



# FESTIVILLE 2013

REGGAEVILLE FESTIVAL GUIDE

## INTERVIEWS

**SIZZLA  
LION D  
SKYGRASS  
JAHCOUSTIX  
DUBTONIC KRU  
ROCKY DAWUNI  
RICHIE STEPHENS  
RICHIE CAMPBELL  
MORGAN HERITAGE**

**ALBOROSIE**

SUMMER 2013

# 70 FESTIVALS

**EXCLUSIVE!  
GENTLEMAN  
VIDEO SHOOTING  
IN JAMAICA**

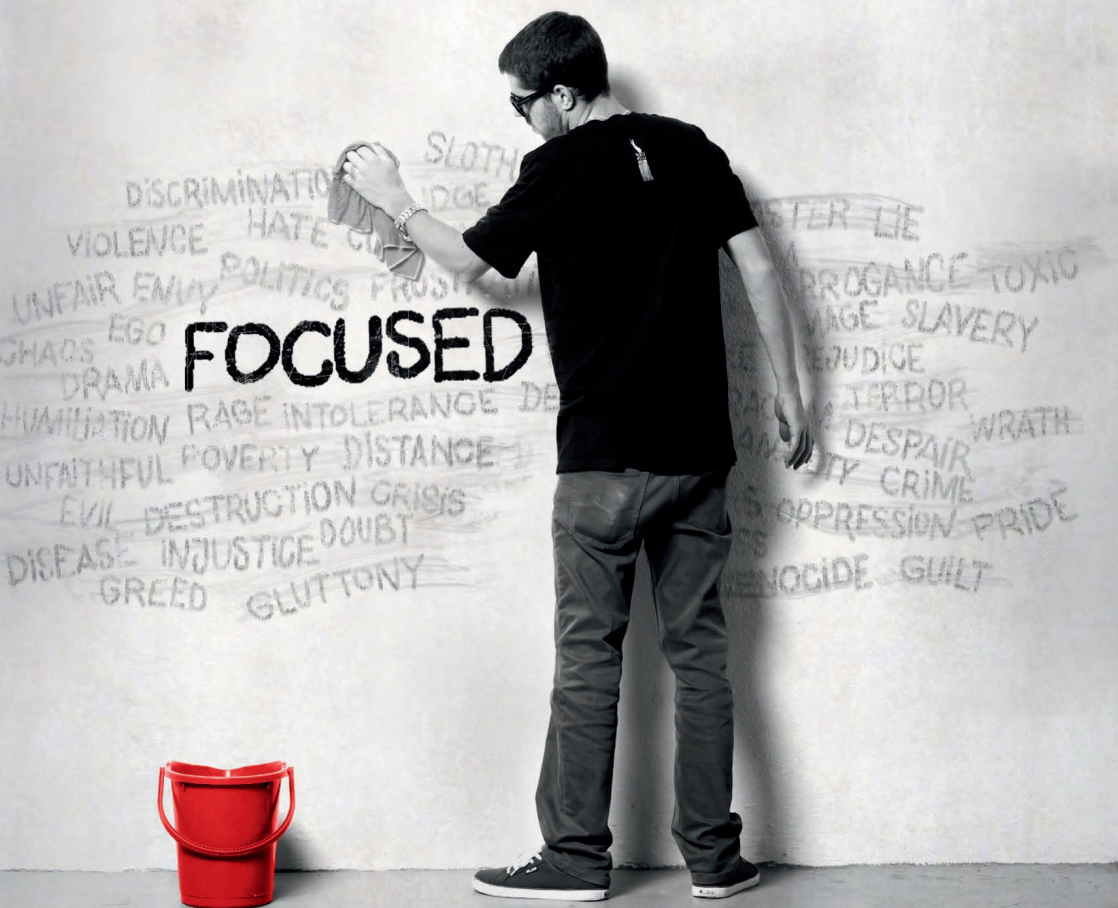


# IN STORES 16TH AUGUST

FEATURING THE HIT SINGLES:

THAT'S HOW WE ROLL | BLAME IT ON ME | LOVE IS AN ADDICTION FEAT IKAYA

## RICHIE CAMPBELL





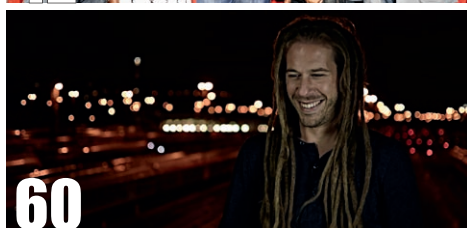
No Football World Cup, no Olympic Games but still the summer of 2013 will be full of highlights. And it will require quite some fitness and sportive ambition to visit only a portion of all the Reggae festivals featured in this issue of the Festiville Guide 2013. No less than 70 festivals in all angles of the world await you to visit them and feel the vibe and joy Reggae can bring. Considering the sheer quantity of Reggae summer events one wonders why our beloved music is still considered to be an underground genre. Despite the fact that even international mega stars like Snoop Lion or Bruno Mars discovered their love for Reggae and shout it out into the world. While some Reggae lovers fear for the authenticity of the music when the music goes mainstream others welcome the opportunity for Reggae to gain a wider listenership. Same with the festivals. You have massive events with several thousands of visitors and tiny ones with just a few hundred, a line-up of top artists here and a line-up with local hidden treasures there. To find out which one suits you best there is the Festiville 2013, probably the most comprehensive Reggae festival guide worldwide.

Unfortunately we cannot go to every single event ourselves but we will cover as many festivals as possible. So log on to REGGAEVILLE.com during the festival season to get a glimpse of the atmosphere, watch dozens of live performances and see what the artists have to say in front of our cameras. Where ever the vibes are high we will be there and broadcast it to you. Just for the love of Reggae music.

Speaking about love: According to a recent survey of MSN 25% of festival visitors had sex with a stranger. So chances are high for you to experience a summer of peace, LOVE and unity.  
Better not miss it!









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80



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**INTERVIEW**



**ALBOROSIE**

POSITIVENESS



# RUB-A-DUB MUSIC

BY JUSTINE KETOLA  
PHOTOS BY MARTEI KORLEY

Italian artist, producer and songwriter returns with *Sound The System*, his latest release, we linked him in his place of residence, Kingston Jamaica!

**How did you meet the chanter, the person that opens up the album, where did you meet that brother?**

That is a Rastaman from Portland, I would say a friend of mine. He is one of the Rastas right on top of the hill, where you would have to walk to go there. You could call him a spiritual guide, he is a farmer, he plant the corn and all the vegetables and eat it.

**You seem like you have learned a lot of the metaphors, the parables of Jamaican culture since you have been living there now for so long, do you think that it is a lot like Italian culture in that sense, with all of the sayings?**

I can't say that Italy and Jamaica is the same thing, 'cause you know the culture in Jamaica is really attached to the African roots, it's not the same thing but there are similarities with the two cultures, but it is not actually the same thing. I try to keep the best from the Italian culture and keep the best from the Jamaican culture and blend it and create my own new culture.

**Your recording style is so sophisticated, what can you tell us about the studio equipment and the techniques you are using, and was that all done at your studio in Jamaica?**

Yes, everything is done by me, recorded by me, performed by me and mixed by me. So if it doesn't sound good, at least it's my fault. It's all about what you like and who you are, and who you want to listen to, and so it comes natural, I don't force it. It's not like I said



to myself, 'Oh I want to go in this direction' or whatever, it's just me. Of course I utilize vintage equipment 'cause that is my passion. So you are going to hear that vintage sound. That is brand new vintage music.

**Some of these tunes like "Play Fool to Catch Wise", "Rock the Dancehall", they have elements of Sly & Robbie and Aswad with the delay effects, did anybody specific from that vintage era work on your production?**

No, no, no, everything is myself, I play the drum the bass and everything. Of course I am inspired by these people but the sound-system is Alborosie 100%.

**You recorded Zion Train – Bob Marley and the Wailers cover tune with Ky-Mani Marley for the album, what is it like to live amongst this culture and this legacy of the Wailers and Bob now? Do consider Ky-Mani one of your bredren?**

Yes, Ky-mani has been there from day one, he is actually the only one from the Marley family where like, I have a relation with. Calling Ky-mani is like calling my bredren 'Yo



wha' a gwan? Yes man, I'm in Jamaica you come check me...' I'm a very down to earth person and I like down to earth people.

**The song "To Whom it May Concern" is this a single? What beautiful rhythm and construction of the tune. Who are you burning here in the lyrics? Who is Batuka?**

Laughs...you know batuka is my way of saying racist people, sometimes I come up with my own dictionary. So batuka is a man that is a racist, and not necessarily when I say he is a racist he is a white man or a black man, he could be anything.

**On "Who Run the Dance" the entire riddim is brilliant there, you definitely run the dance. What do you do for excitement in Jamaica or when you are on the road?**

Well when I was younger, I used to go out and party a lot, drink a lot, and look at the ladies a lot. Now, I still look at the ladies, but I don't party as much as before because, most of the time, we are on tour. The fact is that this is the relaxing part of life, so when I am on tour

I just work 24/7 and when I am at home, I like to stay home and just relax by myself watching TV or going in the studio. Like weekend time, I drive around Jamaica, I go to Port Antonio, that is my favorite place, then I go fishing, you know, travel the country.

**Nina Zilli from Italy, she has a beautiful sound, this song "Goodbye" reminds me of your duet with Amy Winehouse. Where did you work on this?**

Nina is a friend of mine from long time. She is a very big artist in Italy, she's a pop artist. The fact that she's big in Italy, it doesn't matter to me, my relation with she, we come from far, from before I decide to come to Jamaica and be Alborosie. I finally said to myself, 'Let me do a song with Nina.' Cause long time, me say 'Yo let's do a song together' and whatever and she have this type of Amy Winehouse, Italian vibe you know? So I said to myself, 'Let's do this kind of rocksteady, shuffle, ska, and Nina came to Jamaica and she spent like three days in the studio with me, and we just made it happen.





**That duet with “Sweet Guitar” and Amy Winehouse that was a huge underground hit, did that do well for you as a writer after her sad passing?**

Well, I just did it to pay a tribute to the artist, because she was a brilliant artist, and so it never really do anything for me, more than my personal satisfaction. I never do that because I expect something back, when I go in the studio, I just do it because I love what I do. When I do something, my first thought is, ‘I am not going to expect anything back from it.’ I do it because it is me, you know when something is coming to me, whether positive or negative I accept it.

**“You’ve Got To Be Mine”, again a beautifully constructed riddim. Who is on the guitar there and the background vocals?**

The guitar is me, I play all the instruments, I learned how to survive in Jamaica. The background vocalists are Sandy Smith an artist that I work with as well, and Kemar Williams. Those are my background vocalists when we are on tour as well.

**You also have a Spanish lyrical portion here, and the guitar has a Spanish influence. Do you enjoy playing for your fans Spain and South America, certainly in Argentina where there are the Italian immigrants?**

Well you know that South America is my place, I always go there, I tour there, it’s my next Europe, so when I perform there, it’s the same vibe like Europe. I believe South America for me right now is getting bigger than Europe, cause I always go there and sell out, so the love is there. I feel like I am at home, plus I love the Latin American culture, I grew up with like Julio Iglesias, my mother was listening to Julio Iglesias, Paco de Lucia, all this Latin and Spanish influence is in my blood.

**“Love is The Way” speaks directly to your fellow artists, you make such important points about how artists use Rasta and war and work from pure ego, what do you see on the scene, as it relates to other artists, in the straight-ahead reggae, from Yard, the type you are making, not the Southern California version that others like**



### Rebelution and SOJA make?

Well, first of all I would say that your music is always influenced by where you come from. I can't say to you that SOJA and Rebelution are doing the same reggae as Alborosie. Alborosie may be more attached to the real roots and culture, the rub-a-dub, dubwise. SOJA and Rebelution they are more like crossover, sound is very in a way American with the acoustic guitar, you know that nice, lovely music that I love, but my music is different. The song in particular is talking about some artists, especially in Jamaica, they say oh, 'Oh, I want to do a one-drop album, because that is what they like in Europe.' So I invite these artists to sing what you are and to be your music, that is what I am saying, cause Reggae is like Gospel, imagine if you're a Gospel artist, you go on stage, and you don't believe in God and you sing Gospel because that will send some money inna you pocket. So I invite the artist to sing the music and believe in what you sing and not because you know the market require that you go that way, you

understand? But at the end of the day, you do anything you want to do and anything you feel like, you do it. I love all the artists in the world and I respect everybody, so I wish you all the best.

**Jah-spel, I think you once called your own music. "Memories" is a tune that uses the sequoia tree as a metaphor, what about your memories of the West Coast of America where you must have met one of these trees. What were your impressions of our natural beauty and growth here on the West Coast?**

Well, I tell you California is one of my favorite places, because I just like the vibe. When I come to California, I like how the place look. I like when I go to Mendocino, Humboldt County, the redwood trees, I love that side. I love San Diego, I love Santa Cruz, the whole place is beautiful to me, the construction, I love to see places and stuff, and I would say that California is one of my favorite places.



**1 LIVE**

**CONTOUR**  
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**On "Positiveness", you are giving your positive vibes from Italy to Jamaica, back and forth, positive connections and great advice, do you think of yourself as a leader, do you help people to stay on the right path?**

Well I always help people, you know, I help people on a daily basis, especially when you live in a place like Jamaica. Living in Jamaica is not easy, when I go on stage, with all due respect to the artists, Jamaica is a tough place as well. If you come to Jamaica as a tourist and you go to the all-inclusive hotel, you live a good life. But when you live a Jamaica in a city like Kingston now, you have to play the game, and any card can't play, you understand? So I keep myself balanced, but Jamaica is not an easy place, but so far, I handle it very well.

**This song again has beautiful horn lines, do you hear the horns when you write a song?**

Yes, after I build the riddim and I voice, I just construct the brass section, so I just call my

people and make them play what I tell them to play.

**What is the scene like for you now? You have made some comments about things being "hard a road" for touring, what is your summer looking like, and future plans for the album release?**

Well, we are leaving now at the end of June and coming back the end of August, we are going to Europe to promote Sound the System. I was in California a few weeks ago, then I went to Mexico, and so we are traveling the world, performing and doing what we supposed to do. The road is rough, at the end of the day, this is not a job, this is not a career, this is a mission and I believe I have to fulfill my own mission and I am doing it.

**Are you doing Dubplates and what are you most popular Dubplates?**

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The most popular is “Kingston Town” I believe I did something like 900 dubplates of Kingston Town. I am doing it sometimes, mostly when I feel like, because I never really charge a lot of money for dubs.

**You chose really great artists to collaborate with on Sound the System, including some that you are producing on your label and through Oufah Media.**

Well, you know like, no man is an island, that's what Jamaican people say, so I work with people that I feel a connection with. Oufah is my manager, Specialist, so I work with Specialist long time now. Then now he created Oufah, so we are working we are helping artists out, doing production, collaboration, we are doing everything. I mean at the end of the day, we have to work, you know what else can we do?

**What type of message can you send to your Italian fans here in FestiVile 2013 for your new album?**

Il mio nuovo album uscirà presto, il mi piace, è un bel album, spero che voi lo piacerete, ce vediamo en tour, venite a trovarmi, ciao, grazie! (translation) My new album is coming out soon, I like it, it's a nice album, I hope that you like it, see you on tour, come and see me, bye, thanks!

**What do you want to say to the rest of the world as you move into this next phase of your career with this brilliant, honest album?**

I want to say to support reggae music and reggae artists from all over the world, from California, I have to big up from the United States, all the reggae artists, SOJA, Rebelution, I want to big up Jah Sun, who is a good friend, all the artists that are supporting reggae. I want to big up the artists from South America, and the artists from Europe, Africa, all over the world. Support reggae, doesn't matter if it's Alborosie or someone else, just the fact that we supporting reggae, that is a way forward. This time is a serious time, so we need some serious music.

**ALBOROSIE**



**Alborosie - Sound The System**

IVP Records - July 2013!



Alborosie, the Italian and now Jamaican artist comes with a very honest release. Produced and recorded entirely by himself, including nearly all of the instrumentation, he takes no shortcuts, pursuing his passion for vintage recording

techniques, combining it with genuine scholarly knowledge of reggae and matching it with his own mission as an artist, a Rastaman and a citizen of both Jamaica and the world. The intro to the album is a spoken word message delivered by a Rasta elder, and it sets the tone for a record that doesn't waste any time, it reaches out to fellow artists, asking them to be true to the genre and be themselves. The lead tune, Play Fool to Catch Wise reflects Albo's life in Jamaica, absorbing the parables that people often use there along with the rhyme, “ghetto youth element of surprise.” As in, don't try to be beyond reproach, but stay fresh, shine bright, don't join the ranks of those “running from police.” The poetry here sums up his experience with the system in Jamaica and abroad and his message for its ghetto youth, “Time to follow righteousness, get a meditation, some youth just left behind, just stay on Satan's medication. Good over evil is the final confrontation, look forward for a global emancipation.” Taking it a step further, he notes what type of discrepancies exist for the poor when it comes to basic needs, injecting some Italian culinary class distinction here with, “Politicians set it, poor people regret it, poor people dumplings but a Minister spaghetti.” A rare opportunity to cover Bob Marley and the Wailers is presented when Albo teams up with Ky-Mani Marley to record Zion Train, an appropriate cover for him as he sees reggae as a mission, and encourages us all to play a part in its success. Another rare combination is with Nina Zilli, an Italian pop artist that reflects the classic sound of vintage pop in Italy, here Albo and blends it reggae style to produce a lovely Goodbye. Alborosie presents an agenda that is authentic in its lyrical delivery and true to his mission as a defender of reggae's roots and culture. His efforts live up to the name, his intention is clear to sound the system with righteousness.

**by Justine Ketola**

**INTERVIEW**



**RICHIE** ★ **LRG** ★  
**CAMPBELL**

**FOCUSED**



# THAT'S HOW HE ROLLS

BY VALENTIN ZILL

He is the first artist to put Portugal on the global reggae map. In his home country, he is so mainstream that Mini Cooper sponsors him. Richie Campbell is about to release his second album, *Focused*. REGGAEVILLE called him the day after his performance at Ruhr Reggae Summer in Dortmund, Germany, for an unusual reasoning about the European crisis and why it is about time now for reggae music to go mainstream in Europe.



**Richie, your debut album *My Path* is still available for free legal download.**

It still is and it will be, until internet disappears. Because at the time I thought - and I still do - that it's the best way for an artist that is starting to put himself out there, because noone's really gonna buy a record from someone he doesn't know. And we didn't have the power to put the music on the radio and on TV. So I just put the album out for free download. Me and my manager, we started distributing and sending it off to every website, every forum, everywhere. Three months after, my shows in Portugal started becoming bigger and bigger. People just showed up and sang the songs.

***Focused* was mainly recorded in Berlin.**

Exactly. I would say that like 90% of it was recorded in Berlin with Big Finga. Most of the riddims are provided by Big Finga and Junior Blender. And then you have also Don Corleon on the album, you have a Specialist production on the album, and you have a producer from Australia called Jake Samona. But mostly, it's Big Finga and his band.

**You don't feel that the thread gets lost when you work with too many different producers?**

My first album had like 15 tracks and 15 different producers. Obviously, that doesn't make sense. But it's a process. You learn which producer to work with, and you learn that some producers can't be on the same album because they sound too different. I mean, as time goes by, I will probably narrow it down to like two producers or something. Because of that coherence in the album. It has to sound the same.

**You have three interesting combinations on *Focused*. One is *Love Is An Addiction* with Ikaya, which has already been released as a single. Can you tell me more about this one?**

Well, I was in Jamaica shooting the video for the first single called *That's How We Roll*. We met Specialist there, who is like Ikaya's manager and Alborosie's manager. And he said that he thought that I needed a woman's voice on the album. So immediately, he asked me if I knew Ikaya. I said I didn't, so he put us in the studio together. We just started vibing to a riddim and we recorded the song right there, because I loved her voice, and she liked my album.



**With Anthony B, you did *It Takes A Revolution*.**

I was touring with Anthony B two years ago, I was the opening act for his tour. The first time I came here to Germany and across Europe. I mean, I saw him perform like over 26 times in 30 days. He was kind of a mentor when it comes to live performances. So I had to have him on this album, and obviously he was up to recording it. So when he came to Portugal one time after the tour to perform a show, we just jumped in the studio and did some work together.

**In the tune *Society*, you talk about the crisis which is happening in Europe now from a rather unusual perspective.**

The song is written exactly from a Portuguese perspective because right now, we the Portuguese are kind of the ghetto of Europe. We and Greece. And it's basically from the point of view of a person who is 26 years old, was born into the European Union, was born into this crisis, has nothing to do with it, and we are paying for the damage that has been done by people in the past. So, my opinion on it:

really and truly, I don't go into that much, but I have nothing to do with the mistakes that have been done, so why should I be paying for that? You have a whole generation of Portuguese people and Greek people and German people and whatever that are suffering from mistakes done before they were born! And we're trying to get jobs, we're studying, and we wanted to go to school because we have been taught by this European society that we should go to school to get a good job. And then we go to school, get a degree, and we can't find a job. And then these people come, IMF and everything come to our country and it's kind of Europeans coming to you and saying that you did a bad thing! Basically, my opinion is just leave us alone and let us do our change now.

**As a German citizen, I don't feel like I'm suffering from a crisis. I just don't want any government to use the taxes I pay to fill the bank accounts of some rich bankers.**

That's it! You haven't suffered yet, because Germany is the richest country in the European Union, along with the UK. But we in Portugal are feeling that crisis, because right now we have over 17% of unemployment, and by 2014, we will have 20% of unemployment. And in Portugal, I see 80% of my friends who are working are working outside of Portugal. What you just said about you not feeling the crisis speaks a lot to this crisis, because if we are supposed to be one European Union, why should you not feel it and I should feel it? The equality is really just on paper. If you look at it, Greece and Portugal are not really a part of the European Union right now, because right now the options they are giving us are either you pay and you go through this crisis, or you're out of the European Union! If you look at it from a very practical point of view, you do not have to choose how your country is governed, you do not get to choose who runs Europe, and you're just being imposed all these kind of rules, and it just does not make sense from the point of somebody who was born after they've made these decisions.





# **GARANCE REGGAE FESTIVAL**

**24-25-26-27  
JULY 2013**

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**STEEL PULSE - DUB INC  
SIZZLA - KY-MANI MARLEY  
INI KAMOZE - BUSY SIGNAL  
CHINESE MAN SOUND SYSTEM  
MICHAEL ROSE feat. SLY & ROBBIE  
LEE "SCRATCH" PERRY & OMAR PERRY  
ANTHONY B - KONSHENS  
SPECIAL JACOB MILLER TRIBUTE SHOW :  
INNER CIRCLE feat. ADDIS PABLO  
CORNELL CAMPBELL - JOHN HOLT - DON CARLOS  
KING JAMMY'S LIVE SET feat.  
JOHNNY OSBOURNE & LONE RANGER  
JAH SHAKA - CHANNEL ONE  
KILLAMANJARO vs. SOUL STEREO  
KING EARTHQUAKE meets IRATION STEPPAS  
LLOYD PARKS - THE TAMLINS - EVERTON BLENDER  
STRANGER COLE - NAAMAN - MO KALAMITY - TIWONY  
SALOMON HERITAGE feat. RAS TWEED  
BLACKBOARD JUNGLE feat. REALITY SOULJAHS,  
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**Would you subscribe to saying there needs to be a European solution to this crisis, and not forcing each individual member country to solve their own problems?**

Definitely. That is the whole point of the European Union, isn't it? But the thing is, when you get to a point where you have so many problems to solve and you hear the European president, who is actually Portuguese, saying that „Either we solve it or we're out of the European Union“, you just say, „Wow, hold on now, weren't we supposed to be together in this?“ Right now in Portugal you have people who are saying let's just jump of the European Union and let the Chinese buy us off, let Angola buy us off, you understand? Because right now the real problem is that we are living with the Euro, and basically we're making much less money, but we have to live by European standards. So what they're saying is that we should just jump of the European Union and start from the bottom with our own currency. My personal opinion is: I don't believe in a solution, but if there's a solution, there should be a European solution.

