



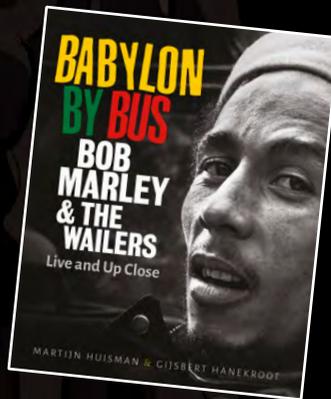
FESTIVILLE 2018

REGGAEVILLE FESTIVAL GUIDE



INTERVIEWS

- ALBOROSIE
- BLACK UHURU
- CEE JAY CARPIO
- DONOVAN GERMAIN
- GROUNDATION
- KATCHAFIRE
- PROTOJE
- ZIGGY MARLEY



SUMMER 2018

100 FESTIVALS



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“Too long the people were hidden in the darkness, now is the time that we all should see the light!”

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As always, **Reggaeville** provides you with an in-depth compilation of 100 inter- and international festivals. Our highly regarded **Festiville Magazine** also prepares you for the upcoming performances by featured artists like **Protoje**, **Groundation**, **Black Uhuru**, **Katchafire** and **Alborosie** in interviews and album reviews. Releases such as **Kontraband**, **A Matter Of Time**, **The Next Generation**, **Unbreakable** and **In The Name Of Love** come at the right time too, to strengthen us, uplift us and forge that bond between like-minded people, no matter where they come from.

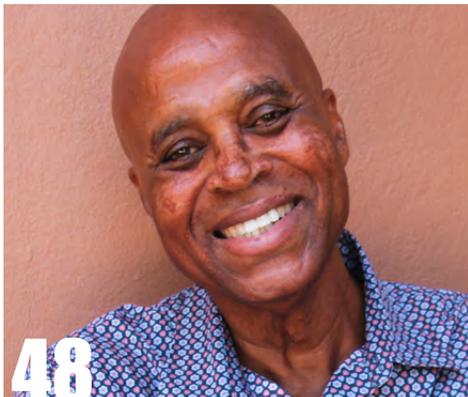
We feature augmented reality artist **Cee Jay Carpio**; and **Ziggy Marley**, who celebrates 50 years on Earth in October, 40 years on stage next year and the release of his current album **Rebellion Rises** right now. Also, **Donovan Germain**

has his say about the new **Joseph Hill - Culture Tribute Album** which unites more than 20 artists, 40 years after the millennial **Two Sevens Clash** was released - still an all-time-favourite! And, to stick with numbers, we wish the following festivals a **BLESSED JUBILEE**: 40 years of **Reggae Geel**, 30 years of **Reggae On The Rocks**, 25 years of **Rototom Sunsplash**, **Reggae Jam** and **Sierra Nevada World Music Festival**, 20 years of **Reggae Summer Night** and **Regalowski Bielawa Reggae Festival**, 15 years of **Öland Roots**, **Rastaplas**, **Najcieplejsze Miejsce Na Ziemi** and **Lagata Reggae Festival** – together 245 years of Reggae music celebration!!!

In case you can't visit your favourite festival, make sure you log in to REGGAEVILLE.com regularly, as we will capture precious moments on photo, video and reports for you. Better yet - make sure to attend in person! Now is the time to collect your crew, hit the streets and play that music loud! Or as **Kabaka Pyramid** puts it *“I've been waiting patient so long, now it's my time to shine!”*



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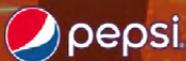
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INTERVIEW



CEE JAY CARPIO

CEEJ ARTS - A NEW DIMENSION OF ART

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BY GARDY STEIN

PHOTOS BY JONATHON SOUTH

It never gets boring, really. After having interviewed around 100 singers, bands and musicians so far, here is a challenge: **Cee Jay Carpio**, graphic designer with a special affinity for augmented reality, gets ready to Skype with **Reggaeville**, despite an encroaching flu. No albums or producers to ask about, no lyrics to discuss, no concert-experiences to share – how to get started? Luckily, **Cee Jay** is a likeable person who is easy to communicate with, and somehow the interview turns into a conversation, revealing a lot of interesting facts about a young generation of upcoming artists in Jamaica and a new dimension of art.



To be honest, I never interviewed a graphic designer, so it's a new situation for me. Can you start by introducing yourself?

Sure! My name is **Cee Jay Carpio**, I'm a digital illustrator/graphic designer from Jamaica. I grew up in Portmore, St. Catherine. My earliest years were at Waterford, that's where **Vybz Kartel** comes from. Around the age of seven, I moved to Spanish Town and that's where I spent the rest of my years. After I finished high school, I moved to town to live with my bredrin **Meleku** and I started UTec, that's the University of Technology. I spent a year there and dropped out, then I spent another two years in Kingston, just trying to find myself, and then I moved back to Portmore. That's where I'm based right now.

When did you start getting into the arts and designing?

I've always done art, through my whole school years, in basic school, in prep school, in high school, and I really never wanted to venture into it as a business. It's actually my friend **Meleku**, the son of **Sizzla**, he was just starting out and he wanted some assistance, and I was thinking 'Why not help him?', so I got a laptop and from there... I just practised, practised, practised and it lined up.

Did you actually study graphic design?

No, I was studying computer science, because I always wanted to be a game designer, even up to now, that's one of my biggest aspirations. I was actually going to school to learn about that, but when I started, I realised that it wasn't for me because it wasn't what I wanted to do. I wasn't studying art at all, no art modules or any of that. Most is self-taught, but I also have to give a lot of credit to YouTube. Like I always say, I went to YouTube University (laughs).



Which programs do you use for your artwork?

Well, my primary program is Adobe Illustrator. You can say that I am a vector-based artist. Illustrator is a vector-based program. For those who understand the term, for example Photoshop is a bitmap program which means that you work off pixels, so if you work an image or do some assignment and you need a certain size, you cannot necessarily scale how big you need it. Now with vector, it's really scalable, so no matter how small it is, you are not going to lose resolution.

When was the point you realised that you could do this for a business, to make a living?

When I just started out, it wasn't like that. I wanted to do it because I was making some money here and there, so my primary thing was graphic designing. The work that I'm putting out now, none of that was in my head! Eventually I lost my interest in graphic design because clients tend not to know what they want, and they only pay for what they want, so that kind of broke my spirit. When I was growing up, I was always told by my father: „Never work for anybody! Be your own boss!“ So even at school I was never in the mind frame of “Oh I'm a go graduate and get a 9-to-5 and live like that.” So when I started losing interest in graphic design, that was when the pressure came on, because how can I venture into the arts spectrum with something different from graphic design, which is like logo design and all of that? So I applied for a job and it was at that job that the idea dawned upon me that “Hey, I can actually sell the art pieces that I am doing for myself!” I thought about it for a long time, over and over, and eventually I thought I could start framing my work. Because, as a youth growing up, I remember I never saw anything of what I'm doing in Jamaica. Like posters, even simple stuff like that, art posters, I can never recall seeing that. So that is really what gave me the direction to where I need to go in regards to the market. And from there, I was just scaling up to a global scale.

Some of the pictures you create are really special. Can you explain what the augmented reality pieces are?

For sure! The augmented reality pieces are called interactive art, that's what I call them for my business. How it works now, I partnered with an App called Artivive. Now, the ground work, I do it all, making the image move and all of that, I have to make sure that it's done. I program all the animation, I make the image and so on. How the image comes to life is through the app, and that is really the mediator. So based on the animation that I decide to use, the picture starts to move when a person uses the app to scan the image. The work has to register through the app for it to realise what it is. So, when you use the app to scan the image, the app realises what the image is and it comes to life. Basically, you bring the phone over the artwork, then you see a little bar come up and it's loading. That's it, it's loading what the image is. And then the image comes to life...

That's so cool! And not only does it move, you also hear songs in the background!

In terms of that now, I wanted it to be like that. This was my first set of pieces, and how I thought about it was that I wanted to use something that people can recognise or resonate with or gravitate to. So I decided to use **Protoje**, **Chronixx** and **Jesse Royal**, I put that in it, but it never actually had to be music. It could have been them talking or just the movement, but like I said, I wanted it to be interactive. I wanted some audio file, that's why the music was introduced with it.

A whole new dimension of art! Why did you choose these artists, is Reggae what you listen to most?

I'm a big fan of Reggae still. I'm a big fan of music, actually, I listen to all types of music! But my thing, the reason why I chose the Reggae artists, was because I felt personally that it works well with my brand and with the brand of Jamaica, you know.



Dancehall is different, I'm not taking credit away from that, but I just felt that Reggae would be more impactful to the audience.

Have you ever met these artists in person?

I met one! I met **Protoje** the day after I posted the artwork. So, he saw the artwork, but it wasn't the interactive part. It was later, at an event at University, either one of his agents or a fan of his actually saw the interactive artwork and was freaking out and videoed it and sent him the message and

he was like "OMG, this is so sick, keep up the good work!" I mean, he saw it and rate it still! **Jesse Royal** saw it online and rated it to the max. I'm not sure if **Chronixx** saw it, but **Proto** and **Jesse** did.

The event you mentioned, was it the Converge Summit?

Yes, it was the first time they did it. It's a kind of expo rather than an art-show, what they wanted was for some new-age artists to come and display what they can bring to the



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market. They said they wanted to incorporate technology and art together, through virtual reality or augmented reality or whatever. The feedback was beyond excellent. They never expected anything like that, everybody who saw my art was like “Yow, this is the first time I’m seeing something like this!” The audience was wow. I met people from Africa, from Germany, from Sweden, and everyone was the same. They liked it!

Did you make some contacts to take this kind of art further, some sponsors or similar?

I’m expanding on the idea right now, I’m developing some ideas in my head. I haven’t been contacted by any sponsors yet, and to be honest I never thought about going out there and looking for sponsors at the moment, the reason being that I want to expand more on it rather than just having these three pieces. Right now I’m still in

the developmental stage where I try and get more ideas, circling more about my artwork rather than the artists and the music. One idea that I have would be like, you have the outline of Africa, for instance, and when you scan it, you probably hear music or something like that, faces pop up, some legends or whatever. Just some that is not music-based but more focused on the arts and how it can come alive.

I believe that the path I’m taking with the art industry in Jamaica is something totally different from what all other artists are doing. And it’s not necessarily to cause competition, but just to interpret of what I’m seeing. I want it to be premium when it comes out, so I’m not rushing it. That’s the impact I want to have.

