three months. It's not like that anymore. And it's good for me because I create more demand for next time I go and do something for somebody.

You have so many fans in France. How does it feel to be coming back and playing for them again?

I'm feeling happy knowing I'm coming back to France to play for my fans and share what I do best with them and I know they are looking forward to seeing Spear on the stage once more. Because I am not touring as much as before they are not seeing Spear so often. If I were touring as before they would be seeing me every year or sometimes twice a year. But the touring had to tone down based upon my age

so I'm feeling happy and ready to go to France because without the people I wouldn't be Spear and wouldn't be here today answering your questions. Everything leads back to the people.

A lot of artists say they have to tour more because of piracy and other changes to the value of recorded music. Would you say you don't have to tour so much because you have a good business model?

I wouldn't say because of piracy that artists have to tour more. What really happened is most of these reggae artists don't have anyone in their corner to structure their business properly. That is why a lot of these artists have to tour to eat some food. No one is monitoring the artists the way they should be so the artists always have to be on the road. They have some guy telling the artists "You have to tour to sell your record". I don't believe vou have to tour to sell your record. If you set your business up properly like any other business person in the music industry you can sell just as many records and eat just as much food from the sales just as they have been eating food. In this music, reggae music, most of the people who turn their back on it and curse it out and criticise the artists, this music sent their children to the best schools. This music put food on their table. This music allowed them to buy a good home. This music allowed them to buy beautiful expensive cars and ending up with a lot of money in the bank. Yet we as the artists had nothing. Many artists can't even send their children to school. This music generates so much money. Thousands of dollars this music generates. Did the artists get anything? No.

Do you think you'll get a third Grammy?

There's a possibility I can get more than a third Grammy. The reason I say that is because I'm not thinking "Grammy" when I go into the studio. Once you build up your hope sometimes things just don't work out based on the hope you built. So I keep it loose and I keep it free, going into the studio, do what I have to do the best way I can and from out of that anything is possible...

BURNING SPEAR



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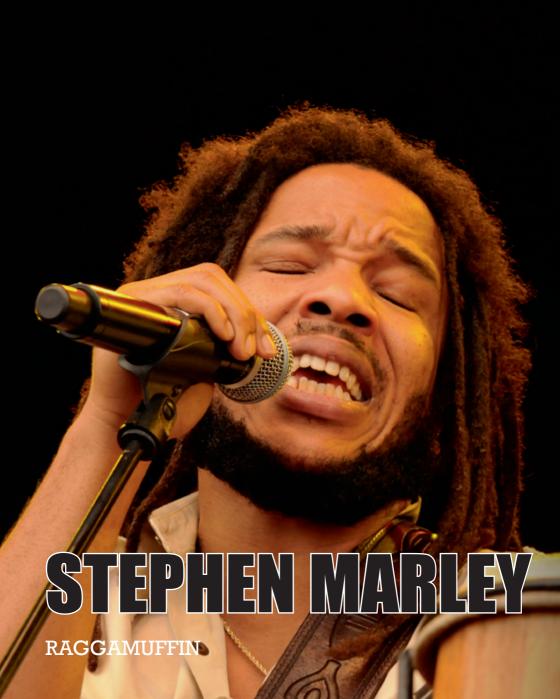








INTERVIEW



INTERVIEW STEPHEN MARLEY

SOLDIER OF JAH ARMY

BY ANGUS TAYLOR

Stephen Marley was born in Delaware, USA, on April 20th 1972, the third child of Bob and Rita Marley. He has been immersed in his family's musical heritage from a young age, first performing on stage aged 7, before singing at his father's funeral in 1981. He formed the Melody Makers with his siblings Ziggy, Cedella and Sharon - releasing a run of successful albums up to the start of the new century. By then Stephen had carved out a niche as a respected producer, creating the daring remix tribute to Bob Chant Down Babylon as well as producing his brothers Damian and Julian. It wasn't until 2007 that he released his debut solo record proper Mind Control which won one of the seven Grammys attached to his name. For those mindful of dates, it was a significant time when Angus Taylor spoke to Stephen. Not only was he about to release the first of an ambitious dual album set. Revelations Parts 1 and 2: the Root and the Fruit of Life, but he had recently celebrated his own 39th birthday, now being more of a veteran in the business than his dad was when



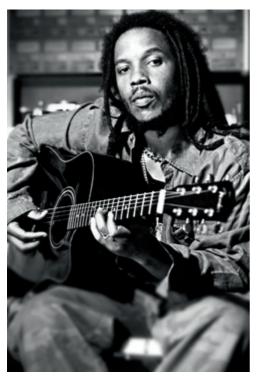
he passed away, 30 years ago. Where his father is associated with a laid back peaceful vibe in most interviews, Stephen was surprisingly forthright and outspoken on a variety of issues, as you will see below...

Revelation Part 1 and 2: The Root and The Fruit of Life. Instead of doing a double album you have gone for two single album releases - one in May and one in the fall. Why and when did you decide to do this?

I started out with one album but I ended up with enough music, a whole body of work, to give you two records. How the concept came about was really that the first record Revelation Part 1: The Root Of Life was more roots reggae – leaning towards the original music that was introduced to the world in my father's time and Jimmy Cliff and all those great artists. So the Root was – not exactly homage – but at the same time preserving that part of reggae

music – which to me is the "purpose" part, the "integrity" part, the "moral" part. So that was how the first record came about and then at the same time I just kept making music – for lack of a better interpretation – where I kind of strayed from traditional reggae to infusing hip hop, jazz, dancehall. So then I came up with the Fruit, which is the offspring of the Root. So it wasn't planned like I had a whole strategy – it just turned out that way. I wanted to present the Root in a way where I didn't – not contaminate it – but I wanted it to stand on its own as the root music. And then, if you wanted to hear the more eclectic side of me and so forth – you come and check out the Fruit!

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You are highly rated as a producer. How did you get into producing and which producers do you admire?

I started with my grandmother actually. She was the first person I tried to produce. Producing is making music and I grew up making music. So it wasn't really anything hard but my grandmother was the first person where I said, "Ok, Grandma, I'll produce a record for you". That was in about 1990 and I was still in the Melody Makers and very much out there so I didn't really premeditate it - I just did it and I felt accomplished because I was helping Grandma more than saying "I'm producing music". Which do I admire? Gee, that's a good question! (laughs) I like Will.I.am and the work that he's done. I like Dr Dre. In the reggae field most of the artists I like tend to produce their own music. Like Jimmy Cliff, Burning Spear. I like some young producers nowadays that are doing their thing but they still have the road to travel.

You're on tour with Ghetto Youths Crew which started 10 years ago. The lineup is often changing. Who is Ghetto Youths Crew 2011? Is there a revolving door for former members to return?

Well, we can't really say a revolving door because some of the group passed away. Daddigon who was a part of the group passed away, Tru Stick, he was a part of the group and also passed away – both by gunshot in Jamaica by the bullet. Ghetto Youths crew is growing and what we call the Ghetto Youths crew is all of us, really. It's limitless. But who I am taking on the road right now is Alton's son Christopher Ellis, Spragga Benz, Joe Mersa who is my son, Black Am I who is the next artist under Damian's thing, and Illustrate, who is actually Tyrone Downie's son. It's a nice vibe having them there.

You've put out the single No Cigarette Smokin' with Melanie Fiona. Have you ever smoked a cigarette?

I think I tried it once when I was 13 or 14 – just once. One draw and it felt like I was having an asthma attack. So from that day I guess it just traumatised me and that's why I don't dig the cigarette thing! (laughs)

You've got a cut of Jah Army with Buju and you've worked with him before. What do you think of Buju's situation now? His co-defendants got 51 months despite co-operating. What do you hope will happen and what do you think will happen when he is sentenced in June?

I hope they will revisit this thing, throw it out and send the man home. The question is – what is America about? Is America about pursuing someone with no history of being a drug dealer? Of dealing drugs? Is it American to go and seek out innocent people, create a situation and when one succumbs to the situation - convict them? I thought America stood for more than that. To seek out someone, set them up, someone that has no history in this thing you are setting them up to do and then convict him? Come on man! Leave the man and let him live his life. You don't know him as that! That's not Buju Banton. He's not a drug dealer. So that is the bigger question. Is this what America does? Seek out innocent people and then entrap them? That's how it went. They entrapped the man! They put the thing in his face daily daily until the man makes a mistake and does whatever. Come on America! What the fuck? You destroyed somebody's life right there. I don't even know if I want to elaborate on this topic but that's my feeling.

The Fruit Of Life sounds like it may trouble the purist critics like your Chant Down Babylon project in 1999.

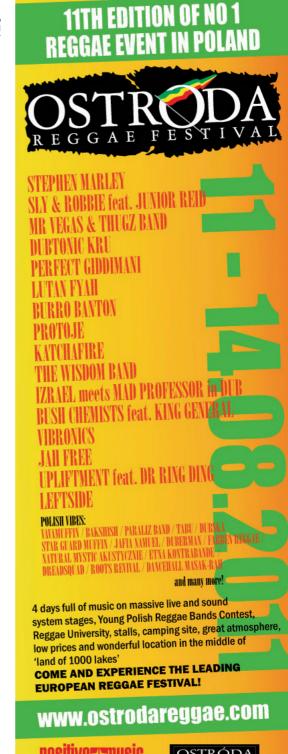
Well they crucified Christ. Who am I not to have some purists disagree with what I am doing? There is a greater purpose here than a purist. A purist won't see beyond his purity and this is greater than that. One set of views can't dictate. It is for the people and not for a set of people. This music is for the masses. So if purists like it or don't like that's their business. We don't make music for the purists either. We make music for the cause, the purpose of the music. If the purists love it then good. If they don't we just keep it moving.

The 30th anniversary of Bob Marley's death is in 2 days and this week is Bob Marley week - is this something to celebrate or commemorate? Is it better to focus on life than death?

I'm not sure if we should be celebrating his passing. But yes, 30 years since he made the transition from the physical realm should be commemorated. It should be commemorated but every day. I commemorate every day with my father because it's timeless.

You went to Zimbabwe with your father in 1980 - what do you think about the situation there now. Do you think the Western media gives a fair picture?

I'm glad you brought it up because it's somewhere that I really want to go again and reach the people. I think I would have to go there and see the people because I don't really follow the media and the propaganda and all these things. When I went there with my father it was to liberate Zimbabwe so that purpose was instilled in I and I to know that when we went there we liberated a country. We were a part of that celebration: the British flag going down and their flag going up when I was just seven or eight years



30 INTERVIEW STEPHEN MARLEY

old. So before I can really comment on Zimbabwe I have to hear from the people of Zimbabwe and not the media. I don't think it's trustworthy. Some things are true but some things are propaganda so it's tricky for the people to determine what is true. You have to search for yourself and seek the knowledge for yourself. Some truth is in the media but there is also propaganda mixed up with it so it's hard to decipher what is true and what is not

You've also been working with the cast of Fela! the musical on your album track Made In Africa. Fela is one of the few artists that can be compared to your father in terms of world impact. How did that come about?

I really wanted some organic African background vocals on the song and I knew the play Fela! was on Broadway at the time. So we contacted the cast through a friend of mine – a brethren named Barry who is actually my father's publisher – and sent from there. It was a good vibes and a good energy when they heard the song and they loved the song. I wasn't there physically – I was in Miami at the time – but we had some good people there to make it happen. Fela is a revolutionary and so is my father.

You already mentioned Christopher Ellis, who you are producing. Tell me about what it's like working with another member of a great reggae family and do you have any other side projects you have going on?

Yes, I have a few things. There's Chris who has a whole legacy like I was born into – our legacy of music – so he has a similar road to travel that I am travelling now. So there's a whole vibe with Chris where seeing him and being around him is like being around his dad. Hearing him sing is like hearing his dad's soul is very much alive and well and I'm just glad to be a part of that. I also have a little project coming out at Christmas called Irie Nina which is some Nina Simone songs done over in reggae. All the songs on that record will be sung by female singers. It will be a little Christmas treat.

Finally, what are your hopes for these two new albums?



I hope that they will reach the masses. I hope that a revelation occurs musically where the people who have just been introduced to reggae music can know this is the integrity of the music and this is real reggae being made today. I hope some of the critics that feel that reggae music is on a downward spiral can eat their words and realize that reggae music is alive and well. When I say "reggae music" let me make it clear – you have a lot of music and artists out there who are from the genre reggae but if I was to introduce someone today to reggae music it wouldn't be some of these commercial songs that you hear playing. I have nothing against those artists but I couldn't really play certain tunes and say, "This is reggae". No, I would have to play the reggae music that holds that integrity. Even the music itself felt like a movement back in my father's day. We're not talking about the lyrics - just the music felt powerful. That preservation of the integrity of the music is very important and I hope this record is one of those records that helps to preserve that integrity, tastefully done, in fine

INTERVIEW STEPHEN MARLEY 31



style and fashion but the integrity is there. I hope it achieves that with people who are just being introduced to the music.

And for those that should be representing music in a more positive light, they can listen to this album also and be inspired to come up with not just one song but a body of work that can preserve this music. Because if you notice you have a lot of other reggae bands popping up that are not from The Root and don't come from Jamaica. There is nothing wrong with that but I am just saying that we that come from the root have to wake up in this time and know that reggae music is a music of integrity, a music of morals, a music of upliftment. A movement – that's how reggae music was introduced to the world and that part has to be preserved.

Not to say that there aren't other songs and genres that are offspring of reggae like the dancehall or love love thing – not to shoot that down because that's why I am giving you The Fruit Of Life. Yet it is very important for us to water The Root because without the root there is

no tree, there is no branch, there is no leaf. It's just a balance and all reggae musicians hold the responsibility, all the little deejays that talk their foolishness have a responsibility to balance. If you notice an artist like Bounty Killer can tell you about the guns but he'll still tell you about down inna the ghetto – him balance! He'll make sure he defends the integrity of the music also. Not just to get a forward on the stage. You have a responsibility to the world because reggae music was introduced to the world with a purpose. In those times when you hear Jimmy Cliff sing The Harder They Come it was a movement. But you have some little guys today who get the platform and have this podium and what they do with it - I don't like it! This is my personal opinion still but I don't like it and I am a defender of the music. We're not just here for a cheer or a forward or to be famous. This music is a backbone. It is the backbone of us so we have to defend it! That mi say.

32 BOB MARLEY



Photos & Memorabilia by Julian Schmidt

ob Marley & The Wailers were no strangers to music festivals throughout their career. Bob Marley himself got his start playing at local festivals in Jamaica in the late 1960's. This is where he got the chance to perform for his fans when touring was not an option. This is where Marley and the Wailers would be able to reach their contemporaries during the early years. Some of these festivals such as the Independence Day festival and Boxing Day Festival are very important in Jamaica. Festivals also have a rich tradition in German culture. This is where you can find even to this day the most popular festivals in Europe. One example of this is Summer Iam.

Bob Marley played his first show in Germany at a famous German Festival called the "Sunrise Festival". This was during his 1976 tour for the promotion of his latest release, Rastaman Vibration. That concert was a huge success for Marley, just like his first festival in the United States during his Natty Dread tour in 1975 was. Marley was part of a musical festival called the Schaefer Music Festival in the world famous Central Park located at the Wollman Skating Rink. During this show Marley performed all of his hits of the time. Marley ended the show with a mystical version of Get Up Stand Up, that left the people in the Big Apple begging for more.

The show created such a positive response from media outlets and the concert attendees that another gig was scheduled as soon as the show was over. That show became the famous 1975 gig at the Manhattan Center a few days later. The Central Park show was so good that the promoters made sure that when Marley came back to perform they would have a film crew to record the whole concert. This became the first Marley performance in the United States recorded on film. This festival was just the beginning of numerous festivals Bob Marley would play over the next years.

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The 1980 Uprising Tour was the first since their last great hit Exodus. Bob knew his new album Uprising was going to be a commercial success. With heavy airplay of Could You Be Loved, Marley decided to do a tour of Europe during the summer and play at Europe's hottest festivals. The first festival Bob Marley & The Wailers played was the famous Open Air Festival in Munich, Germany on June 1st 1980. This was the second date of the Uprising tour. Thankfully German television recorded this performance. There is film evidence of Bob Marley performing Get Up Stand Up. Bob seemed to be in a very good mood and addressed the crowd before the song. This is remarkable as Marley rarely talked to the audience.

The Open Air Festival also made a stop in Kaiserslautern, Germany on June 8th 1980. This is the famous festival where the transportation from the airport got mixed up and Bob Marley & The Wailers were left there all night long. The entire crew did not get a chance to sleep that day, but still put on a tour de force performance. With

such rarities like We and Dem from the new Uprising album. This leads us to the most famous festival in which Marley ever performed: The Crystal Palace Garden Party on June 7th 1980. This show was almost mystical show, people even stood in the water just to get as close to the legend as possible. This was the first time Marley performed in London since his famous Rainbow Theatre concerts in 1977. It was also the first and only show his son Julian attended. With almost 30.000 fans this was Marley's biggest show ever in the United Kingdom. Marley and the Wailers did not disappoint with the biggest hit of the show being Redemption Songs. I will finish this article with the words of the great man himself. "Yeahhhhhhh!!! As I would say Old Pirates yes the Rob I, Sold I to the merchant ships. Minutes after they took I, from the bottomless pit. But my hand was made strong, by the hand of the almighty. RASTAFARI!!!!!!" - Bob Marley @ Crystal Palace June 7th 1980.

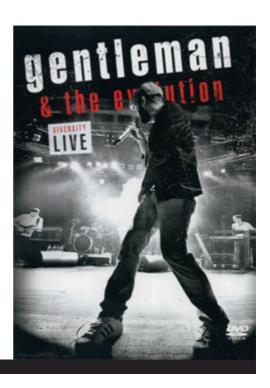


INTERVIEW GENTLEMAN 35

DIVERSITY LIVES

BY ANGUS TAYLOR / PHOTOS BY OLAF HEINE

Gentleman needs no introduction to Festiville's readers or reggae fans in general. The quiet man of reggae out of Cologne has notched up five hugely successful studio albums, the latest being the 2010 double album Diversity, and has released a second concert recording, Diversity Live, a CD and DVD set from last year's Summerjam. The idea of a European singing reggae is quite normal in 2011 but few foreign vocalists can claim to have been invited onto Iamaican impresario Don Corleon's gamechanging Dropleaf riddim in 2004, or now be distributed by Island Records, the home of Bob Marley. It's a hot and blustery day near the German/Dutch border when Gentleman grants Angus Taylor an audience as he and his Evolution band prepare to take his European tour into the East, before a punishing schedule of some 30 festivals in the summer. Through the breeze we had the chance to pick his brain about Diversity Live, Bob Marley and why playing football is an essential part of where he is today...



It has been 8 yeas since your last live album, why did the time feel right to put out another?

Oh yes – 2003 - it has been 8 years! People always asked me for it and we recorded one – a concert in Cologne in 2008 – that was supposed to be a live album but we weren't satisfied with the show so we didn't put it out. So Summerjam 2010, headlining for 25 years of Summerjam was a wonderful thing to put down on CD. There are two films on it – one and half hours of concert – and it's a very rounded thing and I'm really happy with the result and the sound – because it was overdue. You know, a lot of live albums get a bad reputation – people saying "It's just like the CD" – but when we play our songs they have a whole different appearance than on the CD.

Actually it's also a "best of" because Diversity's in the middle point but there are also songs from the previous albums.

How much post production is involved in getting a really good sounding live album out there?