**Earlier this year, a feature on you by the Jamaican Observer quoted you with saying that you wanted to give reggae a second chance in Europe, and that you thought it could become a „traditional“ genre of music in Europe. Could you explain that more in-depth, please?**

Back in 2005, when Gentleman had his big break, the next two years were huge in terms of reggae! Every dance was full, every festival was full, everyone wanted to listen to reggae. Why? Because reggae is that good. Reggae is good, and reggae captures a mainstream audience and captures everyone. The problem was at the time that the reggae community wasn't ready to expand to this demand. As in every business, there's demand and there's offer, right? The people were looking for reggae, but the reggae community was not ready to respond! And even Jamaica wasn't ready. So, what happened is, you needed artists and sound systems and this and that to respond to the people's demand, but at the time the professionalism wasn't there. What hap-

pened is that people who were drawn into reggae went back out, because they went to parties and the sound system was not good, they went to shows and the show was not good, so it just died down. You noticed that these days are not the same as in 2005. So basically what I'm trying to do is just give reggae that chance. I think that now the reggae community is ready to respond, because you have artists like Tarrus Riley, you have artists like Chronixx. Gentleman is still on there, Alborosie, you have Morgan Heritage coming back now, and the dancehall scene is kinda dying down. I think we have the right time to bring reggae back to what it once was.

**One of the places where you already got a chance to present yourself was in Jamaica. You went there for Reggae Month 2013 and even made it to Smile Jamaica, TVJ, etc. How did you get this tremendous media coverage in Jamaica?**

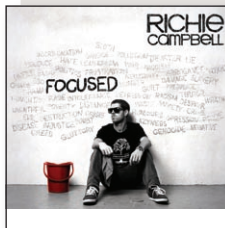
This happened through the combination with Ikaya. We wanted to go there and promote it, because what better way to be introduced to the Jamaican reggae scene than recording a song with a Jamaican? We got a better chance than I was expecting. That was just great, because it tells me that I am on the right path, and that the music that I'm doing speaks to everyone, including in Jamaica. So we did several interviews in On Stage, Smile Jamaica, whole different things. And then I had the chance to perform at the Bob Marley celebration show with Ikaya. It was the first time I performed in Jamaica. I was kind of nervous at first. But the Jamaican crowd is really not that different from any other crowd in the world. As long as you deliver and give them what they want, you're gonna get the house.

**And you did deliver?**

Ya man.

**Richie Campbell - Focused**

[AfroJam Music - August 2013]



Despite the connectedness of the world in times of Facebook, Skype, YouTube and smartphones everywhere, it still happens that an artist celebrated in his home country goes largely unnoticed by the international public.

One of these people is Richie Campbell.

In his native Portugal, he is already being likened to Gentleman. Just like him, he sings message music in an easily understandable mixture of English and Patois over modern roots riddims.

Campbell started his career in 2004 with the Stepacide band, before he joined the No Joke Sound System as a toaster. In 2010, he released his solo debut album *My Path*, a 18 track effort that incorporates elements of soul and dancehall music, and a combination with Ky-Mani Marley. *My Path* is still available for free, legal download.

The subsequent album *Focused* will be available internationally in august. It comes with 15 polished tunes, three of them being combinations - with Ikaya, Turbulence, and Anthony B. Campbell picked a nice array of modern roots riddims from various producers, refining them with his singjay vocal style that audibly draws from soul and, to a lesser extent, hip hop.

That's How We Roll paves the way: "Put your hand to your heart/get up and do your part". Richie Campbell's lyrics are mostly conscious. He sees music as a vehicle to fight for higher aims in life by uniting people. About half of the tunes are dedicated to lovers' themes. Like *Get With You*, in which Campbell laments that despite all his success, he couldn't come together with the love of his life. *Get With You* pleases with deep organ lines. Lyricswise, it sounds like a contemporary variation of the *Money In My Pocket* theme. Campbell pays tribute to Dennis Brown later on in *It Takes A Revolution*, the combination with Anthony B that is based on Brown's *Revolution* and even samples him. This neatly produced track is my favorite on *Focused*.

The other two combinations, *Love Is An Addiction* with Ikaya and *Angel By My Side* with Turbulence, also rank among the best tunes of this album. Don't Panic closes Richie Campbell's sophomore album. With an album of this quality, there seems to be no reason for him to panic about his musical career. And the media are taking notice, finally. He's been featured on several top-notch TV shows in Jamaica recently.

by **Valentin Zill**

**RICHIE CAMPBELL**





# INTERVIEW



# SKYGRASS

ON THE WAY

# A JAMAICAN BAND

BY URSULA 'MUNCHY' MÜNCH

With a fresh “reggae alternative” fusion sound, expressive lyrics rooted in poetry and highly praised live performances Skygrass are already making a mark in their homeland Jamaica. This summer the rest of the world will also be able to enjoy their music as the young men are about to release their promising debut album. Munchy sat down with band members Rasheed and Simon for a little talk to find out what Skygrass is all about.



**When you enter Skygrass' Facebook page, the only description is "Jamaican Band" - that doesn't reveal much and at the same time it can mean a whole lot... so what is Skygrass about?**

Simon: We think of it as a metaphor. A good way to explain it is “As above, so below”, the heaven and the earth, the black and the white, the reggae, the rock, and the dancehall. It all exists in one divine symphony. It comes down to the idea of one love as unity, oneness in the universe. That's how we approach music as well, in terms of blending sounds and instruments.

**What are these sounds that you're blending?**

Simon: We started on the basis of reggae music. We're Jamaicans, we love reggae and dancehall. We have some of the influences of rock music, because we love to play guitar as well. It is a somewhat natural evolution. We think of it as just another step in the evolution of Jamaican music. Music is like language, it evolves over time. It's like a cultural mix. If you trace rock music over time you will

find its roots in blues as well, and even the roots of reggae. If you get really deep instead of just focusing on the box that people that market records make for you, then you're going to find that at the beginning there was probably a drum and it all started from that.

**What music do you personally listen to? What inspires and influences you?**

Rasheed: I listen to a lot of reggae, especially dub and old reggae, old rock, too. I listen to Led Zeppelin, The Beatles, Jimi Hendrix.

Simon: Definitely old reggae, and old rock... and everything in between like Santana. Basically everything that is good music.

Rasheed: As you can see if you listen to the album, we have a lot of dancehall influence in there, too. But fundamentally in most of our songs there's a heart of reggae in the foundation and you can see that the song is based around that centre of reggae. There are different expressions of rock and dancehall, but there is definitely reggae.

**RASHEED MCCALLUM****SIMON SAMUEL****SUANE BROWN**



**Who are the band members, where did you guys meet, and how did you get the inspiration to form a band?**

Simon: It was a very natural thing. Rasheed is my cousin. His dad is a guitarist, my dad plays guitar. I just took the guitar one day and decided I wanted to try and play it. I started writing some songs. Rasheed heard them one day and said "Yo, dem song deh shot".

Rasheed: So we just put two and two together. I have a guitar, he has a guitar. He sings, I don't sing. We started with an acoustic vibe: two guitars, a little drum. Then we added a bass.

Simon: And before we knew, we found ourselves at the Jamaica Jazz & Blues Festival, just out of playing for fun. The first two or three times we went on stage with a group of friends. Actually we didn't even have a name as a band. It was such a natural evolution. Sometimes we were just at parties, free styling, having fun. People wanted to hear us going on and a crowd gathered around. A kind of natural vibe.

Rasheed: And then it shifted to more of a band with electric guitars, bass, drums to get that full feel.

Simon: It was taking us seriously and then we started to take it seriously. We linked up with drummer, Suane Brown and bass player Kamardo Blake. When we play live, we are five people. Sometimes we like to bring in different friends of ours. We used to play with a violinist and a percussionist as well.

**What musical backgrounds do you personally have, and what was your musical journey with Skygrass influenced by?**

Rasheed: My father is a teacher for classical guitar. So I took it from there, linked up with Simon and we took it from classical guitar to electric, high-energy kind of rock guitar.

Simon: Our drummer Suane went to Edna Manley College in Kingston, and he is actually still there most of the time when he is not out

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playing. He went through the training there as a drum student. He is very close with one of his teachers, who is a mentor for him.

**You are recently working on the release of your first album. What can you tell us about it by this point in time? What is the title going to be?**

Simon: We had an ongoing debate about the title. As our first album we're just going to be calling it "SkyGrass" as an introduction of ourselves to the world. The approach of making the album is the same approach that we have through our meaning of who we are. We intend to launch it June 29.

**After "High Grade Love" another one of the songs from the upcoming album entitled "Dusty Shoes" was released already together with a beautiful music video directed by Canadian photographer Danielle DaSilva. What is the story behind the video? Who came up with the idea for the concept?**

Simon: It's hard to say who came up with the idea first. I think we were actually sitting on the beach, having a drink, and then Danielle said "I really want to shoot a video with you guys". I guess it was the hospitality. She was having a good time when she was here with us. So we brought her to the studio, played some tracks for her, and just left her in the studio listening. When we came back she was actually in tears. She said she loved this song so much. Even though it wasn't really our first choice to make a video for, but she wanted to do it so much and we were happy to have someone to shoot a video for us. So we moved forward with "Dusty Shoes". We took a trip all around the island and just reasoned with whoever we met. Everyone in the video are just real people doing what they do everyday. Those were random people and events, even the horses that you saw in the video came running around and I was petting them, that was completely unplanned. It was actually a

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magical moment. Everybody was just somewhat overwhelmed by the experience. It was a joy to shoot.

**The album features guest artists such as Frankie Paul, Stephen Newland of Rootz Underground, and Kabaka Pyramid. How did the collaborations come about?**

Simon: For “Stalks and Stems” with Stephen Newland we started with the song, produced and recorded it. We had an extra space and we just felt like Stephen was the perfect artist to run a verse on it. He is a good friend of ours. He loved it and put a bomb verse on it. “Fire in my Soul” features Kabaka Pyramid. He is another friend of ours. We actually know him for 10, 15 years, since high school days. We just sent him the track with a space as well, he wrote his verse, another wicked verse. It was just natural and easy, no big worries or difficulties. Frankie Paul is the only one we just met through another link.

**Kabaka Pyramid, Rootz Underground, all of you guys are part of the Reggae Revival. How does that influence Skygrass? How do you experience this growing movement?**

Simon: We love it, because we get the opportunity to play music. We just love to play and the opportunity to bring back live music. The audience loves that as well. An older person recently said, what’s happening now is what he saw happening around the time when Bob Marley, Peter Tosh, and Jimmy Cliff were around. Those people are legends now. They were loving the music they were doing and making great stuff from their heats. Then there came a time when it got commercially profitable and everybody wanted to get into music. A lot of stuff that is coming out through that, you can tell, it is just for the moment, it only lasts a short time. You’re probably not going to have a “Legend” album by some of these artists. Everything has its time and place. What started in the beginning is just circulating to come back again. Now you have another generation that is embracing music and doing it for the love of it.

SKYGRASS



**SkyGrass – IamKinG**

June 2013



“A sound that fuses reggae, rock, and dancehall delivered through celestial realms” – words rather big to describe one’s music but reasonable in case of Jamaican band Skygrass. Indeed it’s a mixture of the genres

mentioned as well as many more musical elements presented by the young Kingstonians on their self-entitled debut album. 14 tracks shift from the romantic, acoustic guitar driven, singer-songwriter style of Dusty Shoes to alienated electric guitars, abstract synthies and filtered vocals on Peppa Sauce. Frankie Paul’s 80s anthem Pass The Tu-Sheng Peng is given a new lease of life featuring the original veteran singer and remains thriving as ever as Pass The Kush. Rootz Underground’s charismatic lead singer Stephen Newland contributes a kicking verse on Stalks and Stems, a classic old-school reggae track spiced up with organ chords and deeply delayed dub elements, while Kabaka Pyramid supports his friends of Skygrass on the hypnotic, minimalistic Fire In My Soul, that leaves the lyrical power of the artists a wide space to shine.

With Simon Samuel and Rasheed McCallum the group has a rhythm guitarist as well as a lead guitarist, who are versatile with both the acoustic and electric side and never cease to amaze presenting the diversity of their instrument. A gently drawn melody playfully introduces Pretty Na Na, before the song smoothly merges into an uplifting one-drop. The rootical lyrics are skillfully reflected by the light atmosphere of the musical arrangement. With hilarious lyrics and a positive upbeat vibe High Grade Love guarantees a smile on the faces of its listeners, when singer Simon praises his favorite being pretty like his mama’s kids, and loved by students like Friday.

Skygrass managed to put together a refreshingly exciting and diverse sound that is yet consistent and persuasive. The promising debut record presents musical skills as well as ear-catching lyrics with intriguing ease and contagious joy – heavenly indeed!

by Ursula ‚Munchy‘ Münch

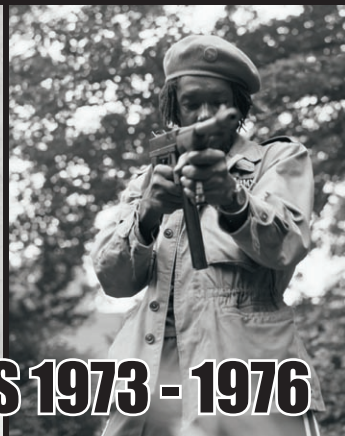
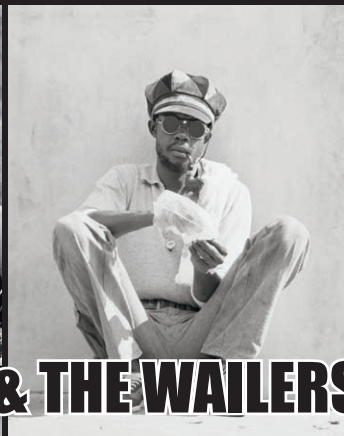
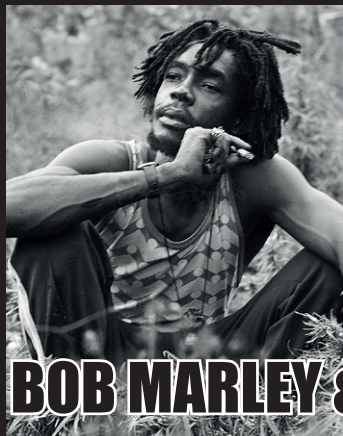


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## Afro Latino Festival



28. - 30. June

**Popcaan** **Meta & The Cornerstones** **Romain Virgo** **Katchafire** **Jamaram** **Maxi Priest** **T-Vice** **Juan Magan** and many more...

**Bree, Belgium**

4 STAGES

3 DAYS

REGGAE AFRO LATINO

TROPICAL FOOD MARKET

DANCEHALL FESTIVAL

SOUND SYSTEMS

EXCLUSIVE LINEUP



## Couleur Cafe



28. - 30. June

**Jimmy Cliff** **Max Romeo** **The Congos**  
**Tarrus Riley** **Matisyahu** **Morgan Heritage**  
**Patrice** **Wyclef Jean** **Nneka** **Fat Freddy's Drop** and many more

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3 DAYS WORLD MUSIC

**28 > 30 JUNE 2013**  
**24<sup>th</sup> FESTIVAL**  
**COULEUR CAFE**  
 TOUR & TAXIS - BRUSSELS

**Vendredi 28/06**  
 Faithless dj-set ft. Sister Bliss & Maxi Jazz Live  
 Nneka Jimmy Cliff Trixie Whitley Kery James  
 Saule Ondatropica

**Samedi 29/06**  
 Macklemore & Ryan Lewis Matisyahu  
 JoeyStarr & B.O.S.S. Soundsystem  
 Cody Chesnutt Birdy Nam Nam Xavier Rudd  
 Tarrus Riley Fat Freddy's Drop Zaz

**Dimanche 30/06**  
 Ceelo Green Mos Def & Robert Glasper Band  
 Salif Keita Die Antwoord Patrice  
 Calixto Balkan Beat Box Morgan Heritage  
 Raggasonic Wax Tailor Féfé

**29 & 30 JUNI 2013**

**Festival Afrique-Carib**

**ESPLANADE - ALMERE**

2 DAGEN LIVE MUZIEK

PROVINCE FLEVOLAND  
Prins Bernhard Cultuurfonds

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## Festival Afrique-Carib



29. + 30. June

**Collie Buddz & New Kingston\_Kenny  
B\_Shadowman and many more...**

**Esplanade in Almere, Netherlands**

GOOD MUSIC IRIE VIBES  
CULTURE LIME SALSA  
NO STRESS REGGAE BBQ  
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CROSSOVERS



## Lake Tahoe Reggae Festival



29. June

**Alpha Blondy\_SOJA\_Passafire\_Tomorrow  
Seeds\_Stick Figure\_J Ras**

**Monthleu Resort in Lake Tahoe, NV, USA**

NEVADA OUTDOOR ARENA  
CASINO ONE NIGHT NATURE  
SPA MOUNTAIN 2ND EDITION  
VACATION WOODS  
CALIFORNIA  
IDYLIC RESORT



**SATURDAY, JUNE 29, 2013**  
MONTBLEU OUTDOOR ARENA

2nd Annual  
**LAKE TAHOE REGGAE FESTIVAL**

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29. June

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LIVE SHOWS STANDS

5 HOUR SHOW TIME

MUSIC INDOOR

BEST JAMAICAN ARTISTS

FOOD DRINKS



PARKING

## Groovin In The Park



30. June

**Barrington Levy\_Queen Ifrica\_Toots & The Maytals\_Cocoa Tea\_Sanchez\_Patti Labelle and more...**

**Roy Wilkins Park in Queens, NY, USA**

REGGAE CULTURAL

R&B FESTIVE FAMILY

LIVE ENTERTAINMENT

CARIBBEAN CUISINE

GROOVIN

UNITED STATES



**SUNDAY, JUNE 30th, 2013**

**GROOVIN RHYTHM & BEAT**  
**Groovin Park**  
\* CONCERT \*

**R&B Super-group**  
**TGT TANK GINUWINE & TYRESE**

Performing Live along with  
**Soul Diva PATTI LABELLE**  
TOOTS & THE MAYTALS + BARRINGTON LEVY  
COCOA TEA + SANCHEZ + QUEEN IFRICA

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**SUNDAY, JUNE 30th, 2013**

**GROOVIN RHYTHM & BEAT**  
**Groovin Park**  
\* CONCERT \*

An Evening with the Legendary Soul Diva  
**Patti LaBelle**

Performing Live along with  
**TGT, TANK, GINUWINE & TYRESE**  
TOOTS & THE MAYTALS + BARRINGTON LEVY  
COCOA TEA + SANCHEZ + QUEEN IFRICA

**GATES OPEN 12 NOON-KIDS 12 & UNDER FREE\***  
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A portrait of a Black man with a beard and sunglasses, smiling and looking over his shoulder. He is wearing a brown button-down shirt. The background is a textured, light-colored wall.

**INTERVIEW**

**RICHIE  
STEPHENS**

**TOUGHER THAN BEFORE**

# REAL REGGAE MUSIC

BY URSULA 'MUNCHY' MÜNCH

After more than twenty years in the music business Richie Stephens still has a voice smooth as ever and never ceases to amaze his audience with new releases. From R&B to Gospel, the “Golden Voice” has many facets and shines at any genre. Now Real Reggae Music, his latest – of course reggae – album just hit the stores. Munchy spoke to the singer to find out more about the record.



**Real Reggae Music is the title of your brand new album – are you excited about the release?**

I am very excited. This album is an album that covers the origination of our reggae music. The concept of the album is to sing on the authentic, traditional riddims. Some of them were recreated, we got some of them in its original form from the original producer. Mr Bunny Lee is a producer that has been around for ages. We used several of his original tracks. Songs like I Found Heaven, Murdah, and Set It Off, just to name a few.

**The album has a classic reggae vibe, it's a powerful, clean new production, but at the same time it still carries a lovely old school feel with a lot of delay, horn segments, and even dub elements. Was it important to you not lose the connection to the roots of the music?**

We wanted to help to preserve and protect our music. What we find is that the genre of reggae is very important to us as Jamaican people, but for some reason it is not getting the support and love that it should get here. I

think it is being embraced and loved outside the country more than it is loved in Jamaica. We just want to remind people that our music is potent, good and great, and we should protect the root of it. That is how we going to save the tree. If the root keeps on growing, then you have a healthy and lovely tree.

**“The nicest times, the golden times” way back then are also the theme of the title track Real Reggae Music with U-Roy. The song has already been released together with a lovely video featuring many other artists such as Ken Boothe and Josey Wales, producers like King Jammy. Who came up with the idea for the video, and what was the video shoot like?**

The song was conceptualized by my manager Danny Brownie. He came up with the idea of the song itself. We decided to go for someone who is very authentic, someone who is coming from way back in the 60s. So we picked U-Roy who was one of the first DJs in Jamaica, to toast on the track. The people really love his part, it was very well done. After that Danny and me decided that we want to do a video to represent



then and now. So we thought of a concept to get Daddy U-Roy in a class room, because he is known as the Teacher. He is in school with some young students, who he is trying to teach reggae music to. Initially they didn't want to listen, they weren't interested. After they start hearing the song and feeling the beat, they participate. Having U-Roy, Marcia Griffiths, Ken Boothe, Josey Wales, King Jammy, and all those great legends in the video is also a tribute to them, because those people really paved the way for artists like me, Sanchez, Wayne Wonder, and the younger generation to come and enjoy this great music. It is a tremendous honour having them.

**The album was produced by Danny Brownie, your producer, manager, and dear friend. When did you start working on the album? How was the work process like?**

We started working on this album about two years ago. Danny said "Rich, I want to create an album with you that represents the roots of the music. We need to preserve reggae and show the world that we still have it, still love it, and are still representing it." I loved the idea because as an artist you work with different genres, but it is nice to go back to reggae at times. Immediately I embraced what he was saying. It could have been an album with dancehall and some different styles, but we decided to create something that gives you the original feeling of reggae music, which is unique in its way. I want to give full credit to Danny Brownie for helping to conceptualize this album. We carefully picked the riddims, we sat, and really wrote each song to its fullest and tried to find the right things to say. Danny played and mixed most of the tracks. His talent is enormous. He is from a musical family that is so big and respected in Jamaica. He really put his all into this album.

**You feature guest artists on Real Reggae Music such as U-Roy, your good old friend Gentleman, Alborosie and Richie Campbell. How did you come up with the idea of incorporating them and what was the collaboration like?**

I always look forward to collaborating with



other artists, because I think it's good to come together as people who are blessed with the same musical talent and share it. Gentleman and I are like family. We've been friends for many years, and always shared a positive and strong vibe. Alborosie is an artist who I have admired for a while. I love the fact that he always stays to the roots of the music. I like his productions and I just figured that when the time is right I'd love to do a song with him. The riddim of this song World Gone Mad was built by Steely and Cleve. It's a nice song, and I am very proud of it. Richie Campbell is an artist from Portugal. He reached out to me and said, he would love to do a song with me. I admire his style. I listened to some of his material and said "Wow!". It's good to give other people some support as well.