Are there any artists you look up to? I mean, do visual artists have idols too?



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(laughs) In all honesty, no. I don't want to sound snobby, but my thing was never traditional. I feel like I'm ahead of my time! I was never thinking about painting and so forth, my thing was always the digital, bright colours, dragonballzy, those type of things. So, in terms of idols I have to say it's my father and what he said to me. That's what kept me focused, and then seeing that he works hard all his life... To me, my biggest success would be to provide for the people I love. That's just my goal. So, in terms of inspiration, mine has to come from Instagram or watching a movie or smoking and an idea comes to me. I do look at other artists and look what they are doing, but in terms of what I do, I haven't seen anybody like that.

Would you say you represent the future of Jamaican or even Caribbean art?

You know, Jamaica is very traditional, and right now there's a shift going on in the arts spectrum. Everything is going more digital, and more young people are communicating now. Even the Converge Summit, it wasn't an adult person putting it on, it was some people my age, early twenties, people like me, so my biggest crowd is really people my age. That change is coming from the younger generation.

Is it easy to get prints and whatever you need to display your work done in Jamaica?

Well... you do find places to go to, it's not so hard, but the issue is it's going to be very expensive. I know where to get prints done and so forth, but in terms of framing, all my stuff comes framed, I had to source external help for that. The business is from my pocket, so I had to make sure that I can afford everything I want to afford. When people see my art, I want it to resonate with people. My thing is not so much the artwork looking good, it's more about people feeling good looking at the artwork, you get me? I feel like that's more memorable than just saying "Oh, this looks good!" and you go about your business. So, framing, I had to

ensure that this is there because that's a big part of the package. I mean, presentation is key! And in Jamaica you have a lot of ups and downs to find the perfect place.

You said that you took a step back from graphic design. Will you still do cover-art and suchlike? I saw some album and single-covers on Instagram and they look awesome! It would be a pity if you'd stop...

Thank you! In terms of graphics, I'll always do that. Even right now I'm more focused on my business and getting the art pieces out, but like I was saying, all funding comes through me and my pocket, and my way of funding is through design. So, eventually I won't be doing as much graphic design, but I will always do what I resonate with.

Where do you want to go from here? What's your vision?

The first year, after I started out, was really my foundation. That's where I did all the pieces and got my homepage done and looked for material and all that. It's actually this year now when I decided to launch out, with Reggae month in February and so on. I did a photo shoot, and I feel the response that I got from February till now is extremely quick. I am planning to do more photo shoots to have stuff out there, because I realised I'm already far. What I want people to know is that the name of my art style is 21st Century Modern Pop Art, and really and truly it's an evolution of the '50s art style Pop Art, right. So my pieces are Modern Pop and if you look at the pieces, you can actually see where the influence of Pop Art is coming through. That's why I use these dark lines and make sure my art work has black in it, that's a must (laughs). Contrasts, colours... I want to ensure that my art style is Modern Pop, I want to re-introduce this to the world!

Wow. Well, we hope to see you at an exhibition in Europe soon!





INTERVIEW



KATCHAFIRE

LEGACY UNFOLDING

NOTHING TO PROVE

BY GARDY STEIN

Summer in Hamburg, winter on the other side of the world: while it's the hottest May for more than a hundred years in Germany, Hamilton in New Zealand prepares for what they call winter. **Reggaeville's** interview partner **Logan Bell** just woke up. He's wearing a thick sweater and wants to get the fireplace going as soon as we're done, so I fire my questions at him quickly before he catches cold. The co-founder and lead singer of New Zealand's hardest working band **Katchafire** enlightens us about the band's history, their new album **Legacy** and the reason why Reggae is so successful on the Pacific Island:

How did Katchafire start out?

My father, my brother and me were founding members of the band. My dad started it many moons ago, and I think the love of Reggae music really brought us together. My dad moved out of our home and into an apartment in town where we could make music and noise and not drive mum crazy (laughs). A lot of our friends started gravitating towards us, and that's how the band started. We saw very early on that there was no one around doing Reggae music, there was a big hole for that kind of music and vibe in our home town. This was probably around 1999, 2000, and we started playing covers and doing a lot of work in our hometown Hamilton, then the natural progression was to make our first album **Revival**. I was writing music very early, we did performing arts me and my brother, and my dad created a band for us to work together. Me and my brother were in school bands before that, but we teamed up with a lot of great musicians and started writing and recording music, so that was the start.





Twenty years later, we get to travel around the world and do what we love!

Was it your dad who encouraged you to take music lessons and try this or that instrument?

He actually did something very clever: we were not allowed to touch his guitar. It worked in reverse psychology. He was in a band when we were young, about six and eight, but my mum told him to get a real job because maybe the money wasn't great or whatever. Anyway, when we were little, he never let us play his guitar. And it was a left-

hand guitar at that. So when he was away to go hunting and stuff like that, I would pull out his left-hand guitar and we would jam with it when he wasn't looking. So, when we got to school and we had access to guitars and drums and stuff, we absolutely soaked it in.

So you stuck to the guitar and your brother took to the drums?

I actually was the first one to try the drums in our house, and my brother got built up very quick. I do bass and vocals and I'm a bit of a drummer, too.



What is the current set-up of the band?

We had some changes... my father has left, a big songwriter from the early albums, **Jamie Ferguson**, has left, another of our good buddies, **Hani Totorewa**, he was keyboarder in the band for many years, they all left around 2015/16, a couple of years ago. And we picked up some local guys here that we've always known in the scene and who are really good, great musicians, so **Wiremu Bariball** took over my dad's spot, he's our new guitarist, he's also the band's artist and does all the artwork and posters and T-Shirt designs.

And we have a new keyboarder too, a young guy called **Roy Kaiki**, he's been the latest to come to the band. We have a new brass section that we use here as well, but only here in New Zealand. When we go to America or the other side of the world, we use an American horn section.

The horn section actually brings us to the new album *Legacy*, because I realised that there's a lot of brass inside, it has a very great sound. But before we talk about the songs in detail, maybe you can say something about the title and also the cover artwork, because that's very impressive.

We really like the idea of having a one-word-title, like our first album **Revival**. These names are very powerful for us, and we feel like we are at a stage in our career where we don't have anything to prove. Our elders have retired and it's kind of like... we feel that we have a lot more to give and we have more legacy for people to hear. So, **Legacy** is a conjunction of what we do, how we take ourselves around the world and give our message to people and so on. There's been a lot of talk about our ancestors and how they used to use the ocean as a highway, it wasn't a barrier, it was a highway for them to connect, and they were travelling the seas many years before other people could do it. So we liken ourselves to these warriors, it's bringing our message and taking our culture to the four corners of the earth. We looked for an image that portrayed this, and we narrowed it down to a few and the cover image is one we felt strongly about and portrayed what we are doing on our mission.

Did an artist who do it especially for your album or is it an existing picture?

It wasn't made for us, it is a picture that we found from a great artist called **Herb Kane**, a Hawaiian artist. A lot of his work has been based on Polynesian voyaging and he also has been a very instrumental person in making these voyages, recreating these voyages, making the boat how they used to in the old days. You know, the boats our ancestors



came here on were big and fast, faster than the Queen's ships of those days. **Herb** is a very important man for Polynesian sailing and seafaring people, so we have to take our hat off to him. We just thought it was a great visual for who we are as a people and a band.

How much of this culture is still a part of your daily life?

It's very strong here, if you live in New Zealand and you are Maori, you cannot help but perpetuate your culture. We have a Monarchy, we have our own language, Te Reo, it's and alive and well. People are proud of their culture here! There have been a lot of attempts by colonialists to wipe us out, but we are very strong and resilient people, we are still here and we love our culture and... we are just good people, you know!

Coming back to the album, what is the legacy you want to transmit? What is the basic message this album brings across?

I think it's love, family and brotherhood. It's the core values that we have as a family. You know, we are not a band, we consider ourselves a family. And my brother-in-law plays percussion, we are very, very close, and as Maoris, we hold these values very close. I think these are the things that show through in our music. It's love, it's treating men like you want to be treated, just love, peace and harmony! That's probably the thread that pulls all these things together.

The last albums came out in a sequence every two or three years. This one took a bit longer - when did you start working on it?

I guess we have been working on it for five years maybe. We released the last album in 2011. Also, we tour a lot, six to eight months of the year, so we are busier than a lot of other artists. One thing that has changed is that we started recording wherever we are, not just at our home studios, but wherever we may be in the world. If we have inspira-

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tion and a day or two off, we try to get into a studio. I guess the personnel change as well sort of set us back. We had to bring in new musicians and teach them all the old stuff... but yeah, we work too much! We can go to many places in the world, USA, South America, Europe, you name it, all the audiences that enjoy our music so we work a little bit harder than most bands. But no excuses, we just keep busy and try to get ready.

But now the album is ready and getting out there. I was surprised by the feature with Notis Heavyweight Rockaz from Jamaica, Walk With Me. How did you link up with them?

I finally went to Jamaica this year and I recorded some of my music there. We met **Notis** maybe 2015/16 through our good friend **Nattali Rize** who was part of **Blue King Brown**, that was like a brother band because we were managed by the same people in Australia. We did a tour and **Nattali** opened

up for us in 2015 in America, and she came and did a support tour with us, and the band was **Notis**, so that's how we met them. We've also taken them to Australia, all around the place, and get to call those boys friends now. I'm looking forward to taking them for their own tour, this time coming out with us in America.

There is a female voice also in Ain't Gonna Give Up – who is the singer?

She is called **Anuhea**, a beautiful girl we met from Hawaii. We've seen her on the scene in 2011, so we've known her for quite some time. And that song really... to me it's a love song and about relationships and highs and lows. That was the last tune I finished, and I was a bit stuck on it. We thought about which female voices to use and I did get a few different voicings back from some great female artists, I just had an affinity for her voice and the vibe she put in. I've always been a fan of

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This year, 2018, marks the 20th anniversary of the release of 2Pac's groundbreaking and historically important song "Changes"

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her voice, and I thought it would be a great fit. I think that's the only time **Katchafire** had a female vocalist on any of the albums!

Way Beyond sounds a bit melancholic... what's the story?

I'm not the songwriter, that's **Liam Davy**, and I haven't really sussed out what's the background of the song, but from the lyrics, yeah, I think it's talking about some pretty heavy stuff, about loved ones that have passed on.