There's a lot because the technical mountains we had to climb were huge! There were so many microphones on stage and the mixer did a lot of things and we did a few overdubbings here and there. So it was a big piece of work and it wasn't my work – I just performed on the stage and that was it! But the mixers Souljie and Stefan Hagar and the master-man Busy – they did the main part and it sounds really fat right now! Plus it was the first we got the 5.1 mix and it's really

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exciting if you hear it on the 5.1 sound – I never heard it before and it was like you're in the middle of the audience. It's a whole new experience.

You've changed from Far East Band to Evolution. Are you happy with the vibe?

I love the band. I'm surrounded by some passionate musicians and we never get tired of trying to get better, trying to get on a different level, so it's something we take very seriously. But at the same time we play music - we don't work music - and this mix between being serious, being disciplined and doing it joyfully is there right now and you can feel the spirit on the stage. It's like a big boost for me when I'm performing to have these musicians behind me, catching me when I fall and giving me the vibes I need to perform.

Where are you happiest - on stage, in the studio or on a sound system?

I need all. I need the stage but after a long tour and festival season I'm looking forward to going back in the studio to work on new sounds. And then after a long time in the studio I want to go out and present the stuff to the people. Then there's the sound systems where everything came from - the foundation because most artists started with the sound system - so here and there I do a sound system show in a little club and I enjoy that vibe same way. It's all part of the music - one can't exist without the other.

What do you do to relax when you're not working?

I don't need to do anything. I can listen to my breath. I can just sit on a chair and look out of the window for hours. I don't have to do something. I've got family, I've got children. But music is my passion so I can't really take a break from music for too long. I like to work on ideas, I have my own studio and I'm surrounded by musicians so music is a part of my daily life.

One thing you do outside music is play football. There will be a 4th charity football match with Viva Con Agua in September. I guess that means it's going well right?

Yeah, football is my passion and it's a wonderful way to combine it with the charity project Viva Con Agua who are wonderful people who do some wonderful things. It's about clean drinking water in the world which is a big problem nowadays so once a year we do this charity

match with a lot of artists in the team which is always changing. It's fun and we make money which goes to Africa to the drinking wells and it's getting bigger and bigger until one day we'll play in a big stadium! (laughs)

Do you find out anything new about artists when you play football with them?

I've realized good artists are always good soccer players. If you check it out man it's like that! Even in Jamaica, whether it's Busy Signal, Jah Cure or Bob Marley - there's always a similarity between a good soccer player and a good artist.

Certainly reggae deejays who I've interviewed have said that staying physically fit is essential to maintaining the strength of their voice on stage.

Definitely, that's a big part of it!

Cologne is the host of the women's world cup this June. Will you be watching?

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(laughs) I'll be honest and say no - not really!

Not a fan of women's football?

(laughs) I'm just not following it too much. I respect it and I like it but I just don't watch it. Maybe I will this time but I just haven't yet. I've got to be honest. I'm not going to go like "Yes, I'm going to watch it" but I'm looking forward to the European championship next year and I will follow the world championship of the women definitely.

You haven't played in the UK since the Young Lions show in Hammersmith with Junior Kelly in 2006. Is the UK an important market for you?

It is! It's definitely an important market and I don't know why it hasn't happened since! There was always some circumstances why it didn't happen! I think you're right it was 2006. Is it 2011 already? I hope I come next year. But it is an important market. It's always exciting and inspiring especially in London and Brixton where there are a lot of trends being set and developed so it's definitely important to me.

Your last two releases have been special edition releases with Diversity coming in 2 editions and Diversity live being a multimedia release. Is this the way forward in today's challenging music market?

Yes, I think you need to make something special to sell it. The whole market is kind of flat right now. Nothing a gwaan any more. It's like people don't buy CDs any more - especially the younger generation who don't even have CD players. The legal download thing is going up right now but there's still a generation that wants something in their hands, something with a booklet - something special. So I think it's very important to do something special in order to sell. It's a funny time right now. We're in a nowhere land right now. There is something new coming but the old is definitely gone and we're in between. All the touring life is getting rough too because you need to play a lot of shows to generate the things you used to generate before to feed your family. A lot of artists complain that back in the day



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you never made money with CDs but you made it with the live tour and now the live tour is getting short - people just don't spend money on music any more. The whole morality is kind of down the drain. But I'm not complaining - we're moving towards better times but right now it's kind of difficult so you need to make something special in order to get somebody to buy your product.

Bob Marley death 30th anniversary is on the 11th May. As an artist who works with Island Records how big was Bob Marley in your reggae journey and will you be doing anything to mark the occasion?

He was huge man - there's no doubt. Bob was definitely a musical prophet and you just don't get tired of his music. It's amazing how much people can relate to his music worldwide. This is a fact: he really improved the universal vibe of reggae music. That's Bob for me - he's a universal artist and his music is strong like never

before. It will be there forever and ever and ever. If there's one thing we know for sure it's that Bob Marley music will always happen.

Finally, what is the one thing that people don't know about you that they should know?

That is a very difficult question. You know enough already man! (laughs) We need to keep something for ourself! The songs that I'm writing and the music I put out - I don't play a role - this is me! Otherwise I couldn't do it so long. I don't judge when other people play a role. They do something and after they finish they come back and say "That's not me!" But everything I'm writing, the songs you hear from me - this is my personal opinion. I'm talking with you journalists for 20 years already and always on a personal level so we need to keep something for ourself. But if you ask me like that - I'm not as good a football player as enough people think I am!

GENTLEMAN

MY SUMMER, MY MUSIC, MY FESTIVAL

FRANKIE LINVAL THOMPSON \star ROMAIN VIRGO \star GENERAL DEGREE ROSE * KONSHENS RED U-BROWN * SANCHEZ JOE * PRESSURE SPICE * KY-MANI MARLEY * JAHCOUSTIX TERROR FABULOUS \star ASSASSIN \star HAWKEYE \star CHEZIDEK * UTAN GREEN GAPPY NANCY BEAGLE * RICHIE STEPHENS * BRYAN IRIEPATHIE * PREZIDENT BROWN * MARTIN ZOBEL GANJAMAN & FRIENDS WITH CORNADOOR, BENJI, GOLDI, **UWE BANTON & JENNIFER WASHINGTON * DON CORLEON** D-FLAME * BANTABA * MONO & NIKITAMAN * PROTOJE ALGEBRA * SKARRA LION TEETH JAMPARA FEAT. BATAILLON & BURUNDI DRUMMERS VERY SPECIAL GUEST AND MANY MORE

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40 GENTLEMAN

GIVE THANKS FOR DIVERSITY

One year later, Gentleman's 2010 masterpiece still sounds compelling by Camille Taylor



GENTLEMAN 41

ack in 2002, when Reggae Sumfest still had enough sense of purpose to have a Singer's Night, the event had been entitled "The Conscious Party". On

that occasion, the Festival's promoters had promised that Singer's Night would provide: "music for your head and your feet". And with a line up that included Burning Spear, George Nooks, Joseph Hill and Culture, Barrington Levy, Anthony B and Abijah, it was a promise delivered.

If Sumfest, or any other festival, were to stage a Conscious Party now, on the strength of his most recent album **Diversity** alone, Gentleman would have to be among the performers. This is not to say that the German reggae crooner would not have qualified with prior discs, but his 2010 masterpiece was pure satisfaction for us reggae lovers who want music to move to, that moves us.

Last year, while Dancehall dominated Jamaica's music scene and most entertainers were consumed with the endless odes to girls, guns and money; conscious reggae lovers were asking "who's singing for us?"

The answer was Gentleman; and the evidence was Diversity.

One year later, the album still stirs a series of emotional reactions with literally every song.

There are tunes to inspire like the infectious, up-tempo, "To the Top", the lyrically powerful, smoothly reassuring "Help" and the ode to perseverance "In a Time Like Now". There's also plenty music for reflection and meditation including the almost haunting "Regardless", the sternly worded but sweetly sung "It No Pretty" and the absolutely unforgettable "Changes".

Reggae has long been the music of prophets and naturally, Gentleman takes to the lyrical pulpit on several tracks. However, even while he's preaching – "Moment of Truth", "Fast Forward", "Hold on Strong" and "The Reason" – the soulful singer never sounds overbearing. Similarly,



"Well this is up to you and me, let we sit down talk 'bout longevity, sit down and reason conscious livity, our natural ability, give thanks for diversity."

"It No Pretty" by Gentleman

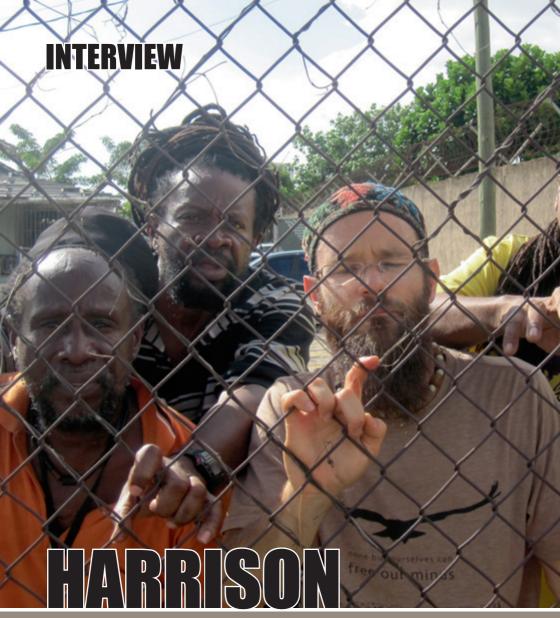
when he speeds up the tempo and turns up the militancy – "The Finish Line", "No Time to Play" and "Help", we feel the urgency and respect his message even while we dance.

These consistently positive reactions can perhaps be attributed to the German's smooth voice which his producers effectively combined with elation-inducing melodies. The result is, whether he speeds it up or slows it down, the man from Cologne stirs our hearts, challenges our minds and gets us rocking along with him. And with the musical gems on **Diversity**, Gentleman serves notice that he is perfecting an exceptional level of lyrical and musical delivery which will ultimately earn him a place among Reggae's greatest stars.

GENTLEMAN







STAFFORD

THE REGGAE PROFESSOR





PROFESSING THE MADNESS

BY VALENTIN ZILL / PORTRAITS BY MORRIS SWIDERSKI

Ever since he taught a class called "History of Reggae Music" at Sonoma State University, Groundation's lead singer is known as the Professor. A nickname that fits him perfectly. He likes to talk about his music and is used to reflect his works, making him a favorite interlocutor for journalists. The time for this interview could not be better, as the Professor is about to tour Europe extensively, both with Groundation and for the first time as a solo artist with his project Madness, a felicitous album talking about the tense situation in Israel and Palestine.

How was the idea to create those songs in Israel and Palestine and to record them in Jamaica born?

I really didn't set out to do it. I set out just to try and get a perspective of the Palestinian's struggle and what the families in West Bank were facing. So initially, there was no music involved. Because we have travelled and performed in Israel several times, and of course being a lew growing up in Hebrew school. Israel was always a close thing to heart. Been traveling there and back. So I really wanted to see from the opposite side what was going on. And it really affected me very deeply. Inside the liner notes to Madness, it talks about when I met this particular Palestinian poet in Ramallah. I told the poet I played reggae music. And right away the poet was like "mh, OK". And I said you know reggae music? He was like "I know reggae music, I know Bob Marley." And I could tell that he didn't like it. I said what's going on? He said "Let me ask you this. How come Bob Marley is so zionist in his message?" I really understood immediately what he was talking about. When

you look at the lyrics of reggae music, of roots reggae music, it sounds almost like zionist literature of the 19th century, Theodor Herzl, you know. "We know where we're going, we know where we're from, we're leaving Babylon, going to our father's land." So I saw what he was saying, and I didn't like the fact that he had such a negative outlook on reggae. It was the first time I ever met anybody who said I know Bob Marley, I know reggae and I don't like it because of its message, it's negative message. What? Usually everyone realizes it's got such a positive message. When I came back from Palestine, it was very impactful on me and I had written down maybe 40, 50 pages of my travels around the cities, Hebron, Nablus, Qalqilyah, and these places. I didn't know what to make of it. But I had all of these songs on my iPhone as I was going about Ramallah late at night singing. So I said wouldn't it be great to go to Jamaica and record it with all- Jamaican, all-Rasta musicians and doing roots reggae music as clean as 1978, but having the message be about Palestine,



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having the message be about that struggle that's going on. Maybe the perspective is more about the Palestinians and the occupation than it is about Israel and their homeland. I thought it was kind of good to do. If nothing else, I wanted to be able to hand the album to that same Palestinian poet, have him listen to it and say "oh wow, reggae music and Rasta is talking about me and my life! Great!" That's kind of where it came from. It never came from OK, I'm gonna go to Palestine, I'm gonna make an album about it. Or I'm gonna do my first solo album, I'm gonna go to Israel and Palestine and make an album and do that. No. it all came afterwards.

You went to Jamaica later to record Madness, working with legends like Horsemouth, Flabba, Dalton Brownie, members of the Abyssinians, the Congos and many others. How did you get the connections to work with them?

Well I got those connections for years and years and years. From Holding On To Jah time, Congos I've known since I was a beginning teenager, fifteen, sixteen years old, Cedric Myton and all those people. It's just from the years and vears of traveling back and forth to Jamaica and the fact that I do Groundation. When I was younger it was just kids playing in St. Ann's Bay. But as the music develops and you're in Kingston more and you're in Tuff Gong and Harry J's and you do work with Horsemouth and you tour around the world and you see Flabba with Israel Vibration all the time... He and I struck up a friendship maybe twelve years ago. It just became the opportunity. The music that was written, it has a different intent then the Groundation work. Lyrically and the whole point, the whole perspective of the album, there is enough there to try and digest. So the music itself is very simple, it's very straight ahead. As opposed to the Groundation work, which is very big in its musical construct. In its arrangement, the Groundation stuff is a whole different world. It was an opportunity to be able to record these simple songs in a more straight ahead fashion. So who better to do that than Horsemouth and Flabba, Dalton Brownie, Obeah, all these great people. I have known them for some time. Dalton Brownie got on the record. I didn't even know

he was on the island of Jamaica until maybe six hours into the session. I was recording on the analog, on the two-inch, but the analog two-inch in Jamaica is dead. To try and find a machine that works. I went to all the studios in Iamaica and found one machine and had to have that one shipped across town to Harry J's. So I crawled waiting to get the tape machine, we were waiting outside for hours. The session was supposed to begin at ten a.m., and we started recording at six p.m. Horsemouth and Flabba, Obeah, they were just sitting in the yard for hours and hours and hours. And I would come check them, sorry you guys, we're tryin' to fix it. They were like "No man, don't even worry about it. We're here!" Great man. So by six p.m., Dalton Brownie just happened to drive into the lot and I said oh Dalton, you're here! Come on and play, we haven't recorded one thing yet. So right when he arrived, tape machine started working. That's it, man. Those are the right people. And you can hear it in the music. The music has a kind of fun celebration. It's got a good vibe to it. You can tell that we didn't go in there and record the drums, record the bass, record the piano, record the vocals. You can tell that we were all together. playing the songs. We were all feeling it. I'm really happy because we're gonna be playing three shows in August for the Professor project. One in Belgium and two in France, For that, it's gonna be Horsemouth on the drums. Flabba on the bass, Dalton Brownie on the guitar, Obeah on the keyboards.

The other guys just came naturally. The song Madness, originally it was a one drop song when Horsemouth and I played it in Kingston, just he and I. (Sings it while imitating the beat.) And we started recording it, and I started playing the song. Horsemouth all of a sudden started going (imitates a bass-drum-heavy dancehall beat). What's going on? Alright. So the song got a whole different feel. And once it was recorded. I knew right away to go talk to U-Roy and get him on this thing. What Horsemouth did in the moment, it just changed the tune. Changed the vibration. And U-Roy was the only person who could sit that. And the same thing for the song Right On - Winston McAnuff was the person I was hearing on it forever. The same thing with of course Abyssinians, Bernard Collins and the song Rollercoaster. Sometimes you write songs and you hear it right away. It might be me, it might have been even me in the West Bank singing into this (shows his iPhone). I could still hear it as its final thing. These people, these musicians, these singers. And you really feel it. And to see it manifest is great. Now the album is released - it's great man. It's great to see a vision from A to Z. People have great visions, and they make steps along the way. But it's really when you complete it, that really makes the difference. The most difficult thing is to complete it and to say it's done. How many people do you know who have tried music and they're always working on the album, they're always recording songs... Yo, just put something together and put it out! It's done and I can move on to the next one. That's the biggest challenge with any kind of art. It's that you don't let the artistic thing carry you away into never finishing.

Are we gonna see future solo projects of Professor?

I don't know man, that's a good question. If something was to come that was natural and made sense, then I would say yeah, because it was great fun and a great opportunity to try something different than the Groundation work. But unless it has a clear point and a clear reason why I'm doing it, then no. Just like this Professor project. It had no real purpose being a Groundation project. Because we'd made the arrangements bigger, put solos in, all of a sudden there's gonna be a Groundation album that's about Israeli and Palestinian problems... No, because the Groundation idea is a one world idea. Just as the music it's not simplified and is not brought to you in a very black and white manner. The lyrics also, they cannot be. The lyric is about a more universal idea. So the Professor's stuff is just that - professing, talking about something, witnessing something and professing what you see. So if that happens again, when that happens again, then there'll be another project.



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I'm sure you can tell us a fascinating anecdote of Bob Marley from musicians who worked with him.

There's always fascinating anecdotes of Bob Marley. Well, one thing I can say - on the track Work on the album Uprising, Bob Marley's last album, Horsemouth was at Tuff Gong Studio, he didn't have enough money. You know, he had that motor scooter from Rockers, and he didn't have enough money to put gas in his scooter there. So he was with Bob the whole day, and they recorded the song. He's begin' money from Bob. "Yo Bob, give me some money for gas, money for gas!" Finally Bob turns to Horsemouth and says, "Horse, you go in here on this song and play kick drum, and I'll give you money for gas." So for that song Work, it's Horsemouth right foot playing the kick drum, and Carlton playing the drum still, same way. That's how he earned his gas money! Bob is great, man. You always hear great things about Bob Marley. What can you say, the man had 36 years and he did a great deal of work in those 36. I wish he had longer and I'm sure he did as well, but if you only get 36 years, may your name be remembered like Bob Marlev's!

As Harrison Stafford personally, are there favorite reggae festivals of yours?

Hm. That's difficult. Honestly, you guys in Europe have the lion share of the good festivals. I know that the Mount Fiji Festival in Japan is a big festival there. I don't know what's going on this year with all the craziness of the earthquake and tsunami aftermath. But that goes on in December usually. Brazil has tons of festivals, but Brazil is just craziness. Tens of thousands of people, they all don't speak very much English at all. They don't understand, like right after you performed, that you want ten or fifteen minutes to just cool down and have some water and what not. They won't accept it. "Photo, photo!" You don't want to be rude, but you almost have to be just to get your ten minutes so you don't pass out! Because when you've just performed, for me, you gave a lot of energy. You gotta put some fluids in. The Brazilians are wild, they're very hands-on people. And because of that. their festivals are usually very chaotic. I like the



European festivals, because it's disciplined and it's run very well. Everybody knows what time they're playing. Brazil, they'll be like "you guys are going at one o'clock, one a.m." And 1 a.m. in Brazil means you're not gonna go on until 2:33 a.m., cause they're always so late, late, late. One show we played last week, our set time to start was 4:30 in the morning! The beginning of our show! It was great, the people were great. But the bottom line, it's 5:30 in the morning and you're playing music! I mean, people are tired. So when we play Summerjam, when we play Reggae Sun Ska - I don't know what's happening with the Rototom?