**No Woman No Cry is a Bob Marley cover on the album. Why did you decide to cover exactly that song and not any other song of the many works of Marley?**

You know what's funny? I didn't even plan to cover that song, but in music sometimes things just happen, and when things just appear naturally it is something you can just go with to see how it turns out. I went to Danny Brownie's studio and there was a guy from Berlin, Germany. He was there voicing a special with Yellowman. After the recording was

finished he said that he had a riddim he wanted to play for me. So while he was playing that riddim track, I started singing No Woman No Cry and the producer and Danny started smiling. He loved the song and he asked me, if I wanted to voice that tune on the riddim. I took home the track, listened to it, started singing the song on it, and after a while I said "Wow, it really sounds like it could work." It was very natural, nothing was planned. What I really like about it now, that it is different from the original version. It is very uptempo and happy. There is not much resembling Bob Marley's version, which is one of the reasons, why I decided to go along with it.

**Rescue Me is musically a classic reggae track, lyrically it is still a gospel. How important is spreading the Christian message to you?**

I don't even know if it's a Christian message, or it's just a message from a true believer in God. A lot of people will tell you that I'm not a Christian, but I believe in God. The song talks about the dreadful times that we're living in, that everyone is facing right now. Not only Christian people are calling to the power of the Most High, it is the Rastafarians, it's the Buddhists, it's everybody, who believes in a higher power, whoever you chose Him to be. When you listen to the track you can feel it is very solemn and powerful, so I wanted to sing something that is powerful as well. To ask for the strength of the Almighty is a very serious statement.

**You're also going to perform live this summer, for example at SummerJam in Germany. Are you excited to present the new songs live?**

Yeah man, I'll be singing a few songs of the new album live. I will perform Real Reggae Music, Murdah, Let Jah Will Be Done, and No Woman No Cry. I also will be singing I Found Heaven with Gentleman. I'm excited, I can't wait. SummerJam is a major show. It is one of the festivals, that represents reggae music and I'm very happy to be a part of it.

## **RICHIE STEPHENS - REAL REGGAE MUSIC**

July 2013



Roots reggae is en vogue again and there is no escape. Gone are the days where most contemporary associations with it involved middle-aged Europeans who thought that washing their long dreadlocks once each day was a waste of resources.

Young bands like Raging Fyah and Pentateuch and singers like Chronixx are evolving roots reggae to new heights, and even some of the most notorious dancehall warhorses are paying tribute to those legends who, back in the 1970s, had worked hard to firmly put Jamaica on the map of international popular music culture.

The latest of the long-established artists to return to the roots is Richie Stephens, himself a restless wanderer through the musical genres of the Black Western Atlantic. It's been about seven months since he released *Live Your Life* in the US, his toe-to-toe effort with Gentleman. This time, he lends his well-trained and wonderfully comforting voice to gild classical roots riddims. Partly with his own lyrics, partly with those of those days' greats. Only that his versions are so neatly recorded and convincing that most of the originators would turn pale.

*Real Reggae Music* contains fourteen tracks. Danny Brownie and Richie Stephens himself are listed as executive producers. Most of the tunes credit Brownie as the producers, three are Steelie & Cleevie's, and Donovan Germaine and Radiation Squad each provided one tune. It really is the sheer quality of production and the versatile vocal skills - so rare in reggae music! - of Stephens that make *Real Reggae Music* a masterpiece. From the opening title track, the combination with U-Roy released this April as a single, to the last track *Let Jah Will Be Done*, *Real Reggae Music* is sheer zest for life and desire to sing, fueled by firm faith. Richie Stephens' voice is so sappy that it takes quite some time to realize that he doesn't have additional backing vocals on some tunes. On combinations like *World Gone Mad* (with Gentleman and Alborosie), he keeps it simple to not embarrass his guests. The result is great, since his guests excel as well. It's the same with *True Believer In Love*, a modern remake of Delroy Wilson's 1968 Studio One hit that features Portuguese shooting star Richie Campbell. Now excuse me while I turn up the volume and press Play again.





# **GENTLEMAN- THE JOURNEY**

## **VIDEO SHOOTING IN KINGSTON, JA | JUNE 2013|**

PHOTOS BY ELPURU





*The Bad Boys of Reggae*  
**INNER CIRCLE**  
**GROUNDATION**  
**ANTHONY B**

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**JAMARAM / DREADSQUAD**  
**JAHCOUSTIX / DUB HEART**  
**JAH SUN / DR. RING DING**  
**DEADLY HUNTA / MOMAR GAYE**  
**QUARTIERE COFFEE / EARL**  
TRJAN SOUND

**HORNMAN COYTE / MILLIONS OF DREAD / MOA ANBESSA**  
**JAHMMI YOUTH & LAZY FACE / ARAWAK / RAINA**  
**RAPHAEL / ROOTSMAN I / RAS TEWELDE / SUN SOOLEY**  
**BIZZARRI SOUND / MELCHIZEDEK HIPOWA**  
**SUED MASSIV / MAC'S MOBILE / WARRIOR CHARGE**  
**ROOTS IN SESSION / BOM CHILOM / TADIMAN**  
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**INTERVIEW**



# MORGAN HERITAGE

THE RETURN



## HERE COME THE KINGS

BY VALENTIN ZILL  
PHOTOS BY FRANCK BLANQUIN

With their EP *The Return*, the five siblings from the US had announced their return from a five-year absence last summer. Now the group is finally back on stages in Europe, promoting its latest album that goes by the immodest name of *Here Come The Kings*. Valentin Zill called Peetah Morgan in Miami, FL, USA to catch up on what's cooking.

**You've reunited last year already with your EP *The Return*. What is it about working with Morgan Heritage that lets you come together time and again?**

Well, I mean it's not a situation where we reunited, because we never separated. You only reunite when you separate. We've always been together, we just took a break from doing Morgan Heritage year after year. After five years of absence from the touring scene and the album scene, we as Morgan Heritage, we decided that we wanted to hit the road again as the group, for the fans, last summer. In conjunction with hitting the road, we released an EP with three new songs and a remix of a song that we done a few years back with *Special Delivery*, called *Have No Fear*. So, that was just an introduction to what is coming this year, the full-length album *Here Come The Kings*. Working with Morgan Heritage is like going back to childhood for us. It's the easiest thing for us, it's the most natural thing for us, it's what we know to do. This is what we grew up doing together as a group, as a family. It's just having fun when we get together to make music or to perform on stage as a family, as a group.





**You probably hear from fans of each individual member of Morgan Heritage that even though they like your solo projects, nothing beats Morgan Heritage together...**

That's some people's opinion. We do the solo projects, we have gained a lot of new fans that have never really heard of Morgan Heritage. And with gaining new fans through the solo projects, we have introduced a lot of new people to Morgan Heritage. The fans that have been with Morgan Heritage from the early days until now would say something like that for sure. And we love that, because that just shows how much people love Morgan Heritage. Without the love of the fans and the support of the music, there would be no Morgan Heritage. So we love that and we work on that. But at the same time, this finding us doing solo projects has opened a lot of new doors for us.

**Would you say that your time away from Morgan Heritage has recharged your batteries, has given you new creativity and inspiration when coming back with them?**

Absolutely. Being away from each other in the studio and on stage for the past five years, it has done a lot for us and we have gained a whole newfound respect for the unit of Morgan Heritage. We have become closer, each individual person has become stronger. Coming together to do Morgan Heritage again, it just makes the whole machinery stronger and more powerful. And it's just great to feel that power, the power of the unity when we're working together, singing together, performing together, and doing all the things that we've done together as Morgan Heritage over years and do it again, after five years of absence.

# SOJA



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**You've already released one single taken from your new album *Here Come The Kings*. It's called *Perfect Love Song*. It was released on Valentine's Day this year.**

*Perfect Love Song* is a great song that we've chosen to become the lead single for the album. This song is produced by TJ, along with Morgan Heritage. It's just a song for the moment. Lots of people are going through stresses in life, hard times. Europe is going through a recession, America is coming out of recession, it still feels like a recession. The Caribbean is going through it. Everyone is going through rough times. So we just wanted to sing about love and the profession of love and what it makes you feel like when you're in love. So we make people just think more about love instead of thinking about the stresses of life. It's getting rave reviews in many different territories

around the world. In its first week of release in Japan, it hit number one on the iTunes charts. It's doing very well out in the Caribbean.

**How would you say has Morgan Heritage's style evolved over the years?**

We grow with the growing of sound and music. We evolve in a sense where every year music changes, every decade is a new generation of music. So you have to be relevant to the youths who are listening to it. We try to incorporate a lot of today's music in our sound as a roots reggae band, and just create a sound that we call rockers. Our reggae music that rocks. So you'll definitely see a little of today's hip hop in it, today's rock music, today's R'n'B, today's dancehall. But at the end of the day, the foundation of Morgan Heritage is roots reggae music.





**In the US, you play festivals alongside artists like Bad Religion. How mainstream is Morgan Heritage there?**

We're not really mainstream in the US. Those who follow the music, reggae music in the United States, do know about Morgan Heritage. But I think Morgan Heritage is more mainstream in other parts of the world, like Africa, even some parts of Europe. Roots music, reggae music is not a forefront music in America. Because there's so many different genres of music here, and great artists from all genres are here in America.

**Since you know the music business in JA and the US from the inside out, I'd like to get your perspective on what's going wrong in the music business, and on what you consider to be improving lately.**

Well, the music business is ever changing. It's very different from when we have broken into the scene in the late 90s to where it is now. You just have to be on top of it, because the world is changing. It's not just the music, the world is changing. So, in order to be relevant, you have to be sure that you capitalize on all the necessary avenues that you need to walk. The social networks... The internet is a very, very strong place where you need to make sure that your premises there as an artist, and especially the demographics that follow you through the internet, or follow artists like you in the internet, you need to make sure that you're reaching out to these people in these ways, many different ways to deal with, and you have a lot of young youth that are specialists in reaching to these fan bases. So it's important to work with the right



people and capitalizing on opportunities. The music business in Jamaica continues to evolve. Right now, there's more dancehall in the scene in Jamaica than reggae music, for sure, without a doubt. But it is what it is, and this is what the youths of Jamaica want, this is what they are listening to at dances. Reggae music is still loved in Jamaica, without a doubt.

**Since you talked about your approach to the music business, I got the impression that Morgan Heritage has an almost Jay Z approach to the economic sides of the music**

**business. You're running a clothes line called Gideon Clothing, some of you have management companies, Lukes has a booking agency. Seems like your family alone can deal with all the aspects of the business.**

Well, I mean we're still learning. Because it's ever changing. Every month there's something new that you gotta begin to capitalize on, because things are changing. At the end of the day, it's branding. Your brand is what you have to begin to market in this industry, because the music and all these things are pretty much like commercials promoting your brand. At the end of the day,



when people say Morgan Heritage, they're talking about a five member crew that stands for a certain sound and a certain music.

People know us for a certain way of life. So it's a brand of Morgan Heritage that everyone is being captivated by. And whether it's by music video or it's by hearing it on the radio or the internet or seeing us on some stage, it's an avenue where people can feel connected to us. We're just trying to capitalize on everything that the music business has to offer, in keeping ourselves relevant with today's world.

**I guess that thanks to your parents, you've met quite a number of Jamaican music legends at a very, very young age.**

Well, absolutely. I mean, growing up in New York, Dennis Brown was one artist who used to come by our home a lot when we were residing in the New York area. We've been to concerts of Dennis in New York when we were young. That was one artist who... I have to say, he was like a mentor to me. The experience of sitting and talking and be counseled by as a singer at a very young age... And even when we moved to Jamaica, we worked with Dennis on several songs and wrote songs for Dennis in his last days before he passed, working with Bobby Digital on a few songs that Dennis recorded that are yet to be released. And we, even Morgan Heritage, have a duet with Dennis Brown, produced by Bobby Digital, that has never been released. Judy Mowatt is also a artist who we seen a lot growing up, and the list just goes on.

**I guess we can expect some more albums of Morgan Heritage sooner or later.**

Oh, absolutely. Yeah man, yeah man. I mean even this album Here Come The Kings that we're working on now, even in doing that, we're always putting down new ideas for another album to come. We're always recording, always creating the music. Be sure that you're gonna get a lot more albums from Morgan Heritage. We're just beginning!

**MORGAN HERITAGE**



## Morgan Heritage - Here Come The Kings

IVP Records - June 2013



Five years can be an awfully long period of time. After the release of their last album Mission In Progress in 2008, many fans began to fear that Morgan Heritage wouldn't continue their mission the way they hoped for. The individual members

of the Royal Family of Reggae had embarked on solo projects, some of them with considerable success - most notably, Gramps Morgan with his well-received albums Two Sides of My Heart (2009) and Reggae Music Lives (2012). But the whole is greater than the sum of its parts. And five years without an album in reggae music somehow equal twenty years in rock.

In August 2012, Morgan Heritage announced their return with a four-track EP called, well, The Return. Ten months later, they present their return in full album length. Here Come The Kings is the immodest title of their tenth studio album. It lists the five versatile siblings as producers, together with some representatives of the youngest generation of Jamaica's distinguished producers. Don Corleon is on board, as are Shane C. Brown (Juke Boxx Productions), Jason "J-Vibe" Farmer, Christopher Miller, Linton "TJ" White (TJ Records), Andre Bailey, and Lamar "Riff Raff" Brown. The album comes with twelve tracks, of which three are already known unfortunately to those who had treated themselves to a copy of The Return.

What the Kings - and the Queen, as Una Morgan's still part of the crew - come with is their trademark rockaz style, this time iced with a bit more pop to keep up with current trends. Neither the sound nor the lyrics will surprise those who are familiar with Morgan Heritage's work. Fans will breathe a sigh of relief and indulge in Here Come The Kings. It is of more than decent quality - with a few slightly boring exceptions - unless you expect it to really live up to its boastful title. The title track is one of those that almost do, though. Morgan Heritage demand a return towards Jah (Man Has Forgotten, Looking For The Roots), cry for change and a better life for sufferers (Ends Nah Meet), and sing sweet love songs (Perfect Love Song, the single released for Valentine's Day 2013; the wonderful cover of Michael Jackson and Paul McCartney's The Girl Is Mine known from The Return; the album's only combination Love Stoned - with the notorious Shaggy outshining the Morgans). The Royal Family's mission is still in progress with their tenth album.

**by Valentin Zill**



A close-up portrait of Sizzla, a Black man with a beard, wearing a red turban and a red and white striped shirt. He is looking directly at the camera with a slight smile. His right hand is raised to his forehead, and he is wearing a large gold ring on his ring finger. He is also wearing multiple gold chains, including a thick curb chain and a beaded chain with a cross pendant. The background is plain white.

**INTERVIEW**

**SIZZLA**

**CENTER OF ATTRACTION**

...YOUR INSTINCT

# CELEBRATES 70TH

BY ANGUS TAYLOR

PHOTOS BY JULIAN SCHMIDT

70 albums on from his 1995 long playing debut, Sizzla Kalonji provokes a wide diversity of opinions. Each new record he releases is hailed by some as a return to form and by others as evidence of decline. His one-time association with Zimbabwean leader Robert Mugabe and his well-publicised opposition to homosexuality have outraged liberal progressives. His singing voice, his lyrical consistency and his quality control are scrutinised like no artist in reggae - and few in popular music, bar Bob Dylan. Like him or not, every Sizzla album is an event and an interesting if sometimes frustrating listen.

And through all the controversy and hype Sizzla keeps on furiously working. In recent years he has been collaborating with important figures from his past (2010's *Crucial Times* with Homer Harris; 2011's unusually unified *Scriptures* using vintage rhythms by King Jammy's; 2012's *The Chant* recorded in Africa and produced by Dr Cave from Caveman Sound).

Album 70 *The Messiah* breaks the trend. Executive produced and written by Sizzla, recorded with long-time engineer Richard "Bread-back" Bramwell at his Kalonji studio at 40 August Town Road, Kingston 7 - it represents a fresh chapter in the rebellious artist's desire to strike out on his own.

Already some critics - especially in the USA - are hailing it as his best in years. Certainly it finds Sizzla's songwriting and lyrics focused and engaged - even if a couple of rhythms sound like they were built on a basic toy keyboard. At the centre of its themes is Africa - a place where Sizzla's music and visits are revered.



At the time of the interview Sizzla was only booked to perform at one festival in Europe - Garance in France (which he admits is down to continuing problems over his anti-gay lyrics). He has since agreed to play shows in Paris and Amsterdam in July. But Sizzla has been in the news in Jamaica for more positive reasons. In December he gave a performance that was an antidote to an otherwise controversy-plagued Sting 2012. He has also been active as an influence on, and collaborator with, the island's upsurge of cultural artists and live bands.

Sizzla spoke with Reggaeville about all these topics and more. Due to the poor quality of the phone line it was not always possible to hear his answers until the recording was played back. Yet he had plenty of opinions to share.



### **On making *The Messiah* without name producers**

"The first time I did an album and got real money from it was *Da Real Thing*, I used it to make a studio. Because it's good to have your own instruments while at work in your hands. The experience since working with Fatis Burrell and Bobby Digital has made it possible for other individuals to get albums. So now I have my own studio and my own company it seems right to put out a new album with Kalonji as the producer. So this is really my first album produced by Kalonji."

### **On naming the album *The Messiah***

"I did an album before called *The Scriptures*. And when I say *The Scriptures*, the *Scriptures* are all about the Messiah. So I decided the next album I would put out would be called *The Messiah*. I chose to call it *The Messiah* as a follow up to *The Scriptures*."

"I first recorded *Black History* in this studio but this album marks another milestone due

to the fact that it is a registered company and I need to start doing stuff for myself. That way I can better manage my business and give more back to the public."

### **On how Africa is still very much on his mind since his trips to Zimbabwe and Gambia**

"Africa could never be out of I and I mind. Africa is always on my mind. I think of the time I was in Africa and I think "How can I get my people back to Africa?" "How can I get these people to be focussed on the Motherland?" On their culture, to know where they're coming from, for them to know where they're going in this time and this dispensation. I think about getting the people to Africa. Getting them to see Africa. So since I have come back I find I'm always doing projects with songs about Africa."

### **On the response from the people when he played in Gambia**

"I had a lovely time in Gambia. I first went to Gambia with the promoters Rebel T Promotions who do Spring Break in Negril, Rebel Teaching. We went there to just do a few shows and I went personally to meet and greet with the African community who are my brothers and sisters. It was very receptive, huge crowds of followers who were really excited to see Sizzla travelling to places he's never been. We did those shows and it was really great. It was beautiful going to Gambia. I and I own time in the holy land Mama Africa. Yes, it was a vivid experience."

### **On making nearly as many albums as Dennis Brown, whose *Wolf and Leopard* rhythm he sings over on the song *Centre of Attraction***

"It just comes naturally you know? It's not that we have been working to obtain 70 albums but it's just that we have been recording ever since and we never stop and it all adds up. It's always good to be in the market. It's always good to be in demand. And after one album people are always asking "When is the next one coming out?" I like working in the studio so I don't really ask "Is it a perfect time to release an album?" I just make music."



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And at a time I'm like "Yow, we need to give the world an album" so we compile these songs, get a good name for the album and we get it out. We've already started on the next album and it's going good."

**On the song's lyric "Black People need compensation" and the form this compensation should take**

"Governments need to really rebuild Africa. Repair the damage. Compensate for the time and the lives lost in slavery. Return all that has been stolen. Monies should be given back to the African community through government to government relations wherein the governments should start rebuilding African communities in Africa. For example the Jamaican government could work for the community of the Gambian government through the African Union and start developing villages making preparation for black people to come home to Africa. In a government to government situation. Because all those who earned well from the slave trade

are very much expected to compensate the black man, the black woman and their children."

**On the wave of cultural roots music in Jamaica right now (Sizzla recently recorded the song *Selassie I Soldiers* with Chronixx, Kabaka Pyramid and Protoje for Royal Order Music and guested with the Jamaican band *Mystikal Revolution* on their debut album)**

"I feel great about it. I feel honoured being a part of the music industry consciously. Bob Marley and other great icons before us have long paved the way. I came along following their footsteps so it's good seeing young youths following my footsteps along here holding and trying to get the work done. It shows that we are achieving something and getting somewhere. I'm honoured to be a part of it and I welcome them every time."

**On being an inspiration to the poet and singer Jah9 in particular and other new artists in general**

"I listen to everyone's music and they inspire me also because each one teach one and unity is strength. And we are not much different and your age and position in office doesn't change us from our common duty as a family or as an empire. So they speak well to encourage me to work harder to reach much further and try to reach out to more youths of the world. They are great artists and I support them."

**On performing when Nicholas Axeman Walters won the WBA featherweight boxing title - the first Jamaican to win a version of a world title on home soil - and whether he likes boxing**

"Yeah I liked it and I like the sport. It is challenging. There is really nothing violent or nasty. It's just another channel where they can express their talents so the world could see what they really possess inside. It's not only the music that is worldwide. I support the sportspeople of Jamaica because the sportspeople of Jamaica support the music also."



On the Jamaican government's plans to have music events rated to make them more commercially viable

"Reggae music is something spiritual, so you can't just want to rate the music so you can make incentive from the music. You need to know the pain, the suffering and the anguish that people feel daily. And see the ways in which we get all the information to put in songs before you can be going and rating our music. Because the slavemaster doesn't really like our music. He likes what he can get from the music."

### On the reggae music scene in Europe

"I think it's great. I think the people really appreciate our music very much that they would take it to that level and they look towards reggae artists coming up every summer to perform for them. I think it's great and I think it helps propel our music a lot and I think we have to just get behind the business aspect of our music and get going."

### On why he is only performing at one European festival - the Garance festival in France - this summer

"I am very much looking forward to performing in France. The promoters they don't want to get shows in any vicinity where they might have problems with the gays. So I said 'You know, if we can do the Garance festival then let's do the festival. Let's do the festivals where we have no problems with these people'. If we were going to do ten shows and we can only do seven, not a problem. Jah work must be done."

### On whether he will perform in the United Kingdom again

"Yeah, I never give up hope."

### On which of his 70 albums is his favourite

"That's a difficult question. I will go with Da Real Thing for now. I've just released this album called The Messiah and I love this album really well. But from that time until now I would go with Da Real Thing. It was well rounded in that it touches on every point and

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aspect of our lives. Touching on love, touching on your parents, touching on praises, touching on sufferation – just about everything having to do with our lives.”

**On his comments to The Gleaner that this album *The Messiah* is comparable to his 1997 release *Black Woman and Child***

“The Messiah really speaks about things that are really happening in Africa that are affecting black people and *Black Woman and Child* has very similar qualities. Because the black woman has been misled for years now and when I did the *Black Woman and Child* a lot of women gained consciousness of their black self. This album *The Messiah* gives us an insight into our culture and giving praise unto The Most High so I would say they are similar in parts.”

**On the 50th anniversary of the Organisation of African Unity in Addis Ababa and the next 50 years of progress**

“I see African leaders coming together more

in the future, getting their matters sorted out as was being encouraged by His Majesty 50 years ago. Africa has made tremendous developments because if we should just check the history and see the destruction that the slave masters have brought on the continent to where we are today we have made great progress honestly.”

**On whether slavery can be forgiven**

“I don’t think so, no. For how could you forgive someone that comes into your house and steals your child and have them whipped on a plantation? I don’t think that’s forgiven. But it’s for us not to remember this out of anger. Just push ahead with the new generation and make it much better. Because we have seen where we’ve got a pitfall, we are a nation that have been slaves so it’s for us to move on so we can best educate our youths of today of this generation to move on.”