Did you write any of the songs?

I contributed five songs to the album, and I really feel strongly about **100**. It was the Mama song in the studio for so long and I called it 100, that was a song I wrote a few years back. You know, having my dad and my brother and even another brother-in-law that married my little sister on the road, that's a big family feel. And even though my dad is the top dog, I feel like I look after everyone, so I'm kind of the dad. And so, yeah, I wrote that

song with that feeling in mind. I had my dad and my brothers on the road, but I miss my mum all the time, you know... and it's just a conversation between me and her, just telling her we are all good on the road.

You have an extensive tour ahead, is it explicitly an album tour?

Yes. We had that tour on the books for a long time. We are very excited for the people to hear it. A lot of the songs we recorded almost in secrecy, not everybody in the band knew all of the stuff. So over the last month or two we have been listening to the new album and figured out how to play it live. All the boys are really excited, the last two weeks we were having rehearsals. We are getting geared up for the tour, there is a big promo push before we leave, we're doing radio shows and TV appearances...

... and Reggaeville interviews...

(laughs) yes! We are not going to be here for two months, that's how long the tour is.

What about the Reggae scene in New Zealand? I've never been there myself, but from what I hear it's pretty active!

There is an absolutely massive scene here in New Zealand! There are maybe 100+ Reggae bands on this small island, they're all playing live, doing their thing... you know, every week in town you can find a Reggae vibe show or a Soundsystem or a Reggae band. The quality of music is very high. I think the most loved style is melodic Roots Reggae; that seems to be what a lot of the bands are pulling out. Bands like us, **Foundation, Three Houses Down, House Of Shem, Black Seeds...** But it's not just that, it's all kind of styles, more dubby bands or more dancehally bands, it's a very wide spectrum and it's well loved and well supported.

Why do you think it's so popular? Is it close to the traditional Maori music or is it expressing concepts of revolutionary ideas, as you said, during colonialism there was a lot of resistance and so on, is that something that appeals to the people?

Yes, I think both, I think you hit it on the head there. Our Maori cultural element has a very conscious and a very sort of freedom fighting attitude, so we identify with a lot of these messages. We just automatically pick up on them. It speaks to us and our values

and who we are, and also this country has been founded on European and Maori culture, so we have it in us. Even the half-casts, they can't deny the feeling they have, what Reggae gives them, and all the teachings that it offers. New Zealand was one of the biggest **Bob Marley** record sales per capita, I think a lot of people are surprised about that, so... we know good music and we know good messages!

Do people follow the current output from Jamaica too?

They do, but it's not how I've seen it in America or Europe. We do have a big scene that knows Reggae, but most people's idea of Reggae here in New Zealand is **Bob Marley** or **UB40**, we centre our Reggae quite a lot around them, but there are Reggae purists that know the whole spectrum too. **Black Uhuru, Chronixx** and all the new school stuff happening, but in terms of knowing new things, we are quite traditionalist at home in terms of what we like. But in saying that we love all forms of Reggae, there's a lot of love here for Reggae.

That's great to hear. Thank you for keeping that up and for sharing your thoughts and your music with us!





KATCHAFIRE – LEGACY

Universal NZ / Zojak World Wide - June 1, 2018

New Zealand and Reggae are not the most likely combination. But for 30-odd years now, our beloved genre has been alive and well on the island, perpetuated by bands and musicians who number in the hundreds today. A remarkable fact, given that the total population peaks at 4.8 million in total!

One of the spearheads of the musical movement there is the band called **Katchafire**. Founded in 2000 by daddy **Granville Bell** and his two sons, **Logan** and **Jordan Bell**, they started out as a Bob Marley cover-band, but soon discovered their ability to capture an audience with their own songs. Flash forward to 2018, and they are delivering their fifth album *Legacy*.

A smooth entry is given by *Fyah In The Trenches*, followed by the good-mood *Love Today*. The way both vocals and instruments interact on the latter makes it one of the outstanding tunes of the album, the second being *Addicted*. Beautiful melody, fine instrumentation, awesome brass section and a great video!



Not all songs have this class, however. While *I Can Feel It A Lot* might still be acceptable, *Luv Plan* is, apart from the rolling waves in the beginning, downright boring and not even sung well. Good thing that's only 2 of 12! Tracks like *Way Beyond*, the up-tempo *Wasted* or the Mama-hymn *100* bring the good vibes back, and

both *Living As 1* and *One More Day* bear proof of the singers' capability.

Featuring Jamaica's **Notis Heavyweight Rockaz**, *Walk With Me* is the result of an artist link-up arranged by Australian colleague **Nattali Rize**. Another feature, **Anuheha** is the first female front singer the band ever worked with, and her melting voice is a nice addition to the love song *Ain't Gonna Give Up*.

With *Legacy*, **Katchafire** continue their conscious journey through space and time, adding their very own flavour to the universe of Reggae music. Their growing popularity both home and abroad will ensure that their feel-good-vibe is available to many concert- and festival-visitors around the world. You better catch this fire!

by **Gardy Stein**

PROTOJE AND THE INDIGNATION ON TOUR

- | | |
|---|---|
| 13.07 Dour Festival Dour (BE) | 10.08 Ruhr Reggae Summer Mülheim A.D. Ruhr (DE) |
| 14.07 Overjam International Festival Tolmin (SK) | 11.08 No Logo Fraisans (FR) |
| 15.07 Festival Décibulles Neuve-Eglise (FR) | 12.08 No Logo BZH St Malo (FR) |
| 17.07 Festival International de Hammamet (TUN) | 19.08 Lowlands Festival Biddinghuizen (NL) |
| 18.07 Rock Sul Serio Villa di Serio (IT) | 20.08 Rotom Sunsplash Festival Benicassim (ES) |
| 19.07 Bababoom Festival Fermo (IT) | 23.08 Festival Cabaret Vert Charleville-Mézières (FR) |
| 21.07 Festival Les Fous Cavés Port d'Envaux (FR) | 25.08 Reading Festival Reading (UK) |
| 27.07 Uppsala Reggae Festival Uppsala (FR) | 26.08 Leeds Festival Leeds (UK) |
| 28.07 Festival Ecaussystème Gignac (FR) | 26.10 Festival des Libertés Bruxelles (BE) |
| 03.08 Untold Festival Cluj (RO) | 27.10 Baco Reggae Festival Zénith Paris-La Villette (FR) |
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La Misa Negra - Downbeat the Ruler - Quinto Sol
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Lior Ben-Hur - Rorystonelove - Comanche High Power

SUNDAY
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INTERVIEW

A portrait of a man with dark skin, a full beard, and long dreadlocks. He is wearing dark sunglasses and a blue t-shirt with yellow text that reads 'ASTAFARI'. The background is a textured, light-colored wall with some blue graffiti. The overall tone is warm and natural.

BLACK UHURU

AS THE WORLD TURNS

DUCKIE SIMPSON THE BACKBONE OF BLACK UHURU

BY ANGUS TAYLOR

PHOTOS BY BLACK UHURU & VERONIQUE SKELSEY

Derrick “Duckie” Simpson is the founder and one constant member of Grammy winning, multimillion selling harmony trio **Black Uhuru**. Across five decades and multiple singers – **Garth Dennis**, **Don Carlos**, **Junior Reid**, **Andrew Bees**, and most famously **Michael Rose** – **Duckie** has supplied **Black Uhuru** with its militant demeanour.

Formed in Kingston’s Waterhouse community in the 70s, **Black Uhuru** weathered Dennis’ and Carlos’ departure to become the biggest post-Marley Roots Reggae act of the early 80s. **Simpson**, **Puma Jones** and the unearthly voice of **Rose**, atop the Afro-futurist rhythms of producers **Sly and Robbie**, sounded like nothing heard before. They signed to Island Records, toured with the **Rolling Stones** and won the first Reggae Grammy in 1985 for fifth album **Anthem**.

Though their dominance ended with **Rose**’s exit that year, their music became a cornerstone of the 21st century’s Reggae resurgence. They’ve been sampled by recent Grammy winners **Stephen** and **Damian Marley** and name-checked by the likes of **Protoje**. In the meantime, **Duckie** has carried on; enlisting young Waterhouse singer **Bees** and attempting abortive reunions with **Rose**, **Dennis** and **Carlos** (taking the latter pair to court in 1997 over the group’s name).

Duckie is not a prolific giver of interviews – so when he calls **Reggaeville** in Kingston from the Saint Elizabeth countryside it’s clear he has something to say. **As The World Turns**, his long awaited new album, in gestation since 2008, is coming soon. He also wants to give his take on the group’s



history. Questions are improvised: and for half an hour **Duckie** speaks in his deep, granite voice, above the percussion of tropical insects from either end of the phone line.

There is no love lost between **Simpson** and former teammate, **Michael Rose**. He is scathing about **Chris Blackwell** and **Island Records**. But beneath his tough outspoken exterior he reveals a more sensitive side. He wants respect for his contribution to the ensemble he has led through good and bad times, and over calm and rough seas...

Where were you born? What was your first experience of music?

I was born in Kingston, Jamaica in a place called Rema. On the border of Trench Town and Jonestown. My dad was a singer but he was not a professional. He used to sing and play the rumba box...

That gave out the bass-lines in the days of the mento...

(laughs) Yeah, in the early 50s. So that's where it all came from. My father was a singer so that was inside of me. I personally was a radio singer. I would listen to the radio and sing. That's how at a young age I started to develop. I started sighting music at an early age - 15 or 16.

How did you go to Waterhouse?

I was born in Rema, stayed for a small while and then went to Maxfield Avenue where Channel One is. I used to live at Moore Street and then I went to Waterhouse when I was about 10 or 11.

How did you meet Garth Dennis and Don Carlos?

Garthie came into the neighbourhood from Trench Town. A friend, **Junior**, said "There is a guy living beside my home from Trench Town and he can sing". So I went round there and met him. Then the same guy **Junior** told me about **Don** a few months after. We were forming a group, it was just me and **Garth**, so we needed a third.

So your first recording was Folk Song?

Yeah. Me, **Don** and **Garth** for **Tommy Cowan** on the **Top Cat** label. And then a next song by the name of **Time Is On Our Side** for Randy's. Then **Don** went on to turn a postman and **Garth** went with the **Wailing Souls**.

Didn't you do some stuff with Wailing Souls first?