They moved to Spain now.

Right, it's in Spain. Is it still thriving?

From what I heard, yes. Eight days instead of ten now, but all my friends who were there last year were absolutely amazed.

That's great. I was kinda worried, because that was really the festival. Whenever we were traveling around, it was always like... yeah... You think three day reggae music festivals are the big deal? At that time, it was in Osoppo in Italy. We played there four or five times. It was always a great time. When you can go to a festival and be there for nine, ten days and see all these different bands and all that, it's almost like you're seeing three or four festivals in one. That's sweet. There really isn't so so many. And the reggae festivals in the States - reggae is not so good in the States. Reggae gets the fight!

THE HELP JAMAICA! EDUCATION CENTER





Homework

Assisstance

HELP Jamaica! is a registered **non-profit** organization rooted in the international reggae scene and **aims to establish educational institutions** in the poorest areas of Jamaica.

With the help and support of our numerous supporters, promoters who organize charity events, the artist and sounds who perform for free, all the supportive individuals, the donators and sponsors and especially the Festivals of 'Reggae Jam' and 'Summerjam' we established the HELP Jamaica! Education Center in Cassava Piece, Kingston 8.

The Center was opened in February 2011 and is enjoying a great appreciation in the community. Every day more than 50 kids and 10-30 adults come and take part in the various activities.

The Center is providing access to books, computers, and educational programs free of cost to the citizens of Cassava Piece. It shall strengthen and inspire individuals and thus improve, uplift and unite the community. We have appointed professional and caring staff and offer a wide range of educational and creative courses.



The programs are designed to enhance self-esteem of youths, to support children and youths in their personal development, to help them discover and develop various talents and practical skills. We will inspire children to learn and practice tolerance in social relationships and to develop interpersonal and social skills, empathy, and responsibility. By involving the community, the university, other organizations and groups, we foster civil engagement, increased partnership, participation and voluntary contributions.













Sende eine SMS mit dem Wort: JAMAIKA an die Nummer 8 11 90 So unterstützt du HELP Jamaica! mit 5 €*

Diese SMS kostet dich 5 € (zzgl. der SMS Gebühr). Pro SMS erhält HELP Jamaical 4,83 €.





Gardening Class Educational Quizzes

While the Center is open to all citizens living in its surroundings and not restricted to any particular age group, the main target groups are children and youths in the age between 5 and 15.

The library is offering access to a comprehensible book collection with specialization in children books with Caribbean, African and African American background, educational books, as well as books on Caribbean culture, on different countries and other cultures, on biographies of inspiring personalities and guidebooks on parenting, education and youth development. The Center is equipped with five computers and wireless internet access for reference services and research.

Courses

JOIN US...

Become a part of our growing international network and support HELP Jamaica! through donations, by organizing charity events or with a supporting membership in our organization.

Please get in touch if you share our love for Jamaica and our concern for the young generation. This year we hope to partner and cooperate with even more promoters of reggae-shows and festivals, soundsystems or with business companies to ensure the sustainability and growth of our vision to provide access to education in the most needy areas Jamaica.

For more information please visit our website: www.helpjamaica.org

EDUCATION FOR A CHANGE!









INTERVIEW GAPPY RANKS 53

THANKS & PRAISE

BY MARKUS HAUTMANN

Gappy Ranks out of Harlesden in North West London is the hope of British reggae which once used to have a tremendous influence on the genre. Jet Star was founded in Harlesden, Island Records started here. To this day many of the great veterans still live in Harlesden but the musical output has declined. How could that happen?

Nobody never passed on the knowledge. Nobody never passed on the information. Let me tell you why that happened. Because at some time in came the drugs and the guns. And this destroyed everything. It destroyed the reputation of the community. So now nobody wants to invest in this area. We know this is where the best of the best reggae people are. We know this is the area where you could get any information about reggae you need. But people don't come here because they are afraid. Regular shoot outs are happening. And there are still wars happening around here on a daily basis. That's what mashed up the whole industry. So there are no more studios. The people who invested left and went to other parts. So here became ghost town. When I used to go to other areas and talk to a girl I couldn't tell her I am from Harlesden. Because she would say: "Uuh, I don't wanna talk to you". But there are still people left who are clinging on to the name, on the reputation we had. And everywhere I go around the world, I tell them that I'm from Harlesden. I tell them to google it. Google it! Because before the badness came here this was the best place.



But you put London back on the reggae map with you album "Put the stereo on". Did you expect that you would have such a success?

No. enough people said it is a risk. Because nuff people don't understand what Studio One is. All the crime, as I explained, happened in the community and we saw that reggae music was not being played in clubs how it used to be. Anytime you come to a stop in life you have to go back right to the beginning. To find your way. It's like if you lose your keys. What do you do? You recollect your steps, don't you? So you go to beginning where you always find your keys, don't you? And that's what I did with the Studio One. I went back to the beginning. I went back to my childhood. I went back to the innocence. The beginning is always innocent. Like a child. A child is innocent. Anything brand new and fresh is innocent. So I went back to the beginning of the music. I went back to the time where I heard the music first. I listened back to my life. I listened back to other peoples' lives. I tapped in into my subconscious. Because everything you hear in life and everything you go through has been recorded. You have a memory safe, a hard drive in your head to save all this memory.

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I had to search in my hard drive where everything is stored. That's why I went back to all these old emotions. And all this brought life, reggae and me into the studio. I am adventurous. I always search for more. I never give 100%.

Pardon me? That's the first time I hear a reggae artist say that he does not always give 100%

Never! I don't believe in giving 100%. We are not perfect. Nothing is perfect. I always give 99.9%. Why? I always leave that 0.1% for improvement. You always have to keep something to grab on. Because the day you grabbed that and you reach that there's no more to do. I don't wanna do that. I always wanna look for more. That's what music is about.

Don't you feel a strong pressure to repeat the success of "Put the stereo" on" with your new album "Thanks & Praise"?

No! Let me tell you something. Music is a form of communication. It is something that you don't only listen to. It's something you feel. You can listen to music all day long. If you don't feel it you will never know the essence of it. Now this "Thanks & Praise" album is the same as the "Put the stereo on" album. You go to the beginning. "Put the stereo on" was the album where I reassessed my life right to the beginning. This is the journey. "Thanks & Praise" is the next journey. The people who listened to "Put the stereo on" will love and understand "Thanks & Praise".

Tell us something about "Thanks & Praise"

Well "Thanks & Praise", the title track of the new album, tells a lot of who I am, I always sought for that potential, for what I could do. That's what kept the passion within me for the music. I had to give thanks and praise for that I kept to where I was. 'Cause I was lost. I have done some things that I wasn't happy of. But as I said: Everything made me what I am today. The meaning of the title is to give thanks and praise to the Most High. To my friends, my family. Everything that is happening can turn out positive. Even the bad. You can make something positive even out of the bad. I was lost but now I'm found, I still kept my crown. I believe that everybody is a king and everybody is a gueen in their own right. No one is inferior to any other. I still kept my crown, I still kept my values, I still kept my morals, I still kept my memories. So "Thanks & Praise" is telling of the past, of the future and of the present.

What about the festival season? You will perform on dozens of stages. What do you expect?

Well, I always expect the unexpected. Expectations exceed you sometimes. But it's not the first time Gappy Ranks is going in front of thousands of people. And I believe so much in my music and I believe so much in reggae music and I believe so much in music. And all these believes help Gappy Ranks to go out there and do his best. I just sing for myself and the people. And I sing for the people and myself. It's a joy. Reggae music is the only music that speaks for the world and about world issues. Look at my song "I was there when it happen" about the earthquake in Japan. No disrespect to any other genre but even if you heard that in a rock `n'roll or R'n'B song or in pop or in HipHop - None of them could have the same feeling that reggae music is gonna bring to that situation. So I believe that reggae music and Jah made me be in Japan. I was supposed to be there. This is not something that happened by accident. I was just there for an hour when it happened. I was supposed to be nowhere else that day. Reggae music has taken me on that journey.

Music is the biggest form of communication. You have to talk about what you see, what you hear,

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what you believe, what you feel. If none of those things are brought into music you cannot really feel it or understand it.

Just last week the Guardian published an article about you. It's quite rare that the quality press writes about reggae music. Doesn't that make you feel proud?

Proud in the sense of that I give my thanks to Jah, the people and reggae music. But my proudness is irrelevant. Whether I feel proud or accomplished: it's irrelevant. I am not bigger than reggae music. I am not bigger than music. It's the music that got that credit. What is music? The Most High is music. What can be as powerful as music? Only Jah. And Jah is music. Music is life. Whether you believe in the old scriptures or not: King David – songwriter. Salomon – songwriter. Dem man dem was musicians. Just like me. They were artists. Music teaches the kids in school. How did you learn the alphabet? (sings "A, B, C..."). From you go



to school first things are learned with music. Because the easiest way to learn anything is with music. Because it's the biggest form of communicating. There's nothing bigger than music. In and with music you feel Jah power.

GAPPY RANKS









WHAT ABOUT LOVE?

BY VALENTIN ZILL
PHOTOS BY BENNI ZECHER & MURXEN ALBERTI

Sara Lugo, the offspring of a highly musical family with roots both in Puerto Rico and Germany, has just released her intriguing debut album What About Love. Sara will be touring heavily this summer.

INTERVIEW SARA LUGO 59

What is the story behind Locked Away, the tune you recorded with Jan Delay's guitar player Loomis Green?

I was at a festival three years ago at my friend's food stand, the Sandwichmaker. They have this little sound system there. That morning, I sang a couple of songs. Afterwards I went outside to sit in the sun. And as I was sitting there. this big black dude comes and sits down next to me. He asked me "hey, who was singing a couple of minutes ago?" Well, me. He told me he produces songs and he would like to work with me because he liked my voice. He had been in the nightliner when he heard me sing and then came out. It's funny that we recorded the song exactly one year later, while the same festival was happening again. It was a great experience. Probably the best musical schooling I ever had. Loomis produced the beat, the lyrics and the vocal melodies. It was a new thing to me to have someone tell me what to sing and exactly how to sing it. Working on such a production helps you to put your ego aside and open up in a completely new way. Loomis took my vocals to a next level. He taught me how to use my voice in ways I had never used or known it before.

You're touring Germany currently, doing the warm-up for Jamaram. What reactions do you get from their audience?

The reactions on the shows were really, really good. After every show so many people came up telling me that they really felt it, thanking me for the music. I was pretty blown away, I was really flashed by the reactions of the people. Higher vibes!

Do you meet people there who showed up rather to see you than Jamaram?

No, I think the music that I do is somewhat close to the music that Jamaram does. From a certain vibes aspect. I guess most people came to see Jamaram. But the combination Jamaram & Sara Lugo works very well. But there were a few people who told me they came to the show to see me (smiles).



When are we finally gonna see you touring playing two-hour-slots with them?

I hope soon! We're just setting up an own tour, organizing all of that. I have my own booker now, woho! We're gonna have a What About Love tour in autumn.

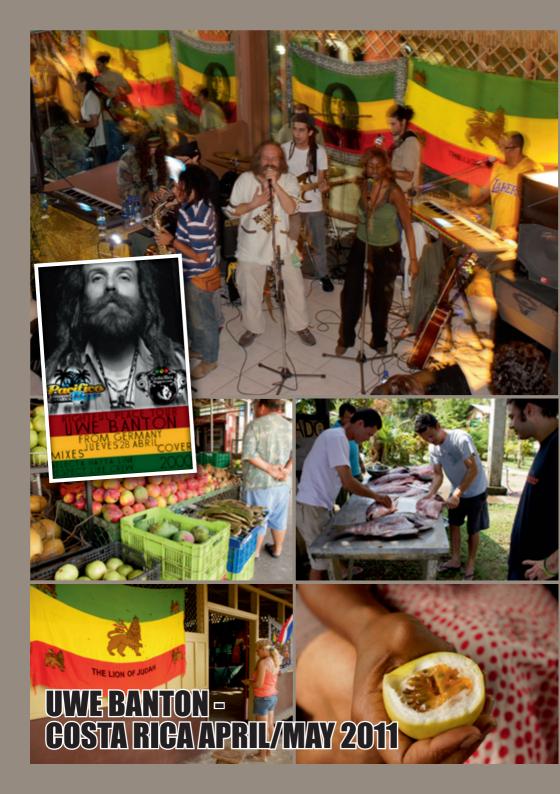
Are you playing festivals this year?

Yes, I'm playing at the Summerjam and at the Chiemsee Reggae Summer this year. And hopefully we still get some more festival dates in...

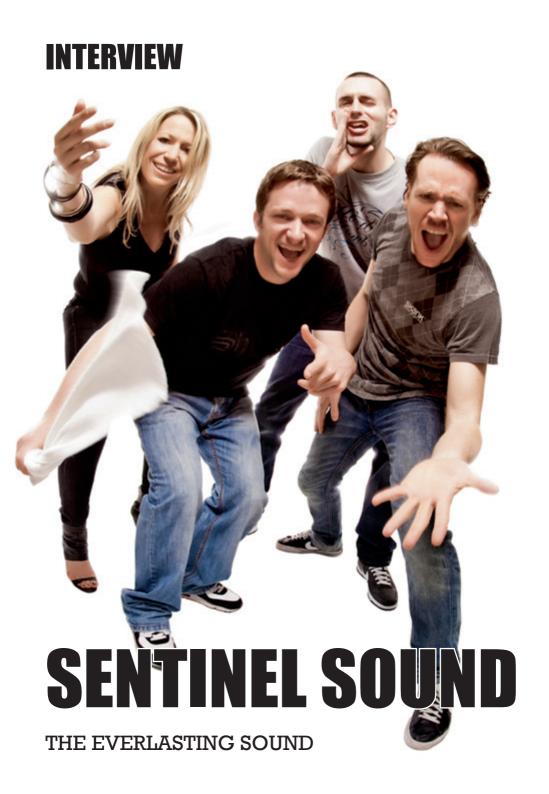
From a fan's perspective, which festival is your favorite?

Rototom Sunsplash - the lineup is good, the people are really nice, open-minded and openhearted. The whole vibe of the whole festival is really irie. You go there and you just feel the way you should feel between so many other people. It's like a big family. You don't know all the people but it's a very warm and close connection you feel with almost everybody. That's what I love about Rototom. Then we have Bersenbrück, Reggae Iam, I like that one a lot, too, From the vibes it's similar to Rototom but it's smaller. The line up is good, too. The people and the vibes are good. Summerjam is alright. The line up is good. And the people are alright, you know. I would say Rototom and Bersenbrück are my favorite festivals.

SARA LUGO







INTERVIEW SENTINEL SOUND 63



What does the festival season mean to Sentinel?

The European festival season is a very important part of the year for Sentinel. First of all it is a lot of fun to be outside in the summer and to meet a lot of people. It is also nice to see all the artists performing. And of course it is absolutely exciting to play for the reggae fans all over Europe. This year we will be at a lot of festivals: Ruhr Reggae Summer, Summerjam, Reggaejam, Nowa Reggae near Barcelona, Rototom Sunsplash in Spain and the Sudoeste Festival in Portugal as well as the second week of August in Salento, Italy among a couple of smaller ones. We want to bring our juggling to the people and show them once again that Sentinel means real Jamaican music and party guaranteed.

What are the most interesting and significant differences between playing a dance in a club and playing at a festival?

The biggest difference between dances, whether festival or club, actually is if you have a stage or a regular dj booth. These are two completely different types of presentation. A next thing is how long you actually play and who else is on the line

up. On a festival you are also more likely to get a mixed crowd, some people don't go to regular dances too often but they won't miss the festival!

Sentinel has always crazy actions when performing at Summerjam festival in Cologne. Can Reggaeville get a tiny sneak preview on what the fans can expect from Sentinel this year?

Sentinel has always tried to be creative and innovative. In 2006 during soccer world cup Sentinel had everybody going down on their knees and then jumping up all together. In 2008 we introduced the rubber boat which took it to a completely new level. 2009 Sentinel gave away 1000 rags to the crowd and everybody was waving like crazy. 2010 Elmar surfed the crowd inside a giant plastic ball, what obviously was very entertaining. We decided to not really duplicate those actions, because we wanted them to stay there as a unique memory. The fans can expect a wicked party from Sentinel, as usual, and if the promoters, the local power plant, the fire fighters, the ambulance and the NASA give their OK it will be really ssijiccckkk lol.

SENTINEL SOUND



JAH ARMY & BUXNA REGGAEGENCY SAY: REGGAE IS GOOD FOR YOU!







DENNS

INTERVIEW DENNIS ALCAPONE 67

THREE QUESTIONS WITH...

BY URSULA MÜNCH

You've been touring a lot around the whole world. Can you recall your most impressive moment on stage?

My most memorable time on stage was when I went back to Jamaica to perform on the popular ,Heineken Star Time' in 1995 after not performing in Jamaica for 30 years. That was great! I did not perform in Jamaica for 30 years because I was living in England and was not active in the music industry for quite a awhile.

A lot of things have changed in the music and also stage show business over the years. What do you feel are the most significant developments when it comes to live shows?

The great changes over the years with live shows are that a lot more people are attending. And the PA systems are much better and more festivals are happening.

You play shows with both sound systems and live band – what's your personal favourite to perform with?

I love working with a band much more than the sound system. When you are working with a band you can change the rhythm to the way you want it and you are not alone on the stage, so it's more vibes.

DENNIS ALCAPONE





FESTIVALS JUNE 2011 69



Mainwiesen in Würzburg, Germany

The 23rd edition of Europe's biggest festival for African music is dedicated to the Caribbean Islands and their cultural heritage. While the festival's last night, traditionally the Reggae night, has always drawn thousands of Reggae lovers anyhow, a visit this year is -more than ever- a must. Headliners include Julian Marley and Gentleman. Much anticipated is the Nkulee Dube's first show in Europe - she is the daughter of the King of African Reggae, Lucky Dube, who was killed in 2007. Lucky was a regular guest in Würzburg. She will present her very own style that could be described as souly, jazzy Ethno-Ragga. The open stage can be visited for just six euros, pleasing with performances of Jahcoustix, Jaquee and SMOD, a Hip Hop trio

produced by Manu Chao. Their lead singer is Amadou & Mariam's son! The framework program is comprised of an African bazaar, a tent of the local university dedicated to the history of the relations between Africa and her diaspora in the Caribbean, movie screenings and more than you could ever ask for. The Africa Festival is known for serving the best food - African food, of course. It might be one of the most perfectly organized festivals, making it a great choice for families. The ambience is so familiar that chances to run into a main stage artist while checking out the bazaar are high. That might explain somewhat why Afri-

ca Festival is the favorite of Germany's African diaspora.



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Irie Vibes



04. June

Natty King_Kevin Isaacs_ Gally and the Dubfactory_ Soul Jamaica Fullany



Openluchtheater De Maar in Eibergen, Holland

It's not called a Reggae festival but a "Jamaican music open air festival". Nevertheless it's going to be a Reggae festival. At Eibergen, near the German border the Dutch Reggae crowd will gather for a one day festival full of irie vibes. Guests from Jamaica and artists from Amsterdam, where a huge scene is located, are announced. Roots and dub and a "Tribute to Gregory Isaacs" from his son Kevin Isaacs will make you feel the power of Jamaican music. So why not make a day-



trip to the Irie Vibes Festival to enjoy the festival ground with a market, food and drinks and sweet reggae-music.