**On whether he enjoys interviews**

“Yes, I do enjoy them. I think it’s a way for the fans to get to know the artist well. Listening to a song can help you get to know the artist but with an interview you get to know the person more and the person gets to express themselves over that pass-time. People that really like the artist and are into the artists songs I think should have the right to interviews where they can listen to who they have been listening to for so long on all these albums and get to know the person more and see what I being the person has got to bring to the world.”

**On whether there is anything people don’t know yet about Sizzla that they should know**

(laughs) “I don’t think so because they know that Sizzla is all about love, is all about creating that link between the human followers, especially black people to get back to Africa and be self-conscious, self-sufficient, self-reliant and independent. Sizzla is all about love and redemption and that is what it’s all about with us.”



## SIZZLA - THE MESSIAH

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One of reggae's most prolific artists Sizzla returns with his 70th album *The Messiah* (Kalonji Music/VP Records). Since his emergence in 1995, the enigmatic vocalist has undeniably put his stamp on the genre. Produced in partnership with Breadback Productions, Sizzla recently told the Jamaica Gleaner this "spiritual conscious album" compares to his early classic *Black Woman & Child*, released in 1997 on VP Records.

The album opens with a vivid psalm, Psalm 121 with its call to the highest regions, „I lift my eyes up unto the hills from whence cometh my help.“ He rides a strong groove with live drums, riffing off of the psalm text. For *Look How Many Years* the artist cruises over a groove reminiscent of Sly and Robbie circa early 1980's, as he blasts the system, „Look how many years deem slave I and I, look how many years, Babylon kill and a lie, tell Emperor Selassie a save I and I.“

*Center of Attraction* continues this blast of Babylon, with Africa as the centre of attraction and how the exploitation is now underway, and how he „can't take Babylon and their destruction.“ The vibe of the groove is very playful and background vocals sweetly sung, as a form of mockery of the system perhaps? Again channelling vintage vibes, this time using interpolations of *Murderer* by Barrington Levy and producer Junjo Lawes. Continuing the anti-imperialist sentiment, Sizzla chants that „No wicked man cannot conquer the land of Solomon“ asking directly, „Why are we allowing this to happen to Africa?“ delivered in a sort of Linton Kwesi-Johnson style diatribe.

Using the term *The Messiah* for an album title is ambitious, and in this case he uses it as a way to return again to Psalm 121 and a reminder to not become distracted and to hail the Messiah, Rastafari as the saviour, as a way to stay on the path. The groove is swinging, with sequenced drums and complex background vocals.

*Chant Dem Down*, burns out the Babylonians and the colonial system over a hybrid nyabingi-hip-hop riddim with an interesting horn sound as its



focus. *Dem Nuh Business* uses the intro of the Staple Singers' „I'll Take You There“ to bring in a traditional one drop over which he again follows this path of calling out the Babylonians, for „the robbing and raping and killing“ and how the politicians „a rob my people, in the prison they have my people, politicians they hate

my people, all they do is separate my people, they poison and drug my people.“

*Children Bless* is sung over a well-crafted riddim, inspired more by R&B than others on the set, with cool guitar sounds, live drums and percussion. This is an anti-violence song, with a pledge that Sizzla „promise I love and protect you from the wickedness“. He returns to the world leaders and politicians, placing the source of blame there.

On *May Di Powerz* again there is a wish that the powers of Jah will keep the people protected, and give the people blessings. He goes through a laundry list of who should get blessings, and his concerns that the people are confused and need to be told the truth.

Returning to the love theme, *Need You Right Now* implores a certain someone that the artist's „entire life surrounds you, you've got my confidence 100%, love is my defence“. What A Joy bubbles over a robust one drop groove driven by keyboards, as Sizzla extols the joys of Rastafari and the knowledge that „deep down in your heart you know that love is the only thing that lasts.“ As the record closes out, *Better Come* he burns out the Rastas that better come out of the black man land with the chant, „The condition of the people's mind, is set by slave master, it's so difficult at times to lead back the sheep into the pasture. They ridicule the black man's culture and they follow the white man chant, my people don't be stupid, all the great leaders were black.“

A valiant effort by Sizzla, here with *The Messiah*, whether it echoes the past brilliance of *Black Woman & Child* is up for conjecture.

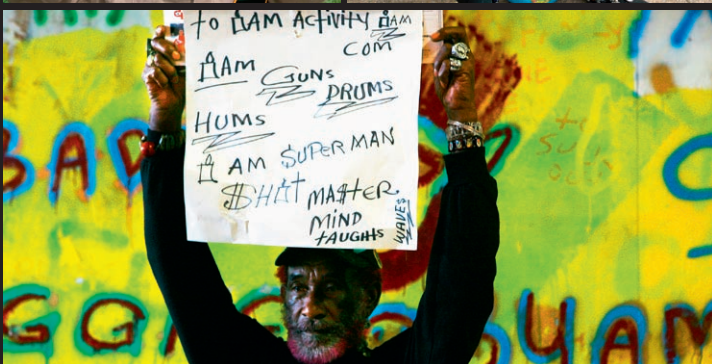
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**INTERVIEW**

**JAHCOUSTIX**

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# FREQUENCY ROCKS

BY MARKUS HAUTMANN

PHOTOS BY PHILOS & KAI EFFINGER

For the tenth anniversary of his career Jahcoustix presents his fans and himself with the special gift of his sixth album „Frequency“. With Reggaeville he spoke about the production process, the timelessness of Reggae, the revival of Roots music and why „Frequency“ is the most special album he has ever recorded.



**Jahcoustix, your new album „Frequency“ just hit the stores. What's the meaning behind this title?**

Everything that you hear, everything that you see sums up what you feel. And everything that you see and hear bases on a frequency. Everything that is bases on a frequency. That's what „Frequency“ is all about: to be heard and to create feelings when people listen to music and see things.

**You published a documentary series on YouTube about the writing process of „Frequency“ that was shot in Jamaica. Was the album produced in Jamaica, too?**

The production itself did not take place in Jamaica but I went to Jamaica last November just to catch the vibe and to write songs. We had a little studio set up, I wrote demos and started to produce some riddims. And it was my aim to work with Jamaican artists, some of my favourite Jamaican artists. So I used the time to go to Kingston where I met Horace Andy and Kabaka Pyramid. Like it is in Ja-

maica: either you have a vibe and everything works without pressure or it doesn't work at all. But I was very lucky. Especially with Horace Andy because he is my teenage Reggae hero. To have made a song with him is just really great, a great honour.

**You grew up in several African countries. So Jamaica with its huge African heritage must be very familiar to you.**

Yes, but the similarities between Africa and Jamaica are quite superficial. When you walk down the street you see a lot of similarities to Africa. Like the whole vibe, the street life, the way that people jive. The whole street scenery where you see a lot of people outside all day long. But the big difference is the mentality of the people. I have the feeling that Jamaicans are more straight, not necessarily in the sense of being more honest but in terms of attitude. They are very self-confident whereas in many African countries, in my experience, you have very modest people. They are more laid back, more shy.





**Do you think that mentality, to be outspoken and ambitious, explains the many talents this small place brings forward?**

I had discussions with Horace Andy and Apple Gabriel about „What made Jamaica what it is?“, „What created such a huge potential on such a small island?“. And if you think back, the slaves who made it to the Caribbean were the fittest of the fittest. The genetic melting pot of these people was like the cream of the crop. That's why you have such a great potential and such an amazing talent on such a small area.

**When you started your career, Dancehall was the big trend, Reggae was a quite diminished underground music. But still you chose to do Roots Reggae.**

I never really thought about that. I am not a deejay, I am not even a singjay. I'm a singer. My music is the result of the influences I got as a child and as a youth. In my childhood days I discovered Roots Reggae music: Israel Vibration, Steel Pulse, Misty in Roots, Grego-

ry Isaacs, Dennis Brown. This influence has a great impact on my music. I always wanted to do the music that I feel, that represents my views on the world. And that's Roots music. It is not a music that depends on trends like Dancehall does. Roots has always been there and it will never be gone. We must not make the mistake to focus on single markets like Europe or even just Germany which is very vulnerable to trends. But if you go elsewhere, to South America or to New Zealand you see that reggae does not have these ups and downs. It's just there. And speaking of it as an underground music: just look at all the festivals. There's so much reggae everywhere.

**With the new „Roots Revival“ movement one can even say that Reggae is coming home, home to Jamaica.**

Apple Gabriel said to me: „You know what's crazy?“ I got the feeling that in America and in Europe there's an upcoming generation of young white Reggae musicians who were taught by us by listening to our music from

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the 60s and the 70s. They are kind of inheriting the Roots Reggae because in Jamaica for a long time no young upcoming bands were interested in making Roots Reggae, taking on the legacy and bring it up to a next level. “That’s just changing now with bands like Raging Fyah, Uprising Roots and also Protoje. Even though they have a more progressive approach of making Roots Reggae. It is a paradoxical phenomenon that Reggae is coming back to Jamaica. But there are young Jamaican artists who see that there is a generation of white musicians in the States and in Europe doing Roots Reggae music. And they are doing it very successfully. But the difference to Jamaican bands is that they are using the music as a wagon for their own message. Of course, they don’t sing about repatriation to Africa but use the music as the foundation to sing about their neighbourhoods and the experiences of their own lives. So the young

generation of new Reggae listeners can identify themselves with the lyrics and at the same time rediscover the old greats who were our teachers, our big inspiration.

### **So what are you exactly talking about in your songs?**

I talk about the experiences that I make in combination with my world view, my opinion, how I see certain things. But I was never the kind of guy who liked to speak metaphorically. I like to project images that people can interpret by themselves. In the Reggae scene it is quite common that people act like they are possessing the truth and then try to impose it upon the listener. I don’t like that. Because for me the truth is also just a frequency. It’s something that is vulnerable to changes. People who always just stick only on one truth get blind to be open to other aspects on the same perspective. Truth is



nothing that doesn't change. When I grew up I was confronted with so many different cultures, so many different mentalities, and so many different religions. So I came to understand that the basis of these religions is one foundation with just different interpretations based on different cultures with different experiences and different historical backgrounds. All of them took a part of common foundation and claim it is the truth. Somehow that's correct but it's only a part of the whole, original truth. So there is much more than just one truth. That's also the philosophy that I try to follow with my music. Not to be restricted to one truth because that's not the reality.

### And what's the special message of „Frequency“?

The content of this album has very positive, life-affirming aspects to it. But it's also very thoughtful and reflective. It's a serious record. I can tell you why. The records I did in the past were always kind of hybrids. They always had a Roots Reggae side, they had world music aspects and they had acoustic and even pop aspects. But this time it's pure Roots, it's the most uncompromising record I have done so far. From the first to the last song it's pure Roots Reggae music. I really wanted to do that. It's my 10th anniversary as a musician this year and I wanted to do music like the one that made me become a musician, that inspired me to write songs. And that was Roots Reggae. Normally I do not feel proud of anything but having artists on my album like Apple Gabriel - I started listening to Israel Vibration when I was twelve; a loooong time ago - makes me really feel proud. I want to show people that I am so thankful to have had the chance to work with him an Horace Andy. I want to show the young people who just started listening to Reggae these outstanding artists, make people know about their tremendous contribution to the worldwide Reggae music. That's something we must never forget and underestimate. We should be aware of that.

**JAHCOUSTIX**



## JAHCOUSTIX - FREQUENCY

IrieVibrations Records - June 2013!



Whereas in Jamaica the Roots Reggae only recently has started to re-emerge with the „Reggae Revival“ movement, it has never been absent in Europe. At least not for the last ten years. Thanks to

Jahcoustix, the Africa-American-South American raised German globetrotter who has always kept up the flag of the original sound despite the constant rumours of Roots being a dying genre. While Jahcoustix has always resisted to switch to the allegedly more lucrative Dancehall he has never shied away from experimenting with world sounds or even pop influences but has never lost his focus on Reggae.

Now, in the 10th year of his career, all experimenting is over. „It's a serious record“, he describes his 6th longplayer „Frequency“ and in fact, this album is serious Roots Reggae music. Composed by himself and the Austrian production team IrieVibrations with additional compositions of old comrades from Jahcoustix' early „Dubious Neighbourhood“ days (his former band), Morry (now bass player for Dub Inc.) and Pollensi (now keyboard player for Gentleman's Evolution band), „Frequency“ leaves no Roots lover's wish unfulfilled.

This does not „only“ apply to the musical aspect of „Frequency“ but also and especially to the more than deliberate choice of combination partners. Horace Andy represents the Reggae greats, Kabaka Pyramid the upcoming new Roots generation. Jahcoustix could even win the hero of his teenage days, Israel Vibrations' Apple Gabriel for a very, very rare guest appearance in „Controller“.

Whereas Jahcoustix describes his lyrics as „positive and life-affirming“, „Frequency“ boasts with deep, thought-provoking texts which makes the album not only pleasant for the ear but also a treat for the demanding listener who expects lyrical depth. Explaining the meaning of „Frequency“, Jahcoustix says: „Everything you hear and see is based on a frequency and sums up to what you feel“. Absolutely right. Listen to „Frequency“ and you will feel it, too. For sure.

**by Markus Hautmann**



**FESTIVALS JULY 2013**

*Carlos Castro*

**LIVE** **CONTOUR** **The 28th Festival**  
**SUMMERJAM**  
**FREE YOUR MIND**

**SNOOP LION \* GENTLEMAN & THE EVOLUTION**  
**PATRICE \* ALBOROSIE & SHENGUN \* MAJOR LAZER**  
**BUSY SIGNAL & HIGH VOLTAGE \* MORGAN HERITAGE**  
**TARRUS RILEY \* MATISYAHU \* FAT FREDDY'S DROP**  
**PROTOJE & REGENERATION \* POPCAAN \* KEN BOOTHE**  
**CHRONIXX & ZINCFENCE DAND \* JUNIOR KELLY \* RICHIE STEPHENS**  
**RAGGASONIC \* ROMAIN VIRGO & LARRY \* BIGA RANX**  
**DIPLO \* BLUMENTOPF \* THE BLACK SEEDS \* EES**  
**WARRIOR KING \* TURBULENCE \* DENDEMANN**  
**TSCHEBBERWOOKY \* SAM \* THE AGGROLITES**  
**BROUSSAI \* ROCKY DAWUNI \* CHIMA \* FURASOUL**  
**UWE BANTON \* MARTIN ZOBEL & SCHLURGE DAND \* MEGALOH**  
**OHRBOOTEN \* GANJAMAN \* DUBHEART**  
**SCHLACHTHOFBRONX \* SENTINEL \* POW POW**  
**SILLY WALKS \* JUGGLERZ \* DJ RAKKA**

TWO OPEN AIR STAGES \* DANCEHALL ARENA \* BAZAR \* CHILLOUT ZONE

TICKETS & INFO: [SUMMERJAM.DE](http://SUMMERJAM.DE)  
**5. - 7. JULI 2013**  
**KÖLN - FÜHLINGER SEE**

## SUMMERJAM



5. - 7. July

**Snoop Lion\_Gentleman\_Patrice Alborosie\_Busy Signal\_Morgan Heritage\_Protoje\_Ken Boothe\_Tarrus Riley\_Chronixx\_Turbulence\_Warrior King\_Ganjaman\_Popcaan\_Martin Zobel and many, many more...**

**Fühlinger See in Cologne, Germany**

2 STAGES FREE CAMPING  
 REGGAE BAZAR HIPHOP  
 CHILLOUT ZONE BUMAYE  
 FREE YOUR MIND VIBES  
 3 DAY FESTIVAL



CHILDREN PLAYGROUND

## Lakesplash



5. + 6. July

**Popcaan\_Romain Virgo\_David Rodigan\_Stereo Luchs\_Etobasi\_Schwellheim and more...**

**Lake Biel in Tann, Switzerland**

GOOD VIBES SINCE 1998  
 CAMPING NICE PRICE  
 KIDS FREE ENTRY REGGAE  
 PEACE & UNITY BIGGEST GRILL  
 VEGETARIAN FOOD  
 VINEYARDS



**REGGAE OPEN AIR**  
**LAKESPLASH**  
**TWANN - LAKE OF BIEL/BIENNE**

**FR 5.07.2013**  
 TEAM AN FAIAR  
 ON FIRE SOUND  
 ROOTS ROCKA TRIBE SOUND  
**STEREOLUCHS & THE SCRUCIALISTS**  
**POPCAAN & DUB AKOM BAND**  
**SIR DAVID RODIGAN**  
 17H - 02.30H | 45.-  
 2-DAY-PASS  
 PRESALE 80.-

**SA 6.07.2013**  
 IRIE SHOTTAZ SOUND  
 MAX BURADUB  
 ROOTS ROCKA TRIBE SOUND  
 ONE AIM SOUNDSYSTEM  
 BONDAA & ROOTFIRE  
**ETOBASI**  
**SCHWELLHEIM**  
**ROMAIN VIRGO & UNIT BAND**  
 17H - 02.30H | 45.-  
 2-DAY-PASS  
 PRESALE 80.-

2 DAY/1 NIGHT  
 17H - 02.30H  
 17H - 02.30H | 45.-  
 2-DAY-PASS  
 PRESALE 80.-

**starline**  
 DATE NIGHT  
 17H - 02.30H  
 17H - 02.30H | 45.-  
 2-DAY-PASS  
 PRESALE 80.-

MORE INFO & TICKETS  
[www.lakesplash.ch](http://www.lakesplash.ch)





## Musa Festival



5. + 6. July

**Tiken Jah Fakoly** **Junior Kelly** **Chronixx**  
**Busy Signal** **Max Romeo** **Ken Boothe**  
and more...

**Carcavelos Beach in Cascais, Portugal**

3 STAGES

BEACH

REGGAE

DO YOU CARE?

CAMPING

FREE PARKING

LOW TICKET PRICE

15TH EDITION

NON-PROFIT



## Genestival



5. + 6. July

**Toots & The Maytals** **The Congos** **Clinton Fearon** **Datune** **The Skints** and more...

**Ecole Primaire De Genelard in Genelard, France**

AFRICA EASTERN FRANCE

5TH EDITION ROOTS

GOOD CAUSE COUMBA KA

CHARITY 2 DAYS

HUMANITARIAN RELIEF

REGGAE

SKA



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**ALPHA BLONDY**

**KEN BOOTHE**

**JUNIOR KELLY**

**TAIRO**

**Mercredi**  
**10 juillet**  
**2013**

À PARTIR DE 19H  
• **LA PINÈDE** •  
**JUAN LES PINS**

## Big Reggae Festival



10. July

**Alpha Blondy\_Ken Boothe\_Junior  
Kelly\_Tairo**

**La Pinède Juan Les Pins in Antibes, France**

NICE

ONE DAY

18TH EDITION OPEN AIR

CLASSIC REGGAE BEACH

MEDITERRANEAN SEA

COTE D'AZUR

MAGICAL



## Bababoom Festival



10. - 14. July

**Tarrus Riley\_Solo Banton\_Jugglerz\_Anthony B with House Of Riddim\_Zion Train\_Mungo's Hi-Fi and more...**

**Marina Palmense in Fermo, Italy**

**STREET MARKET BEACH**

**ART KITE SURFING**

**CAMPING ETHIC FOOD**

**DANCEHALL MEETING**

**CONCERTS**

**DUB STATION**



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ARTE MARE MUSICA SPORT

FESTIVAL

**ANTHONY B**  
(Jamaica)

**ZION TRAIN**  
(UK)

**TARRUS RILEY**  
(Jamaica)

**SOLO BANTON**  
(UK)

**DEAN FRASER**  
(Jamaica)

www.bababoomfestival.it  
facebook/bababoomfestival

and many many more...

**10/14 LUGLIO 2013**  
**Marina Palmense - FERMO**





## Öland Roots



11. - 13. July

**Toots & The Maytals, Dub Inc, First Light, Etzia, Tarrus Riley, Soom T, Labyrinth, Sister Sol, Looptroop Rockers and many more...**

**Sandbergen, Sweden**

4 STAGES ISLAND  
BEER TENT 3 DAYS COZY  
REGGAE MUSIC CAMPING  
COUNTRYSIDE BEACH PARTY  
SOUTH SWEDEN  
EXOTIC



## 7 Jahre Reggaeinberlin.de



12. + 13. July

**Protoje, Macka B, D-Flame, Citylock, Mellow Mark, Kimoe, Dr.Vulkanikman, Longfingah and many more...**

**Yaam in Berlin, Germany**

FRIENDS RIVER SPREE  
2 DAYS 7 YEARS 4 FLOURS  
WEBSITE PARTY  
SOUND SYSTEM  
ANNIVERSARY  
EAST SIDE GALLERY



2 Tage  
18 Liveacts  
20 Sounds  
4 Floors

7 Jahre ReggaeinBerlin.de

12. + 13. Juli 2013

live: **PROTOJE & THE INDIGNATION**  
**MACKA B**

Bonfiah - Chris Quality - Daveman - D-Flame - Gunjah Deluxe - Dr. Vulkanikman - Jr. Randy - Kimoe - Longfingah - Mal Élévé - Mellow Mark - Saralène - Soultrain - Stephen Keise - Tomawok - Tobi Wan  
Moderation: Ganjaman, ...

Sounds /DJs:  
Bassstation - Barney Millah - Blessedlove  
CityLock - Frank Feuer (Soca Twins) - 44Vyb2  
Hardy Digital - Highscore - Lou Large  
Massive Vibes - Nice' n Easy - Sammy Dread  
Selekta Mik - Sensi Movement - Solid Ground  
Sundfigta - Smallman Reggaetainment  
Spin dem Sound Ya - SWS - Threeks  
\*Änderungen vorbehalten

Sports - Food - Market - Beach

Festivalkarten an allen bekannten VVK Stellen und bei yaam.de

Freitag 12.07.2013 ab 20 Uhr - Samstag 13.07.2013 ab 15 Uhr

**YAAH**

Yaam am Ostbahnhof, Stralauer Platz 35 / Berlin



12 Divendres / Viernes / Friday

**The Congos,**  
Romain Virgo & Loyal Flames,  
Lp International,  
The Jabs, Fire Warriors,  
Lutah, Dj Format C,  
Borsalino Sound Sistema

13 Dimecres / Miércoles / Saturday

**Ken Boothe, Alpheus,**  
Richie Campbell,  
Herb-a-lize It,  
Di Pon Dis,  
Wiggle Yard,  
Sr Wilson,  
Nikochan Sound System

Entrades:  
Abonament anticipat 35  
Abonament anticipat 40  
Abonament anticipat 45  
Entrada diària anticipada 25  
Entrada diària anticipada 30  
Entrada diària anticipada 35  
Entrada diària anticipada 40  
Entrada diària anticipada 45

Organització



Col·laboradors



## Nowa Reggae



12. + 13. July

**The Congos\_Romain Virgo\_Ken Boothe\_  
Alpheus\_Richie Campbell\_Herb-a-lize-  
it\_Loyal Flames and many more...**

**Vilanova i la Geltrú in Barcelona, Spain**

CULTURE

SPORTS

CATALONIA MUSIC

TWO DAYS SOUND SYSTEMS

BEACH FAIR PRICES

PALM TREES

CELEBRATION



## Sunrise Reggae & Ska Festival



12. - 14. July

**Tarrus Riley\_Jahcoustix\_Dubtari\_Peter  
Lloyd\_Elijah\_Train To Roots\_Collie Herb\_  
Chris Toppa and many more...**

**Burtenbach, Germany**

SEA

KIDS CORNER

BAZAR

WORKSHOPS

DRINKS

BREAKFAST

AFRICAN & JAMAICAN FOOD

FREE CAMPING

DANCEHALL TENT



**SUNRISE  
THE REGGAE & SKA  
FESTIVAL  
12.-14. Juli 2013  
BURTENBACH**

**TARRUS RILEY  
BLACK SOIL BAND  
JAHCOUSTIX ★ DUBTARI  
ÄL JAWALA ★ PETER LLOYD  
ELIJAH ★ TRAIN TO ROOTS  
COLLIE HERB ★ CHRIS TOPPA  
ESPERANSKA ★ BACKYARD TRIBE**

Badeseer • Free Camping • Bazar • Kids Corner • Workshops • Dancehall Tent • rum.