I did two tracks with **Wailing Souls** before **Garthie** but I had my plan. I was invited to sing with **Wailing Souls** but I opted out because I wanted to do my **Black Uhuru**

thing. So they asked **Garthie** to do a session with them. Because **Wailing Souls** was **Pipe, Bread, Buddy** and **Boo**. But **Boo** went to Canada so there was a vacancy there. I introduced my friend **Fanno** to **Wailing Souls** and he recorded and produced two songs with them and I sang on them. One of the songs was **Liberty** [credited to Matsimela] and I don't remember the next one.

Had they left Coxsone?

I knew them after they left **Coxsone**. They were recording for a few people - maybe **Channel One**. They were contracted to **Wailers** at one time. So I did two recordings from **Wailing Souls** produced by **Fanno**. And then after that they had this session and asked me to fill in again I told them they should ask **Garthie** and **Garthie** accepted. But after **Garthie** did that session with them, all those songs were number one. So he got stuck there. When me and **Michael** hooked up I tried to get him to come with us, but he got trapped with **Wailing Souls**.

How did you meet Michael Rose?

Michael is from Waterhouse. I knew him from when he was a kid. I used to pass his house every day and he was always singing **Ken Boothe** or **John Holt** or **Horace Andy** or **Dennis Brown**. I have about 22 songs with **Michael** before **Black Uhuru**. They were released in Jamaica but they were all like **Ken Boothe**, **Bob Andy**, **Dennis Brown**. The reason why I didn't have a lot of singles out was because I didn't want to prostitute the music, you know? So I was more secluded. I wasn't running around recording for Tom, Dick and Harry. So after I hooked up with **Michael** we worked on changing his sound. Because he didn't have a sound. He could sound like whosoever he wanted.

What was your method for changing his sound?

My method of changing **Michael's** sound was training. We started doing a lot of running. That's why his vocal is so powerful. He had one of the most powerful vocals in the 80s.





At that time the vibes was like really excited so we had the influence and the power to do all that stuff.

Sly Dunbar told me he originally wanted to produce the first album with you to but he went away on tour, so you worked with Jammy on Love Crisis instead.

(Pauses) No one had the confidence in me. People thought I could not sing in those days. Some of them thought I was **Michael's** bodyguard. (Laughs) **Sly** used to do a lot of cover songs in those times. I was not really into that. The first song I did for **Sly** was *Sun Is Shining*. A cover of **Bob Marley**. I think his confidence still was not there yet. And we did two songs for **Dennis Brown**. *Rent Man* and *Wood For My Fire*.

But I grew up with **King Jammys**. I was down by **Tubbys**. **King Jammys** was **Tubbys** apprentice. **Jammys** had the confidence in me because I was his friend. He kept telling me "I'm going to record you" and so he got some time from **Tubbys**, and we did an album for **King Jammys**. It was me and

Rose. I tried to get **Garthie** back in but he was tied up with **Wailing Souls**, so I asked **Errol** from the **Jays** to fill in. **Lloyd** [Ruddock] absconded to New York so **Errol** filled in and we did the album for Jammys. Then **Errol** made a step because **Rose** was always on **Errol's** case.

So I recruited **Puma**. Me and my friend **Kojo Brown** went to check one of his friends up by **Mona** and she was there singing to a **Bob Marley** album. I was listening to her outside and I knew that was the sound I needed. She was saying she was not a singer, she was a dancer and her boyfriend told her "If **Duckie** says you can sing, you can sing".

So we went to **Sly**. **Michael** and **Sly** were friends really. I wasn't too close to **Sly**. I used to go to **Channel One** with **Michael** and they all tried to go around me, telling me about how I am a bodyguard and all kinds of mumbo-jumbo. But I was a very militant youth. I did what I wanted. I wasn't really a friendly youth. Because I was from **Waterhouse** a lot of people were scared of me! (Laughs)



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So you started to work with Sly and Robbie and recorded the Showcase album.

I would trod with **Michael** to **Channel One** a lot. We would see **Sly** and we would hang out. **Ernest** at **Channel One** would not record us because he didn't like our sound. And some of those fly-by-night producers I was not really into. So that's why you wouldn't hear me singing with John, Tom, Dick and Harry. I just waited on **Sly**. So when there was some time available we did that album and they were all number ones.

Who wrote the songs on your Jammys album and the four albums with Sly and Robbie?

The first album we did with **King Jammys** I wrote like six songs. **Michael** wrote Love *Crisis* and me and **Michael** wrote *I Love King Selassie*. *African Love* was a cover, *Natural Mystic* was a cover and the rest of the songs were written by I. There are only three songs in the history of **Black Uhuru** that have been written by me and **Michael**. It is *I Love King Selassie*, *Plastic Smile*, and *General Penitentiary*.

Any other song you see with me and **Michael**'s name on it - I shared the publishing with him. *Shine Eye Girl* and all those songs I shared the publishing with him. Because I shared the first album with him and when we did **Sinsemilla** and if you notice, he wrote all the songs on **Sinsemilla** because I wrote the majority of the songs on **Black Sounds Of Freedom**. And when he was supposed to share the publishing with me he shared it with **Sly & Robbie**. So that was the first time the red flag went up.

So how did Chris Blackwell and Island records get involved?

Oh. You're talking about the vampire. **Barnabas Collins**. Okay those guys **Chris Blackwell** and all of them they did the same thing to us that they did to **Bob**. They fucked up the group man. You see I was always getting a fight. After the group manifested everyone was like "*Michael, you need to go on your own - you don't need Duckie*". But they didn't

know I was the backbone. It's not because you're the lead singer or upfront that you're the leader. **Michael** was the upfront singer but apart from that he was nothing. That was one of our destructions. We went to **Chris**. I was warned by a couple of artists "*Do not sign with Chris*" but **Michael** wanted to sign so I followed suit. Because I didn't know how great I was. If I had known how great I was I would've told all those little cub scouts to take a walk. So I signed with **Chris Blackwell** and I signed my destruction.

Do you think there was any benefit in terms of exposure?

I got some exposure but I didn't get any financial from **Chris**. I've never seen a statement in my life when I was working with **Chris**. I don't know how many albums were sold. Everything black-and-white was hidden from us. My album **Red** sold 18 million copies and I didn't get a cold beer.

What about from your touring - did you get anything from that?

In those days, no. It was like nickels and dimes. You'd get a weekly salary - it was very small. And you'd get a monthly salary and it was very small like \$1,000 a month. And for touring like \$1,000 a week or something like that.

Tell me about your interactions with musicians outside of Jamaica, like the Rolling Stones for example.

Yeah, we did a couple of hook ups because we were with **Island**. We toured with **The Police**, we did a show in Wembley with the **Rolling Stones**. After that first contract was up and **Chris** was ready to sign us for the next contract and for us to make some money - **Michael** stepped. He thought he had the whole world in his hands. So he stepped and that was also his destruction. Up to this day he has not recovered. If you notice he is touring as **Black Uhuru**. After leaving the group for 34 years now he is working under the name. Those guys are opportunists. He's working as **Michael Rose** and he is working as **Black**



Uhuru, so that's how these guys are.

Then Junior Reid joined?

Junior Reid was from the same community, so we used him as a filler. **Junior Reid** was really a deejay, singjay, but at that time through the Waterhouse thing, he was right there. So we just used him until he jumped ship also. He jumped ship with some people by the name of **Yazz** [Coldcut]. Those jokers. He was after some money. And he took it behind my back and he ran with them.

Obviously it was very sad that Puma had to leave and passed away in 1990. How did you cope with that and carry on?

Yeah, that was sickness. Breast cancer. I managed to cope with a lot of things. Because that's life. People die and people live and that's not something we control. I felt bad about her death but that's how it is.

Why did you stop recording with Sly and Robbie?

Four months after the group broke up **Sly & Robbie** went back to work with **Michael Rose**. They did an album, took it to Island and

it was rejected by **Chris**. "*If Duckie is not there I am not interested*".

I thought they were all on my side when the group broke up. I thought everybody was upset. I was upset. **Sly** was upset also. But obviously they proved that they were not upset. It was maybe some collaboration or something because they went straight back to work with **Michael**. But I guess that didn't work. The General was not there. (Laughs) **Black Uhuru** has been existing before **Michael Rose**. **Michael Rose** was asked to join **Black Uhuru**. So now he is running up and down singing as **Black Uhuru**. Remember I went to Los Angeles Supreme Court for the same thing with **Don Carlos** and **Garthie** and I got a judgement against them. This time the judgement is going to be against **Michael**.

Didn't you reunite with Don and Garth to perform?

In the 90s yeah. That happened when me and **Junior** were going to Los Angeles to do a concert and immigration refused him entry. **Don** and **Garth** were there and the promoter said "*Why don't you guys hook up and do*



original Uhuru?” The record company was there and saw it and signed us. I did four years with **Don** and **Garth**, then they started fighting over the name after leaving the group for 18 years. People started telling them “*You own Black Uhuru*”. So we went into the court. So all of these guys they are all the same way. (Laughs)

But you won the case anyway.

Well, the name is mine. Because even when the judge awarded me \$800,000 US from that case, I didn’t even try to collect a cent from **Don** and **Garth**. I just allowed them. But it’s going to be different this time with **Michael**.

Tell me the story of the name Black Uhuru.

The name was given to us by **Scientist**. Not the engineer **Scientist**. There were two **Scientists** in Waterhouse. The engineer **Scientist** from **Tubbys** and a next guy who we also called **Scientist** because he was very educated. Me, **Garth** and **Don** were just jamming. They asked us if we had a name and we told them “*No*” and he said “*Call yourself Uhuru*”. It wasn’t **Black Uhuru**. In 1975 my friend told me “*You need to put Black with it*”. So we said **Black Uhuru**.

Tell me how you met up with Andrew Bees and Jennifer Nyah.

He is also from Waterhouse. So he was always there. Like how **Michael** was always there. Because we were an inspiration musically. I was the musical inspiration of Waterhouse. We had **Errol Dunkley**, we had **Don Carlos**, **Garth**, through to **Beenie Man** etcetera.

But you did reunite with Michael Rose in 2004 – and at Reggae Geel in 2017.

Yeah, we tried to. But he disappeared.

Black Uhuru won the first Reggae Grammy. Damian Marley won this year’s Reggae Grammy and he has utilised some Black Uhuru songs in his compositions. Are you happy to see your music still winning Grammys?