Reggae 4 Japan

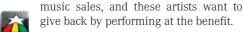


05. June

Mighty Crown_Damian Marley_Stephen Marley_Shabba Ranks_Capleton_Etana_ Tanya Stephens_Freddie McGregor_ Tarrus Riley_Maxi Priest_Mr.Vegas_ Alaine_Gramps & Peetah Morgan_ and many more...

York College in Queens, NY USA

A benefit concert to support the Japan earthquake and Pacific tsunami relief effort of the American Red Cross, this event is organized by VP Records and the Mighty Crown sound system from Japan. With an all-star array of artists scheduled, the message is that reggae is widely regarded in Japan with large-scale events and high annual music sales and those artists want to





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Bergen Reggae **Festival**



09. - 12. June

Adrian Sherwood Jah Shaka Governor Andy Etzia Congo Natty Tenor Fly Iron Dread Ghetto Priest and many more...

Bergen Kjøtt in Bergen, Norway

With a fine mixture of both sound system and live shows, upcoming and more famous artists Bergen Reggae Festival offers a little something for everyone. Lasting four days the quality-oriented event is settled in Norway's second largest city on the south-western coast, which is an important cultural centre and famous for its activities. The two locations Kjøtt, an indoor 4-storey factory building and Koengen, a popular open air area right in the very center of Bergen provide



enough space for the fans and promise atmospheric performances by the varied, international line-up.

Afro-Pfingsten



10. - 12. June

Alpha Blondy Julian Marley Inner Circle Culture feat. Kenyatta Hill Elijah Dodo Knackeboul Nneka and many more...

Halle 53 in Winterthur, Switzerland

It seems almost impossible to visit and use all the facilities, activities and concerts at the Afro Pfingsten festival in Winterthur, just around the corner of Switzerland's capital Zurich. Because there are just too many. Markets, workshops, movies, exhibitions, lectures - whatever a festivalgoer could ask for, Afro-Pfingsten has it. Of course, one can just enjoy the atmosphere and the music. Or be active and learn to dance the African or South-American way, play percussions,

do some cooking or handicraft, sing, act, paint. There's no way to get bored.



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Reggae Festival



11. June

Tiken Jah Fakoly_Patrice_ Alborosie_Dub Inc_Broussai

Theatre Couvert in Colmar, France

For its very first edition, the one-day Reggae Festival in Colmar shows some signs of wisdom that shouldn't go unnoticed. And hopefully attract people in this city based almost on the border to Germany and less than two hours from Zurich. First of all, whether it rains or not, you don't have to worry since it's happening in a big theatre. And secondly, this theatre is located inside an exhibition centre so forget about the long queues to park your car one by one. Oh and it's on a Sa-



turday, so you can even stop by after a shopping spree in Colmar if you want! These guys got it all figured out!

Reggae City



11. June

Luciano_Takana Zion_Tippa Irie_YT_ Digital Mystikz_and many more...

Rainbow Venues in Birmingham. UK

History: Birmingham has a legacy in reggae to rival London, producing world class artists such as Steel Pulse, UB40 and Bitty McLean. This is the first ever Reggae City festival, taking place across the Rainbow Warehouse complex in Digbeth. What to do: Catch Luciano as well as a rare appearance from Guinean chanter Takana Zion. The best of British is represented by natural born entertainer Tippa Irie, and Ipswich lyrical genius, YT. In the outdoor Roadblock area check Prince Fatty, and Mungos Hi Fi. The bar has UK reggae and jungle

with DJ Nicky Blackmarket. What not to do: Miss out on this crucial alternative to the 3 London summer events.



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Reggae In The Desert



11. June

Freddie McGregor_Don Carlos_ Michael Rose_Junior Reid_Michael Black_ Detour Posse DJ Ramma

Clark County Amphitheater in Las Vegas, NV USA

Now in its 10th year, this tribute to Caribbean culture typically features some of reggae's most classic and legendary performers as well as arts and crafts and a food court. Held at an out door amphitheater in the outer Las Vegas desert, this event is a one-of-a kind show for the area with Freddie McGregor as the headliner and Don Carlos, Junior Reid and Mykal Rose slated for what is being termed a "Black Uhuru" reunion.

Too hot for you? There is a conveniently located



beer garden to quench your thirst at what is the largest summer reggae festival in this part of the Western U.S.

Tarbes Reggae Vibes



11. - 12. June

Alpha & Omega_General Levy_Macka B_ Earl 16_Chukki Starr_Mad Professor_ and many more...

Parc Des Expostions in Tarbes. France

The town of Tarbes is located in the south western Pyrenees near the spanish border. A promising newcomer of the festival scene is rising here at the Parc des expositions.

French and English-speaking reggae with well-known names such as General Levy, Macka B, or Mad Professor are announced to step on stage to fill the two-day-program. In addition a festival-market with artisan booths and food will surround the open stage.



A festival ground with all you need to relax for two days full of reggae vibes and feeling irie.



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Satta Music Festival



17. - 18. June

Uwe Banton_Iriepathie_Texta_Biga Ranx_ Raggabund Biga and many more...

Schönberg, Germany

"Satta" ist not only the name of the club hosting the "Satta Music Festival". It is also the motto of the two day festival located deep in Lower Bavaria: "to sit, to rest, to meditate or relax". One should add "and to party and freak out" as the festival's line up includes some of Germany's and Austria's most renowned artistes who are known for their powerful performances. But don't worry: If you should run out of energy you might get a boost from a typical Bavarian break-



fast with wheat beer and white sausage. Or take two beers and you will definitely be "satta".

Reggae Fest Gaia



17. - 18. June

Dub Inc Julian Marley Inner Circle Max Romeo Lee Perry



Praia do Areinho in Gaia. Portugal





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Sierra Nevada World Music Festival



17. - 19. June

Toots & The Maytals Steel Pulse Pablo Moses Romain Virgo Midnite Anthony B **Horace Andy** Thomas Manfumo **Vusi Mahlasela** Collie Buddz & New Kinaston **Duane Stephenson Dennis Alcapone Brigadier Jerry** The Jolly Boys The Cables Ozomatli Rehelution Kora Rupa & The April Fishes Jesus Diaz Y Su OBA Tai Weekes & Adowa Tribal Seeds Saritah **Reggae Angels** The Expanders Dubskin Indubious Jah9 7th Street Showcase Mambo This!

Mendocino County Fairgrounds in Boonville. CA USA

The mythic Reggae and World Music festival in Boonville, CA with its green sustainability approach celebrates its 18th edition this year. The unique sense of unity that constitutes the SN-WMF feeling makes this family-friendly festival a legendary one, attracting a positive, conscious and environmentally aware community. Most festivals forbid you to bring even your own water bottles, SNWMF asks you to do so. Licenses for food and crafts booths are sold to hand picked vendors instead of those who just pay the most. The attractive line up includes headliners such as Funk Reggae veterans Toots & The Maytals, UK Roots Rock kings Steel Pulse, St Croix Rastas Midnite as well as American artists like

the L.A.-based Urban Latino crossoverists from Ozomatli and the Santa Barbara grassroots musicians from Rebelution. Plus a bunch of contemporary Jamaican Modern Roots singers, of course. An extensive childrens' activities program that includes various workshops, storytelling, arts, crafts and sports ensures that even the little ones will not get bored. The SNWMF crafts market offers great opportunities to shop for gifts or to treat yourself with fancy clothes or souvenirs. Situated in the heart of the picturesque Anderson Valley, the Sierra Nevada World Music Festival is the perfect combination of Roots music and nature.

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Upper Park Reggae Festival



18. June

Jimmy Cliff Alborosie Derrick Morgan **Sud Sound System Brusco & Roots in the** sky General Levy Boo Boo Vibration and many more...

Arena Parco Nord in Bologna. Italy

Even though it's only a one day event, Bologna's Upper Park Reggae Festival still features a generous line-up, that focuses on local Italian performers topped up with some great international names. After the live show on the main stage of Arena Parco Nord, the sound systems will cater for the dancehall after party. Being cosidered as one of the top cities in terms of quality of life in Italy Bologna is always worth a visit and the



venue is easily accessible especially for fans travelling by car with the very close exit Fiera from highway A14.

More Fire Festival



18. June

Million Stylez Dr. Ring Ding Soundwoys **Destiny Ragganoia and many more...**

Musiktheater Bad in Hannover. Germanv

The 11th edition of the More Fire Festival boasts. a line up that will leave nobody unsatisfied. The whole range of reggae and its sons, daughters, grandchildren and even the extended family will be present, i.e. Reggae, Dancehall, Soca, D&B, Dubstep and Jungle, Electro and even Techno music. Enough for a whole week of festival vibes. But forget about chilling and be prepared for a real musical marathon as the More Fire festival runs just for one single but very long night. If

only family gatherings in real life were that short...



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Lichtblick Festival



24. - 26. June

Nneka_Sebastian Sturm_Peter Llyod_ Ganjaman_Singin Gold and Simbiz Sound_ Genda and many more..

Yaam in Berlin, Germany

Berlin's most renowned reggae venue, the infamous Yaam hosts the three day "Lichtblick Festival". The huge area, perfectly located just a few steps from Ostbahnhof train station, is ideal for plenty of activities like street soccer, workshops or fire art.

Being the home of top ranking sound systems Supersonic and City Lock Berlin is not known for mellow reggae sounds. So watch out for the "Dub



Camp Area" and the acoustic sessions to get the full spectrum of the bubbling reggae scene of Germany's capital.

Afro Latino Festival



24. - 26. June

Third World_Jimmy Cliff_Bushman_Meta & The Cornerstones_Pow Pow_Herb-A-Lize It_Supersonic

Festival Area in Bree, Belgium

Aiming at having the best artists from Africa, Latin America and the Caribbean, the Afro-Latino Festival definitely can be proud of its Reggae bookings. Jimmy Cliff, Third World and Bushman add the Jamaican flavor to this truly impressive line up of more than 20 bands representing the diversity of "world music". There's no entrance fee for under 14 year olds, up to 12 years kids can enjoy themselves in their own "kids village". Their parents however might be more interested

in the multi-cultural world market and, of course, the concerts. The camping site even offers breakfast



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Couleur Cafe Festival



24. - 26. June

Ziggy Marley_Patrice_Ziggi Recado_ Tiken Jah Fakoly_Raggasonic_Dub Inc_ Alborosie_and many more...

Tour & Taxis in Brussels, Belgium

At twenty-one years old, Couleurs Café is today one of Europe's major festivals and it has to be in your list if you're looking for something that has still a human scale and at the same time with very high profile artists from very eclectic backgrounds. Check this out: the exciting city centre of Brussels as a background, 40 concerts over three days from 4.30pm until 3am, over 70000 people expected on one of the most beautiful industrial site in Europe and even a camping on site! Last



year the festival was sold out 2 days before it started so don't wait too long to make up your mind before it's too late!

Sumol Summer Fest



24. - 25. June

Alborosie_Anthony B_Fat Freddy's Drop_ Nneka_Freddy Locks_Guy Gerber_ and many more...

Ericeira Camping in Ericeira, Portugal

A festival can be way more than a great musical experience – a fact that Sumol Summer Fest proves easily. The open-air venue in Ericeira is right on the west coast of the Atlantic ocean. Festival visitors can enjoy the beach, cool down with a swim or check the enclosed surf camp before spending the night at one of the various available accomodations such as bungalows, teepees or typical festival camping in a shady forest. For the third time in a row the idyllic fishing village 35 km north-west of the

capital Lisbon welcomes Reggae-fans from all over Europe to enjoy the international line-up for three days.



FESTIVALS JUNE 2011 79



Reggae Sun'Seine



25. - 26. June

Chezidek_Lyricson_Anthony John_ Jah Marnyah & Dub Akom_Ras Zacharri_ Anthony John and many more...

in La Chapelle St O ven. France

That's how it should be: An "Eco Festival" which does every effort to reduce negative impacts on the environment, supports local partners and promotes the values of sustainable development. So when you arrive on the festival ground in northern France, 40 km from Rouen, you'll find an eco-village with exhibitions, booths and an eco-market with local products of and from the Normandy. Remember to purchase your ticket at the presale as there is no ticket selling at the venue. And think



about how to travel. If your way is too long to go by foot think about car sharing. Because there is only one mother nature.

Woodbury Reggae Fest



25. - 26. June

Inner Circle_Toussaint_New Kingston_ Mighty Mystics_Jah Witness_Sister D and the Disndat_The Big Takeover_Loose Caboose_Rebel Fire

Woodbury Ski Area in Woodbury, CT USA

Situated in a natural outdoor amphitheater space, this show has been going strong for 39 years! Each year the ski resort owner has brought artists in from Jamaica and Africa and also presented regional groups from the Northeast area. There is tubing on the creek, swimming a skate park and lots of vendors for what is a tradition in reggae festivals that can't be stopped!

Music starts at 11am and goes until 9pm over the course of two days and rings out through the majestic hills of the area.







80

JOGGO





Alte Poststation in Cologne, Germany

Ever since Bob Marley football and Reggae go hand in hand. And while sound system clashes are quite common events nowadays, this clash most definitely is not as it is not fought on the turntables but on the football field. Eight teams compete for the title of the inofficial German sound system football champion, amongst them Kingstone, Soundquake and the Reggaeville A-Team. Supporters are welcome and asked to cheer for their team (Reggaeville A-Team). But be careful to save some energy for the after show to celebrate the new champion properly (hopefully the Reggaeville A-Team). Go Reggaeville!

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Tollwood



25. June

Jamaram Jahcoustix



Gehrlicher Musik-Arena in Munich, Germany

Munich's second biggest festival after the infamous Oktoberfest, the Tollwood, runs for a full four weeks. Located at the beautiful Olympiapark, home of the Olympic Summer Games of 1972, Tollwood is more than just a music festival. It is like a village. The food is organically grown, the electricity comes from renewable energy resources and the workshops and lectures deal with social and global problems. There are plenty concerts every day, more than 70% of them free of



cost. So if you should be around, pay a visit and spend an afternoon/evening in Bavaria's most multicultural beergarden.

Festival Afrique-Carib



26. June

Third World_Bushman and more...

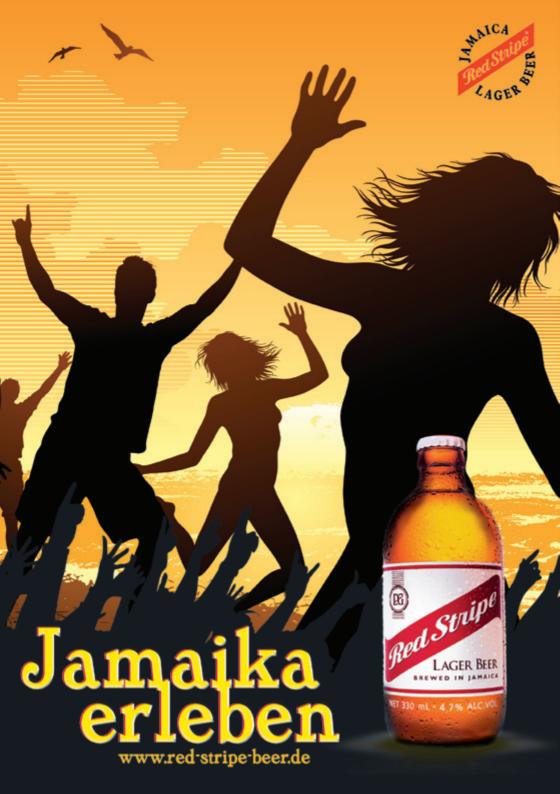
Esplanade in Almere, The Netherlands

Born in 2004 from an attempt to facilitate the integration of migrants in Almere - integration is not a one way street, the organizer reminds us -, this congenial festival will take place this year for the seventh time. For all three artists announced, it is their premiere in Almere. As there is only one Reggae artist, this festival is for those who like to look beyond one's own musical horizon. Newcomer Young Cosje incorporates Reggae and Soca elements. Calambuco presents Latin American

*

Salsa. Headliner Third World is worth travelling any distance, especially since they will come with their new album Patriots.







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Jimmy Cliff_Alpha Blondy_Youssou N'Dour_Patrice & The Supowers_Ziggy Marley_Barrington Levy_Tarrus Riley_Anthony B_Busy Signal_Culcha Candela_Mono & Nikitaman_Madcon_Dub Inc._Joy Denalane_Samy Deluxe_Irie Révoltés_Ayo._Marteria_Lee "Scratch" Perry_Cécile_Max Romeo_Roman Virgo_Andrew Tosh_Ben l'oncle soul_Atmosphere_John Holt_The Busters_Ziggi Recado_Duane Stephenson_Karamelo Santo_Iriepathie_The Congos_Illbilly Hitec_Che Sudaka_I-Fire_Heckert Empire_Gappy Ranks_Sara Lugo_Mellow Mark & Pyro_Who dat!?_Sentinel_Pow Pow Movement_and more...

Fühlinger See, Cologne, Germany

"What about love", asked Friday's Green Stage opener Sara Lugo on her debut album released earlier this year. The motto of the 26th edition of Europe's biggest Reggae festival reads like a response to her question: Stand up for love. This motto is well represented by the exquisite line up. For Ziggy Marley, love is his religion. Other headliners like Tarrus Riley, France's No. 1 Dub Inc., local and international superstar Patrice, the Emperor of African Reggae Alpha Blondy, Reggae co-founder Jimmy Cliff can without any doubt easily subscribe to that, too. Apart from presenting the best of Reggae from every decade, this festival is a great opportunity to discover artists of different, still somewhat Reggae-rela-

ted genres. The Senegalese superstar Youssou N'Dour is an example. He will present his album "Dakar - Kingston", a bridging of Senegalese and Jamaican music produced by Tyrone Downie. But there is more to SummerJam than "just" the line up. The unique setting with three stages on an island and the lake surrounded by campsites let the Summerjam community come back year after year. This environment is perfect for partying, forgetting the hardships of everyday life, making new friends from all over the world and realizing a simple fact we still have to be reminded of regularly: we can make our world a better place when we stand up together for love and let positivity and peace reign.







Isola Dell'Unione in Chioggia, Venice, Italy

There is the Venice, city of love with its gondolas and violins they feed us with on TV and there is the Venice Sunsplash too! With the beach a few steps away and the beautiful islands of Venice lagoon already expecting you, the festival is a wonderful opportunity for music lovers to spend unforgettable holidays. Based on the island of Chioggia, you can see yourself in sceneries just



like those on TV we spoke about a few lines up. There are apparently special agreements with some hotels for festival goers so why wouldn't you benefit from it, too? On the festival site you can find a colourful ethnic market, a seafood restaurant, a Jamaican restaurant and many more options depending on your tastes. You will find Ital food as well for those who want. This year the line up is looking spicy as hell: Third World, Shaggy, John Holt for his first time ever in Italy. Israel Vibration, Andrew Tosh, Mellow Mood, Sud Sound System, to name just a few acts that we're looking forward to see on stage. But the fairy tale wouldn't be complete without a camping on site and two partner venues not far, "Discanto" and "Coco Loco" where top international DIs will make you party until dawn after the last shows of the evening for those of you finding it too hard to go straight to bed after so much emotion: On the roaster, Mad Professor, Vito War & DJ T-

Gusmè, Moa Anbessa, and many others. See you in Venice!



Uhuru Festival



01. - 03. July

Rod Taylor **Inner Rose** Kaluwo **Charles Reves** Ras Daniel Katwaly and many more...