**www.sunrisefestival.de**



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**KEN BOOTHE**  
THE BAYTON  
**THE SELECTOR**  
**MELLOW MOOD**  
**ST. PETERSBURG** SKA-JAZZ REVIEW  
**JAHCOUSTIX**  
**RICHIE STEPHENS**  
**KARAMELO SANTO**  
**KINGSTONE SOUND**

DEADLY HUNTA - JAMAL - RAS LUTA - DANCEHALL MASAKRAH  
JAFIA NAMUEL - MESAJAH - TISZLEIT FEAT. PABLOPAVO I DIEGO  
SPLENDID SOUND - PODWÓRKOWI CHUIGANI - TRANSMISJA  
DR. RING DING - RADIKAL GURU & CIAN FINN  
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## Reggaeland



12. - 14. July

**Shaggy\_Ken Boothe\_Richie Stephens\_Jahcoustix\_Mellow Mood\_Kingstone\_Karamelo Santo\_Dr. Ring Ding\_Deadly Hunta and more...**

### Riverside Beach in Plock, Poland

FREE APP 3 DAYS  
50 ARTISTS REGGAE SKA  
DANCEHALL TICKETS €10  
FREE CAMPING POLAND  
ROCKSTEADY  
BEST FOOD



### Reggae, Dancehall, Dub, World ...

#### ALBOROSIE

New album **SOUND THE SYSTEM** (July 1<sup>st</sup>) :

- 28.06 Paris (FR) | Solidays Fest.
- 29.06 Ericeira (PT) | Sumol Fest.
- 30.06 Marmande (FR) | Garorock
- 06.07 Köln (DE) | Summerjam
- 07.07 Athens (GR) | Rockwave Fest.
- 13.07 Montreux (CH) | Montreux Jazz Fest.
- 18.07 Cluj-Napoca (RO) | Peninsula Felsziget
- 19.07 Mestre (Ve-IT) | Venice Sunsplash
- 21.07 Tour (BE) | Dour Fest.
- 21.08 Benicassim (ES) | Rototom Sunsplash
- 23.08 Bielawa (Poland) | Fest. Reggaelowisko
- 24.08 Wiesen (AT) | Wiesen Sunsplash Reloaded
- 25.08 Chiemsee (DE) | Chiemsee Reggae Fest.
- 29.08 Pula (HR) | Outlook Fest.
- 31.08 Copenhagen (DK) | Scandinavia Reggae Fest.
- ★ 30.11 Paris (FR) | Zénith (+ Guests) ★ ...

#### GENTLEMAN

New album **NEW DAY DAWN** (April 19<sup>th</sup>)

- 20.07 Carhaix (FR) | Les Vieilles Charrues
- 04.08 Pauillac (FR) | Reggaesunka
- 23.08 Corsepe (FR) | Fest. Couvre Feu
- ★ 23.10 Paris | L'Olympia ★ ...

#### KY-MANI MARLEY

- 20.07 Mulheim (DE) | Ruhr Reggae Summer
- 25.07 Bagnols sur Ceze (FR) | Garance Reggae Fest.
- 26.07 Boechout (BE) | Sfinks Fest.
- 27.07 Chioggia (VE-IT) | One Love Fest.
- 03.08 Emmendingen (DE) | African Music Fest.
- 04.08 Pauillac (FR) | Reggaesunka ...

#### HORACE ANDY

- 25.08 Chiemsee (DE) | Summer Reggae Fest. ...

#### OMAR PERRY

- 27.07 Bagnols Sur Cèze (FR) | Garance Reggae Fest.
- 17.08 Geneva (CH) | Plein les Watts ...

#### ANTHONY B

- 27.07 Bagnols Sur Cèze (FR) | Garance Reggae Fest. ...

### Also on tour :

Meta & The Cornerstones, Bush Chemists, La-33, Systema Solar, The Banyans, Colocks, Kanka, Ackboo, Weeding Dub ... All dates on [www.talowa.com](http://www.talowa.com) !



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## Weedbeat Festival



12. - 14. July

**Jamaram\_Rocky Dawuni\_Peter Lloyd\_Ka-  
ramelo Santo\_Miwata\_La Papa Verde\_  
Lanford and more...**

**Speicher Roessing in Nordstemmen, Germany**

BEACH AREA OFF BEAT  
3 DAYS CAMPING AREA  
SOCCER CUP FOOD  
KIDS PLACE COCKTAIL BAR  
OPEN AIR  
DANCEHALL



## Eastrock



12. + 13. July

**Iriepathie Afrob Raggabund Benjie\_  
Raphael Tombo Dopewalka Ganjaman  
and more...**

**Lienz Pfister, Austria**

2 DAYS DOLOMITES  
EASTERN TYROL IRIE  
KIDS UNDER 13 FREE ENTRY  
GOOD VIBES  
AFTERSHOW PARTY  
RAIN OR SHINE



**10<sup>ème</sup> festival**  
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**DU MONDE**  
 www.percussionsdumonde.org

**12|13 Juil.**  
**2013**

**NOSTANG 56**

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**IJAHMAN LEVI**  
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ARASH KHALATBARI | L'INDIS & L'AVOKATO  
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 LYRICSON | PLOUKATAK BATUCADA

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## Percussions De Monde



12. + 13. July

**Morgan Heritage\_Ijahman Levi\_Lyricson\_Orange Blossom\_Lek Sen\_Arash Khalatbari and more...**

**Espace Des Grands Chenes n Nostang, France**

**AFRO MANDINGUE FOOD**

**JUNGLE BATUCADA**

**REGGAE ROOTS HIP HOP**

**FREE FOR KIDS COOL**

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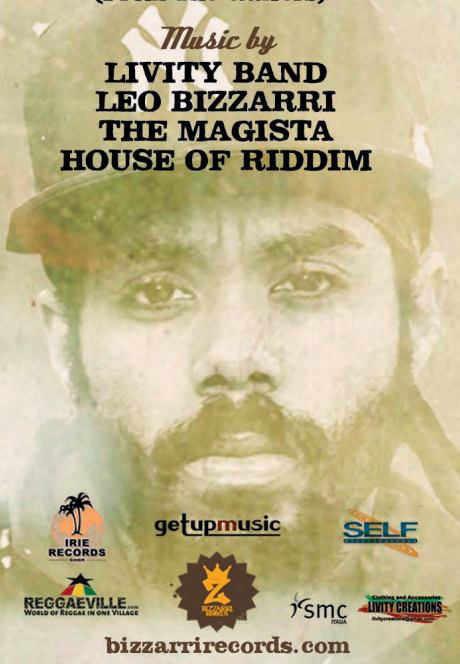
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 (From The Wailers)

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**THE MAGISTA**  
**HOUSE OF RIDDIM**



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## Gracy's Bash



13. July

**Sebastian Sturm & Exile Airline** **Beatsafari** **Sista Gracy** **Brain Damage** **Keishera James** and more...

**Gasthof Linde in Varel, Germany**

FOOD COOKED BY GRACY

SCULPTURE GARDEN

IT'S A YARD THING

BLESSED FEELING

CHILL OUT

ROOTS & DANCEHALL



## Dour Festival



18. - 21. July

**The Aggrolites** **Toots & The Maytals** **Lee Scratch Perry** **U Roy** **Anthony B** **Alborsie** **Jah Mason** and many, many more...

**Plaine de la Machine à Feu in Dour, Belgium**

230 ARTISTS 7 STAGES

4 DAYS 25TH EDITION

DIVERSITY GOOD VIBES

DUB CORNER

LOVE

CAMPING WARM UP



25th DOUR FESTIVAL  
Plaine de la Machine à Feu - Dour







## Seasplash Festival



18. - 22. July

**Jahcoustix Dubblestandart Adrian Sherwood Zion Train Newham Generals Jazzmin Tutum Ital Horns meet Bush Chemists Twilight Circus and many more**

**Fort Punta Christo in Pula, Croatia**

BEACH PARTY SUNSHINE

VISUAL ARTS OPEN AIR

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DUB GRIME DUBSTEP

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**Jahcoustix**  
**FREQUENCY**



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**KY-MANI MARLEY PROTOJE**  
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**FAMILY CAMPING**  
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**WWW.REGGAESUMMER.COM**

## Ruhr Reggae Summer



19. - 21. July

**Konshens** **Max Herre** **Ky-Mani Marley** **TOK** **Toots & The Maytals** **Anthony B** **Protoje** **Nosliw** **Jugglerz** and many more...

**Am Ruhrstadion in Muelheim an der Ruhr, Germany**

VIBES      SUNSHINE  
 LOVE      FOOD      IRIE  
 REGGAE      DANCEHALL  
 URLAUB      BANDS      SOCA  
 PEACE      FOOD  
 BEACH      STAGE



## Venice Sunsplash



19. - 23. July

**Alborosie** **Busy Signal** **Mellow Mood**  
**Lion D** **Skarra Mucci** **Jah Sun** **Ska J** and many more

**Parco San Giuliano in Venezia, Italy**

PIZZA      REGGAE  
 DANCEHALL      CAMPING  
 MUSIC      LAGOON      DRINKS  
 FESTIVAL      COCKTAILS  
 SUN      FOOD  
 NATURE      GREEN



## VENICE 2013 Sunsplash

**DAL 19 AL 23 LUGLIO 2013**  
**PARCO SAN GIULIANO | MESTRE | VENEZIA**

**ALBOROSIE • BUSY SIGNAL**  
**MELLOW MOOD • SIR OLIVER SKARDY**  
**BRUSCO • SKA-J • LION D • JAH SUN**  
**SKARRA MUCCI • SISYPHOS**  
**ANIMA CARIBE • BOMCHILOM**

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 ROOTS FAMILY • PIDDUCK & THE COOLTONES • CA' REGGAE  
 THE REBEL LIONS • PHARMAKOS • PATOIS BROTHERS  
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### EDITOR-IN-CHIEF

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**FESTIVILLE 2013**

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**INTERVIEW**



# **DUBTONIC KRU**

**FOUNDATION MEDICINE TO THE WORLD**



Dubtonic Kru members, Jubba (drums), Stone (bass) and Kamau (vocals and percussion) explain their new album: *Evolution*. Other band members are Luke (keyboards, chorus) and Jallanzo, (guitar and vocals).

#### BY JUSTINE KETOLA

**Your new album *Evolution* has a very trippy, spacey feel, what do you and the crew do to get in the vibe to make this music, where does the magic happen?**

Stone: We are just always in the study, you know, hold a vibes together, sometimes me have an idea and me bring it in, and I come up with a bass line and Jallanzo, and Jubba, everybody just come in with their own interpretation towards that, its a natural vibe, you know?

**For *Jah Love*, you use dub poetry chant style, a great way to deliver the message, is that everybody making up those poetry lines there?**

Kamau: For most of the songs it is a collaborative effort where with Stone and Jubba, the rhythm was made, the idea came about and Jallanzo started to put ideas together, within the melodies and the structure for the song. Most of the songwriting is about a collabora-

tive effort, a synergy. Me put in my part, it's like a soup, it's like a potion so me have a potion, Jubba have a potion and Stone have a potion, Luke have a potion and Jallanzo have a potion.

**For *Overcome*, you have so many great ideas here, how are you working this song?**

Jubba: Well, *Overcome* represents what it represents and as you can see the very first four songs on the album flow in such a way, that they speak, they basically tell the message and the direction in which the album is going. *Overcome* is one such song. It talks about our reality, you nah mean? It deals not just with our reality but it deals with the reality of many in today's society, the struggles that ones face. Its reality, roots and culture.

**The song *Shine* exemplifies this Aswad influence in your music, this retro feeling, use of delay effects, the fun lyrics, it's really a**



### **chance to stretch out.**

Jubba: Well, Shine, again, after Overcome, you dun know, after overcome, you begin to shine, you know, so Shine represents; Dub which is the root of what Dubtonic Kru represents - the hardcore drum and bass vibration. So there could not be a Dubtonic Kru album without that kind of vibration.

### **Evolution, another deep groove, how did this song come about? Such a complex bass and guitar line, essentially the album title, the feeling.**

Kamau: When you check life, and you check everything that is created, and was created and will be created, everything change, everything is constantly evolving, and Dubtonic Kru is no different. It's really just growth and development. It's just a oneness, and the set is getting even better so that we can lock in songs, we don't have to rehearse them for five hours, we don't really have to rehearse none at all. All because wha? Iron sharpen iron, what you are hearing is just a process of evolving, sound evolving, instrumentation evolving, vocals evolving and you are not going to the end of it. You know reggae, Bob Marley them take it from what it was, from rocksteady to reggae and you have dancehall. But what it is, we haffi take the music to another level and we play our play our part to the advancement of what we call reggae.

Jubba: Evolution, because the sound is improving, the sound is growing, the cohesiveness of the band is growing and progressing, hence it has to mean the personality, the vibe of individuals are also evolving. In 2006 we decided as a five member contingent that we were going to bring it to the world, but it didn't just start there, it started 2003 you know when myself and Stone said, 'Listen, we need to bring something different, we need to bring this energy that we've been bringing behind and with other artists over the years as a backing band, we need to own our skills and bring this to center stage'

Stone: We all said „We need more direction

in the music“ so we wan' take more of a direction and we can be responsible for the direction of the music. Very important you know....

### **That is a nice segue For Live and Love, where you explore the groove in the song that reminds me of Sade, what type of artists are you influenced by outside of reggae?**

Kamau: Music is universal, it has no bounds, it has no limits, therefore, one should never limit themselves to any genre, or put themselves in a box, where music or anything else concerned. The influences range from as a little youth, you are in Reggaeland, you are in the home of reggae, and the birthplace of reggae, so naturally you are going to listen to your radio, and able to hear Dennis Brown, Jimmy Cliff, you are going to hear Byron Lee and the Dragonaires, you are going to hear Peter Tosh, you are going to hear Rita Marley, Judy Mowatt, you are going to hear all these people and also you are going to hear international artists coming out of the United States and Britain and everywhere else and Africa, and Cuba, and so the influences are there. As a matter of fact, you are hearing some Sade, one of my favorite artists, Phil Collins, Seal, Lucky Dube, Enigma, you going hear Tori Amos and the list goes on. I am a lover of music, and I respect musicians and singers and players of instruments a whole lot so I really revere these people, I believe these people are special on the earth.

Jubba: The thing about it is there is no one form of music that is pure within itself, because every single genre has been influenced by another. I mean we are talking about Roots Rock Reggae. The reason why we say Roots Rock Reggae, is because rock music had also influenced reggae. We talk about Rhythm and Blues, R&B, has influenced reggae. As we know the veterans and a lot of the veteran musicians of Ska music were Jazz musicians, so what that was telling us is that they were being influenced by a genre of music that allowed them to create a genre.

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**Reggae VibeZ & Rub A Dub Style feature collaborations, what is the studio vibe like with you and collaborations? We caught up in Seattle recently at the Dynasty Studio, it was amazing to see the songwriting in such a short window of time.**

Jubba: It's all natural, you know the creator gave us a gift to utilize and we are just utilizing to the best of our ability. Any individual that listens to a Dubtonic Kru album, or comes to a live performance, for the past several years that we have been on the stage and taking our talents to the various audiences, there's one thing that we have been hearing consistently, that people can tell that we really love what we do.

**What is your message to the people of the world at this point in time?**

Stone: Peace, love and growth, you know?

Jubba: Unity is growth, you know Justine so you dun know, once we say „oneness“ it means growth because like the right arm can't do without the left arm, the right foot cannot do without the left foot, it's all about balance.

Stone: With love in the middle....

Jubba: Ya man, with love right there, love sur-

rounds us all, it's all about that, love, peace, unity creates growth.

Kamau: Life is ever changing, life is ever evolving, you know earth and earth vibration moving to a different level right now, you just haffi open your eyes and see, the changes wha' take place inna earth. People realize this is the programme, its love and nothing, you know the love can conquer everything, so get on the love train. That's how it is right now.

Jubba: That is just what Dubtonic Kru represents, as we say, you come into a concert that Dubtonic Kru is presenting, our music, and that's all you are going to feel, you going to feel love, you gonna feel togetherness. Dubtonic explains it all, Dub the foundation of reggae music as we know it, the grass-roots, rub-a-dub, drum and bass, ruggu ruggu, that is the foundation and then we talk about tonic. As we know that tonic is like a substance that is good for your health, it is revitalizing, it is nourishing, and all those great things. Dubtonic Kru representing and we say, 'Foundation medicine to the world' that is what we are bringing for the evolution.

**DUBTONIC KRU**





## DUBTONIC KRU - EVOLUTION

IVPAL - May 2013

Two years after their resounding victory at Global Battle of the Bands in Malaysia, Dubtonic Kru present their own evolution. With it, they further progress in this renaissance of original roots reggae music from Jamaica.



Recorded in their own studio in Kingston and playing inna dub style allows the band to blend the various musical talents of the five band members in a cohesive manner. While instrumental dub was the predominant tone of their first two albums, now lyrical compositions from the two lead singers Kamau and Jallanzo, as well as spoken word from Jubba are part of Evolution.

The set opens with an authentic nyabingi vibe, one that is crafted from the jam session, an evolution, type of transference from real world to studio, in unstructured time, in freeform. Jah Works in this nyabingi style is a reminder that „I and I a carry on Jah works“ a true spiritual vibration is delivered over hand drums, bright keys and harmonies. For Jah Love the band channels a band from the past with dub influences - Aswad, with moody harmonies, crashing cymbals, as the spoken word Iyatta-patois chants, „Come make we chant a prayer, a love we deal with Iya.“

The relaxed, breezy Naah Give Up, with vocals that echo vintage R&B delivers the clear message that the band is going to keep this thing together now that they have come so far. Kamau sings the verses, Jallanzo voices the bridge and Jubba delivers the spoken word portion on this message music.

Overcome has the most crossover appeal on the album, with its spicy keyboard sounds, steppers riddim style and catchy verses. Following this Marcus Garvey principle of self-sufficiency, the band asks: „Why do I and I fight our brothers down? „ The band uses the traditional spiritual tune's

lyrics in the chorus, We Shall Overcome, with the caveat: „but there's lots more to be done.“

The title track Evolution dubs in with another complex guitar line and interesting time signature, invoking trance and spacey delays in the vocals, sparse as they are,

sing „Evolution, rising like the sun, spread your wings... „One of two combinations on the record, Rub a Dub Style features Kool Johnny Kool and Kanvas I Am. Dubtonic vocalist Kamau comes in to say, „Rock it in a rub a dub style“, one of the guests chants the classic line, „If you have no money and you no have no job, just strength to the reggae music and go on like you bad.“

Taking us way back in time, to an era where there was actually train service in Jamaica is Train to Skaville, a remake of the Ethiopians' classic from 1968. Jubba sings the lead vocals here in tribute to the late Leonard Dillon with whom Jubba and Stone toured with in the mid ,90's.

Cloud 9 (Puff) is the only completely instrumental track on the set, with its spacey ode to being high in the clouds. It's not necessarily a reggae groove, more like a funk slow jam, very cinematic, with interesting keyboard ideas, guitar lines and delay effects.

As the release closes out with Live and Love, the lyric feels like the Dubtonic Kru manifesto, „Live and love, that's the ultimate thing, that is what salvation is...help your brother help your sister to be the best, each one teach one togetherness, we all got far to go.“ The groove is so strong, so much care and precision here, with a wonderful ad lib at the end, each player showing their best, as the effects take shape, as the song goes dubwise, giving the listener tonic for thought on the sparse lyrics that truly say so much. Read the review in its entirety at Reggaeville.com.

by Justine Ketola

**INTERVIEW**



**LION D**

**BRINGS BACK THE VIBES**

# MUSIC IS MY SCHOOL

BY ANGUS TAYLOR

PHOTOS BY GIUSEPPE GOTTARDI

Reggae is an uplifting music for people around the world. Jamaicans and non-Jamaicans have used it to overcome personal challenges and difficulties. But to Modena, Italy's David Andrew Ferri, who sings and chants under the name Lion D, reggae helped him connect with the African side of his heritage he never knew.

Ferri lost contact with his Nigerian father and when his Italian mother moved from his London birthplace to her home country he was 8 months old. As a young man he struggled with racism and despite being a gifted painter at school had no interest in music until he heard reggae aged 17.

Now Ferri paints rhythms with his singing and deejaying – in a style and timbre that call to mind a less autotune-dependent Busy Signal. Since 2009 he has released 3 albums and a dancehall EP via Italy's Bizzarri sound and label. The latest, *Bring Back The Vibes*, is an all live instrument based tribute to the found-



ation artists that inspire him – including nods to Inner Circle, Studio 1, and even harmonica from the Wailers' Lee Jaffe.

Today Lion D has a large following across Europe and has travelled to the USA and Jamaica. Yet he doesn't forget where he came from and the sounds that let him get where he's going.

## Were you reaching out to your father and your African heritage by listening to reggae?

I was going back to the roots. It was not easy to know yourself and know your culture. But the first time I listened to reggae I knew it was my way. It was a thing that helped me know myself and know my roots. Jamaican music recalls to Africa. Like Peter Tosh says "No matter where you come from, as long as you're a black man, you're an African".

But it's not easy at all especially in Italy. When people look upon me they see a black guy. Italy despite being so close to Africa has a whole heap of people who are enough

racist and badmind people. That's why as a Rastaman, as a black man, as an artist we get a whole heap of fight from all angles. You have to be strong, hold it down and go do your thing.

## How did Rasta come to you?

Through Bob Marley, Peter Tosh and Dennis Brown. You can't love the revolutionary side of reggae and the social thing and then take away the spirituality. That's why reggae is so powerful to me because it is a mix – spirituality, revolution, i-niversal love. I just feel it inside and try to pass it to the people and make them feel same way.





**We've talked about singers - which deejays and mcs have influenced your music?**

I started with the foundation and then I went back to Nu-roots. Artists like Capleton, Sizzla, Anthony B, Junior Kelly, Buju Banton. Then I had to go back to the real roots. I listened to rubadub, ska, rocksteady, calypso and soca. But now I have my own style and that's a regular thing in reggae music because each one teach one.

**The comparisons with Busy Signal, are they fair?**

(laughs) Yeah, a lot of people say "Yow, Lion you sound like Busy". But I remember there was a time when they said "You sound like Capleton" and "You sound like Jah Mason". It's my voice they say sounds like Busy Signal's voice. Busy Signal is one of the dancehall artists I rate the most. But I am not an imitation. That's my voice.

**But he is not a singer. Unlike you when he sings he uses autotune. You don't use it on your new album.**

When I recorded my dancehall EP last year called Real Som'th'n (says "Reaaaaalllll" in Busy voice) I chose to use autotune. Not because I am not able to sing proper. We wanted to bust this style upon dancehall rhythms. But for my vision I prefer to sing and to leave those things out of my music. That's why this album *Bring Back The Vibes* is different from the EP. You have real players of instruments and that makes the difference.