Well, they all do. But they don’t necessarily give us any recognition. All the singers they are all doing **Black Uhuru** stuff but they don’t talk about it. And you will never hear them saying “*Big up Duckie Simpson. The General*”. They are like that - these Jamaican artists. They don’t really give you props. But I am a friend of **Bob Marley**. I love **Ziggy Marley**. I love **Damian Marley**. That’s where my chemistry and my strength came from because when I started out of Trench Town I learned a lot of things from **Bob**. That’s where I got my powerful harmony section - from **Bunny** and **Peter**.

Younger artists like Protoje have been highly influenced by what you do and they do talk about it interviews.

Well, **Black Uhuru** was the man, you know? I think apart from **Bob Marley**, **Black Uhuru** is in the top record sales. **Jimmy Cliff** and **Black Uhuru** were the top-selling at that time.

What are your plans for 2018?

I've got a new album coming out. The title is **As The World Turns**. It's got about 18 tracks and that's my new project for this year. I just came from New Zealand last week. I went to do **One Love New Zealand** and I will be going into the US to start promoting my stuff. This new album is all done by me. It's going to be a **Black Uhuru** album... This is the first **Duckie Simpson Black Uhuru** album. It's just me going to be singing all the lead. And the harmony is done by **Nikki Burt**. It's executive produced by **Michael Jenner** from California. Me, him, and **Lion** who plays keyboards for me.

Do you think it's time for you to write a book or record a documentary to tell the story from your side?

Yeah, definitely. It's time for me to do a documentary. Because it would be very exciting and interesting to know the history. I've got a lot of history, man. I've been there from the days of **Bagga Wire**. That's the guy who betrayed **Marcus Garvey**. (Laughs) I've been here a very long time.

How did you first sight Rastafari?

I have been a Rasta since I was 13 years old. I grew up with hard-core Rastas. I was there when Rasta was black heart man and all that kind of stuff. I sighted Selassie at a very young age.

Was there any particular elder who influenced you?

Yeah. **Mortimer Planno** - the same guy who tutored **Bob Marley**. **Mortimer** he was one of my teachers. And **Bongo Hugh, Ras Daniel Hartman**. On *Guess Who's Coming To Dinner* we sing of **Ras Daniel Hartman**. **Kojo Brown** was my main teacher and that's where I got all my Rasta teaching from.

Thanks very much.

Yes, big up. All those little cub scouts have to talk up to we.



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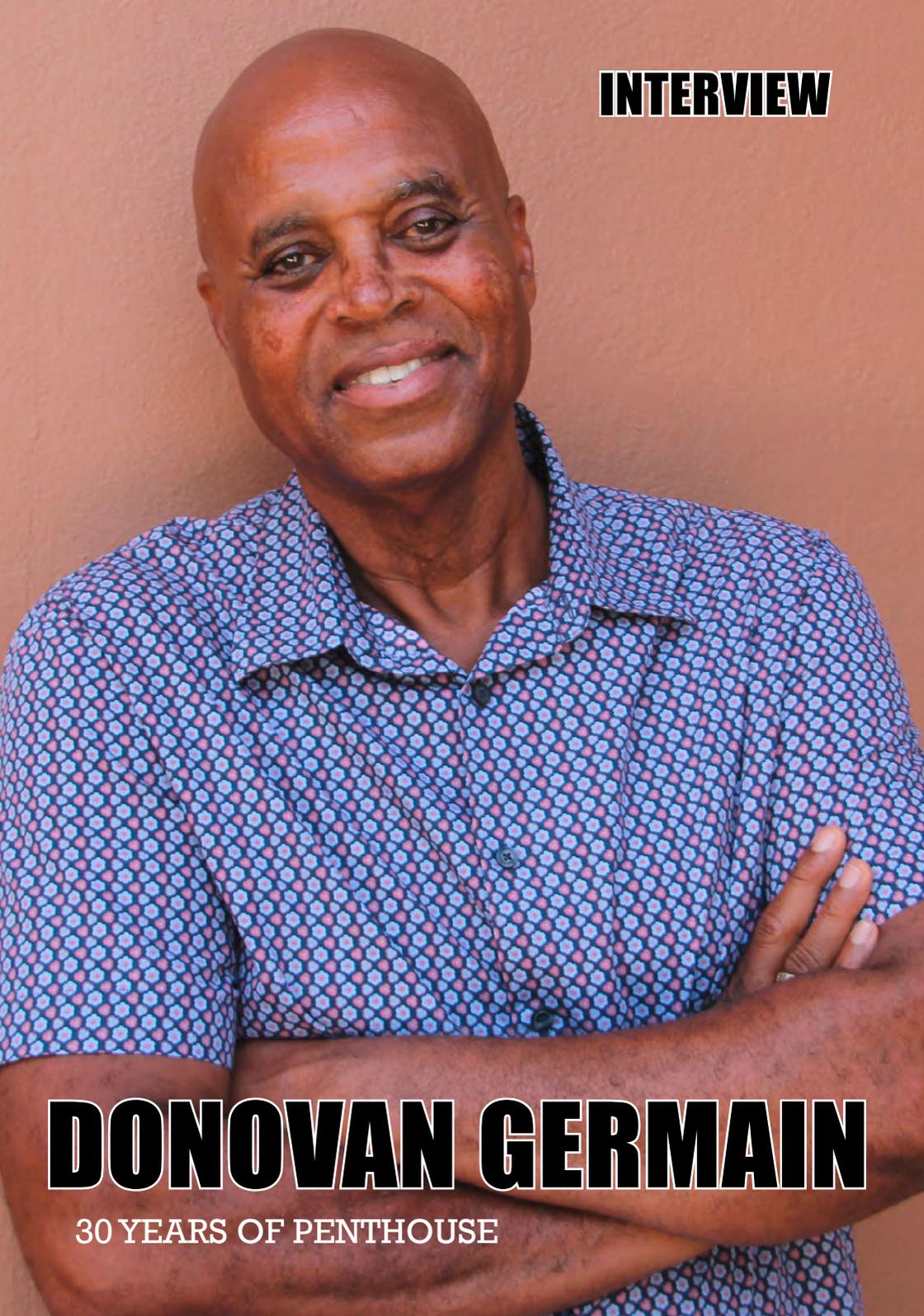
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A portrait of Donovan Germain, a Black man with a shaved head, smiling slightly. He is wearing a short-sleeved polo shirt with a repeating pattern of small blue and red flowers on a light background. He has his arms crossed and is standing in front of a plain, light-colored wall. The word "INTERVIEW" is printed in bold, black, sans-serif font in the upper right corner.

INTERVIEW

DONOVAN GERMAIN

30 YEARS OF PENTHOUSE

REMEMBERING JOSEPH 'CULTURE' HILL

BY ANGUS TAYLOR

PHOTOS BY STEVE JAMES

Donovan Germain's **Penthouse Records** celebrates its 30th anniversary this year. And the Jamaican producer will mark the occasion with a double album tribute to one of Roots Reggae's formative groups, **Joseph Hill** and **Culture**. Remembering **Joseph Hill** features clean, respectful rhythms by the island's top musicians and the usual **Penthouse** roll-call of multigenerational vocalists. These range from veterans of **Culture's** time like **Marcia Griffiths**, **Trinity**, and **George Nooks** to newer **Penthouse** favourites **Etana**, **Tarrus**

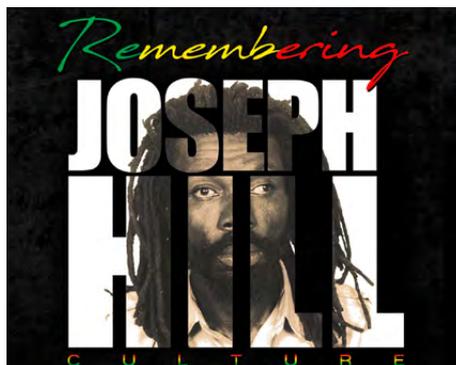
Riley, **Shuga**, and **Exco Levi**. There's even a posthumous appearance by **Joseph** himself with soon-to-be-released-from-jail legend **Buju Banton**.

Angus Taylor spoke to **Donovan** by phone in Jamaica. As well as sharing his methods and motivations for the **Culture** project, the impresario announced he is working on a **Marcia Griffiths**-led homage to his biggest influence, **Studio One Records**. He's also writing his autobiography: documenting a life in Reggae and Dancehall music.

Congratulations on your Remembering Joseph Hill album. What's your personal history in terms of Culture and their music?

Joseph was one of my favourite artists so it is really a pleasure to have the younger generation interpret his work. I got introduced to **Culture** via [Culture's producer] **Miss Sonia Pottinger** because I used to distribute for her in New York. That's when I got to know **Joseph Hill**, **Albert Walker** and the other young man. It wasn't a major interaction personally with them. When they came to New York for a show I was with them for part of the day. But **Miss Pottinger** gave me the opportunity to really distribute a major label so I give praise for that. Later on I rented **Duke Reid's** studio from her. And I used to rent [Culture's other main producer] **Joe Gibbs'** studio a couple of times from **Errol Thompson**.

Your main influence in production is Coxsone Dodd. He had a real ear for when it was time to do over a song. Why was the time right for these Culture songs?



I am a very spiritual person and I have got to a point where I think it's time to educate the younger generation about the artists that made a major contribution to the industry before us. **Joseph Hill** songs were not being played on the radio on a regular basis, as I think they should be played. I thought "*This is a good way to re-introduce Joseph's work to this generation - getting these younger artists to learn the songs and see where Joseph's head was when he was making them.*"



What is it that you really like about Culture songs?

I love that they were very simple but very radically great. It's like he takes you back to a time when these things were really happening. When you listen to **Joseph** you're visualising things he was singing about.

How did you select the songs and match them to the relevant artist

I just picked the songs that resonated with me. I thought *"This artist would sound much better on this song"* or *"This particular artist audience would react to this song by virtue of them singing it"*. Like I said, I'm trying to get **Joseph Hill's** work into all these different artists' fan base. That was really my intention with the artists I picked. But **Marcia Griffiths**, she picked her song because she loved it. She does that song on stage in her sets. **Exco Levi** picked the song he wanted also.

Listening to the album, obviously Joseph Hill's voice was very captivating yet when you take him out of the equation you realise how well written the songs are.

Exactly. So true. Some of the artists singing were saying *"I didn't really listen to this gentleman's work!"* That was the kind of response I was getting. It was something new to them.