Marie-Boulette in Petit-Dour, Belgium

A lovely mixture of Reggae, Afro and World music is the asset of the Uhuru Festival in Belgium. "Uhuru" is the Swahili word for "freedom" and therefore visitors should feel free to enjoy three days of niceness with this superb blend of afrocentric music. So get a taste of world music and



be sure to get a taste of the famous Belgian potatoe chips to satisfy not only your musical but also your physical needs.

Future Reggae Ruigoord



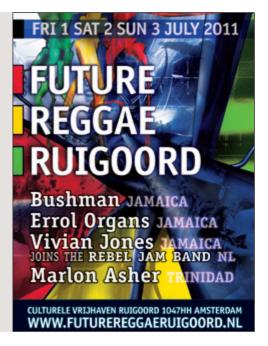
01. - 03. July

Bushman Vivian Jones Out of Many Rudie Rich feat, Marlon Asher Errol Organs Pura Vida King Shiloh and many more ...

Cultural Free Haven in Ruigoord. The Netherlands

"I am a ganja planter", Marlon Asher once sang. Many are ganja farmers in the Netherlands, so Marlon will see a lot of colleagues in the audience of the "Future Reggae Ruigoord" festival which has grown steadily over the 7 year long history of the event. That's no surprise as the efforts of the many volunteers guarantee for an outstanding atmosphere. Of course, there is a camping site attached. And imagine: There is no admission fee to the festival for children aged 17 and under but

they have to be under supervision of an adult person.





Reggae na Piaskach



02. - 03. July

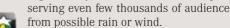
Uwe Banton_Ras Zacharri_ Kamil Bednarek_Qsuha Deya_ and many more...

Piaski Szczygliczka in Ostrów Wielkopolski, Poland

"Reggae na Piaskach" Festival is one of the most popular Polish open air reggae events promoting the most creative artists of Polish and international reggae culture.

It has been playing since 10 years in city of Ostrow Wielkopolski.

Usually it takes place at the beginning of summer vacation and starts season of open reggae air events in Poland. The concerts take place under the huge tents system with wooden floor, pre-



Eastrock Festival



08. - 09. July

Iriepathie_Jahcoustix_Millions of dreads_ Raf Camora_Raggabund_Uwe Kaa_ Irievibrations Soundsystem

Tennishalle Parkplatz in Lienz, Austria

Success is the best recommendation. Therefore the Eastrock festival in Lienz in the heart of the Dolomite Alps is highly recommended after last year's sold out show. In 2011 it will be even better. And bigger. And longer. For those who are into Austrian and German reggae it is the place to be anyway. And also for those who are into enjoying themselves to the max. If it gets too hot then just jump into the attached open air bath. If the water comes from above, the concerts will

be placed in an adjacent hall. So there is nothing to worry about. Apart from the Yeti perhaps.



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Percussions Du Monde



08. - 09. July

Alpha Blondy_Israel Vibration_Bushman_ Mark Wonder_Queen Omega

Espace Des Grands Chenes in Nostang, France

The small town of Nostang in Brittany on the Northwest coast of France is host for the les percussions du monde festival. For the 8th time already. A BIG UP goes out to the promoter for providing a handicapped accessible venue and free camping. Friday is the day for Reggae lovers but even for those who are not into other musical styles Saturday is a must, too, as watching Alpha Blondy perform in France should be a remarkable experience. During the days one should go to

the sea or explore the attractions of one of France's nicest tourist areas.

NOWA Reggae



08. - 09. July

Tarrus Riley_Duane Stephenson_ Dean Fraser _Gappy Ranks_ and many more...

Vilanova I La Geltru, Spain

Held just 45 kms away from Barcelona on the beach of Moì de Mar, the NOWA Reggae Festival has everything it takes to make people hitchhike from the other side of Europe just for those two days! They have a line-up that could make the biggest festivals blush and they have everything under control once you get on board. There will be shuttle buses between the camping and the stage area so no need to take your car. The Sound systems will take you to dawn after the concerts and maybe if you're lu-

cky you can even enjoy the sunrise on the beach listening to some good roots reggae music! Can you picture this?





Summer Reggae Fest



08. - 09. July

Jimmy Cliff_Ziggi Recado_Michael Prophet _Horace Andy_Alborosie_Aswad_David_ Rodigan_Johnny Clarke_and many more...

Fort De Saint Pere in St-Père, France

After the Summerjam, this is where you should be on the second weekend of July if you happen to be around (or not). The small coastal city of Saint-Malo has everything you expect when going to a music festival whether it is Reggae or anything else: Camping on site, the sea nearby, a historical site reconverted for two days in a reggae music temple, sound-systems for the massive and loads of vibe! Cause for those of you not familiar with the country, when it comes to Reggae music that north-western part of



France is probably the most active of France all year round. So when it's summer it can only be an explosion! Be prepared people!



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Lakesplash



08. - 09. July

Busy Signal Phenomden & the Scrucialists Elijah & the Dubby Conquerors Cookie the Herbalist and many more...

Lake of Biel in Twann. Switzerland

What started in 1998 as a little, little one day event has grown to one of the most renowned Reggae festivals in Switzerland. Thanks to the efforts of many volunteers the festival could keep the good vibes and the authentic atmosphere from back in the days – despite its constant growth. With Elijah and Phenomden Switzerland's finest will hit the stage, Busy Signal will represent Jamaica. The most unique feature might be the fact that



visitors are able (and welcome) to reach the festival ground with their own boats as it is located right at Lake Biel.

Big Reggae Festival



12. July

Alpha Blondy_Danakil_Tarrus Riley_ Duane Stephenson_Ras Mac Bean_ Dean Fraser

La Pineda / Juan Les Pins, France

For 15 years now the Big Reggae Festival has taken place at "La Pinède Gould" in Juan les Pins, not far from Cannes. It's a park full of pines, the beautiful seaview is breathtaking. This magical place at the Côte d'Azur is famous for its legendary Jazz-Festivals as for the Big Reggae Festival, of course. Although at the festival it is not about movie starlets or jet set playboys (hopefully they will stay back in Cannes), there will be enough stars to see and to listen to. Alpha Blondy for example Straight from Côte d'Ivoire to Côte

ample. Straight from Côte d'Ivoire to Côte d'Azur. Don't miss!





Dour



14. - 17. July

Anthony B_Busy Signal & HI Voltage Band_Groundation_Earl Sixteen_Horace Andy_Tarrus Riley_Israel Vibration

Plaine de la Machine à Feu in Dour, Belgium

With 200 bands performing over 4 days and 7 stages, Dour Festival is an unquestionable heavy-weight in Europe. After 22 years of existence it has undoubtedly put the host village on the festival map for anyone looking to see on stage what the international music scene has best to offer whether it is mainstream or more alternative, from Pop, Punk or Metal to Reggae, Ska, Techno and many more. Obviously there is a camping on site for those wishing to disconnect completely from the outside world



during this pilgrimage and an NGO village raising awareness among the festival goers on important issues of our society.

Weedbeat Festival



15. - 17. July

Dr. Ring Ding_Ephraim Juda_Bantaba_ Soundquake_Mighty Howard & The Motivators Yellow Umbrella and many more...

Speicher in Nordstemmen / Rössing, Germany

For the 8th time Weedbeat opens its doors for fans of reggae and dancehall music.

To the peaceful village of Rössing in Northern Germany, right between Hannover and Hildesheim, the annual event is part of the calendar just like the Harvest Festival and unites both residents and visitors in collective joyful partying. The two locations, an open air area and an indoor hall, are settled in the country between a couple of lakes that invite to swim.



A stage by the beach, the enclosed market and a kids tent for the younger fans complete the three-day festival.





Sunrise Reggae & Ska Festival 15.-17. July



Ganiaman Cornadoor House Of Riddim **Iriepathie Pow Pow Movement** and many more...

Feuerhausgasse in Burtenbach, Germany

Settled in a designated protected landscape this festival not only serves the music but also the nature lovers. Surrounded by lush green, woods and the Burtenbach lake visitors can enjoy the beautiful Bavarian countryside and relax in a peaceful environment. For the fifth time already the village near Günzburg right between Augsburg and Ulm welcomes fans presenting three days of fine reggae and ska music at their open air venue. Besides the entertainment with a focus on local



German artists. Sunrise offers a camping area, an African market and workshops such as Yoga or collective painting.

Öland Roots



15. - 16. July

Junior Kelly Joey Fever Etana Queen Omega Mark Wonder Herb-A-Lize It Sound Safari Sound Million Stylez and many more...

Sandbergen, Sweden

In early 2004, a group of young people got fed up that no musical or cultural event had ever been organised on their small island of the Baltic Sea. That island is Öland, and that same year the Öland Roots Festival was born. Seven years later, alongside some of the best international and Swedish Reggae artists, on the menu there are the beach, the beautiful sunsets and sunrises and a camping right outside the stage area so no risk to get lost in the woods! Bring your good vibes, a

bathing suit, some cash cause the closest cash machine might be a bit far and forget about the rest for two long days.





Reggae On The River



16. - 17. July

Ky-Mani Marley_Gramps Morgan_Annette Brissett_Bushman_J Boog_Clinton Fearon_Oueen Ifrica_and many more...

Benbow Lake State Park in Humboldt County, CA, USA

Mateel Community Center originally developed and nurtured this festival and after 27 years it is still going strong. With a two-day schedule of talent and the addition year of a second stage, this Humboldt County mainstay will welcome a wide scope of artists from Jamaica, Hawaii, Africa, South America and the U.S. The festival takes place in the celebrated redwood country of the United States. Humboldt County contains over forty percent of all remaining old growth Coast Redwood forests.



the vast majority of which is protected or strictly conserved and totals approximately 680,000 acres (over 1,000 square miles).

Seasplash



21. - 24. July

Perfect & House Of Riddim_Channel
One_Sound System_Kaly Live Dub_Slum
Dogz Balkan's Hi-Fi and many more...

Monumenti in Pula. Croatia

For the 9th time Pula in Croatia is host for the Seasplash Festial. Four days, five stages, boat parties, workshops, a bazar, the beach and a nice camping ground. What else could a reggae lover ask for? You don't understand Croatian? No prob, you will still find your way (and your music) to (and at) the Mainsplash stage, the Soundsplash stage, the Dubsplash stage, the Electrosplash stage and the Chillsplash stage. The stunningly beautiful area is another asset as it might give

*

you a feeling like being in Jamaica. Just in case the reggae, dub, rocksteady and ska don't do anyway.



FESTIVALS JULY 2011 95



Reeds Festival



22. - 24. July

Patrice & The Supowers_Youssou N'Dour_ Tanya Stephens_Romain Virgo_Omar Perry_ Peetah & Gramps Morgan and many more...

Seeguai in Pfäffikon, Switzerland

It all started as a thesis at university about how to organize a festival. But as theory is much more boring than practice in 2003 a group of Swiss students created the Reeds festival, just 30mins away from the Swiss capital Zurich. Over the years, the festival has seen performances of the best artistes reggae music has to offer, from Culture to Shaggy, from Lucky Dube to Black Uhuru. But it is not only the music which is breathtaking at Reeds. The festival site itself, bordered by a



lake, is so beautiful that you probably do not want to leave. Even if the festival is over.

Irie Vibes Roots Festival



22. - 23. July

Twinkle Brothers_Channel One feat. Mikey Dread & Ras Kayleb_Tena Stelin_Gattamolesta_and many more...

Handzame, Belgium

Unity is strength says the Belgian greenforward organization who has been running the Irie Vibes festival for 10 years to spread a message of positive feelings, good vibrations,

respect for nature and every human race and culture. And to spread Reggae music, of course. The focus is on roots (what an exclusive information...) and dub music and is mirrored in the line up. Predominantly British dub sound systems guarantee two days of excessive stepping to dee-

pest bass lines. So better bring two pairs of sneakers with you. And get your belly prepared for heavy dub massages.





Ruhr Reggae Summer



22. - 24. July

Gentleman & The Evolution Tony Rebel Oueen Ifrica Mono & Nikitaman **Nosliw** Macka R **Martin Jondo** John Holt **Sebastian Sturm Uwe Banton** Jahcoustix Flo Mega The Senior Allstars David Rodigan **Pow Pow** Sentinel Soundauake Warriorsound Herh-A-Lize It Deehuzz









Skarra Mucci and more...





Ruhrstadion in Muelheim/Ruhr, Germany

"Sunshine guaranteed" boasts the flyer of one of Germany's favourite Reggae festivals: the Ruhr Reggae Summer. Whereas this is a risky statement the "strictly good vibes" promise is not because it has been verified for years. You will hardly find such a top-a-top line up for a comparable ticket price anywhere else. Kids under the age of 12 even go completely free (when accompanied by their parents). Newspaper reports from recent years speak of "pure holiday feeling



smiles are guaranteed no matter what the weather will be.

and a unique sense of unity". So bright

FESTIVALS JULY 2011 97



Turn Up The Summer!



23. July

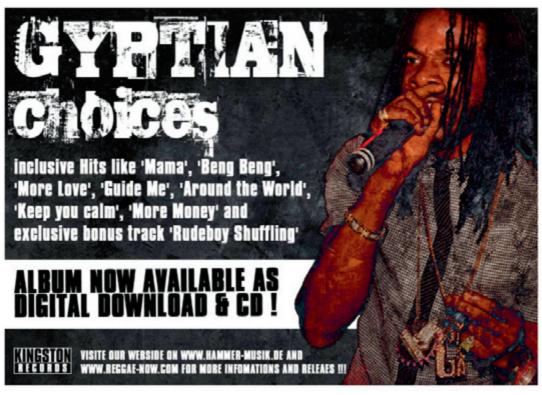
Etana_Nosliw_Perfect_Romain Virgo_ Lutan Fyah_House of Riddim_Sentinel_ and many more...

Rocker 33 in Stuttgart, Germany

Thanks to the everlasting Sentinel sound (and its massive) Stuttgart has become the dancehall capital of Germany. Some years ago it also used to be the hip hop capital. As we all know the combination of these two genres matches perfectly so it is about time for an "open air dancehall, reggae & hip hop festival". And there you are. "Turn up the summer" convinces with a brilliant line up, a fantastic venue and a crowd which is second to none when it comes to partying. This event



is very likely the start of another everlasting success story of Sentinel. Better be part of it.





Established 18 years ago as a top-ranking indoor festival in Paris, Garance Festival moved to Bagnols-sur-Cèze in the south of France two years ago. A good move as Garance now ranks among the very best festivals in all of Europe, comparable - if at all - only with Rototom Sunsplash and Summerjam. This year's line up is so stunning that Roots Reggae lovers just do not have to think twice. Long absent from Europe, the one and only Burning Spear will be back. Ivorian superstar Tiken Jah Fakoly, always a favorite for the French massive, brings his current album "African Revolution" along with his backing band Fariband. They now feature a kora player, which adds even more spice to Tiken's ever-convincing

performances. More than any other festival, this one pays respect to the grand DJs of the seventies. When was the last time you could see Prince Jazzbo, Dillinger and their likes live? Do you still remember Johnny Clarke? Lone Ranger? When was the last time you could see the legendary Twinkle Brothers live? Here you can, on a stage situated in the beautiful as well as shady park Arthur Rimbaud. You will celebrate for four days with France's splendid, dedicated Reggae crowd. Bagnols-sur-Cèze almost guarantees sunshine. Pick up your friends, head down to southern France and enjoy what some of the head-

liners have been looking forward to for months already!



FESTIVALS JULY 2011 99



in Nulvi. Sardinia Island. Italy

For its fourth edition the Sardinia Reggae Festival welcomes us in the little village of Nulvi after three years in Banari, but no matter where it goes, the spirit is still alive. The organizers describe it as an international music festival designed for all the Reggae lovers. And looking at the impressive line-up, people will be spoiled for choice once again this year. To name just a few, Max Romeo, Horace Andy, Luciano and Brigadier Jerry have all been already confirmed. But beyond the festival, the organisers are trying to build a virtual cultural bridge between Europe and Jamaica through Sardinia allowing people visiting the festival to extend whatever knowledge they have on the cultural heritage of Sardinia while

learning about the roots of Reggae music and its evolution in Italy. There is also a will to bring people together in a place too often forgotten by the tour operators. During the festival, there will be football and basketball camps, conferences, dancehall areas located in various spots of the area, the main stage, a camping and the possibility to stay at the local's as well. You can find everything you want to eat from pizzas to vegetarian food and you have all facilities you need in the area to feel comfortable and not disconnected from the outside world. Sardinia might well become one of the strongholds of Reggae music in a very short period of time. Tell

music in a very short period of time. Tell your friends!



Afrika Tage

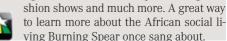


29. July - 15. August

Gentleman & The Evolution (30. July)_ Millions Of Dreads_Famara_Jamaram_ and many more...

Donauinsel in Vienna, Austria

18 days of festival - who would not dream of that? Apparently the Afrika Tage (Africa days) in Austria's capital Vienna cannot be compared with other Reggae festivals, and as the name implies, it is not about Reggae only. For offbeat lovers, there is still offered a lot, ranging from established artists like Gentleman to rookie artists from Austria singing in dialects Germans will not understand. Situated on a beautiful island in the Danube river, Afrika Tage also offers workshops, readings, fa-

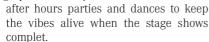


Montery Bay Reggae-Fest 29.-31. July

J-Boog_Anthony B_DubTonic Kru_ Ras Michael & The Sons of Negus_ Pressure Fiii and many more...

Monterey County Fairgrounds in Monterey, California. USA

After 16 years, this event, located in picturesque, coastal Monterey offers a over twenty performances, a DJ party area, full bars and a kids play area with a free jump house, giant slide, face painting and more. VIP tickets are available and allow ticket holders to access backstage and press tent areas. There are numerous hotels and motels in walking distance of the venue in addition to the camping options nearby. And the festival offers







Amsterdam Reggae Festival



31. July

Gentleman & The Evolution Midnite Junior Kelly_The Skatelites_Ken Boothe_Romain Virgo Third World Lutan Fyah Ziggi Recado

NDSM Werf in Amsterdam. The Netherlands

The Netherlands have become one of the leading European countries when it comes to big reggae shows. One reason might be that it may not be too hard to convince Jamaican artistes to come to the land of the coffee shops... The other is the frenetic Dutch reggae crowd, comprised of a lot of members of the Caribbean diaspora, which regularly celebrates the big names the "Reggae Festival" series is known for. After the successful winter edition of "Amsterdam Reggae Festival"



earlier this year, one can expect a memorable concert again at the first outdoor edition.





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Wembley Arena in London, United Kingdom

History: In 1978, inspired by the legendary Kingston "One Love Peace concert" where Bob Marley held warring politicians Edward Seaga and Michael Manley's hands aloft on stage, the UK's own One Love festival came into being. Several events followed, the last of which took place in 1991 at the West London (now the Linford Christie) Stadium. Three decades after the death of Bob, the festival is back with a heavyweight lineup at Wembley Arena.

What to do: See all generations of Jamaican and Jamaican-inspired music in one location on one day. Fans of dancehall can enjoy popular entertainers Sean Paul and Shaggy; Hip Hop heads can catch the irrepressible Busta Rhymes; Roots

and culture sticklers can experience the golden voices of veterans such as the Abyssinians and Wayne Wade; while supporters of home grown talent can see Grammy winning singer-turned-TV chef Levi Roots and grime artist Skepta. This is a show with something for everyone, organized by London's own reggae community - with no need to get down and dirty in a campsite, thanks to a tube or bus just a short walk away.