**You are a Bob Marley fan – how did Lee Jaffe get involved in *Bring Back The Vibes*?**

I never thought I could know that man. Lee is so humble and a real artist. He loved the vibes that came out of my music and I love his vibes. It was such a natural thing like working with Skarra Mucci or Gappy Ranks. This album, *Bring Back The Vibes* is such a blessing.

**Try Afta You is the new single from the album – Whose idea was it to do-over Inner Circle's Sweat?**

That song is like a tribute to the original Inner Circle but it is also my thing. This song



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is to reach out to people who are not used to reggae but know the original. It's like a strategy. You have to think about a whole heap of things when you write and record a song. You have to hold the vibe yourself but you have to make sure the people follow you and hold the vibe too. You have to know how to test the crowd and listen and learn. To be a musician you have to be a good listener.

**Would you like to cross over into mainstream music?**

I will always be myself and I am not going to change but if my music can reach that level I will go anywhere my music brings me. But I will not sell out. Whether it is reggae or the next kind of music my topics and my lyrics won't change.

**Would Bizzarri have put out all three of your albums - you must like working with them, right?**

It's like a family thing. Every man has his own role to play. I wouldn't be here without them and they wouldn't be here without me.

We work a lot and produce a lot of music but we are still humble and face reality. Reality is tough and you have to be strong. But we still learn and grow together.

**How often have you travelled to Jamaica and do you like it there?**

My first time was in 2006 and my second time was in 2010 when I shot two video clips (Trendsetta and Nah Like Da Way Deh). Like I sing in my tune Sweet Jamaica, Jamaica is rough but it's nice! I love the music, the vibes, the people, the food. Even though I have never been to Africa, Jamaica is like Africa in the States. People talk about Jamaica saying Jamaica is bad this and that but if you go and check the real situation you will understand. Jamaican music is my teacher and my school so if a man wants to play reggae music you have to go there. You can even meet a little child on the road and the man can sing! You can learn from them because it is something that runs in their blood. To me, anything a Jamaican says about my music I rate it.



**Alborosie has gone as far as to move out there. Have you linked with your fellow Italian out in Jamaica?**

I never met him but I rate him a lot. He knows what he does and what he wants and I respect him. I tell you something. Maybe my next album I'm going to record it over there in his studio in Jamaica because we have some links to that man and he says if he has to rate an artist from Italy that man is Lion D. So next time he comes to Italy on tour maybe I will go on stage and voice a couple of tunes. If you are from Italy it is not easy at all – not only in terms of reggae music but anything. We need to show the people reggae is a worldwide outernational thing. I have to think it over because maybe Italy is not the place to stay. It's not easy to live in Jamdown but I would like to go to Jamaica to learn and then tour the world.

**Have you been back to London?**

Last time was two or three years ago. I have a sister who is a singer called Askala Selassie who is from London and released an EP back then. I knew her from before and she told me to come over do London. I only spent two or three days and I would like to spend more time there because I love the vibes.

**You have quite a following – is your thing where you want it to be? What would you like to accomplish next?**

Let's see. Every day I write a new song and I have a whole heap of lyrics. Me and Bizzarri never stop working. People say "Lion, now you done this album you're going to chill?" No man. I never chill. Work is the order of the day.

**When are you going to Africa?**

I hope to go this year. I have to reconnect straight with my culture. My girlfriend, my princess, is from Benin which is close to Nigeria so I'm going to reconnect with my culture, musically, physically, spiritually and mentally. People from Nigeria, Benin and Togo are the same people and we have a whole heap of things to share and cherish.

LION D



**LION D - BRING BACK THE VIBES**

(Bizzarri Records - March 2013)



It was not a nice move of Lion D to release his third album „Bring Back the Vibes“ at the end of March when almost the whole of Europe was still shock frosted from such a bad winter we have hardly ever had to endure.

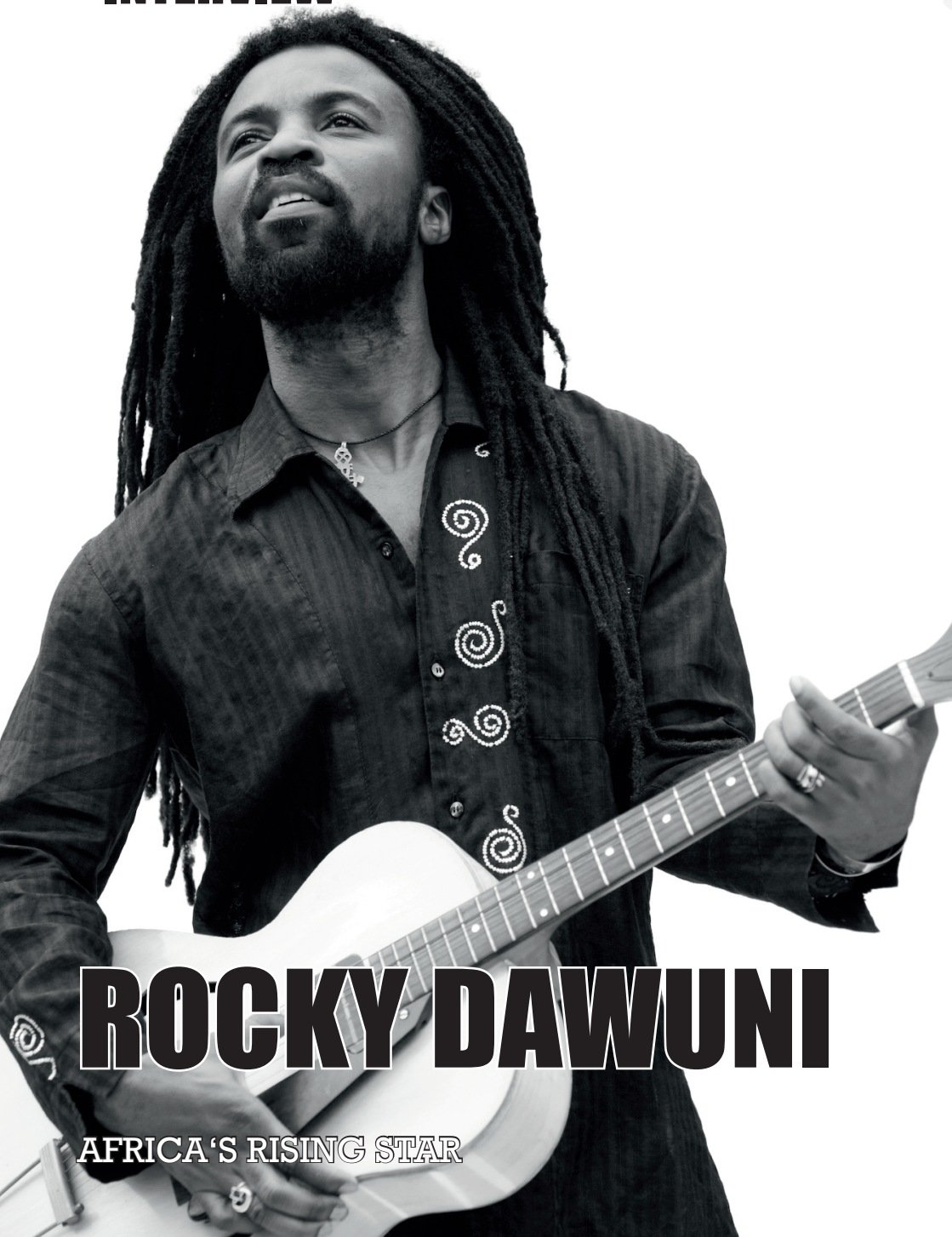
Because „Bring back the Vibes“ is undoubtedly summer music to be enjoyed open air, cruising in a convertible, chilling at a festival camping site or at least with open windows. Now is the time, finally, to go outside and enjoy not just the sun but also this really outstanding piece of music.

The 16 tracks album (plus two skits with scenes from legendary movie „Rockers“) is like a practical roundup of Reggae music, a journey through various styles, predominately from the 80s and 90s as well as through the most frequent lyrical topics. With its pop approach, most obviously seen/heard on the use of a sample from Inner Circle's smash hit „Sweat“ on the single „Try Afta You“, „Bring back the Vibes“ is not only suitable for die hard fans but will also go well with a more mainstream audience. Topical wise nothing is left out: Social commentary, the inevitable ode to Mama, the worship of Jah, the desire for love, the fight against Babylon, the call to be ambitious and step up in life. In this respect „Bring Back The Vibes“ is like a lecture about Reggae content.

„Bring Back The Vibes“ is Lion D's third album on Bizzarri Records from Italy. The London born Italian with a Nigerian descent convinces with a superb flow, riding the riddims with an exceptional ability. However the rhymes are far from being sophisticated, Lion D often relies on established and approved phrases but fits them very pleasantly into the melodic flow. Prominent guest singers Skarra Mucci and Gappy Ranks were chosen deliberately and manage to provide additional spice. But the album's biggest asset is the electrifying joy and -yes- vibe it gets across to the listener. The album title says it all.

by Markus Hautmann

**INTERVIEW**



**ROCKY DAWUNI**

**AFRICA'S RISING STAR**

# REBEL SOULS

BY VALENTIN ZILL

Ghanaian superstar Rocky Dawuni has travelled the world with his music, collaborated with people like Stevie Wonder and Bono, and has probably sold more songs than any other reggae artist since Bob Marley and Lucky Dube. CNN already ranks him among the ten most influential African artists. It's time for the reggae world to acknowledge Africa's rising star.



## Would you tell me something about your background, about how you grew up in Ghana?

I was born in a place called Michel Camp - military barracks in Ghana. As I was growing up, it was really a time when Ghanaian military had really started getting involved in politics. During that era, what happened was that there was so much interesting developments in the barracks, where soldiers were now getting involved in issues to do with politics, to do with development, to do with social issues. Things that were not traditionally the concern of soldiers. So I came to grow up in this environment of political military men. And then, within that time, too, I was exposed to reggae music. It kind of resonated with me, because at that time, I felt that all the stuff that I was hearing, that there was a need for a voice to really articulate all these social issues. Beyond that, from the barracks, I attended secondary school. In Tamale, in the northern part of Ghana, I went to the University of Ghana to study philosophy and psychology, and launch my musical career right out of the university campus. My first album „Movement“ became a big, big hit in my country. A single from it, „What Goes Around“, was licensed by

Atlantic Records in the US for a compilation. So that really kind of started launching my career, both within Africa and abroad. Over the years I had built it up with albums like „Awakening“, and „Crusade“. And then „Book of Changes“. I feel that that album represented my journey as a musician, because that was when I really started fusing reggae and afrobeat to create a new style that really was deep in roots reggae, but at the same time also pointed to the future of reggae, whereby reggae was re-embracing its African roots, using that to move forward. And then after „Hymns of the Rebel Soul“, which became a huge, huge internationally recognized album - one track from it was used for the World Cup, another track was used for the FIFA 2010 video game - „Download the Revolution“.

**Talking about your music: when I first listened to „Hymns of the Rebel Souls“, it immediately gave me this feeling of listening to a Marley album. This deep spirituality that kicks in and takes hold of you. There also seem to be a few resemblances in the musical structure and, at times, even your vocal style resembles that of Marley. How big an influence was he for your music?**





The thing is that Bob Marley was a big influence. I grew up in Africa, we discovered reggae music through Bob Marley. Every African artist has really had Bob Marley's impact. For me, too, there are two great icons that influenced me: Bob Marley and Fela Kuti. The afrobeat part of my music, the integration of reggae and afrobeat is really an inspiration from those two pillars of music. I feel like in the modern sense that what I bring is a middle ground by integrating these two forms of music, to create a new form that is based on African rhythmic sensibilities mixed with reggae's spiritual message to create something that is working both on the dance floors and also within the hearts and minds of people. From there, folks like Martin Luther King, Gandhi have been luminaries that have been an inspiration in terms of my writing and my spirituality and my world belief. I'm a modern child and I sponge up all these different people. I believe that that is one aspect that helped in terms of core and depths of my music and its spirituality. Bob was great. I feel that he's a good inspiration for every musician.

**Could you outline which elements from afrobeat you take into your music, and which elements you take from Jamaican reggae?**

The Jamaican reggae, the core of it is really the message part. There's also the one drop, but the thing is that you kick your one drop and you add a double beat to it and you have afrobeat. And you have the snare sound in afrobeat, too. I use also a lot of the afrobeat-based reggae songs to have very strong horn sections, too, to reflect the power of afrobeat which is to really overwhelm, and at the same time inspire people to be energized. Reggae has a laid-back vibe to it, but the Afro aspect of reggae is much more aggressive in its tonality and more immediate. It's almost like what dancehall to some extent brought to roots. What I do is that once I bring that, I call it Afro-roots.

**What is the message you want to spread?**

My message is, to sum it all, to create goodwill and understanding among people. There's a disparity between rich and poor, there's a disparity between those who have and those who have not. When you come to Europe right now

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and even to America, there's so much going on. People don't know what tomorrow will bring. Everybody is confronting big, big issues. Even governments right now are trying to figure out how to maintain their integrity as a nation. The core part of my message is to be that catalyst and medium of creating a path of conversation and engagement between all these different polarities of life. And in doing so, I feel that once you can get people, you can create understanding and communication among people, then you create a good foundation for the realization of global peace. I believe that global peace has eluded us for a long time, because there has never really been the ability for cultures to really be able to engage each other. Because of geography, because of economics, because of politics. Through music, I believe that it is one of the most non-judgemental mediums, whereby you can have two opposing factions all moving to the same beat. I feel that it is ultimately the greatest weapon of creating goodwill among people without judgement. My role is to really harness this tool into its highest form of manifestation, by using it to really inspire and engage and

really empower people to be engaged with themselves. By engaging each other, we learn that we all have the same experiences, we learn that whether you are Black or White, you deal with sometimes pain, sometimes victory. You deal with the same issues, the same human condition. And once we all realize that we are all different branches of this same tree, then we will start doing things and taking each other's concerns and visions and understandings into consideration. And once you can do that, I believe that we can take the first big step towards realizing something that we have been talking about - peace for all mankind and goodwill for all mankind. So that's how I see myself, as a goodwill ambassador of music.

**Which problems are the most urgent ones in Africa right now? How could they be solved?**

Well, I think that one of the main problems right now as we know in Africa is really the issue of security. If a country is not able to create a peaceful environment, there will be no other way of having any kind of development there.



## Security in the sense of absence of criminality, or social security?

No, security in terms of a collective intention and work towards maintaining peace and order and stability in these countries. Whether we like it or not, we inherited countries with borders. Right now the situation that is going on in Nigeria, bombing in churches and the establishing of a religious war and animosity, I feel that it's really a toxic environment. As long as that is not really addressed in the most serious way, it can totally affect other parts of West Africa. So there are pressing social issues, but I feel that is the primary issue now. Because once everything falls apart there, no kind of developmental initiative can succeed. And every social issue will take a back seat. There needs to be much more proactive engagement of different political factions, because most of the time, it starts from the tribal level - in terms of tribal divisions - and then it evolves into the political spectrum, and by time you see nations fighting against each other. So I feel that it needs to be a very, very proactive approach towards confronting these issues and trying to find a solution that will include everybody who is part of it. Because I feel that if you create a solution by excluding other parts, even people that don't want to talk to you, if you don't want to talk to them, then you still only solve the problem to come back again in the future.

And another thing is the environment, that is also an important interest of mine, too. The earth is our gift, the earth supports us. The earth is our home, the earth nurtures us. We have to create a sense of moral responsibility towards following practices that ensure sustainability and also the health of our environment. So I'm really a big champion of reforestation initiatives in Ghana, re-greening, and also in terms of clean water initiatives. There needs to be that education. And that education has to be pointed towards making the responsibility towards the earth as a moral issue, rather than as an economic or a business issue. It's a moral issue that we need to survive. We have to work to protect the earth.

ROCKY DAWUNI



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## GENTLEMAN - NEW DAY DAWN

(Universal - April 2013)

Reggae music is embedded in a global subculture - outside of the Caribbean and West Africa, that is. Many reggae lovers consider "mainstream" a derogatory term. And few reggae artists ever make it into the global mainstream. Gentleman is one of very few examples that lend themselves to study of what happens when an artist firmly rooted in a "subculture" makes it into the international limelight. Many reggae lovers will rank his first two albums *Trodin On* and *Journey to Jah* among their favorite albums, but feel that Gentleman never managed to reach the standards of these again. When I listened to *New Day Dawn* the first time, I felt that once again Gentleman hadn't made it - shallow pop music, was my first impression. Then I gave it a second run, a third, and a fourth one. And I began to understand. I began to understand the pressure an artist must feel when all lights are shining on him. I thought about the role Gentleman played in this business when he first set his foot on a stage twenty years ago. And the no-longer-"subculture" audience he has to please these days. The urge, I supposed, as well as the desire to grow musically, to not just do the same thing over and over again. And then I felt it. *New Day Dawn* is the cleanest production Gentleman has ever released, it is his most intimate and mature record to date. It is special in many ways. It is the album I had been waiting for from Gentleman ever since *Journey to Jah*. The Deluxe Edition of *New Day Dawn* comes with 16 tracks and an Interlude. The credits list Gentleman as the producer of almost every track, alongside some skilled people he likes to work with: Guiseppe "Big Finga" Coppola, Bazzazian, Frank "Pollensi" Pollak, Danny Brownie, and Alborosie, among others. Gentleman seems to have been more in control of the direction the album would take than he had been on past records. His sidekick Daddy Rings co-wrote most of the lyrics with Gentleman. *New Day Dawn* stands out in more ways from its predecessors: it is Gentleman's first album without a single combination. It draws generously from genres other than reggae, inclu-



ding most notably eurodance and pop. *Memories* is an example for the latter - a melancholic pop ballad with a dreamy piano melody line and measured strings. In it, Gentleman processes the loss of a good friend. The sound perfectly conveys the cruelty of losing a loved one ultimately, and yet there is something in it that

says: it is what is, and you will learn to live with it. *Memories* is of haunting intensity, and leaves a lasting impression. Should Gentleman perform this tune live later this year, seas of lighters are guaranteed. Gentleman has not only musically evolved since *Journey to Jah*. *Wings to Fly* is an example of his personal development in the last decade. "All of it seems so unfair/but Jah will never ever give we nuttin' more than we can bear/I see them ah gwaan without care/forget about the lessons them have learned/so we got no wings to fly." This is not the *Leave Us Alone*-rebel talking, this is mature, well thought-through wisdom that can teach you a lot if you pay attention. The kind of wisdom that comes from a long walk through dark tunnels that led you to the light at the end of it. It's worldly-wise, conciliatory, and life-loving. Fans from Gentleman's beginnings will delight in listening to tunes like *Road of Life* - pure modern roots reggae that proves that Gentleman has not forgotten at all where he comes from. It's just that these tunes, which make up a good deal of the album, are much cleaner productions now. And then there's the more edgy stuff. *Push Comes to Shove* falls in that category. It's contemporary Jamaican dancehall sound, basically. Or *Heart of Rubadub* with its thick, heavy, adamantly pounding bass line. This one has the potential to become a standard on any dance in Europe and beyond. Gentleman never sounded as versatile, as settled, as mature, as personal as he does on *New Day Dawn*. It is an excellent album that might not be love at first sight, but if you give it a chance, it will be everlasting love. And with its broad connecting factor, who knows for how many youths this album will be a new musical day dawn, as *Journey to Jah* was for me.

**by Valentin Zill**

**PERFECT - OVER THE TOP**

July 2013!



Produced in collaboration with Austria's brilliant House of Riddim, this release is packed with 18 tunes. The title track Over the Top showcases Perfect's unique style, never taking himself too serious-

ly here with the mission at hand to go over the top, chanting "Got to be a winner, got to find my dinner." Country Cousin is classic Perfect. His real world storytelling launched with Handcart Boy and it nah stop. With its chorus, "Everywhere each and everyone, we all have a country cousin". He points out that in Jamaica, these people can sometimes be taken advantage of by their fellow urbanized citizens chanting, "Dem still take the handcart bwoy fi idiot". Better Days reminds the listener of Perfect's humble roots and his success despite them as he sings, "One shirt on my back, and my feet was always naked", sung as a gospel/R&B ballad with sax and driving piano threaded through. For Still, in straight deejay style, Perfect pulls out the stops, listing the reasons why he is still the Don, never diverging from the mission. Next up is Looking Glass with its bass-heavy band vibe and rich background vocals that ask as you look in the mirror, to look at the world from other perspectives.

Chronic Intake starts out subtly, with a lovely falsetto-soprano chorale singing this ode to the herb. The groove is supreme, driving the message, "Ganja fi burn mi say, mi nah stop it...OG from L.A. inna mi pocket" referring to the OG Kush variety. And "Bobo Shanti 'pon the stage me nah rent it", which refers to his sacramental usage versus "Renta-Dread" hype. The duet, I Hail Jah enlists the forces of Pressure Bus' Pipe whose distinct pipes sound like a trumpet, singing the chorus and "Even when they wish to see my downfall, still I wish goodness for them all." As the release closes out, Ras Attitude joins Perfect on Lost with its message to find yourself in this time, the chorus, in this deep vintage R&B vibe, a warning to those "lost without righteous".

by Justine Ketola

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## BOB MARLEY & THE WAILERS - LEGEND REMIXED

Universal - June 2013

It's a very serious challenge, to remix *Legend*, mainly since it is the second highest selling album worldwide of all time next to Pink Floyd, *Dark Side of the Moon*. Produced by Ziggy Marley, Stephen Marley and Jason Bentley, the first thing one notes is that the sequence is changed. By virtue of the songs being remixed, so must the sequence.

*Wait In Vain* remixed by Jim James of *My Morning Jacket* starts off this version of *Legend* and what is immediately apparent is that these vocal tracks, isolated, evoke an emotion like meeting an old friend again and picking up a topic you have in common, but on a deeper level. The songs use different tracks than those original, familiar final takes included on *Legend*, it's like an insider's ear to what was happening in the studio when they were originally recorded.

Stephen takes one of four turns at the console for *Legend Remixed* with *Three Little Birds*, developed with DJ/producer Jason Bentley of KCRW in Los Angeles. It serves as the anthem for Hyundai's new suite of features that allow drivers to enjoy a stress-free ownership experience. Apparently Hyundai also supported the creation of the "Making of *Legend Remixed*" documentary, a short film featuring interviews with the Marley family and the musicians and remixers involved. The song itself has a very Melody Makers feel, and features samples of Carlton Barrett's drum tracks.

*Could You Be Loved* by RAC has great outtakes, with Bob's 1-2-3 intro, the "1" replaced by "Come now" and ambient noise from the studio musicians. This is a sort of Afro-Beat, guitar-centered version with a new bassline. Bob's vocal tracks here sing the variation "It's good to be loved" with a haunting, spartan mix, and, "Can you be love? And Be Loved?" An abrupt switch to a fragment of the tune *Chant Down Babylon* and another "1-2" close the tune. These outtakes are taken from the *Criteria Rehearsals* filmed by Neville Garrick.

The *Thievery Corporation* is extremely suited to this type of project, and their version of *Get Up Stand Up* soars as "Now we see the light," is looped, Peter Tosh's



vocals stand out more in the mix, and a new interpretation of the bass line is divinely seasoned with soundsystem effects. It's head bopping with a sweet mixdown, Bob and Peter trading lines in the front.

Roni Size supremely remixed *I Shot the Sheriff*, coming in at 6 minutes.