Some of the artists - particularly Dalton, Tarrus, Etana, Nicky, and Exco - have much cleaner voices than Joseph's but it really works. Whereas Buju, Gyptian, Sasco, Tony Rebel, are from that similarly grainy school as Joseph.

Yes. You see Angus, why it works is the lyrical quality, the context of the lyrics. It doesn't matter who is singing the songs, when you really listen to the words and the melody it captivates you.





It's extraordinary to hear Buju and Joseph's voices together on *Natty Never Get Weary* - you realise just how similar they are.

Yes exactly. That track was recorded and released a long time ago. I just added it from the standpoint of having a **Joseph Hill** song on the project. I remember I called **Joseph** out of the blue. I was doing a **Buju** album and I wanted him to do a track with **Buju**. He said "*Oh sure*" because he was saying him and **Buju** were family. He came in, did his track and **Buju** came in and put his words to **Joseph's** track. But they didn't spend any time in the studio together. It was two different sessions.

Joseph's son Kenyatta is on *Stop The Fussing and Fighting*....

When I had the idea I went to **Joseph's** wife **Arlene** and said to her "*I want to make this tribute album to Joseph's work*". I really wanted her blessing as his wife. And she in turn put

me in touch with her son **Kenyatta**. He was in Argentina at the time and he was so happy to come on board the project. He came through Jamaica, did his track and he left again.

You also have *Black Prophet* from Ghana which adds an African connection...

Joseph had a major following Africa. **Black Prophet** was here in Jamaica doing an album at the studio and I said "*It would be good to have an African sing a Joseph Hill song*". So that came about when the opportunity to presented itself.

I interviewed Etana and I asked her if she was going to be involved in this project and she said she didn't know yet "but if Donovan gives me a call I'll be there."

(Laughs) And I did give her a call! The thing is, when you're presenting this project to an artist they can't refuse the contribution of

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this artist! It would be a pleasure for them to be a part of a project honouring an artist of the status of **Joseph Hill**. Nobody who I approached for this project said no!

The range of artists from veterans to new is very much part of the Penthouse tradition. And it's the same for the musicians. You've got the top players of today's generation like Kirk Bennett and Monty. And you've got people like the great Mikey Chung, Sly and Robbie, Glenn Browne, Lenky and so on.

There's no way I could do so many songs with the same musicians because there would be a certain sameness in terms of creativity. Because when you have a younger musician playing with an older musician it's also a learning process for them. To see how the previous generation do what they do. I also look out for quality musicians. They might be young but they are quality musicians. That's why we have the continuity of the music and

maintaining a level of freshness with the label. You have to be bringing new people and new ideas.

Through the years you have used engineers like Stephen Stanley, Dave Kelly, Tony Kelly, and on this project you use Shane Brown and Kevin Elliot. What do you look for in a good engineer?

I look for someone who is professional, committed and has a love of the music. Someone who wants to experiment because that's how we get things to be different. If there were no experiments we would all be doing the same things today. So I look for a person that is willing to say *"Let's try it - if it works great, and if it doesn't work we'll try something else."* Someone with the distinctiveness you need to make something sound good. If I'm mixing something, someone who say *"Let's do it over because it might be better if we did it this way"*. That's what I look for an engineer.

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People are very excited that Buju is going to be released from jail. I assume you have plans to work together.

I'm going to be integrally involved in the making of his new album. As far as I know, that's my involvement in making that album. But I'll wait for him to come out because you have to have the energy. I don't want to be making anything before he gets out.

Do you think that Buju will bring something back to the music scene that has been missing?

Look at it this way. It's been 10 years since **Buju** has gone and if you look at the music industry from a practical standpoint currently two artists have really stepped up since he has gone and those are **Chronixx** and **Junior Gong**. In the last 10 years it's really been **Junior Gong** and **Chronixx** that have come up in the same class as **Buju**.

You mentioned Marcia Griffiths earlier. She worked with both Miss Pottinger and Coxson. How did you first meet her back when Penthouse started?

There was this track [by **Fleetwood Mac**] Everywhere. I figured **Marcia Griffiths** is my all-time favourite female artist, hands down. I was saying to myself "*If I'm coming into the music industry I have to be recording certain artists to get people to look at my label. So I'm going to be reaching for the best - the best musicians, the best artists available*". Because if my **Penthouse** label came with all nobodies nobody would be looking at it. But if I had **Marcia Griffiths** people would at least look at the label.

So I came down [from New York], I didn't know **Marcia Griffiths**. **Sly Dunbar** was the one who really introduced me. We started recording and have not stopped from

that day until today. In fact I have a new album coming out with her called **Timeless** where we have 15 **Studio One** songs that she redid. No **Marcia Griffiths** songs - **Studio One** songs of different artists. I actually have a track with **Toots**. **Toots** did a combination track with her.

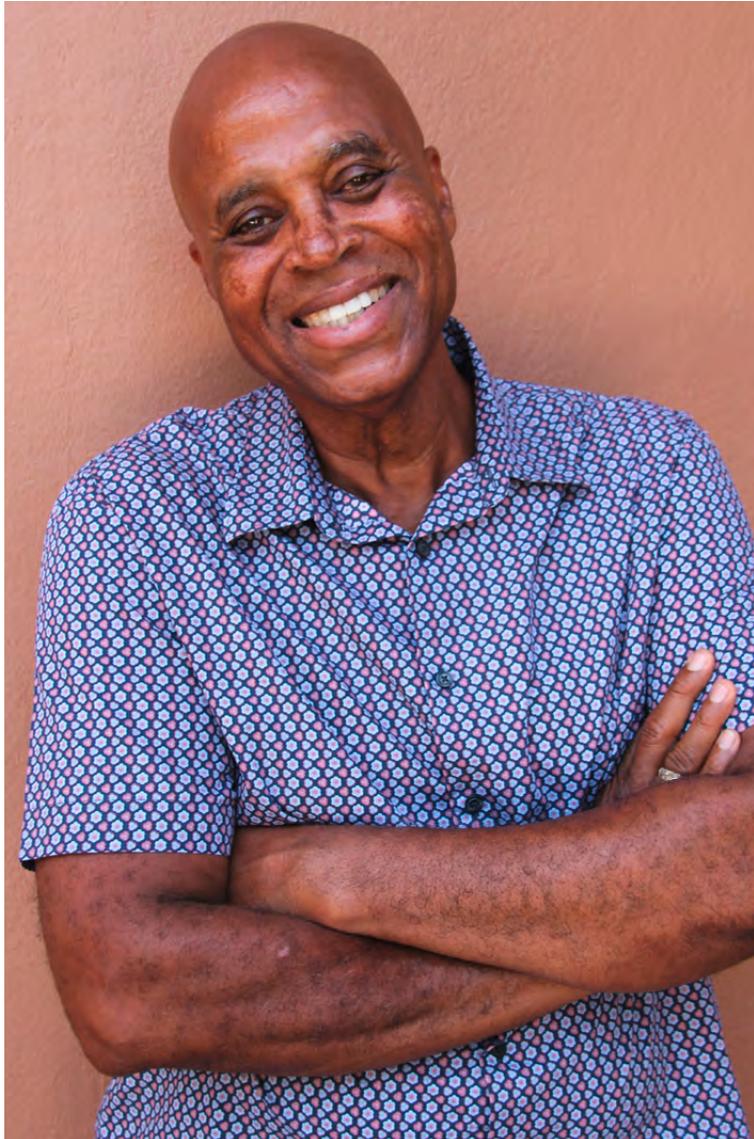
Tell me about how another foundation artist, Trinity, came to be on the album - because that is another link to Culture through Joe Gibbs.

Trinity is an artist who, when I first came to the music industry, he would usually help me to find musicians and to find artists. He introduced me to a lot of the artists in the early days. So when I was doing this project I figured that he is from that era of **Joseph Hill** and **Culture** so I called him and said “*Come and do a song on this project*”.

The album also features younger Penthouse favourites from over the last 10 years like Shuga, Dalton, Sherita and Exco Levi. Are there any hot young artists joining Penthouse we should watch out for who are going to be the next generation?

Actually I don't have any new artists Angus. Right now where I'm at is wanting to do projects that stimulate. This project I just did with **Marcia Griffiths** and this **Joseph Hill** project - they stimulate me. Because when you're doing something all these

years, after a time you want to do new things to really keep the fire burning. I have a love for this music and a fire burns within me because it has done so much for me and my family so I always want to be able to give it 100%. I don't want to be doing things just for doing it's sake. When I do something I want it to really resonate with people.



Finally, it's the 30th anniversary of Penthouse. Are you doing anything special to celebrate?

(Laughs) You know Angus, it's funny you should say that to me! I'm publishing a book and that's what I'm focusing on for the anniversary. I'm still dictating, that's where I am right now, collecting the aspects of the various high and low points of my career. I'm working

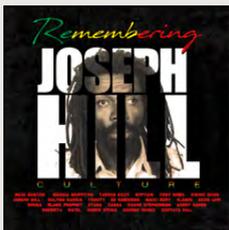
earnestly on that Angus. It's my journey from a kid coming up through all the eras of the music that I've been involved in and the people that I interacted with. The Penthouse journey, Germain music, my time in London, my time in New York, that's what the book is all about. Documenting my journey.



VARIOUS ARTISTS - REMEMBERING JOSEPH 'CULTURE' HILL

Penthouse Records - June 15, 2018

42 years of **Culture**, 24 musicians and engineers, 23 top-a-top singers, 20 millennial tracks, 1 breathtaking tribute - **Remembering Joseph Hill** is a major accomplishment. Of course, as boss of **Penthouse Records**, **Donovan Germain** has the contacts and infrastructure necessary to achieve such a feat, but still it must have taken a whole lot of time, resources and energy to put this album together. **Germain**, explaining that he wants to introduce **Hill's** work to a different generation, not only hand-picked the songs, but also approached the artists who in turn covered their **Culture** favourites.



(*Down In Jamaica*) and **Black Prophet** (*Innocent Blood*) prove that they are worth keeping an ear out for.

A substantial number of female singers are present too: **Shuga, Etana, Nikki Burt** and **Sherieta** add their individual flavours, and a fantastic **Marcia Griffiths** interprets *Capture Rasta*, riding the underlying Sleng Teng riddim as if she never did anything other than spitting rhymes. Finally **Queen Ifrica** has the honour to cover *Two Sevens Clash*, the track that propelled **Culture** to international attention in 1977.