What not to do: Get it confused with the three day One Love Festival in Hainault. But although it's unusual to have two promotions with almost the same name, these are two very different events, showing the diversity of reggae and how it can be enjoyed.

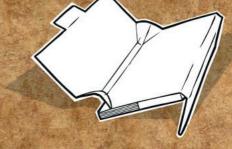


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FESTIVALS AUGUST 2011 105



Uppsala Reggae Festival



04. - 06. August

Uppsala, Sweden

Just half an hour from Stockholm you find the beautiful students' town of Uppsala that lets you think of Pippi Longstockings hometown. Swedes definitely know about quality of life so spending the day alongside the canal or in one of the picturesque little cafés is already worth the trip.

Don't be surprised when you see girls with braids, hotpants and rubberboots as this is the local girls' dress code for the Uppsala Reggae festival. For the boys "the code" says: get a Red Stripe and have fun! "Life is great" is the festival's motto. And so is the festival itself: Great!



Mr. Vegas & The Thugz Band Kapten Röd

Napten nou Quique Neira & Jah Rock Family Million Viboo

Million Vibes Trinity Sound Format Meditative Sound Silly Walks Movement Joey Fever Mekka

Jahvisst Junior Natural & Solomon Allstars Ginjah Jah Massive Sound and many more...



106 FESTIVALS AUGUST 2011



Despite its clarity (or maybe because of it) and a line up that is rarely really top-ranking, year after year the readers of the German Reggae magazine RIDDIM vote for Reggae Jam as their favorite festival. The family-like ambience might explain it, the line up catering for the needs of Dancehall as well as Veteran aficionados more than any other comparable festival, affordable ticket prices or maybe just the vast absence of police interferences. Be warned: if you check Reggae Jam out once, you will certainly return. This year, the festival inofficially also known as the House of Riddim festival (as they back a stunning percentage of the artists) features big shots such as the legendary Heptones, Jah Messenger Luciano armed with a few of his latest convincing album releases, permanent insider's tip Prezident Brown and August Town sweetheart Etana. A well-balanced choice of legends. contemporary headliners and tomorrow's stars. As the Reggae Jam has two main stages set up next to each other, you can enjoy the music free of intermissions or location-changing. Featuring Europe's longest festival day (Reggae Jam's Saturday), it is a perfect selection for those who love to party till the wee hours. An open air pool bordering the festival site offers relief from the traditionally nice weather. Some of the illegal sound systems on the campground offer better distraction than official ones at other festivals.



FESTIVALS AUGUST 2011 107



Pauillac. Medoc. France

Through the years, Reggae Sun Ska managed to evolve, grow and however keep the same roots spirit that made his success from the very start. On its fourteenth edition, although they have moved from their initial grounds in Cissac to nearby Pauillac last year, the festival still holds the same promises: top ranking reggae artists, two stages and more roots reggae music in the heart of Medoc, home of some of the most renowned French wines. Add to that the traditional camping, which is like an off festival in itself. After the last shows, improvised sound systems carry on with the music until dawn for the most insatiable ones. Beyond the music and for a few years now, the festival has been developing a greenfriendly policy aiming to raise awareness among the festival goers on the impact of such an event on the environment. So they started limiting the use of paper, introducing organic food and involReggae Sun Ska



ving the farmers of the area to make people taste natural products of the area. They only invite international artists who are already in Europe at the same period to avoid having them flown into Europe exclusively for the festival from Jamaica or the U.S. And we think such an effort should be supported and become a standard among summer festivals. Because when you watch great shows and you have a feeling the orga-

nisers keep mother nature at heart, the music can only sound better.



108 **FESTIVALS AUGUST 2011**



Geel. Belgium

It was summer at the end of the 1970s when a group of friends joined to organize an authentic Jamaican roots reggae bashment... that's how the success story of Reggae Geel began.

Remarkably, Reggae Geel is a non-profit organization and has been promoting promoting reggae music in Belgium for 30 years - and yet the end of the story is not in sight to the delight of the by now more than 30 000 visitors every vear.

Starting on Friday evening fans can party at Bounce Dancehall with several sound systems or enjoy the deep bass of dub and dubstep at the 18" Corner.

On Saturday the further program starts at noon completed with an international reggae line-up on the main open air stage in the grove.

The relaxed atmosphere is one of the great advantages of the event that unites people of any

background and origin. In addition Belgium's oldest festival offers spacious camping, a market as well as a shop.

The One Love Café serves breakfast along with music and the festival kitchen site with its various treats provide culinary delights.

Special parking, toilets and the handicapped accessible main terrain ensure the support of disabled visitors.

Even after all these years the organization of Reggae Geel is still non-profit, the staff members are local volunteers.

By waste separation and a recycling program promoters preserve the natural environment of the location at the Zandstraat. The cheap oneday or weekend tickets can be purchased online by mid-May. Children up to 12 years are free of charge.



Biale Koszary ul. Czarnieckiego in Ostroda, PL

Ostroda reggae festival is the biggest and most imporant reggae festival in Poland. This year it celebrates its eleventh anniversary. Since 2005 the festival has continuously won the 'Polish music event of the year'. It rose out of the former Ost-Rock Festival established during the 1980's. Innumerable instrumentalists, singers and DJs made the first steps of their musical career here. A core part of the festival program is The Reggae University – it involves meetings, workshops and seminars with various 'roots culture authorities'.



Another attraction is The Festival Cinema and not to forget the touristic attractions of this town in western-Mazury.

Ostroda Reggae Festival



11. - 14. August

Stephen Marley
Sly & Robbie feat. Junior Reid
Mr Vegas & Thugz Band
Dubtonic Kru
Perfect
Lutan Fyah
Burro Banton
Protoje
Katchafire

The Wisdom Band Izrael meets Mad Professor In Dub Bush Chemists feat. King General Vibronics Iah Free

Jan Free Upliftment feat. Dr Ring Ding Leftside and many more...



Boomtown Fair



11. - 14. August

Barrington Levy_Capleton_Tippa Irie_ Daddy Freddy_Solo Banton_YT_ and many more...

Secret Location in UK

History: Boomtown Fair was founded 4 years ago and is unlike any other UK festival. In a nod to illegal raves, the location is secret. The site is mocked up like a sprawling town fair, whose different areas play all kinds of music – with emphasis on reggae and related forms. What to do: See Capleton and Barrington Levy. For homegrown talent check Tippa Irie, YT, Solo Banton and "world's fastest rapper" Daddy Freddy. Legendary sounds Aba Shanti and Iration Steppas will



bash ears into the night. What not to do: If you're not camping don't book a hotel until the location is announced.





Feest In Het Park



11. - 14. August

Stephen Marley Sean Paul Capleton Cecile TOK Toots & The Maytals Mr. Vegas any many more..

Donkvijvers in Oudenaarde, Belgium

Now this is an impressive list of artists! Long and full of well-known names. Apart from our beloved Jamaican entertainers, stars of international independent music will perform at the Feest in het Park stage. Pete Doherty meets Cé'Cile! Now this is gonna be a really special gathering. Can you imagine her making him dizzy with her dancehallqueen moves? Well, Doherty may be dizzy anyway. Nevertheless the backstage parties should be one-of-a-kind... As will be the party for



the "normal folks" where the most different kinds of festival goers mix. Seems like a unique experience.

Northwest World Reggae Festival



12. - 14. August

Marcia Griffith Midnite I Octane Clinton Fearon J Boog Bambu Station Toussaint and many more...



Bob Russell's Ranch in Marcola. OR USA

Located in the pristine forest of Southern Oregon on a private ranch, the festival carries the tune of conscious reggae and world music with a wide scope of artists and selectors from the West coast region of the U.S. as well as world-class artists from across the globe. A late night dancehall "Dome" features

DJ's by night and tribal drummers, dancers and kids performers will take over the Dome by day. With what are rated as great camping and facilities including potable water, this three-day fes-

tival provides a lot of options for shade and hopefully sun in the Pacific Northwest.





Mid West Reggae Fest



12. - 14. August

Etana_Bushman_Yellowman_Abyssinians_ Taj Weeks & Adowa_Mighty Diamonds_and many more...

Nelson Ledges Quarry Park in Nelson, OH USA

Now in its 20th year this festival offers regional and international talent in a fun location for a low price. Camping on site includes access to some of the best swimming in the region in the spring-fed quarry staffed with lifeguards. The music starts mid afternoon on Friday on two stages and includes steel drum performers down on the waterfront to carry the vibes throughout the weekend. For a region that is not inundated with numerous festivals, this one is very well attended with de-



voted festival-goers who this year will be treated to a great lineup that focuses heavily on vintage harmony groups.

Afrika Karibik Festival



11. - 15. August

Patrice_Sean Paul_Luciano_Iriepathie_ Jamaram_Ohrbooten_Martin Jondo_ Heckert Empire and many more...

Volksfestplatz in Aschaffenburg, Germany

Celebrating its 14th edition, the Afrika Karibik Festival has been among the established festivals for African music in Germany for years. This year the line up is almost exclusively Caribbean and Afro-diasporic so far. Headliner Patrice will please with his raw- and edgy-turned sound of his latest works One, backed by a London-based group that was apparently socialized in Rock music. As likeable as the festival's motto "one race... human" are several innovations such as a fifth festival day

and on-site beverage supply with both alcoholic and non-alcoholic drinks. There is a day pass available for Friday.





SATURDAY - AUGUST 13 - 2011

Newport Waterfron in Newport, RI USA

The second staging of this festival where reggae takes over the waterfront with a full day of positive vibes. This year the tickets are all general admission.with no reserved seating so more reggae fans can be part of the scene. Vendors will offer a marketplace of clothing, artisan goods, jewelry as well as food stalls and adult beverages. This is the site of historic jazz world music festivals and now reggae will become a summer tradition



in the area. A diverse lineup of international artists and pleasant surroundings make this festival sail strong.

Newport Waterfront Reggae Festival



13. August

Yellowman & the Sagittarius Band Michael Rose Bushman The Skatalites The Itals



Calgary Reggaefest



20. August

Freddie McGregor Chino Laden Stephen McGregor Nadine Sutherland New Kingston and many more...







Shaw Millenium Park in Calgary, Canada

Calling all Rastagarians, these people who organize the festival created a festival society that they formed in 2003 to raise the awareness of reggae music in Western Canada and nationally. They coined this term, a play on Calgary to help spread the message of reggae. They are the winners of the 2010 Reggae Music Achievement Award for promoter of the year. This year, the lineup draws on a wide array of Canadian reggae artists as well as those from Jamaica and the U.S.

The festival will host a Canadian Women Artiste giving the spotlight to the many talented females in the field





History: Rototom Sunsplash started as a club in Pordenone, Italy in 1991 before becoming a festival in 1994, inspired by the Sunsplash festivals of Jamaica. Expanding over time, it is now one of the highlights of the world reggae calendar. Last year facing "excommunication" from Italy by Silvio Berlusconi's government the organizers left Rivellino Park in Osoppo for the FIB site in Benicassim, Spain. For 2011 Rototom is settled and looking to impress with a celebrity packed bill stretching across a colossal 10 days.

What to do: Rototom is way more than just a music festival, offering a wide range of activities from arts and crafts to discussions on politics, culture and environmental issues of the day. That said, the music is particularly strong this year. Veterans like Bunny Wailer. Toots, and Jimmy Cliff

Rototom Sunsplash



rub shoulders with dynamite entertainers Shaggy, Horace Andy, Lutan Fyah, Michael Prophet, Gyptian and Perfect on the main stage.

What not to do: Get a good night's sleep. Benicassim is brutally hot in August and festival goers are likely to be woken by the sun after just a few hours shuteye. The number of blaring hi-fis can become oppressive so be sure to escape to one of the beaches or the Las Palmas desert before diving back in. As the full "ten dayer" is quite an endurance event less than happy

campers should book into a local hotel.



One Love Festival



19. - 21. August

Andrew Tosh
Danakil
Christopher Ellis
Mad Professor
Daddy Freddy
Ken Boothe
David Rodigan
Dennis Alcapone
Wailing Souls
Dub Inc.
Tippa Irie
Eek A Mouse
Tosh1
and many more...





Hainault Forest Country Park in London, UK

History: The One Love Festival started in 2008 as a sound system event in Sussex. By 2010 it had expanded to include live bands and moved to the idyllic, woodland encircled Hainault Country Forest Park.

What to do: Branded as "the UK's number one reggae/dub event", this 3 day weekender caters to a slightly different crowd than the One Love Peace festival. But while dancehall and hip hop aren't so prevalent there's just as much variety in the lineup: from foundation JA veterans Ken Boothe and The Wailing Souls, to UK stalwarts like ragga dub pioneers Macka B and Mad Professor. Intriguingly, the organizers have also booked po-

pular French reggae stars Dub Inc and Danakil. And given the festival's vinyl based beginnings, there's still a wide choice of selectors in the various tents and stages from David Rodigan to Saxon Sound to Brightonians Unity Hi Fi. Situated on the outskirts of London, you can opt for the full experience (i.e. roughing it in a tent) or catching a night bus back to the city.

What not do to: Ask when Sean Paul is going to be on. Visitors may find two "One Love's" confusing. Even so, two big festivals jostling for the limelight

 while offering very different choices of music - will leave long starved London reggae festivalheads feeling spoilt.



Ouavs of the Old Port in Montreal. Canada

Montreal Intenational Reggae Fest, Quays of the Old Port of Montreal, Montreal, Quebec, Canada, August 20-21, 2011

One of the best music festival cities in the world, Montreal comes to the table with a lineup for its 8th annual reggae festival that features some of the most recognizable names in the dancehall and reggae music industry. The festival has an audience of over 150,000 each year and maintains a commitment to raising the profile of a musical genre best known for manifestations of powerful messages. Fostering unity is key in dually linguistic Montreal - a city that mirrors a global village.

The festival provides great ambiance, activities for children, a wonderful presentation of vendor booths and great information kiosks to guide you around the multiple stages.



MONTREAL INTERNATIONAL REGGAE FESTIVAL

AUGUST 20, 21, 201

Montreal Reggae Fest



20. - 21. August

Reres Hammond Mavado Gyptian Third World **Wayne Wonder** Sharon Tucker and many more.



Uprising Reggae Festival



26. - 27. August

Gentleman & The Evolution Burro Banton Lutan Fvah Perfect Looptroop Rockers General Levy and many more...

Zlate Pieky in Bratislava, Slovakia

It sounds too promising. "Golden Sands" is the name of the area in the northeast of the Slovakian capital Bratislava where the Uprising festival takes place. And when there is sand, there is also... water! Located at a huge lake, the festival offers everything for a perfect holiday like water skiing or wakeboarding. For a natural swimming pool, tobogan slide, minigolf, table tennis, beach volleyball, street basketball, and a playground for children you don't even have to leave the

camping site. Of course, you should every now and then because there's some damned good music, too.







Chiemsee Reggae Summer

26. - 28. August

Ziggy Marley Capleton **Patrice & The Supowers Perfect & House of Riddim** Jimmy Cliff **Lee Scratch Perry** Luciano **Lutan Fvah** Mono & Nikitaman **Toots & The Maytals Irie Révoltés Iriepathie Blumentonf**

Ohrbooten Raggabund **Uwe Kaa & One Drop Band** D-Flame Duh à la Puh **Linval Thompson** Sara Lugo Stranger Cole & **The Royal Family**

Tippa Irie &

and many more...



Übersee. Germany

Known as the festival of the short distances, as campground and stages are located side by side, the Chiemsee Reggae Summer draws a relatively young and party-happy audience. You will hardly find a festival in a more scenic environment, as it is situated between the Chiemsee, dubbed the Bavarian sea, and the Alps rising up to 5,700 feet. The organizers have done a lot to protect the environment by paying attention to trash recycling and a unique cooperation with Deutsche Bahn, allowing to travel to and from the festival in regional trains from five German federal states for free by presenting the festival ticket. While Roots Reggae purists accuse the Chiemsee Festival of selling out by booking too many

MTV-mainstream-artists, this year's edition will feature some interesting names. Luciano's first show at Chiemsee since 2002 should draw lovers of conscious music, as should Roots-producer and singer Linval Thompson. Rocksteady-doyen Stranger Cole will perform his only show at a festival in Germany this year, backed by The Royal Family, themselves regularly headlining festivals in Eastern Europe together with U-Cee. The later will set sails on the Chiemsee Reggae Cruise on the 25th of August, a very unique opportunity to blend Reggae music with tourism in one of the nicest parts of Germany. Why not use the opportunity and stay a little bit longer?



FZW in Dortmund, Germany

The recently build FZW in Dortmund, Germany is the home for the first Reggaeville Weekender. Revelation Concerts and Reggaeville.com teamed up to spice up your last weekend in august with two days of live reggae music. The venue guarantees a nice indoor vibe. The main concert hall, a small club venue, the bar lounge and an outdoor bazar offer a great variety within one place. In the past two years the FZW saw big shows like Patrice and Alpha Blondy as well Rootz Underground and Yellowman appeared recently in the small club.

Wake the town and tell the people: Reggaeville Weekender is coming your way...



Reggaeville Weekender



27. - 28. August

Alpha Blondy & The Solar System
Toots & The Maytals
Mr.Vegas & Thugz Band
Sebastian Sturm & Exile Airline
Luciano
Iriepathie
Ky-Enie
Cornadoor
Soundquake
Ganjaman
Uwe Banton
Bantaha





Sunsplash Reloaded



27. August

Alpha Blondy & Solar System Jimmy Cliff Patrice & The Supowers **Capleton Luciano Iriepathie Jamaram**

Ottakringer Arena in Wiesen, Austria

Wiesen, Austria's most famous strawberry village 75 km south of the capital Vienna, has made its mark as a venue, hosting and promoting events such as the Nova Jazz & Blues Nights or the Lovely Days for more than thirty years. Due to Wiesen's experience and development visitors of the Ottakringer Arena can enjoy a modern venue with best infrastructure and a well equipped camping zone. For the 3rd time since its renaming the one day festival offers a top-class international line up for the European massive.



Helsinki Reggae **Festival**



27. August

Prezident Brown Komposti Sound Raappana Lilian Luisto Band Puppa J & Yona and many more...

Tavastia in Helsinki, Finland

Did you know that Nokia. Finland's most famous brand, once started its activities with the production of rubber boots? No? Well. Prezident Brown. the headliner of the Helsinki Reggae Festival, does as he got acquainted with the country while touring it extensively. While not known for hot weather Finland still runs hot for Reggae. Ask Prezident Brown. Preferably when you meet him at the Helsinki Reggae Festival which is held at the legendary Tavastia Club that just celebrated

its 40th year of existence. So feel the history and feel the vibes. It's gonna be





Notting Hill Carnival

 \mathbf{A}

28. - 29. August

Jah Observer and many more tba...



London, UK

History: Europe's largest street festival started as an indoor event in 1959 in St. Pancras Town Hall, before becoming an annual street parade. The carnival is actually a Trinidadian tradition that sprung up in response to cultural customs being banned under colonial slavery. Today, this gigantic party takes place on the Sunday and Monday of August Bank Holiday weekend attracting visitors from around the world.

What to do: Join the main procession to the frantic rhythms of Soca and Calypso. Or find your favourite among over 40 static sound systems playing various kinds of Reggae - from heavy dub to bashment - as well as any other genre you can imagine. Fans of foundation roots should check Jah Observer on the corner of Talbot and Ledbury Road for what could be their last ever session.