Carlton Barrett's drums are given the

spotlight between a heavy drum and bass jungle mix, and the lyrical storyline is transposed a bit - the sense of him telling us of his misfortune almost conversational here when the lines are rearranged.

Stephen takes on *Easy Skanking* with an amazing alternative take of Bob's vocals, especially the iconic, "Excuse me while I light my spliff" and *iyatta patois* version that sings, "Herb for I wine, honey for I strong drink".

Ziggy's *Redemption Song* has a true Nyabinghi style drum track running through it as well as mento-flavoured guitars and harmonica. It's a loving tribute to this songwriter and performer - evocative, redemptive and patriotic, like Jamaica and the Diaspora's love note from Bob's ever-living spirit.

*Is This Love* was released as a single, remixed by Jason Bentley, it uses a quote from Bob who speaks, "Know good music, different music, good vibrations" as a type of calling card for the remix project. This a strong dance groove, the "willing and able" looped to keep you moving!

Reggae veteran guest, Lee "Scratch" Perry appears on what was his original *Black Ark* studio tune, *Punky Reggae Party* where he meets Z Trip, to "take a joyful sound." He intros the song saying, "Z Trip, Run the Track" and during the song announces, "Lee Perry... professional, Admiral, General"...and "a powerful song, you bring back the fun." Using vinyl scratching effects and a scratched "Punky" vocal make this a fun tune indeed. The driving Barrett bass line is re-interpreted, with Perry interspersing his own oddities.

Although there are no straight up hip hop and reggae producers remixing these tunes (besides the Marley's themselves), it is an ambitious record and leaves a lot to ruminate over.

by Justine Ketola

**NAÂMAN - DEEP ROCKERS BACK AH YARD****ISoulbeats- June 2013!**

It was in 2010 that the French reggae massive took notice of Naâman, a young singer from Normandy. Just three years after he played his first club shows throughout France, Naâman presents his album debut, called

Deep Rockers Back Ah Yard. Rockers' deep in JA indeed, and that is precisely why he went ah Yard to record it. Naâman mainly draws his inspiration from the classic riddims of the 1970s and 80s and cites Studio One, Black Ark, and King Jammy. Dennis Brown, Junior Murvin, Joe Higgs, Sizzla, Capleton, and Lutan Fyah among his favorite vocalists. On top of that, it is the hip hop of the 1990s that inspires him further. The latter can be heard clearly on Skanking Shoes, his 2012 single with 790,000+ views on YouTube so far. Rather surprising for a French artist, Naâman sings in English. No need alors to brush up on those three phrases left from your French classes at school to catch up on the latest reggae trend from the country of Dub Inc. and Danakil. That is great news, because even some of the big names from Jamaica don't always manage to record albums of Deep Rockers Back Ah Yard's quality. In part this quality comes from working with Stephen Stewart and Sam Clayton in Harry J's studio. Together with them and Fatbabs, the producer of his original mix tape Deep Rockers(2012), Naâman reworked some tunes that had previously been released, and recorded entirely new ones. With a little help from musicians such as Sly Dunbar, Daniel "Axeman" Thompson, and Dalton Browne. The result are ten very, very solid tracks of modern roots with an urban touch. We find uptempo Lover's like House of Love besides groovy, easy-skanking conscious tunes like Badman Beware. Rockers even has the potential to be one of this summer's defining tunes with its thick and catchy bassline and happy trumpet fanfares. The album's only combination goes by the name of Rebel for Life and is with Cutty Ranks. The only downside to Deep Rockers Back Ah Yard is that with ten tunes of an average length of 3:30, it is simply too short. And the one question that lingers now - how in the world will Naâman top the quality of his album debut on a follow-up record?

**by Valentin Zill**

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**JOHN BROWN'S BODY - KINGS AND QUEENS****[Easy Star Records - May 2013]**

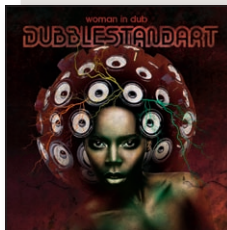
JBB returns, and is given respect where it is due. This sound, that which is generated by a make up of Americans from the Northeastern area of the continent, evolved well before the likes of some of the ran-

king best sellers of today from the U.S. JBB released their first album *All Time* in 1996. Rolling Stone magazine added it to the "Top 10 Indie records" list for that year. The album, their first in many years, starts with *Step Inside*, an invitation to enjoy their "future roots music". On *Invitation*, their brass-heavy syncopation provides a great opportunity to embrace the sound, with bright unfettered horn lines and complex time signatures. The lead vocals are delivered with a stereo effect that helps distinguish and solidify their place in the mix.

The pace slows in a deep roots-style tempo for *Plantation* and the theme of slavery, the lyrics point out it can come in several forms. Use of well-placed percussion and powerful bass lines hit the point home. Intricate horns in a minor key set the tone for *Empty Hands* which plaintively asks all who will listen to drop the weapons.

The band's name John Brown's Body derives from a song by the same name which was popular with the Union army during the American Civil War. John Brown was an actual person, an abolitionist who believed that armed insurrection was the only way to overthrow the institution of slavery in the United States. He played a major role in the start of the war that led to the end of slavery. The actual tune in tribute to the abolitionist on this set, *Old John Brown* - is an instrumental interpretation of the original tune by Burning Spear, Marcus Garvey, with the chant, "They never know John Brown would begin the fight." The tempo increases to carry out the release, *Searchlight* sounds like a crossover tune, with a driving Soca, Electronica rhythm and lyrics allude to the helicopter overhead shining a searchlight overhead demanding, "Don't you raid up I party to-night."

**by Justine Ketola**

**DUBBLESTANDART - WOMAN IN DUB****[Collision - June 2013]**

Dub deconstructs and reconstructs reggae. Its sheer unlimited creativity, paired with knowing thoughtfulness, has always made it a catalyst for the development of reggae music in particular and musics in general.

Worldwide. That is the context and tradition in which *Woman In Dub* is embedded, the latest album project of Dubblestandart. Dubblestandart is a group of four musicians founded in Vienna, Austria. Since 1988, they have been releasing dub productions. They really don't need to be introduced to dub fans, and those that aren't might well have seen them live on international stages as the backing band for Lee "Scratch" Perry, Dillinger, and many others. *Woman In Dub* is their 13th album. It exclusively features women on vocals and draws from lover's rock, dub poetry, R'n'B, and even indie pop. Their aim this time: to question stereotype role models. The selection of tunes featured reflects that in a congenial way. While the LP version comes with just eight tracks, the CD/MP3 versions include fifteen. The digital version features eight bonus tracks on top. First up to be dubbed is Chezere's *Another Life*. The singer from Barbados is usually active in house, electronica, rock, and acid jazz. *Another Life* is pure roots reggae, and Dubblestandart leave enough room for her honey-sweet vocals, using dub effects directedly to accentuate rather than break down the structure of the underlying song. Think Dub-tonic Kru's last album *Evolution* here, which functions similarly. It is dub and instantly recognizable as such, but the songs transport a message that doesn't only lie in the music. Marcia Griffiths' golden voice is even more in the foreground of *Holding You Close*, a classic and laid-back lover's tune. Amanda Bauman's *Slow Motion* is an example for a more alienated song. And so it continues: one gem after the other. Some are instant pleasers, others take a bit of time to catch on to. All tunes have been mixed with tremendous love to detail, so *Woman In Dub* is anything but a fleeting star. The deeper you dig into it, the more you'll discover. This outstanding album offers true musical treasures to enjoy, to dance to, to learn from, and to fuel debates.

**by Valentin Zill**





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## REGGAE SUNDANCE 2007/2008



PHOTOS BY JULIAN SCHMIDT



REVELATION CONCERTS

Das 16. Reggae Open Air in Hamm

# REGGAE SUMMER NIGHT

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## PROTOJE & Indignation

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 13.07. Hamburg • Fabrik      19.07. München • Backstage  
 (plus Toots & the Maytals)



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## PROTOJE & Indignation

### SILLY WALKS DISCOTHEQUE & Special Guest

13.07. Hamburg • Fabrik



## CHRONIXX & Zinc Fence Band

06.08. Stuttgart • Universum      09.08. München • Backstage  
 07.08. Berlin • Yaam





**FESTIVALS AUGUST/SEPTEMBER 2013**

*Carlos Castro*

The Most Community Center Project  
THE 20TH ANNUAL

# REGGAE ON THE RIVER 2013

AT FRENCH'S CAMP  
ROTR's ORIGINAL VENUE  
Located ten miles south of Gratesville, CA  
On HWY101 in southern Humboldt County

OVER 60 VENDORS  
KID ZONE & MORE!

4 DAY MAIN EVENT PASS- \$150  
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Includes parking, camping, food and general entry  
All tickets include the option of camping on site. Tickets on sale now at reggaeontheriver.com and at local outlets

**AUG 1-4**

**FEATURING**

Julian Marley - Morgan Heritage - Tarrus Riley - Anthony B  
J Boog & Hot Rain - Natural Black - Sierra Leone's Refugee Allstars  
Junior Kelly - Les Nubians - Rockamovya  
Blue King Brown - Chronixx & The Zincence - Rootz Underground - Kabaka Pyramid  
President Brown - Carifuna Collective - The Meditations - Toussaint The Liberator with Amandia  
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Wisdom - Steve Culture - Ishi Dube - Joseph Israel - Ras Indio - Jodie Steel - Madi Simmons - Travis B. - Tito Minott  
Second Nature Sound - I & I Vibrations - Blessed Coast Sound - Massive Sound International  
Rude Lion - Jah Warrior Shelter Mi-Fi - DJ Stopwise - Osowise - WALK - Red Rasta - Guerrilla Takeover  
Brinstone - Dub Cowboy - Selecta Green B - plus... Reggae and Poet- Ras Marcus Benjamin - More Acts TBA!

INFO: 707.923.3365 / WWW.REGGAEONTHERIVER.COM

## Reggae On The River



1. - 4. August

**Chronixx** **Nkulee Dube** **Tarrus Riley** **Julian Marley** **Morgan Heritage** **J Boog** **Anthony B** **Rootz Underground** **Kabaka Pyramid** and many more...

**French Camp in Humboldt County, CA, USA**

RIVER VIBES

4 DAYS

CAMPING

REGGAE

ROTR MAJESTIC EEL RIVER

ORIGINAL VENUE

VENDORS

HOMECOMING

LIVELY KID ZONE



## Sardinia Reggae Festival



1. - 4. August

**Don Carlos** **Capleton** **Jahcoustix** **Mellow Mood** **Pow Pow Movement** and many more...

**Campo Mela in Gargeghe, Italy**

6TH EDITION

REGGAE

IRIE VIBES

ISLAND

FANTASTIC EXPERIENCE

MEDITERRANEAN SEA

GREAT HOSPITALITY

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REGGAE INTERNATIONAL FESTIVAL  
**SARDINIA REGGAE FESTIVAL**  
**CARGEGHE**

6th EDITION

**DON CARLOS** **ISRAEL VIBRATION** **CAPLETON** **POW POW MOVEMENT** **MAD PROFESSOR**  
**SOUND TROOPER** **IRATION STEPPAS** **JAHCOUSTIX** **MELLOW MOOD** **ARAWAK**  
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**FROM 1 UNTIL 4 AUGUST 2013**  
**CARGEGHE - SASSARI - SARDINIA**

FREE CAMPING FREE YARD ROOTS CORNER GOOD RELAX AND HOSPITALITY NATURE MAIN STAGE  
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SPARK SKYY VODKA CAMPARI





**African Music Festival**  
13. Edition  
MEETING THE WORLD

OPEN-AIR ✦ LIVE MUSIK ✦ BASAR  
STRASSENPARADE ✦ GOTTESDIENST

**1. - 4. AUG. 2013**  
**SCHLOSSPLATZ**  
**EMMENDINGEN | DE |**  
bei Freiburg im Breisgau

**KY-MANI MARLEY**  
Son of Reggae Legend BOB MARLEY

**MORY KANTE**  
Bekannt durch sein Super-Hit YEKE YEKE

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Modern Roots Reggae & Dancehall :: Jamaica

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[www.reservix.de](http://www.reservix.de) ✦ [www.ticketino.com](http://www.ticketino.com) ✦ [www.francebillet.com](http://www.francebillet.com)

## African Music Festival



1. - 4. August

**Ky-Mani Marley** **Turbulence** **Warrior**  
**King** **Mory Kanate** **Roberto Blanco** **Vita-**  
**min X** and more...

**Schlossplatz in Emmendingen, Germany**

AFRICA

JAMAICA

NO ANIMALS DRUMS

UNIQUE EXPERIENCE

CAMPING CHURCH PARADE

BAZAAR

REGGAE MUSIC



## Reggae Sun Ska



2. - 4. August

**Steel Pulse** **Barrington Levy** **Protoje**  
**Tyro** **U-Roy** **Gentleman** **Seeed** **Protoje**  
and many more...

**Site De Trompeloup in Pauillac, France**

60BANDS PURE VIBES

5STAGES WAVES

REGGAE SUNSHINE

BEACH SUMMER BEER

ATLANTIC OCEAN

SOUTH FRANCE




**REGGAE**  
16<sup>ème</sup> ÉDITION  
**SUN SKA**

**2/3/4 AOÛT 2013**  
**PAUILLAC - 33 - FRANCE**

**TRYO / SKA-P / DUB INC. / STEEL PULSE**  
**SEED / BARRINGTON LEVY / KY-MANI MARLEY**  
**U-ROY / GENTLEMAN / THIRD WORLD / RAGGASONIC**  
**SINSEMILIA / BUSY SIGNAL / PROTOJE & THE INDIGNATION**  
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**NO 1 FESTIVAL**  
**REGGAE JAM**  
 MY SUMMER - MY MUSIC - MY FESTIVAL

**BARRINGTON LEVY - BUSY SIGNAL - CHRONIXX - JAH 9**  
**MARCIA GRIFFITHS - FREDDIE MCGREGOR - JOHN HOLT**  
**THIRD WORLD - ISRAEL VIBRATION - LLOYD PARKS**  
**U-ROY - YAMI BOLO - RAS SHILOH - AARON SILK**  
**MIGHTY TAMLINS - PAT KELLY - LEE „SCRATCH“ PERRY**  
**IBA MAHR - TURBULENCE - WARRIOR KING - PETER LLOYD**  
**GAPPY RANKS - KIPRICH - LEFTSIDE - TEACHA DEE**  
**ROMAIN VIRGO - EXCO LEVI - RANDY VALENTINE**  
**SUGA ROY & CONRAD CRYSTAL - RAY DARWIN**  
**UWE BANTON - GANJAMAN - JAHCOUSTIX - KIMOE**  
**NOSLIW - ROUGHHOUSE - JAMAICA PAPA CURVIN**  
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**HOUSE OF RIDDIM - FEUERALARME - CANDY SOUND**  
 AND MANY MORE

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**02.-04. AUGUST 2013**  
**KLOSTERPARK BERSENBRÜCK**  
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## Reggae Jam



2. - 4. August

**Barrington Levy Jah9 Third World Turbulence Warrior King Romain Virgo Gappy Ranks Busy Signal Chronixx and many, many more...**

**Klosterpark in Bersenbrück, Germany**

3 DAYS

2STAGES

NO CHANGE OVER

DANCEHALL TENT

FOOD

CAMPING

NO1 FESTIVAL

VIBES

SHERIFF



ANKUM BERSENBRÜCK

## Reggae Geel



2. + 3. August

**Capleton Protoje Ken Boothe Dennis Alcapone Freddie McGregor Randy Valentine Exco Levi and more...**

**Geel, Belgium**

35TH EDITION

SKAVILLE

CATCH A VIBE

FRIDAY LIVE

BREAKFAST ONE LOVE CAFE

FREE SHUTTLE

FAIRTRADE

REGGAE MARKET

UPLIFTING



CATCH A VIBE AT:



**Fr. August 2<sup>nd</sup>**

**Sat. August 3<sup>rd</sup>**

GEEL-BELGIUM

**FREDDIE MCGREGOR CAPLETON**  
**BUSY SIGNAL ROMAIN VIRGO**  
**AFRICAN HEAD CHARGE PROTOJE**

**PRINCE FATTY MAD PROFESSOR**  
**KILLAMANJARO KING JAMMY'S**

**JAH TUBBY'S THIRD WORLD KEN BOOTHE**  
 MANY MORE TO BE ANNOUNCED

**INFO AND FULL LINE-UP ON:**  
**[WWW.REGGAEGEEL.COM](http://WWW.REGGAEGEEL.COM)**

Cal P & MIGHTY CHILDREN PRESENTS:



**Royal reggae**  
FESTIVAL 2013

ESCHERWYSS CLUB  
Hardstrasse 305, 8005 ZÜRICH / SWITZERLAND

**PHENOMDEN / CALI P / STEREO LUCHS**  
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BACKED BY THE SOULFIRE BAND (GERMANY)  
MIGHTY CHILDREN SOUND (GAMBIA/ZH) / DJ CHIQUIDUBS (PANAMA) / MAX RUB A DUB  
DJ ENZOUT (JAMAICA) / GANJA FORCE SOUND / ARTICAL SOUND / KING SOUND UNIVERSAL

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starline  
PARKS: VORVERKAUF 30.- / ABENDKASSE 35.-  
TICKETSTELLE: 20.00 / LINE SHOW START: 21.30 / AFTER PARTY bis 05.00

## Royal Reggae Festival



3. August

**Phenomden\_Cali P\_Stereo Luchs\_Collie Herb\_Mystic MC\_Cookie The Herbalist and many more...**

**Escherwyss Club in Zurich, Switzerland**

KING VIBES

HORNS

INSPIRED FYAH REGGAE

NEWCOMER FANS

3RD EDITION

SUMMERNIGHT

ROYAL STYLE



## Reggae In The Park



4. August

**Beres Hammond\_Tarrus Riley\_Shaggy\_Maxi Priest\_Yellowman and many more...**

**The Mann in Philadelphia, PA, USA**

PARK VIBES

PHILLY

CARIBBEAN & GLOBAL FOOD

SUMMER FESTIVAL

ALL DAY EVENT

FREE CHILDREN LAWN TIX



ARTS & CRAFTS VENDORS

**AUG. 4 2013**  
2<sup>ND</sup> ANNUAL  
**Reggae in the park**  
PHILLY'S PREMIERE SUMMER REGGAE FESTIVAL  
2 STAGES!

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**TARRUS RILEY • SHAGGY**  
**MAXI PRIEST • YELLOWMAN**  
HARMONY HOUSE SINGERS • THE MOVEMENT  
INNER VISIONS • STEPPIN RAZOR  
SPOKEY SPEAKY • BULL BUCKERS • CULTUREAL  
LARRY WHITE & THE RAGGAMUFFIN • SENSAMOTION  
ROCKY AND THE PRESSERS • IMAR SHEPHERD  
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## Boombtown



8. - 11. August

**Gentleman Toots & The Maytals** **Richie Spice** **Dub Inc** **Jah Shaka** **Lee Scratch Perry** **Dr. Ring Ding** and many, many more...

**The Matterley Bowl in Winchester, UK**

**4 DAYS** **MADDEST CITY**

**MUSIC & ART** **SKA** **REGGAE**

**DRESS CODE: FANCY**

**MAGICAL CITY** **LOVE FOR FUN**

**FOLK & PUNK**



**MUSIC & ART**  
**COMEDY & THEATRE**

## Ostroda Reggae Festival



9. - 11. August

**Luciano** **Busy Signal** **Don Carlos** **Grounation** **Dubtonic Kru** **Jamaram** **U-Roy** **Gentleman's Dub Club** and more...

**Ostroda, Poland**

**NEW SPOT** **FAMILY TICKETS**

**6 STAGES** **NICE PRICE**

**SIDE ACTIVITIES** **CAMPING**

**CHILDREN PLAYGROUND**

**FAMOUS TOURIST LOCATION**



**PARKING @ FESTIVAL AREA**





9./10. AUGUST 2013

**reggae  
in wulf**

**PROTOJE  
& INDIGNATION BAND  
GAPPY RANKS  
RANDY VALENTINE  
& HOUSE OF RIDDIM  
MELOW MOOD  
INSTANT VIBES  
CARRIBBEAN  
BEAT COMBO  
MIWATA  
along JAH PHIL  
Bass Monkey Sound  
Irie Riddim**

www.REGGAE-IN-WULF.DE

**Reggae In Wulf**

9. + 10. August

**Protoje\_Mellow Mood\_Miwata\_Instant  
Vibes\_Randy Valentine\_Gappy Ranks and  
many more...**

**Wulfertshausen, Germany**

**VIBES      REGGAE**  
**CARIBBEAN BEACH FEELING**  
**DRINKS & ACCESSOIRES**  
**CAMPING NEXT DOOR**  
**KIDZ DAY**  
**INTERNATIONAL FOOD**

**Mid-West ReggaeFest**

9. - 11. August

**Yellowman\_Pato Banton\_Blue Riddim  
Band\_Ark Band\_Victor Essiet\_Flex Crew\_  
Marty Dread and many more...**

**Nelson Ledges Quarry Park in Garrettsville, OH, USA**

**22ND EDITION      BYOB**  
**NO GLASS    3DAYS**  
**CAMPING    SWIMMING**  
**FAMILY CAMPGROUND**  
**PETS NOT ALLOWED**  
**YOGA      REGGAE RUN**




**3 Days of Reggae  
Camp, Swim  
& BYOB!**

**Yellowman  
Pato Banton  
Victor Essiet & The Mandators  
Blue Riddim Band  
Marty Dread  
Carlos Jones and the Blue Band  
Flex Crew  
Ark Band  
Dullious I & I  
One World Tribe  
DJ & Sound-System  
Brigade Foundation  
and More!**

**22nd Annual  
Mid-West  
ReggaeFest**

**Nelson Ledges Quarry Park AUG. 9-11**

Tickets, Vending, Information [www.midwestreggaefest.com](http://www.midwestreggaefest.com)



## Reggae Sundance



10. August

Alpha Blondy Israel Vibration Mutabaruka Elephant Man Gentleman Chronixx Jah9 and more...

E3-Strand in Eersel, Netherlands

MUSIC IRIE VIBES  
FOOD RELAX  
MARKET BEER  
FRIENDLY PEOPLE  
SUN BEACH COCKTAILS  
HOLIDAYS



## Trash An' Ready Reggae Festival



10. August

SOJA Black Uhuru The Skatalites and more...

Poble Espanyol in Barcelona, Spain

NEW FESTIVAL LEGENDS  
GOOD VIBES  
DRINKS SUMMER  
PARTY REGGAE MCS&DJS  
CITY VIEWS  
BEST FOOD





## Hill Vibes Reggae Festival



14. August

**Anthony B Perfect Kabaka Pyramid  
Jugglerz Deliman and more...**

**Area 47 in Ötztal, Austria**

1DAY NATURE TYROL  
RASTA HILL CAMP SO HIGH  
OUTDOOR PLAYGROUND  
ADVENTURE IMPRESSIVE  
ASSUMPTION DAY  
RAFTING & CANOEING



## OverJam



14. - 17. August

**Groundation Skarra Mucci Anthony B  
Protoje Jahcoustix Mellow Mood Lion  
D Jamaram Jah Sun Inner Circle  
and many more...**

**Tolmin, Slovenia**

FREE CAMPING BEACHYARD  
KINDERGARDEN DUB  
4STAGES REGGAE SOCA  
FREEDOM VILLAGE  
PARADISE  
UNIVERSITY GREEN







16. AFRIKA-KARIBIK-FESTIVAL

# SÖHNE MANNHEIMS PATRICE DIE ORSONS

MAXIM / FRITTENBUDE / OHRBOOTEN  
MEGALOH / SAM / MARTIN JONDO / GANJAMAN  
YAH MEEK FEAT. UWE BANTON & LIVE BAND  
EES / SEBASTIAN STURM & EXILE AIRLINE / I-FIRE  
SYMBY SOUND / ROJAH PHAD FULL & SLONESTA  
LA PEGATINA U.V.M.