First in line, **Hill's** son **Kenyatta**, who continued as lead singer in his father's stead when he passed away in Berlin during **Culture's** European Tour in 2006, contributes *Stop This Fussing And Fighting*, and the vocal similarity between the two is sure to invoke some goose-bumps.

He's not the only one to make me shiver, though. **Dalton Harris**, whose voice I fell in love with on the *Silly Walks Smile Jamaica* album, covers *Baldhead Bridge* which is included twice: once on his own and once in combination with **Trinity**. Room for two versions is made for the evocative *Revolution* as well, which **Duane Stephenson** and **Agent Sasco** grace. The star-studded list goes on with **Tarrus Riley** (*Still Rest On My Heart*), **George Nooks** (*Zion Gate*), **Tony Rebel** (*The International Herb*), **Exco Levi** (*Humble African*) and **Ed Robinson** (*Behold*). Giving newcomers a chance, **Natel** (*Too Long In Slavery*), **Slashe**

All tracks except *Natty Never Get Weary*, which is the only one featuring the original **Joseph Hill** and **Buju Banton**, are re-recorded at Penthouse Studio by the crème de la crème of Jamaica's musicians. **Kirk Bennett** on drums, **Glen Brownie** and **Ae-ion Hoilett** on bass, **Mitchum Chin** and **Ranoy Gordon** on guitar, **Steven "Lenky" Marsden** on keys as well as **Dean Fraser**, **Dwight Richards**, **Nambo** and **Sting Wray** on horns, to name but a few, create a microcosm of sound that connects past to present and legacy to vision. On *Work On Natty*, even **Sly & Robbie** are to be heard!

With reverence, passion and emotion, all these artists manage to bring alive the magic of **Culture's** creations once more, and the album **Remembering Joseph Hill** will hopefully result in a resurgence of airplay for these and other treasures written by this memorable artist who passed away much too early. You will never be forgotten, **Joseph "Culture" Hill!**
by **Gardy Stein**



JOSEPH 'CULTURE' HILL

REGGAE SUNSPASH 2006



FESTIVALS JULY



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Reggae Night XVII



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Don Carlos **Christopher Martin**
Mellow Mood **Tribal Seeds**
and many more...



MUSA CASCAIS 20th EDITION
 5, 6, 7 JUL 2018 PRAIA DE CARCAVELOS

ALPHA BLONDY **ANTHONY B**
DON CARLOS **MELLOW MOOD**
TRIBAL SEEDS **LUCIANO**
CHRISTOPHER MARTIN **BEZEGOL**
EARTHKRY **FREDDY LOCKS**
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 WWW.FESTIVALMUSA.ORG

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Ostroda Reggae Festival



5. - 8. July

Christopher Martin_Gentleman_
Dub Inc_Macka B_EarthKry_
and many more...

Ostroda, Poland



Nowa Reggae



6. - 7. July

Alpha Blondy_Hollie Cook_
Sr. Wilson_Mungo's HiFi_
and many more...

Moli de Mar in Vilanova i la Geltrú, Spain



NOWA REGGAE 6 i 7 de Juliol 2018
Parc de Ribes Roges (Vilanova i la Geltrú)
Venda d'entrades a www.nowareggae.com

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PAULA BU & EMMA YOUTH
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SR. WILSON & THE ISLAND DEFENDERS
MUNGOS Hi Fi FT. EVA LAZARUS & MARINA P
BLACKUP SOUND
REBELMADIAQ SOUND SYSTEM
HOLLIE COOK
ROC RUDDOCK
VALTONYC
ONE HERTZ SOUND SYSTEM
THE LARGE (MIXPAK)

Organitzador: NOWA REGGAE
Col·labora: Mahou, NEGRETÀ
Patrocina i subpatrocina: OCE, GREGG
Amb el suport de: Diputació de Vilanova i la Geltrú, Ajuntament de Vilanova i la Geltrú, Ajuntament de Sant Sadurn de Noya, Ajuntament de Vilanova i la Geltrú

SummerJam



6. - 8. July

Ziggy Marley **Gentleman** **Chronixx**
SOJA **Alkaline** **Konshens** **Stonebwoy**
Christopher Martin **Tarrus Riley**
Richie Stephens & Ska Nation
Jesse Royal **Charly Black**
and many many more...

Fuehlinger See in Cologne, Germany



CONTOUR

33RD FESTIVAL

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 TARRUS RILEY • NAÄMAN • J HUG • DENDEMANN
 STONEBWOY • CHARLY BLACK • JAHMIEL • JESSE ROYAL
 RICHIE STEPHENS & SKA NATION • INNER CIRCLE • AFROB
 CHEFKET • ROMANO • THE SKINTS • TÖKE • TREESHA • MINJATA
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 SKARRA MUCCI • OVERBEAT • JACE • NUGAT • 3PLUS88

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6. - 8. JULI 2018 • KÖLN, FÜHLINGER SEE
 TICKETS & INFO: SUMMERJAM.DE

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6. - 7. July

Tarrus Riley **Luciano**
Stonebwoy **Jahmiel**
Micah Shemaiah and more...

Rote Fabrik in Zurich, Switzerland



ENTER THE DANCEHALL ★ REGGAE FESTIVAL ★

6. & 7. July 2018 - Rote Fabrik



TARRUS RILEY & The Blak Soil Band
STONEBWOY ★ JAHMIEL
LUCIANO with Mafia & Fluxy
MICAH SHEMAIAH & The Dreadites
Komposti Sound / Barney Millah / Boss Hi-Fi



6. & 7. July 2018 - Rote Fabrik - 18.00h

Rote Fabrik, Seest. 295, 80338 Zürich - www.rotefabrik.ch/musikduero
Vorverkauf Starticket / Facebook Rote Fabrik Musikduero



Vienna Sunsplash



10. July

Ziggy Marley **SOJA** **Akua Naru**
Deliman **Tschebberwooky** and more...

Open Air Arena in Vienna, Austria



Overjam International Reggae Festival



10. - 15. July

Ziggy Marley **Protoje** **Mellow Mood**
Macka B **Brother Culture** **Shanti Powa**
New Kingston and many many more...

overjam 7th EDITION
INTERNATIONAL REGGAE FESTIVAL
TOLMIN SLOVENIA
JULY 10.-15. 2018

ZIGGY MARLEY
PROTOJE ✪ **MELLOW MOOD** ✪ **MACKA B**
& The Innovation ✪ Roots Ragga Band

O.B.F. ft. CHARLIE P & So, WILSON - BENNY PAGE - NORTHERN LIGHTS
PAOLO BALDINI DUBFILES ft. JULES I & ANDREW I
NEW KINGSTON - WARRIOR SOUND - FLECK - ALPHA STEPPA - MA' GASH
AWA FALL aka SISTA AWA & THE SOUND REBELS
SHANTI POWA - UMBERTO ECHO PRESENTS ANALOGSBASSCAMP
SITI IHAPCI & FRIENDS ft. NADIRAH X - ITALEE - ISRAEL VOICE
LOVE CULTURE TAKE OVER :
BROTHER CULTURE - COXSONE SOUND - KINGS HI-FI - LEO SAMSON
EARTH BEAT MOVEMENT - POKYMAN & LUKIE FWD - BRAIN HOLIDAYS - RESISTENCE IN DUB
MIMMENIGA - SUEB MASSIV - DIGITRON - BOMCHLON - DJ TAFF - FREEDOM FIGHTERS
BLACKHEART MAN - DEJAH - MUFARAH - WIRKAL - DUB KALI - JAHMESSANJAH - DI VERSO - LIONSHINE
TWIN TAFARI - VIBE STARS - JAHKI SELECHA - DOTAL DESTRUCTION - DJ KANTO - KINALAMAY - MR. SKAVELLAGE
POPULART - SELECHA MAN - THE WILD CITIZEN
*RUNNING ORDER IS PRELIMINARY AND CHANGES ARE STILL POSSIBLE!

Original Festival MC : ASHER - Resident DJ : SOUND SYSTEM - WARRIOR CHARGE
Resident DANCEHALL CREW : HUNTING SOUND - Resident DJ on the main stage : RAS LEVI
Resident crew on the beach : ZIGGY MASTAH - DUBTAFARI SOUND
Resident DANCEHALL PERFORMERS : SILEE & DEJAH - UNIVERSITY RUN BY : DAVID KATZ
Overjam 4 Kitz run by : ASS.STRUMENTALMENTE

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Big Reggae Festival



12. July

Damian Marley
Andrew Tosh
Naaman



Öland Roots



12. - 14. July

Gentleman **Tanya Stephens**
Steel Pulse **Junior Natural**
Antonio D and many more...

Oland in Sandbergen, Sweden



ÖLAND ROOTS

15 AN AV KARIKK

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PARTIET - ESSA CHAM - ANTONIO D
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FREITAG 13. JULI 2018

JAH MASON (JAM), **EARTHKRY** (JAM)
YASTA AND THE ROCKING SOULS (REG)
KING SIZE (REG), **JAH WORK SOUND** (REG)
ROOTS ROCKA TRIBE (ZHI)

SAMSTAG 14. JULI 2018

MR. VEGAS (JAM), **IBA MAHR** (JAM)
ELEKTREES (V.D.), **THE PATHHEIGHTS** (JAM)
STRAIGHT SOUND (REG), **TEAM AN FAIAH** (REG)
ROOTS ROCKA TRIBE (ZHI)

www.lakesplash.ch

TICKETS!! 