What not to do: The Carnival can be confusing for the uninitiated so have a plan of what you want to see and arrive by the nearest open underground station. Alternative stations to Notting Hill Gate such as Holland Park, Westbourne Park or Latimer Road may be less crow-



ded. The carnival area is divided by the West Way - a 4km dual carriageway flyover - so avoid crossing between the North and South sides and hear the sounds on one side each day. Information including sound system locations and toilets is published on the council's

website nearer the time: www.rbkc.gov. uk/NottingHill.





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Outlook Festival



01. - 04. September

Barrington Levy Horace Andy Johnny Clarke Dawn Penn David Rodigan Channel One Jah Shakka and many more...

Fort Punta Christo in Pula, Croatia

This location is just incredible. Held in an abandoned ancient castle the Outlook Festival welcomes thousands of people to party and dance for four days. Despite of an impressive line up of reggae artists and sound systems one should be open minded when it comes to other musical genres, too. The danger of missing a top class act of the drum&bass, hip hop or dubstep scene is just too big if one limits oneself strictly to Reggae. The danger of getting sun burnt is equally high



as the site offers direct access to the ocean where most people spend their days before they enter the heat of the night.

Reggae Nation Germany's United For Africa



03. September

Gentleman & The Evolution and many more...

Tempodrom in Berlin. Germany

Mama Africa is the topic of countless Reggae songs. It is also the focus of the event United for Africa, organized by the state funded "Reggae Nation Germany" organization and the "Gemeinsam für Afrika" (United for Africa) campaign. Headliner of the event Gentleman and patron Christian Wulff (Federal President of Germany) try to raise awareness and collect donations for Africa.

Even if you cannot attend you can help by supporting the beneficiaries of "United for Africa" on the website reggae-nation.de.





Summer Lock Up



03. September

Sanchez Perfect Jah Mason Smilev Singing U Black Kappa House of Riddim and many more...

Studihaus in Mainz, Germany

What a farewell to this year's incredible festival season. Unfortunately the Summer Lock Up festival also marks the end of the (Central) European summer. But no one will feel cold on this day as you can expect to be fired up by more than a dozen artists that got enough practice in how to rock a crowd during the last few months. Hopefully the crowd will have enough energy left but as there will be a long lean spell until the summer of 2012 one should follow the Summer Lock

Up's motto "Come fi mash it!" At least

FESTIVILLE 2011

one last time.

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Stephen Marley - The Revelaton Pt.1: The Root Of Life | Universal Records/Tuff Gong - May 2011|



- 01. Made In Africa feat. Wale & The Cast Of Fela
- 02. False Friends
- 03. Break Us Apart feat. Capleton
- 04. Can't Keep I Down
- 05. No Cigarette Smoking feat. Melanie Fiona
- 06. Freedom Time
- 07. Jah Army feat. Damian Marley & Buju Banton
- 08. Old Slaves
- 09. Pale Moonlight (How Many Times)
- 10. She Knows Now
- 11. Selassie Is The Chapel feat. Ziggy Marley
- 12. Tight Ship feat. Damian Marley
- 13. Working Days *feat*. **Spragga Benz**
- 14. Now I Know

Any release by a Marley carries a certain weight of expectation. But the second proper solo album by seven time Grammy winning singer, producer and multitasker Stephen bears a palpable sense of ambition beyond the usual fanfare.

For starters it's a two part project (the next, more eclectic, portion of which will be issued in the autumn) – separating the past and future minded sides to Stephen exhibited on debut Mind Control. This, the more traditional first act, was conceived in response to criticisms that reggae had strayed from the righteousness of Stephen's father's era. Furthermore, it follows Stephen's half brother Damian's hugely acclaimed Distant Relatives longplayer with Nas – which showcased production techniques Stephen can rightly claim he inspired.

Pulsating opener Made in Africa - featuring Nigerian American rapper Wale, soaring backing vocals from the cast of the musical Fela! (and a melody at first not dissimilar to Phil Collins' Another Day in Paradise!) - could almost have come from Distant Relatives. But apart from a few subtly integrated hip-hop elements like the woozy theremin of single No Cigarette with Melanie Fiona, this is definitely a roots reggae album. The jaunty yet defiant harmonica driven Can't Keep I Down could have been recorded in the 1970s bar the modern studio sound.

Given that Stephen has carved out much of his career on the other side of the voicing booth it is no surprise that the production here is simply beautiful. Every crunch of the clavinet, every rim-shot, every strike of an acoustic guitar is three dimensional, crisp and clear.

Guests include Damian on the nautical rally Tight Ship and single Jah Army - with a soon-to-be-sentenced Buju Banton spitting defiance ("they send a bag of flies to swarm me") over Black Uhuru's General Penitentiary. Capleton and Stephen have appeared on each other's work before and King Shango is back again on the unrepentantly Bob-like Break Us Apart. Then of course there's Bob himself lending his lyrics (lines from Crazy Baldhead reworked for the driving, upbeat Freedom Time) as well as his songs - an incredible rendition of Selassie Is The Chapel where Stephen and his brother Ziggy combine to glorious effect.

The last time Stephen honoured his ancestry at such length was his controversial Chant Down Babylon remix album which irked some critics yet drew admiration from many quarters. This time he is likely to please the modernists and the purists – raising expectation even further for the genre-busting part two

by Angus Taylor

ALBUM-REVIEWS 2011 125

Sebastian Sturm & Exile Airline - Get Up & Get Going IRootdown Records - September 20111



While other artists keep on asking what happened to good, premium roots reggae music these days, German youngster Sebastian Sturm does not waste time and simply plays that sound. The high-

grade Roots music he records live with excellent musicians takes you right back into the 1970s, the heyday of roots reggae. An impression that gets even stronger with his vocal style that has already been compared to Bob Marley's - a fragile, subtle singing voice that captures your soul right away. His talent and sense of perfectionism has earned him a strong fanbase in France and Germany and got reggae professionals all over the world marvelling, Get Up & Get Going, his third album, was recorded with his new band Exile Airline. The mentioning of their name reflects their significance in this project. Get Up & Get Going was produced by Cologne-based Philipp Breidenbach. The tracks listed here are not in order. as the final order has not been decided on by the time of this review. The intro of the track It's Not Just alone justifies this purchase: spheric, dubbed guitars leading to a crescendo, somewhat Pink-Floydesk organ line erupting into a strong guitar outcry... I cannot remember when I heard something like this the last time. Pure musical delight! Three largely acoustic tracks (the incredibly good title track, Faith and Life Was A Bubble) add a new, pleasing touch and sense of variety to Sturm's sound. Never Been, kept in Sebastians's typical, mutedly melancholic style, ranks among my favorites here. Responsibility talks about what everyone of us can do to make this world a better place. Tear Down is a placid combination with Kiddus I, the blessed one. Sturm employs very contemplative and musing lyrics, turning this album into an intellectual delight as well. This album is recovery for your soul. Every note, every syllable is oozing with upliftment and positivity. Clearly, Sturm's mission has nothing to do with wanting to achieve stardom. It is all about celebrating music. Get Up & Get Going will amaze everybody who loves music. Roots reggae lives, and it will not die as long as artists like Sebastian Sturm can **by Valentin Zill** count on their fans' support.

Ziggy Marley - Wild and Free [Tuff Gong Worldwide - June 2011]



30 years after his passing, Bob Marley still casts a very long shadow. It's fitting, then, that on Ziggy Marley's latest release. Wild and Free, there's perhaps a nod to his father's legacy. One look at the matchbook cover art, or the inset tray photo with exposed matches ready to strike, brings to mind The Wailers' classic Catch. a Fire and its cigarette lighter cover motif. Ziggy does not need to worry about the comparison. While the Wailers' inaugural and subsequently seminal album exposed the Third World struggle of life in Trenchtown Jamaica to the masses, it's the First World whose curtain gets pulled back on this, Ziggy's fourth solo album. In many ways, Ziggy sounds frustrated. Sure, there is the dreamlike title track featuring actor Woody Harrelson supposing a better understanding of the positives of the marijuana plant that opens the 12-song set. There is the summer bounce of the single, Forward to Love, but it's on Changes, where the album does just that. Joined by son Daniel, Ziggy begins to push what ultimately is the theme of the record; change, or else, 'Every little thing is gonna be alright,' this isn't. Accented by a martial beat that bookends the song, Personal Revolution is a call to action, with Ziggy first in line to accept responsibility. There is depth in Marley's writing, and Don Was' production leaves the sharp edges sharp. Minor keys and blunt lyrics make their point without room for much misinterpretation. 'I can't promise it's a good place,' from Welcome to the World, or 'Uncle Sam is a naughty old man,' from Elizabeth make it obvious-Ziggy Marley is serious. Maybe this isn't the record to reach for on Saturday night, but it is one that needs to be heard before stepping into a voting booth. Simply, Wild and Free is the most interesting, challenging, thought-provoking album of Ziggy Marley's career.

by Larson Sutton

Ziggy Marley's Marijuanaman

[Image Comics - April 2011]



Dully on 4/20 (a cannabis counterculture holiday -but you knew that already), Ziggy Marley, eldest son of Rita and Bob Marley, blazed into the comic world with a comic book called Marijuanaman. Its main character Marijuanaman is based on an idea of Ziggy. The story was written by

Joe Casey. Jim Mahfood provided the illustrations. The later two are revered by US comic fans as veterans of their business. Mahfood stresses that Ziggy Marley was involved in every step of the project. "Marijuanaman represents the hope of the future", says Ziggv. Indeed, this 48-page color-saturated and actionpacked hardcover is a late-breaking graphic novella. touching questions such as the way we human beings deal with nature. Marijuanaman, hailing from the planet Yelram (an anagram of "Marley"). Yelram's citizens are an advanced, progressive people, Instead of DNA, they have THC. When their supply of Gania gets depleted, they send Marijuanaman to planet Earth. Marijuanaman's alter ego Sedona is well received by a community of progressive, close to nature people that grow Ganja. Powerful, greedy racketeers prefer to sell a synthetic Ganja substitute called Ganjarex instead of tolerating the use of natural Herb. Thus the peaceful community of Exodus has to fight against a violent corporation named Pharma-Con. Marijuanaman supports the people of Exodus, sporting Rastainfluenced values. He is easily the coolest superhero the world has ever seen, reggae lovers will love the many reminiscences to Bob Marley's music and Rasta culture in general. While Marijuanaman is obviously a cry for the legalization of Ganja, you should not misunderstand Ziggy Marley. He advises against smoking it on a daily basis: "If you find yourself not being productive in life or being positive, that might be a problem. If you find yourself sitting down and smoking every day, that's a problem. Some people really overdo it." I would suggest you to read this special blend of reggae and comic culture sober the first time.

by Valentin Zill

Luciano - Rub-A-Dub Market UrieVihrations Records - June 2011



"If I could heal this world with music/And I could save mankind/I'd do it" sings the Messenjah in his latest album release. He has always done his best to achieve that ambitious goal, Rub-A-Dub Mar-

ket is no exception. Produced by the Austrian talents of Irievibrations Records, Luciano presents 14 swinging Modern Roots tunes, plus one bonus track. Rub-A-Dub Market is a strong statement for live-recorded riddims, as the title track evokes. All riddims have been recorded with the label's Irievibrations band. some of them with the participation of fellow Austrian House of Riddim's musicians. Rub-A-Dub Market is solid works that does not fall too far short of his stellar 2002 album A New Day (VP Records) that earned him a Grammy nomination. Thematically, the Messenjah delivers the standard amount of praise tunes, a good deal of uplifting keep-the-strength-tunes and a surprising number of lovers tunes. Hard Road on Irievibrations' pounding Jungle Skunk riddim falls into the second category. Only You Jah, the best contribution on the exhilarated Walk The Line riddim so far, is among my favorites as it lifts up your mood for shizzle. Voice Of A Trumpet summarizes better than any tune I could think of right now what reggae music has always meant to me and surely to many others out there - mind-soothing music that leaves enough room for interpretation for virtually any sane person to identify with, and thus creating a common sphere to escape the forlornness of human existence, Rub-a-Dub Market proves once more that this cultural common sphere has no boundaries - and Luciano wants to show that with this album, reggae music is almost equally at home in Vienna as it is in Kingston nowadays, and the combination of both is more audilicious than many works recorded in Kingston only. So why even ask where the music comes from? The Rub-a-Dub market has become awfully small, but this album is a pleaser and stands out.

by Valentin Zill

ALBUM-REVIEWS 2011 127

Professor - Madness ISoulheats Records - May 2011



Many reggae reviewers see Groundation as the best live reggae band these days. Groundation score with virtuoso musicians with solid lazz education and their charismatic front man Harrison Stafford, Also known as Professor (he taught history of reggae at a university in California), Stafford now releases his first solo album, Madness. This musical gem, recorded in Jamaica with legends like Horsemouth and Flabba, rethinks the Professor's experiences of a trip to Palestine and Israel. In order to form a view on the situation there, he wanted to see the reality there with his own eyes first. The album's name Madness seems to refer to the reality, not to either Israeli or Palestinians. During nightly walks Stafford sang songs into his iPhone. The riddims were drafted in his one-room home in St. Ann's Bay. The rough diamond was cut and recorded in Harry J studio. Eight touching Roots tunes are sparkling now, sounding a lot more Roots reggae-prototypic than Groundation's albums. Plus eight dynamic dubs. The lyrics have been kept general enough to benefit an audience not reduced to tourists to Israel. Stafford uses detailed observations to raise bigger questions. Rather than answering extensively he just points out directions where to look for answers. The tense and surely sometimes daunting situation in which the songs were born can always be heard and felt. In Palestine, recounts Stafford in an interview with French magazine reggae Vibes, the youths would not dream of reaching the age of majority, but the retirement age: seniors get harassed less by Israeli police forces. Madness comes with guest performances by U- Roy, Winston McAnuff, Bernard Collins (Abyssinians) and Ashanti Roy (Congos). You surely will not turn this album into a dust catcher. You might have to occupy yourself with it in-depth to fall in love with it. **by Valentin Zill** But this love is going to last.

Joggo - Modern Rockers Vol.1 [Dredda Records - June 2011]



In 2008, Joggo, a young artist from Amsterdam with roots in Surinam, took the world's dancehalls by storm with his big tune Beware on Massive B's Kingdom riddim. Two things defined his life as a youth: soccer and reggae music. Just like his elder brother Clarence Seedorf, the world-famous soccer player who is currently playing for AC Milan, he pursued a career in soccer. It seemed natural, as both their parents played soccer. Obviously very gifted, loggo played in AIAX' youth team. But his love for reggae music ultimately prevailed. His first album, Modern Rockers Vol. 1. shows that this decision was for the benefit of us. Eleven strong tunes constitute this solid Modern Roots album, Recorded mostly in the Netherlands and Surinam with Dutch musicians, Dutch Roots specialists Not Easy At All Productions contributed a riddim. Two others originate from the Feueralarm Band, known as Nosliw's backing band. DJ Play Me Some Roots fittingly is the first tune, paving the way for what is to come. As many other conscious artists have done in recent vears, loggo asks why Roots music does not get the recognition it deserves. Strong Like Lion ranks among the strongest tunes, a combination with reggae workaholic Turbulence and Jah Decko with an uplifting message of Rasta advice to leading a good life. The album's only other combination is with fellow Dutch artist Mr Patze, I Am Blessed, a mid-tempo lovers tune that should work nicely for rootical sound systems. Lovers tunes make up the majority here. The best of them. I Wonder, has been produced by loggo himself. The rest is conscious, uplifting tunes. Peace & Love is a real favorite here, soundwise faintly reminiscent of Chalice's Pop reggae. Joggo's debut album is a good choice if you look for something easy as Sunday morning. It is not leightweight though, neither musicwise nor lyricswise. Watch out for Joggo! by Valentin Zill

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Peter Tosh - Legalize It I2CD Legacy Edition | IColumbia/Legacy - June 2011

Releasing collectors' editions of essential reggae albums has become a welcome periodic occurrence. The most famous was Island's 2001 deluxe reissue of the Wailers Catch A Fire, including a "Jamaican" mix - with



a different track-listing minus the guitar and clavinet overdubs - that all but rendered the original obsolete. In 2009 VP issued Black Uhuru's Jammy-produced debut with both Love Crisis and the later Black Sounds Of Freedom in one set. Now it's the turn of Peter Tosh's 1976 self-helmed solo entrance Legalize It and 1978's follow-up Equal Rights.

For the former, the original release is paired with Peter's demo on disc one. Disc two boasts a salvaged "Jamaican" rendering by Tosh and some rare dub versions and specials. The unreleased material comes from tapes archived by the collector Sam Dion after Tosh's death.

The demos are rougher but generally similar to the finished product (the few songs not released as singles - like the Bunny Wailer collaboration Till Your Well Runs Dry and the suggestive Ketchy Shuby - seem to have undergone the biggest transformation). Yet, as with Catch A Fire, the first mixes are a lot clearer and more stripped down than the pleasantly hazy album release, losing Ras Lee's harmonica, for example. Tosh's vocals are much higher in the overall proceedings, suggesting a keenness that his pointed and uncompromising words - like the ominous "kill them dead" line in the hymn Ighziabeher - cut through.

Most intriguing are the versions. There are two cuts of the anti-funeral second track Burial: one an effects heavy mix with lots of emphasis on Tosh's wah guitar and the other a more subtle affair dropping the instruments in and out. By contrast catalogue-of-misfortunes Whatcha Gonna Do gets a primitive instru-dub with most lead vocals removed. The hand-drum-driven Legalize It dub closes with a tacked-on 1976 legalization radio commercial Peter voiced for NORML.

Recorded at Randy's and Treasure Isle, the rhythms are driven by the Barrett Brothers and Robbie Shakespeare. Al Anderson and Tyrone Downie take second axe and

CD1

- 01. Legalize It
- 02. Burial
- 03. Whatcha Gonna Do
- 04. No Sympathy
- 05. Why Must I Cry
- 06. Igziabeher (Let Jah Be Praised) Ketchy Shuby
- 08. Till Your Well Runs Dry
- 09. Brand New Second Hand
- 10. Legalize It (Demo)
- 11. No Sympathy (Demo) 12. Why Must I Cry (Demo)
- Igziabeher (Let Jah Be Praised) (Demo)
- Ketchy Shuby (Demo)
- 15. Till Your Well Runs Dry (Demo)
- 16. Brand New Second Hand (Demo)

Tracks 1-9 originally issued August 1976, as Legalize It. Tracks 10-16 previously unreleased.

CD2 (Original Mix)

- 01. Legalize It
- 02. Burial
- 03. Whatcha Gonna Do
- 04. No Love, No Sympathy
- 05. Why Must I Cry
- 06. Igziabeher (Let Jah Be Praised)
- 07. Ketchy Shuby
- 08. Till Your Well Runs Dry
- 09. Brand New Second Hand
- 10. Legalize It (Alternative Version)
- 11. Burial (Dub Version) 12. Whatcha Gonna Do (ShaJahShoka Dub Plate)
- 13. (Igziabeher) Let Jah Be Praised (ShaJahShoka Dub Plate)
- 14. Second Hand (ShaJahShoka Dub Plate)
- 15. Burial (Dub Version)
- 16. Legalize It (Dub Version)

Tracks 1-10 previously unreleased. Track 13 previously released on The Ultimate Peter Tosh (Shanachie, 2008). Tracks 11-12 & 14-16 previously available on very limited edition Dub Plates.

keyboard duties, respectively - a role they would reprise for Equal Rights. Archivist Roger Steffens' sleeve-notes provide useful contextualization – not least that the album was part financed by a Miami herb seller when funds ran low.