ASCHAFFENBURG, FESTPLATZ

## 15.-18. AUG 2013

TICKETS: [www.KARIBIK-FESTIVAL.DE](http://www.KARIBIK-FESTIVAL.DE)

0180 - 5040300 oder an allen V&M Stationen



## Afrika Karibik Festival



15. - 18. August

Sebastian Sturm\_Yah Meek\_Martin Jon-  
do\_Ohrbooten\_Rojah Phad Full\_Ganja-  
man\_Uwe Banton\_I Fire and many more...

**Festplatz in Aschaffenburg, Germany**

4 DAYS 3 STAGES  
EXOTIC FOOD CAMPING  
SUN SUMMER BAZAAR BEACH  
KIDS AREA BANDVOTE  
CULTURE LIFESTYLE  
AMAZING ARTISTS



## One Love Festival



16. - 18. August

Ijahman Levi\_Black Uhuru\_U Roy\_David  
Rodigan\_Al Campbell\_Zion Train\_The Orb  
Sound System and many,many more...

**Damyns Hall Aerodrome in Essex, UK**

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



## ONE LOVE FESTIVAL

DAMYNS HALL AERODROME, UPMINSTER, ESSEX

LIVE BANDS

**U ROY • BLACK UHURU**

IJAHMAN LEVI • KING JAMMY • RANKING JOE • AL CAMPBELL  
SIR DAVID RODRIGAN MBE • ZION TRAIN • ANTHONY JOHNSON • THE ORB SOUND SYSTEM  
CONGO NATTY (LIVE) FT REBEL MC • THE RENEGADE FT. RAY KEITH • GENERAL LEVY  
JOSHUA LUTHE • WOLFE BASTARD • FRED PELLER • JESSIE HOPE • TALLAHAM  
BUCKLEY RANKS • KEVIN WEAVER • KRA • MANDRA • OVERPOOR SOUND SYSTEM • S-D BORN • BLACK SYMBOL • LIVE  
KINGDOM TROOP • MARY JOE AND THE ONE SHOTS • FARMER FOR BASS • BEN ROSS • THE COMBOS  
KENDON VIBRATION • MURIEL AMEN • KALACHAKA • WE THE • UNDERGROUND • DUB THEATRE • CHANAKA BRASSIA • DUB TOPP  
EXTRA LIVE • JYNDICATION • EMERGING ALLESTARS • KINGSTOWN ALLESTARS • THE CHINHO ROAD • BOMBE BATE • PSYCHE • BODOT

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**SAXON SOUND SYSTEM**

COXSONE SOUND SYSTEM • STONE LOVE FEATURING RORY  
IRATION STEPPAS • CHANNEL ONE SOUND SYSTEM  
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AERIAL SOUND • HOUTS LAB INTERNATIONAL • HUSKY IMPACT • HEARTBEAT SOUND SYSTEM • ORGATA SOUNDS  
- ONE LOVE FESTIVAL BATTLE OF THE DUBPACES

LIVELY UP YOURSELF MARQUEE

**ROBBO RANX • SERIAL KILLAZ**  
REMARK • CHOPSTEX DUBBAST FEAT ARIES • JACKY MURDA  
RAGGA TWINS FEAT DIALECT & ROSINE  
KRAK IN DUB (LIVE) • MINI MAN FEAT EARL 50 • CREOLE FEAT THE DUB MASTER • DJ AS-IF  
SUSSEYERS • JAY CONNINGTON FT MC MOROSE • HOK IN-IT • PLATINUM SOUND • GREGORY FABULOUS  
JUNGLE ROLLERZ FT BOMBE • J. PROLECK • 3 KINGS SOUND • SMITH RANKS • JAYLEND • MARSHALL D  
CHRS CULTURE • DEYCON ONE • MR HORSEWELL • DJ ARCADE • DJ KING SPINNER  
RASOUND • JUNGLETES • LADY JANE • LUTSKEL • MA QUEST • VOYTEX • X-NATION • HIGH ELEMENTS & RUMINGTON JUDAH  
JAH SCRECHY • KRA KINNET • JENNA STEPP • ADAM PRESCOTT • VIBRATION LAB • DJ DYE • BRIGHT TOWN • JAHGAMUT  
BREADBEAT • JUNGLETES • SOUTHTOWN HANDERS • PORESOOUND SYSTEM



[WWW.ONELOVEFESTIVAL.CO.UK](http://WWW.ONELOVEFESTIVAL.CO.UK)



**16-17 AUGUST 2013**  
 THE BIGGEST NORTHERN REGGAE FESTIVAL

**GENTLEMAN & THE EVOLUTION** (LIVE)  
**ANTHONY B** (INT) **ISRAEL VIBRATION** (INT)  
**JULIAN MARLEY** (LIVE) **GROUNDATION** (LIVE)

**MARCIA GRIFFITH** & **DUBBLESTANDART** (LIVE)  
**U-ROY** & **INNER CIRCLE** & **PAPA DEE** & **HELT OFF** (LIVE)  
**PROTOJE & THE INDIGNATION BAND** (LIVE)  
**LEFTSIDE** & **EXGO LEVI** & **SILLY WALKS DISCOTHEQUE** &  
**STONE LOVE** & **RICHIE CAMPBELL** &

REDLINE SOUND SYSTEM &  
 THE SALAZAR BROTHERS &  
 STOR & DANI & CARLITO &  
 DIEGO JAH & LOST FOLK &  
 JUNIOR NATURAL &



BOOK YOUR TICKETS AT  
 FURUVIKREGGAE.SE

SWEDISH 2000 & AMPLESTADEN PARK SINCE 2000

## Furuvik Reggae Festival



16. - 17. August

Gentleman \_Anthony B\_ Israel Vibration\_  
 Protoje \_Groundation\_ Julian Marley \_In-  
 ner Circle\_ Marcia Griffiths \_Dubblestan-  
 dard and more...

**Furuvik, Sweden**

WOOD & WATER

FOREST & LAKE

NATURE POSITIVE ENERGY

PIECE OF MIND COLOURFUL

COUNTRY SIDE GIRLS



REGGAE DANCEHALL

## Montreal International Reggae Festival



16. - 18. August

Morgan Heritage \_Shaggy\_ Mr.Vegas \_Yel-  
 lowman\_ Cocoa Tea \_Freddie McGregor  
 and many more...

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

REGGAE ROCKING

10TH EDITION LOVE MUSIC

3 DAYS EASTERN CANADA

WONDERFUL AMBIANCE

FROM MENTO TO DANCEHALL



RIVER SKYLINE



Le FESTIVAL INTERNATIONAL  
 REGGAE de MONTRÉAL

MONTREAL INTERNATIONAL  
 REGGAE FESTIVAL

**16 au 18 août, 2013**  
 August 16 to 18, 2013

[www.montrealreggae-fest.com](http://www.montrealreggae-fest.com)

**ROTOTOM**  
**SUNsplash**

EUROPEAN REGGAE FESTIVAL

**20<sup>th</sup> love edition**

ONLY EUROPEAN DATE  
**DAMIAN MARLEY**

ALBOROSIE • NNEKA • INI KAMOZE • BUSY SIGNAL  
JOHN HOLT • LEROY SIBBLES • U ROY • CÉCILE  
ANTHONY • B. RICHEL SPICE • ISRAEL VIBRATION  
DUB INC • GROUNDATION • MR VEGAS • KONSHENS  
THIRD WORLD • PROTOJE • MISTY IN ROOTS  
SKATALITES • MORODO • FYAHBWY  
AFRICA UNITE & FRIENDS • IBISICA ALL STARS  
**SHOWCASE CLUB** | BA MAHAR • KABAKA PYRAMID • EXCO LEVI  
SEBASTIAN STURM • ALERTA KAMARAMÁ ...  
**DANCEHALL** MIGHTY CROWN • RORY STONE LOVE • POISON DART • RENAISSANCE  
BLACK UNITY • SENTINEL REGGAE PAJANS • DUB STATION RATON STEPPERS  
RANKING JOE • JAH TUBBS\* • ABA SHANTINI • CHANNEL ONE • ZION TRAIN  
BLACKBOARD JUNGLE • OBF • RIKA CLUB ROY & YVONNE • JAPAN SKA MATSURI  
NATTY BOB • EARTHGATEHEAD • ROOTS YARD TEA  
**SOCIAL FORUM** • REGGAE UNIVERSITY • AFRICAN VILLAGE  
NO PROFIT AREA • CIRCUS • CAMPING • BEACH ...

**AUGUST 17<sup>TH</sup>-24<sup>TH</sup> 2013**  
**BENICASSIM SPAIN**  
[www.rototom.com](http://www.rototom.com)

1 DAY = 32€      UNTIL JULY 31<sup>ST</sup>      AT THE GATE  
6 days + 180€ : With camping: 220€    6 days + 200€ : With camping: 240€

DAMIAN MARLEY x 35e

Rototom Sunsplash  
Benicàssim  
Spain  
August 17-24, 2013

www.rototom.com

1 DAY = 32€  
6 days + 180€ : With camping: 220€  
AT THE GATE  
6 days + 200€ : With camping: 240€

DAMIAN MARLEY x 35e

Rototom Sunsplash  
Benicàssim  
Spain  
August 17-24, 2013

www.rototom.com

# Rototom Sunsplash



## 17. - 24. August

**Damian Marley Anthony B Richie Spice  
Busy Signal Groundation Israel Vibrati-  
on Konshens Protoje Third World and  
many, many more...**

### Festival Area in Benicassim, Spain

SOCIAL FORUM      SKA CLUB  
REGGAE UNIVERSITY  
SUNBEACH      ROOTS YARD  
AFRICAN VILLAGE      CAMPING  
NON PROFIT AREA  
 SHOWCASE CLUB




# Regalowsko Biela- wa Reggae Festival



## 22. - 24. August

**Capleton\_Alborosie\_IsraelVibration\_Jah  
Shaka\_Protoje\_Kabaka Pyramid\_Iba  
Mehr and many more...**

## OWW Sudety in Bielawa, Poland

15TH EDITION DANCEHALL  
JAMAICAN FOOD CORNER  
BEST VIBES DUB  
SOWIE MOUNTAIN  
LAKE & BEACH  
 WE LOVE LIVE MUSIC



# REGAŁOWISKO

XV BIELAWA REGGAE FESTIWAL



22-24.08.13  
● BIELAWA ●  
O.W.W. SUDETY

**CAPLETON  
& PROPHECY BAND  
ALBOROSIE**

• & THE SHENGEN CLAN •  
ISRAEL VIBRATION  
• KABAKA PYRAMID •  
IBA MAHR • JAH SHAKA  
PROTOIE & INDIGGNATIO

**ZAPRASZA:**  
Miejski Ośrodek Kultury

1. Struktura w hierarchii  
oraz hierarchia

#### EXHIBIT

2500 sztuk: 65 PLN  
Początek czerpnia

w dniu 22.08.80 PLN

**BILETY  
JEDNODNIOWE:  
50 PLN**

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

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100

**POLE NAMIOTOWE:**  
uczestników festiwalu

SPLN na narniost  
SPLN za mabeq/dobe

SPRZEDAŻ BILETÓW  
I KARNETÓW

www.ticketpro.pl  
oraz w salonach

Empik, Saturn,  
Media Markt i innych

[www.regulowisko.pl](http://www.regulowisko.pl)

10

NA

100



**BECK'S**  
präsentiert

# CHIEMSEE REGGAE SUMMER

**GENTLEMAN • BEGINNER  
ELEPHANT MAN • PATRICE  
SKA-P • CRO • ALBOROSIE**

**MAX HERRE • BUSY SIGNAL • JUNIOR KELLY  
JULIAN MARLEY • WAYNE WONDER • GROUNDATION  
RICHIE SPICE • OHRBOOTEN • CE'ILE • MARTIN JONDO SOLO  
TURBULENCE & WARRIOR KING • ROOTZ UNDERGROUND • HORACE ANDY • PROTOJE  
I-JAHMAN LEVI • BRIGADIER JERRY & JAH SUN • STRANGER COLE • EES  
ESKALATION • EL MAGO MASIN • GANJAMAN • DJANGO 3000 • BRADLEY'S H • SDP • SLONESTA  
PENTATEUCH • KABAKA PYRAMID • MELLOW MARK & PYRO • BLASKAPPELE ÜBERSEE-FELD WIES  
UWE BANTON • DUB INCORPORATION • MISTA WICKED • BERLINSHI BEAT • KELLERKOMMANDO  
IBA MAHR • DAHONK • MAKESHIFT INNOCENCE**

Zeitbühne • Open Decks • Camping • Badestrand • Biergarten • Bazar • Grill

## 23.-25.8. ÜBERSEE

Hotline 08621-646464 • [www.chiemsee-reggae.de](http://www.chiemsee-reggae.de)

ridim • • • • • • • •

## Chiemsee Reggae Summer



23. - 25. August

Gentleman\_Elephant Man\_Patrice\_Albo-  
rosie\_Groundation\_Rootz Underground\_  
Protoje\_Dub Inc\_Julian Marley\_Richie  
Spice\_Ce' Cile and many, many more...

**Festival Area in Übersee, Germany**

3 STAGES

80+ ACTS

BEACH RIVER SUN

UNIQUE CHIEMSEE CRUISE

PICTURESQUE ALPS

VIBRATING

FREE TRAVEL WITH DB



## Uprising Reggae Festival



23. + 24. August

Dub Inc\_Busy Signal\_Protoje\_Macka B\_  
Randy Valentine\_Ky-Mani Marley\_Mellow  
Mood and more...

**Zlate Piekly in Bratislava, Slovakia**

BIKINIS IRIE ITAL  
BEACH GIRLS NATURE  
FUN GIRLS BASS  
CULTURE MUSIC ART  
BEER FASHION  
REGGAE DANCEHALL



**UPRISING  
REGGAE FESTIVAL**

23.-24.  
AUGUST 2013  
BRATISLAVA / SLOVAKIA

**KY-MANI MARLEY**  
MILLION STYLEZ DUB INCORPORATION

BOATMEN CULTURE EAR DRUM KRU EARL GATESHEAD TROIAN SOUND SYSTEM  
SYMBIZ & ZHI MC  
RAIPAL CUBU MACKA B & ROOTS RAGGA BAND  
CIAH FUNK BENNY PAGE MAD PROFESSOR MELLOW MOON  
MUNGO'S HI FI SOUNDSYSTEM RANDY VALENTINE IBA MAHR  
AND & BANO PARTYSTYLE PROTOJE & THE INDIGINATION BLACKOUT JA  
LADY LESHURA & PAIGEY CAKEY  
ROGAE BAHAMU MERRAL BAHAMU  
ROOTS BOCKET MACKA JUMP HEADSQUAB & KASIA MACKARA  
CHANNEL ONE SOUND SYSTEM  
KABAKA PYRAMID  
CHARLIE P

www.uprising.sk



REGGAE, WORLD MUSIC & FAMILY FESTIVAL

**HANS SÖLLNER**  
& **BAYAMAN SISSDEM**  
**ALBOROSIE**  
**ISRAEL VIBRATION**  
**JUNIOR KELLY**  
**ROOTZ UNDERGROUND**  
**LAD16 • IRIEPATHIE**  
**DELI MAN**

Kostenlose Kinderbetreuung (ab 5 Jahre und bis 22.00 Uhr), Kinder unter 13 Jahren ENTRITT FREI!!  
Kinderprogramm betreut und durchgeführt von:  [www.karibucare.com](http://www.karibucare.com)

**SA, 24. 8. WIESEN**  [WWW.WIESEN-FESTIVALS.AT](http://WWW.WIESEN-FESTIVALS.AT)  
**OTTAKRINGER ARENA**

Tickets gibt es auf [www.musichouse.at/ticket](http://www.musichouse.at/ticket), in Musikhaus-Shop, in allen Filialen der Bank Austria, Einzelgängen für 14-Ticketing Kunden sowie bei  
outicket unter 01-90006 oder [www.outicket.com](http://www.outicket.com).

## Sunsplash Festival



24. August

Israel Vibration Alborosie Junior Kelly  
Rootz Underground Hans Söllner Iriepathie  
and more...

Ottakringer Arena in Wiesen, Austria

SOUTH OF VIENNA VIP AREA  
CAMPING RAIN OR SHINE  
FREE CHILDREN CARE  
LIVE MUSIC  
FAMILY FRIENDLY  
EASTERN AUSTRIA



## Reggae On The Rocks



24. August

Matisyahu Rebolution Inner Circle Yellowman  
Daniel Bambaata Collie Buddz  
and more...

Red Rocks Amphitheatre in Morrison, CO, USA

RED ROCKS JAMAICA  
LEGENDARY OPEN AIR  
SINCE 1988 NATURAL VENUE  
DENVER MOUNTAIN PARK  
EXCELLENT ACOUSTIC  
JAMAICA




TICKETS ON SALE SATURDAY, APRIL 6TH!

**REBOLUTION**  
**MATISYAHU**  
**INNER CIRCLE**  
**COLLIE BUDDZ**  
**YELLOWMAN**  
**DANIEL MARLEY**  
**JUDGE ROUGHNECK**  
**MC SELECTA NIKKA T**  
Saturday, August 24 • Red Rocks Amphitheatre

 TICKETS AT [TICKETMASTER.COM](http://TICKETMASTER.COM)  
CHARGE BY PHONE 1-800-745-3000  

All dates, acts, times and ticket prices are subject to change without notice. A service charge is added to each ticket price.

29.08.13 — 02.09.13

**OUTLOOK**  
Festival 2013

Beach Parties Boat Parties

**MOSDEF • CAPLETON**  
**TALIB KWELI • ANTHONY B**  
**ALBOROSIE • JAY ELECTRONICA**  
**THE PHARCYDE • DIGITAL MYSTIKZ**  
**BONOBOS • ANDY C • PHAROAE MONCH**  
**RUSTIE • MALA IN CUBA • JOEY BADASS**  
**SHY FX • RL GRIME • TODD EDWARDS**  
**XXYYXX • DUSKY • ANDREYA TRIANA • CALYX & TEEBEE**  
**BODDIKA • JACKMASTER • MACHINEDRUM • LTJ BUKEM**  
**PLUS 300 OTHER ACTS**

£135/€165 Tickets [outlookfestival.com](http://outlookfestival.com) Fort Punta Christo Pula, Croatia

Europe's leading bass music and sound system culture festival

Opening Amphitheatre concert, 28th August

## Outlook Festival



29. August - 2. September

**Alborosie • Capleton • David Rodigan • Anthony B • Solo Banton • Mungo's HiFi** and many, many more...

### Fort Punta Christo in Pula, Croatia

UNIQUE

BASS MUSIC

300+ ACTS

HOUSE

BEACH PARTIES

CULTURE

BOAT PARTIES

GARAGE

ECLECTIC DJS MCS

LEGENDARY



## Scandinavia Reggae Festival



30. + 31. August

**Alborosie • Groundation • Kabaka Pyramid • Etzia • Jugglerz • Iba Mahr • Mr. Vegas • Randy Valentine** and many more...

### Refshaleen in Copenhagen, Denmark

WEED

DIVERSITY

REGGAE UNITY SUMMER

SKATEPARK

TENTCAMP

INTERNATIONAL FOOD

CHRISTIANA

DUBCORNER



SCANDINAVIA REGGAE FESTIVAL

TUBORG

ALBOROSIE • GROUNDATION  
MR VEGAS • SVENSKA AKADEMIEN  
KLUMBEN • RASKE PENGE • TOPGUNN  
SYSTEM SOL • EAGGERSTUNN  
DANI M • ADMIRAL P  
HELT OFF • RAAPPANA • LABYRINT  
KABAKA PYRAMID • KAKA  
DA PROFESSOR • RANDY VALENTINE • NORKISMAN  
IBA MAHR • ETZIA • JAH YUKBAN  
WENDY WONDER • FASTPOHOLMEN • MISS RELI  
ARSLIE BROWN • LIDE MAJS • NICO DE DANJAH  
RHYTHMS & REDEMPT • KING • CORNSTEIN  
BUSH CHEMISTS • KING SHILOH  
MAFFESPENG BOND • SOOM T  
YOUNG SOUND PRODUCER HASSE • DENG DENG HITTEN • LOCKS  
JUGGLERZ • MILLION VIBES • SOUND • YOUNG BLOOD • SOUND • FRAGGABILLER

300+ SOUND PERFORMERS BY  
BACKOUT DANCE • CHEW • RUBBLIN' • CHEW • TABANKA • CHEW  
MORE ARTISTS TO BE ANNOUNCED SOON!

30-31 AUGUST 2013 REFSHALEEN - COPENHAGEN  
MORE INFO & TICKETS: [WWW.SCANDINAVIAIRREGGAEFESTIVAL.COM](http://WWW.SCANDINAVIAIRREGGAEFESTIVAL.COM)

REFSHALEEN





**REVELATION CONCERTS** Dec 16, Reggae Open Air in Hamm

# REGGAE SUMMER NIGHT

**JUNIOR KELLY  
TURBULENCE  
WARRIOR KING  
KABAKA PYRAMID · IBA MAHR**

**PLUS MORE ACTS  
TO BE ANNOUNCED**

Karlsche & Internationale Spezialitäten · Camping · Cocktailbar · Bazar · Spiele · Biergarten · Souvenirmarkt Stage

**SAMSTAG 31. AUG 13 RADBOD HAMM WESTFALEN**

Karten an allen bekannten VVK-Stellen • Kinder bis 12 J. Eintritt frei  
Ticket-Hotline: 02381/926155 • For more info check [www.revelation-concerts.de](http://www.revelation-concerts.de)

Einlass ab 15:00 Uhr  
An den Förderstreifen 4

## Reggae Summer Night



31. August

Junior Kelly Iba Mahr Kabaka Pyramid  
Turbulence Warrior King and more...

**Radbod in Hamm, Germany**

VIBES 16TH EDITION

HAMMA OPEN AIR

KIDS UNDER 13 FREE ENTRY

FOOD NO STRESS

CAMPING MARKET



IRIE

## 10. Jahre Da Sandwichmaker



14. September

Ganjaman Uwe Banton Jahcoustix Martin Zobel Ephraim Juda Ray Darwin Mista Wicked and many more...

**Gaskessel in Augsburg, Germany**

HELP JAMAICA MOA FIRE

ITAL STEW JAMAICA

RED STRIPE FREESTYLE

INDOOR FESTIVAL

BIRTHDAY BASH

CARIBBEAN FOOD




**10 JAHRE**  
**CARIBBEANFOOD BY**  
**DA SANDWICHMAKER**

BENEFIZ-KONZERT FÜR HELP JAMAICA!

**GANJAMAN. JAHCOUSTIX**  
**JUNIOR RANDY. UWE BANTON**  
**MARTIN ZOBEL + SOULRISE**  
**THE GAUWAILERS. SURVIVA**  
**MISTAWICKED + RIDDIM DISASTA**  
**LYRICALBAMA. EPHRAIM JUDA**  
**SPEAKER DAVIS. RAY DARWIN**  
**SIMON GROHÉ, SYLVAIN DUBOILIN JAM**  
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