While this edition is not as much of a revelation as the deluxe Catch A Fire, with all incarnations of the songs here equally worthwhile, this will be just as important an addition to your world. by Angus Taylor

Gappy Ranks - Thanks & Praise

[Greensleeves - June 2011]



It has been a while since the last big man from the UK stepped into the international dancehall arena. With Gappy Ranks the British reggae community finally got someone not minding but filling

the gap. "Thanks & Praise" is the title of his third long player after the "Rising out of the ghetto" EP and his debut album "Put the stereo on" in 2010 that proves once more Jacob Lee Williams' versatility and persistence. The opening title track with a smooth, midtempo instrumental and righteous lyrics is followed by one of last year's biggest hits "Longtime".

With a mixture of electronic and old school beats as well as acoustic and MIDI instruments and a lot of sweet words for the ladies, the artists shows his skills as a singer in the first third of the album - a pleasure for all those who love it romantic less for those who dislike auto-tune. Slowly but surely the tunes accelerate to finally "Tun up" the swag in the combination with Tarik Johnston better known as producer and artist Russian. Dancehall productions with minimalistic beats such as his massive hit "Stinkin rich" or the following "Fresh kicks" present Gappy's DJ skills as well as the producers sense for good effects. Pitch shift, filters and modulation make the tunes enjoyable yet are never too much. "English Money" could easily count as the missing link between traditional dancehall and the electronic hype of Major Lazer that made its way into the scene in the past few years.

For those who like it more natural "Peace & Joy" offers authentic bird atmo while "Better must come" comes in with an adorable musical clock-like melody on rhythmic acoustic guitar.

The uplifting and harmonic combination of the two Ranks "Coulda run away" has the potential for an anthem as well as "The road" with its synthie layers, the diversity of the beat and a catchy chorus.

With "Thanks & Praise" Gappy Ranks is just as in his very own words on the right road and his fans can hope that nothing's gonna stop his travels as well as **by Ursula Münch** his music

Earl Sixteen - The Fittest

[JahSolidRock/Heartbeat Europe - May 2011]

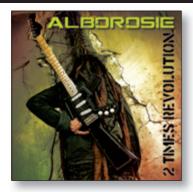


Earl Sixteen is a man who has travelled to where the action is for his sweetly-sung brand of cultural reggae. He left Jamaica for the UK in the 80s when he felt his preferred niche falling out of favour. And while

he still resides in England, he is increasingly to be found on European sounds and labels. The latest is Dutch double act JahSolidRock and NotEasvAtAll - who have been making glossy, critically acclaimed "showcase albums" with Apple Gabriel and Chezidek last year. On The Fittest Earl's voice remains the mellifluous instrument it has been for decades (Sip A Cup's Gussie P was the voicing engineer in London) and is accompanied by the poignant. Steel Pulse-ish harmonies associated with two organizations. As you'd expect from titles like Modern Slavery and Rise Up, much of the record is deep minor key roots, while Sixteen's lyrics are heavily socio-political, philosophical and nostalgic for that time. Yet the early dancehall sound system style Earl loves is also present. The major key This Yah Business casts the internet and the demise of Jet Star and Randy's as symptoms of the industry's structural decline - and features a chant from the great U-Roy (no less!) on the flip. Big Car is a beautiful update of William Devaugn's Be Thankful (another nod to Randy's) while Changing Times (made famous by Dennis Brown for Earl's old producer Derrick Harriott but originally sung by Roman Stewart) gets a recut on the well-known One Blood rhythm. There is a danger that some of the duo's recurring backings such as this and the title track's Collie Weed might, like those of Pow Pow in the last decade, become victims of their own success through overuse. Fortunately, they have shrewdly placed them near the end of the album giving the lesser heard creations room to breathe. Unlike the Chezidek and Apple records, The Fittest is a full "showcase" which means fewer vocals but more versions for dub fans. Interestingly, with the likes of Don Corleon and UK producer Lionvibes preparing their own dub albums cut in Jamaica the hegemony of eurodub may be about to be challenged. But that's big picture stuff: this is another solid-quality release from the prolific **by Angus Taylor** Earl and the dual crews.

Alborosie - 2 Times Revolution

[Greensleeves - June 2011]



A curious record is Alborosie's 2 Times Revolution. It is a hodgepodge of information, covering a lot of musical territory and spanning many topics in its lyrics. It is the embodiment of Alborosie, himself, really, as it embraces the influences and inspirations he is absorbed from his days in his native Italy to his current home base in Jamaica. The curiosity comes from the feeling that each song seems to emanate from a different period in the last 35 years of reggae music and wondering if it will succeed as a complete thought once it is over. There are hints of reggaeton, lovers rock, roots rock, '80s synth-lite, '90s rap-infused dub, and turn of the century toasting. It is a travelogue through the history of Jamaican sounds coming from an Italian expat with a cover that features dreads flowing over a guitar shaped like an automatic weapon. Yet, despite cuts like Tax War or La Revolucion, 2 Times Revolution isn't heavy-handed, verbose, or preachy with his intent. There is always room for fun. Always room for love and support. In fact, What if Iamaica plays like a wish from an impassioned citizen, hoping for better days for the struggling island nation. There are no missteps, necessarily, but on You Make Me Feel Good featuring Etana, it sounds like Alborosie is guesting on his own track. Maybe this is his generosity, giving her the spotlight she so ably shines in or maybe that's just Etana's talent to take over a song. Either way, it is another moment to ponder on an album full of them.

by Larson Sutton

Various Artists - Sweet Baby Riddim UrieVibrations Records - June 2011



The Sweet Baby Riddim compilation is the epitome of the age of mp3. With each of the contributing artists providing the vocal over the cool, breezy rhythm track, what you essentially have is a chance to cherrypick from varying takes on the song. Listening to it as an album, though the individual performances shine, the listener may find himself feeling the vibe is stronger on some than others. There seems to be a deeper connection to the rhythm on three: Sizzla's opening African Chant, Ray Darwin's Your Wish and Mishu Laika's Calling Out for Love. In between are capable appearances by notables Luciano, Konshens & Delus, Anthony B, Perfect, and Cornadoor, and if any of those are your favorite, you'll want to download their effort. But, as a listening experience from start to finish, the varied takes on the vocal fell into some repetition. The ones that succeeded more than others were the efforts that seem to play into the mellow mood of the track rather than run counter to it. Lyrically, the performances that spoke to more broad feelings of love or unity blended well with the easy, laid back sway of the backing track. It's possible that one's favorite artist appears on this compilation, and the beauty of the album is that, in this day, you can extract that song from the rest. However, the more successful use of this album is to listen to it all, then pick and choose the ones you prefer as the contrast and comparison shows just how creative people can be with the same starting point. You may be surprised.

by Larson Sutton

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Lee Scratch Perry - Rise Again IM.O.D. Technologies - May 2011



Rise Again from Lee Perry and Bill Laswell marks the 75th year of Perry on this planet, though the record at times seems beyond the earth's atmosphere. With much of his spoken-word vocal styling over Laswell's dub-heavy production, there are surprises around every turn. It's like walking a city street at 3 am, not exactly certain of where you are or where you are going or what you are about to find. It's an album that demands repeat listenings to be fully appreciated, as the tracks showcase a myriad of sounds and arrangements - everything from funky, darting guitar, to a downtown NYC horn section, to all-star guests like Bernie Worell from P-funk. Perry's messages seem mantra as they are chant-like in many of the selections. It's a meditation that will find you deep in the chalice on tracks like E.T. and Higher Level. At times. the album lacks a bit of variety. Perry's delivery seems to find the same space within each song without a lot of change in tone or manner. For someone who has contributed as much as 'Scratch' has to the art form. this is easily forgiven. It does, however, mean the album stays in orbit throughout its duration rather than probing deeper into the cosmos. Overall, it's an effort that should remind everyone what is so special about Perry, unique about Laswell, and fortunate for those seeking new musical frontiers to explore.

by Larson Sutton

Dactah Chando - Clara (Echo Beach - June 2011)



The Dactah is in, and this examination is going to take a while. At 21 tracks, including three dubs and a megamix medley, Dactah Chando's debut release, Clara, could be considered, in old school parlance, a double album. At nearly an hour and 20 minutes, the length alone signifies an artist who has a lot to say. And, he says it. Often rapid-fire, without so much as a breath, Chando weaves his way through song after song like a lyrical assassination of lyrics. To be fair, it is all in Spanish, so I cannot comment on the content of the songs, but that did not stop the album from having a distinct effect on me, regardless of understanding the words. The tempos shift between the slow grooves of a hot day, to the club-bumping beats of a hotter night. While it plays in many ways as a modern reggae album, with island flavors, it is distinctly European in many moments. Perhaps no track is more befitting this description than Me Captas, which puts you in the scorching sand, but more likely on a beach in the Canary Island, a source of much inspiration for Chando, rather than the shores of Jamaica. The megamix medley closing the set features Luciano, Louie Culture, Gyptian, and Alborosie, and in a sense signifies a new breed of reggae artist, one with an European sensitivity, a respect for the genre, and a desire to push it harder and further into the future.

by Larson Sutton

Mono & Nikitaman - Unter Freunden

IRootdown Records - April 2011



Talking about German reggae one inevitably thinks of Gentleman in the first place. So in recent years international visitors of German reggae festivals might have been surprised to see two allegedly

unknown artists drawing equally impressive crowds as does the undisputed German reggae ambassador: Mono & Nikitaman. For ten years now Mono & Nik have constantly increased their fan base to become one of the (if not even THE) hottest acts in the German speaking reggae scene. Now with their latest album "Unter Freunden" (amongst friends) they have to prove that they deserve this status.

To be upfront: "Unter Freunden" easily matches the three previous albums. The mixture of Nik's rough male voice and Mono's sweet female pendant once again fits perfectly into the predominantly uptempo dancehall riddims. However M&Ns' biggest asset are still the lyrics. Having a punk background they address social and political grievances with such an intensity that it suits the hardcore riddims genuinely. But on "Unter Freunden" they also concentrate on portraying the lighter sides of life like relaxation/ peace of mind, the end of the winter or just party. With poignant sarcasm they describe the "casting mania" on TV, contribute to the never ending debate about the integration of foreigners coming into the EU or stress how fate might affect life, when Nikitaman tells the story of his grandfathers who were enemies in World War II and might have killed each other if they had met just by chance.

Someone might ask: "But I do not understand German, so what should I do with this album?". The answers are easy: Catch the flow, get to know another "international" interpretation of reggae music, experience the unique sound of a female/male duo and prepare yourself for singing along at M&Ns' next performances on European stages. And hey, to be honest: Who of us non-Jamaicans understands every word of —let's say- Kartel? But still loves the vibe?

by Markus Hautmann

Alpha Blondy - Vision (Wagram Music - April 2011)



Three years after Jah Victory Alpha Blondy presents a new album. While he certainly does not have anything to prove, he is still up for veritable surprises. Vision shows Alpha Blondy

in his best form, reminding of the Cocody Rock and Revolution days. Vision is prototypical Alpha Blondy, sounding less crossover than Jah Victory. Rock music influences have been shrunk to a dosage typical of Alpha. Jamaican Roots-trained ears easily adapt to this Ivorian Roots spiced with West African instruments like the kora and harmonious choral background singing in abundance, Rasta Bourgeois, the first single release, fights against the esthetics of poverty that so often underlies images of Rasta conveyed by the media. Trop Bon wins over immediately with one of the most hypnotic basslines ever emploved by Alpha, C'est Magic celebrates life, supported by Ismael Lo on harmonica. Tu Mens shows the political side of Alpha Blondy, who rarely minces his words when he talks about dictatorial regimes. "You lie when you breathe!" Politicians in Côte d'Ivoire and elsewhere have always tried to use and misuse Alpha Blondy for their own purposes. Ma Tête tells them to stop that. My favorite tune on Vision is Bôgô, thanks to its earthy bassline and breezy and with virtuosity performed kora melodies. In Bôgô, Alpha reminds us that we humans are a part of nature. Lean on Jah, sings Alpha, and do not be afraid of anything. Massaya reminds those in power that they need to act responsibly, as they are only powerful because others have granted them power. Life did not get harder, sings Alpha, only the idiots got more stupid. He could not have found more suitable words to describe the world we are living in right now! The end of the album, L'autre Rive, sounds reconciliatory. Tenderly prepared with all ingredients a good reggae album needs, Vision shows that no one can represent African reggae more reasonable than Alpha Blondy himself.

by Valentin Zill

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Ziggi Recado - Ziggi Recado

IGreensleeves - June 2011



Although having been on the scene for years, Ziggi Recado's self-titled new album is some kind of an introduction. An introduction of a –although still young in age-mature artist. Unlike his

prominent namesake Ziggy Marley (who is known for delivering various musical styles on his albums) Ziggi is not less versatile but has always remained true to reggae music. Over the course of time, two albums and an EP he has developed his skills to present his best output to date with the release of Ziggi Recado. Having debuted as a dancehall artiste on "So Much Reasons", proven his modern roots abilities on "In Transit" the actual record shows the result of the evolution Ziggi has gone through.

Apart from the felicitous choice of riddims "Ziggi Recado" is also worth listening to from a lyrical point of view. All those who are tired of hearing the same old phrases on the ever same topics will be glad to find music which is equally suitable for waist and legs as it is for the head. Thankfully Ziggi also introduces some hardly known (at least outside the Netherlands) artistes on a bunch of collaborations which makes the album some kind of an expedition for all listeners interested in broadening their reggae spectrum. With some surprising outcome. On "Prostitute/Crack Head" Ziggi teams with Dutch rapper Pete Philly to deliver a song Nas and Damian Marley would be proud of if it was theirs. To bring together Tippa Irie and Lee Perry's son Omar on "Jah alone" is a masterpiece just for having the idea for such a combination of artistes. And having the guts to do a relick of the "how the f**k can this song be improved at all" "Police in Helicopters" and in fact succeed lets one take one's hat off to Ziggi, "Ziggi Recado" is truly an album to be recommended for its music and its lyrical content. And for introducing a grown up "new" artiste by the name of Ziggi Recado.

by Markus Hautmann

Sara Lugo - What About Love [Oneness Records/Soulfire Artists - May 2011]



Sara Lugo has been a household name in the German reggae scene for years, and she is increasingly getting recognized outside of Germany. The waiting for an album is over now as Munich's

golden voiced angel releases her debut album What About Love. Sara presents twelve tunes full of love, sadness, joy, hope and all emotions in between. Twelve tunes changing from Roots reggae to R'n'B, flavored with Soul, Jazz and Hip Hop influences. What About Love has been produced by Sara's longtime supporter Umberto Echo. The credits read like a who's who of Europe's most gifted reggae musicians. Sara employs members of Dub Inc, Gentleman's backing band, the Oneness Band, Jamaram, the Next Generation Family, plus Jan Delay's guitar player Loomis Green, Jahcoustix, Florian Opahle, Ganjaman, and others. Music-wise, this album is a must. But even better than that is Sara's voice. She reveals her Soul socialization in every syllable she sings, transporting a wide spectrum of emotions in a way that I just cannot imagine somebody would not be touched by it. Most of the tunes on What About Love have not been released previously. Thematically, Sara talks about love from various angles. Since her debut album is absolutely free of letdowns, I will only introduce my very favorites to you. Nothing To Worry shows an aspect of Sara we have not seen so far - pure upliftment, as she is reminding us that God always takes good care of us. This tune is so good it prevented me from getting mad when the nuclear plant in Fukushima exploded. They Know Not Love is a strong combination with Lutan Fyah. Part Of My Life is Sara's contribution on Greenyard Records' Design Riddim, talking about the love between siblings who found back together after a time of conflict. Locked Away is the tune Loomis Green recorded with Sara. Equally touching is the slightly melancholic One Of These Days. Slightly different from the version released on Naptali's winning album Long Journey is their combination And They Cry. Treat yourself with by Valentin Zill this gem!

Joey Fever - In A Fever Llockdown Productions - May 2011



Swedish singjay Joey Fever is a very talented individual. English is not his first language yet he is as gifted a lyricist as Gentleman or the Netherlands' Maikal X - while possessing an anguished.

yearning nasal singing voice somewhere between ex-UB40 frontman Ali Campbell and Jah Cure.

British listeners may recall his appearance (along with X) on Tippa Irie's Lockdown Productions release, the UK Flu Riddim. Now Lockdown has put out his debut album, produced mainly by Sweden's Mastah L, featuring an eclectic choice of rhythms that deftly walk the one drop/dancehall divide.

Opening ballad Someone Out There showcases Mr Fever-as-soulful-singer before second track Till The Night is Over demonstrates his rapid deejay skills -talking us through every aspect of an evening out at a dance.

But technical gifts aside, what marks Joey out is a dark and socially conscious lyrical bent. Sweden has an international reputation as a nation concerned with societal issues and songs like How Easy, Game On (featuring the extraordinary tones of fellow Swede Mary Ndiaye) and Traffic do this image no harm as Joey tells of the dangers of greed, drug addiction and sex slavery. Even the straight love tunes such as Slippin' And Slidin' hint at shadowy pasts of physical and alcohol abuse.

Yet it's not all angst and burden from start to end. Good Looks, on the aforementioned Flu, lightens the mood. Likewise bonus track Deejay School - which revisits the themes of originality and versatility passed down by Tippa and other foundation mcs (mocking the AutoTune saturation by soaking Joeys' voice in the device to comic effect).

The endorsement of the likes of Tippa (as well as Curtis Lynch) ought to be enough to make most reggae fans sit up and take notice. And, in a year already replete with impressive debuts, this strong and promising first outing should do the rest.

by Angus Taylor

Takana Zion - Rasta Government |Soulbeats Records - May 2011|



In 2007, Takana Zion amazed us with his stunning debut album Zion Prophet, recorded in Ras Manjul's Humble Ark Studio in Bamako. The most promising young West African reggae talent

these days, Takana, is dubbed the Sizzla of Guinea, thanks to his vocal style somewhat resembling Kalonji's. Takana presents his third album now, called Rasta Government - a no-frills Modern Roots album. oriented much more on Iamaican Roots than on West African musical developments. A hot candidate for 2011's album of the year! In parts, the participation of some of the most renowned Jamaican musicians explains that - Sly Dunbar on drums, Sticky Thompson on percussion, Robbie Linn on keys. Rasta Government was produced and recorded by Harry J's heir Steven Stewart, in Harry J's Studio in Kingston. Certainly in an attempt to get more international recognition outside of West Africa and the francophone world, its lyrics are mainly kept in English, transporting strong, uncompromisingly conscious Rasta messages. Rasta Government contains ten tracks, one stronger than the other. Stolen Family is Zion's 400 Years. Its lyrics, naturally written from a different perspective than Peter Tosh's tune, prove nevertheless that Takana is a huge fan of the Bush Doctah. The album's only combination is called The Glory and features Capleton. My Music, surely one of the best tunes the album has to offer - although it is really hard to single out favorites here -, praises our favorite genre as a means of purification and "medicine for the hopeless". And Takana's music definitely meets its claim. An insisting bass line underlines his call for a Rasta-led government in the title track, a government that would rehabilitate brotherhood and freedom of expression. Love Fire is a sweet lover's tune, as is M'Bife (Malinké for "I love you" as well as "I want you"). While it is usually the diaspora trying to uplift the people in the motherland, Takana does his job as convincingly as always. With Rasta Government, Takana Zion takes a huge step forby Valentin Zill ward to stardom.







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