Lakesplash

 13. - 14. July

Mr. Vegas **Jah Mason**
EarthKry **Iba Mahr** **and more...**

Lake Biel in Twann, Switzerland



Afro Latino Festival

 13. - 15. July

Konshens **Mr. Vegas**
Inner Circle **Nattali Rize**
The Dubbeez **and more....**

Beerselerdijk in Bree, Belgium



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FRIDAY

ALVARO SOLER
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DUBBEEZ • BUSCEMI & FRIENDS
DRIGAO • RAKKA • HIGH GRADE SOUND
 AND MANY MORE

SATURDAY

KONSHENS
PISO21 • GRUPO EXTRA
MARINAH (OJOS DE BIRUJO) • **NATTALI RIZE**
THE HEATWAVE • BOKA DE BANJUL • SOUL SHAKERS
D-NASTA • RAGGAMUFFIN WHITEMAN • TWIN BOOT • NINETY TWO
 AND MANY MORE

SUNDAY

GIPSY KINGS
INNER CIRCLE • MAYIMBE
DE PALENQUE A MATONGE • SONDELVALLE
POW POW MOVEMENT • TLP • TEAM DAMP
 AND MANY MORE

SALSA PALACE • WORKSHOPS • WORLDMARKET • COCKTAILBAR • CIGARBAR • WINEDAR BERBERVILLAGE • CAMPING • KIDS PLAYGROUND

 [FACEBOOK.COM/AFROLATINOFESTIVAL](https://www.facebook.com/afrolatinofestival)



Rhythm & Flow

BOOKING & MANAGEMENT

SUMMER 2018 CALENDAR

03.05	SR WILSON	CIRCASISMIC FEST	BESANCON	FRANCE
04.05	SR WILSON	ELECTRIC BRITXON	LONDON	UK
05.05	CALI P	RIDDIM BAR	TELFs	AUSTRIA
05.05	SR WILSON	BEAVER WORKS	LEEDS	UK
09.05	STYLO G	TRADGARTEN	STOCKHOLM	SWEDEN
11.05	CALI P	SALA CUBIK	TENERIFE	CANARY ISLANDS
11.05	LION D	SALA CUBIK	TENERIFE	CANARY ISLANDS
25.05	SR WILSON	MASH UP THE VALLEY	QUARANTE	FRANCE
25.05	LION D	SALA TUNK	IRUN	BASQUE COUNTRY
26.05	SR WILSON	PRIMAVERA TROMPETERA	J. DE LA FRONTERA	SPAIN
07.06	SR WILSON	MUT	SANT CUGAT	CATALONIA
08.06	SR WILSON	SIMBIRUTA FESTIVAL	BARCELONA	CATALONIA
09.06	SR WILSON	CVBSP FESTIVAL	ESTRABLIN	FRANCE
10.06	SR WILSON	MALOKA FEST	DJON	FRANCE
15.06	STYLO G	CAFE GLOCKSEE	HANNOVER	GERMANY
16.06	STYLO G	YAAM	BERLIN	GERMANY
16.06	SR WILSON	LE KILOWATT	VITRY	FRANCE
29.06	JAHMIEL	LE MANGO	ANTWERP	BELGIUM
30.06	SR WILSON	DEMON D'OR	POLYMIEUX	FRANCE
30.06	STYLO G	ESCHERWYSS	ZURICH	SWITZERLAND
30.06	JAHMIEL	KRAKEN	STOCKHOLM	SWEDEN
30.06	STONEBWOY	D!CLUB	LAUSANNE	SWITZERLAND
01.07	STONEBWOY	CLUB MONDIAL	BEEK	HOLLAND
04.07	JAHMIEL	SALA APOLO	BARCELONA	CATALONIA
06.07	STONEBWOY	SUMMERJAM	COLOGNE	GERMANY
06.07	JAHMIEL	ENTER THE DANCEHALL FEST	ZURICH	SWITZERLAND
06.07	MILLION STYLEZ	FIVE CLUB	GALVE	SWEDEN
07.07	JAHMIEL	JAMROCK FEST	AMSTERDAM	HOLLAND
07.07	JAHMIEL	SUMMERJAM	COLOGNE	GERMANY
07.07	STONEBWOY	ENTER THE DANCEHALL	ZURICH	SWITZERLAND
08.07	SR WILSON	OSTRADA FEST	OSTRADA	POLAND
09.07	SR WILSON	CVBSP FEST	GEMENS	FRANCE
13.07	STONEBWOY	CLUB EMPIRE	AMSTERDAM	HOLLAND
14.07	SR WILSON	OVERJAM FESTIVAL	TOLMIN	SLOVENIA
15.07	STYLO G	MUNAY FESTIVAL	BREDA	CATALONIA
17.07	SR WILSON	BABABOOM FESTIVAL	FERMO	ITALY
20.07	CALI P	EASTROCK FESTIVAL	LIENZ	AUSTRIA
21.07	SR WILSON	TRAMUN FESTIVAL	GIRONA	CATALONIA
27.07	MILLION STYLEZ	REGGAE IN WULF	WULFERTHAUSEN	GERMANY
28.07	CALI P	BLACK FOREST ON FIRE	OFFENBURG	GERMANY
28.07	SR WILSON	LIQUID DUB FEST	SAINT JOUVEN	FRANCE
28.07	STONEBWOY	RESET DISCO	MODENA	ITALY
29.07	STONEBWOY	TINA PIGA CLUB	PALERMO	ITALY
02.08	SR WILSON	CINTURO LOVE FEST	ALDAIA	SPAIN
03.08	SR WILSON	NOMADE FESTIVAL	FRANGY	FRANCE
04.08	STONEBWOY	REGGAE GEEL	GEEL	BELGIUM
04.08	SR WILSON	FOREZTIVAL	TRELINS	FRANCE
11.08	JAHMIEL	KEEP IT REAL JAM	PFULLENDORF	GERMANY
11.08	RANDY VALENTINE	KEEP IT REAL JAM	PFULLENDORF	GERMANY
11.08	SHERII VEN DYER	KEEP IT REAL JAM	PFULLENDORF	GERMANY
19.08	SKARRA MUCCI	ROTOTOM SUNSPASH	BENICASSIM	SPAIN
24.08	STYLO G	UPRISING FESTIVAL	BRATISLAVA	SLOVAKIA
25.08	STYLO G	BOMBOCLAT FESTIVAL	ZEEBRUGGE	BELGIUM

MORE DATES TO BE ADDED

CONTACT:
INFO@RHYTHMANDFLOW.ORG
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Guspira
booking & management



HEMP HIGHER
PRODUCTIONS

7TH ANNUAL
ISLAND REGGAE FESTIVAL
 JULY 14, 2018 • 11AM-11PM

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Island Reggae Festival



14. July

Fiji_ Katchafire_ Chaka Demus & Pliers_ Sons Of Zion_ Jordan T_ Lomez Brown_ and more...

Santa Clara County Fairgrounds in San Jose, CA, USA



Gracy's Bash



14. July

Sista Gracy_ Luciano_ Ranking Joe_ Dr. Ring Ding_ Owen Casey_ and more...

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RANKING JOE
Sista Gracy Dr. Ring Ding
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Owen Casey **Moses**
 MC: Cappuccino

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Rastaplas Festival

 14. - 15. July

Inner Circle **The Dubbeez**
Reemah **King Shiloh Sound System**
and more



Reggae On the Mountain

 14. - 15. July

Toots & The Maytals
Barrington Levy **Pato Banton**
Derrick Morgan, Arsis Roots
and many more...



CONCERT NIGHT 1 2018
CONCERT NIGHT 2 2018

POP CAAN • **BOUNTY KILLER**
SPICER • **SIZZLA**
TOMMY LEE • **DOCTARE**
AGENT SACCO • **SPICE**
DINO DONS • **SHANE G.**
GOVANA
STONE BWOY • **MINA**
SOOLER • **YANIQUE**
RYTHM KING
JAY FRODO
JANICE KYPRESSONZ
TOSHI AL CHANBER
D. HALLOR &
DAVE NICKS
ACID • **VANZO**
PRESNAK
RED STRIPE WINNERS

DAMIAN "JR GOON" MARLEY
STUSSY • **WALTON**
CAPLETON
MOJI FREST
OSIAN
RAGING FYAH
FATTAN MOJAH
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REGGAE SUNFEST
 2018
 MONTEGO BAY, JAMAICA
 JULY 15-22, 2018
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Reggae Sunfest

 15. - 22. July

Damian Marley Popcaan
Bounty Killer Spice Tommy Lee Sparta
Sizzla Stonebwoy Raging Fyah
Aidonia Capleton Jesse Royal
 and many many more...

Catherine Hall in Montego Bay, Jamaica
THURSDAY JULY 19

Red Stripe presents REGGAE SunFest
 DOWNLOADING ENTERTAINMENT **CE**

TRASH AND CHIN'S
WORLD CLASH

Bababoom Festival

 17. - 22. July

Inner Circle Protoje
Mellow Mood Heavy Hammer
King Shiloh and more



BABABOOM REGIONE MARCHE **ABBONAMENTI ON LINE**

17.22
 LUGLIO 2018
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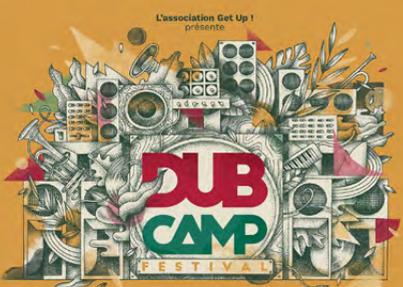
BABABOOM
 FESTIVAL

INNER CIRCLE / PROTOJE & THE INDIGNATION / MELLOW MOOD
FORELOCK & ARAWAK / TAIWAN MC (CHINESE MAN RECORDS)
ISEO & DODOSOUND / MANUDIGITAL + BAZIL / LION'S CAGE

KING SHILOH SOUND SYSTEM / MOA AMBESSA
INDICA DUBS / EARL 16 / O.B.F. / SR WILSON / AFRIKAN SIMBA
BLACK OMOLO / DUB ENGINE / MANNARD MAN / MARCHE DUB FAMILY

NORTHERN LIGHTS / HEAVY HAMMER / MACRO MARCO / MADKID
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5th edition

Sound System Culture Festival

TROJAN 50th ANNIVERSARY · DAWN PENN · RANKING JOE · DENNIS ALCAPONE · ANTHONY B · LUCIANO · JAH MASON · MARCUS GAD · BLACKBOARD JUNGLE · ZION TRAIN 30th ANNIVERSARY · DUBDADDA & FULL HORNS SECTION · ARASSI · WACKIES · MILTON HENRY · CHEZDEK · TRINITY · MARK WONDER · IRE ITES · JAH TUBBY'S · WORD SOUND & POWER · JAH OBSERVER · OBP · SHANTI D & SR WILSON · MAHOM · MAFIA & FLUXY · ABA-ORIGINAL · I-SKANKERS · ONDUGROUND · 48 ROOTS · KING EARTHQUAKE · JOSEPH LALIBELA · ADOBIN · ROK HIP · ALPHA & OMEGA · NYABINGIBIDUB · ALPHA STEPPA · ROOTS INJECTION · JONAH DAN · PAUL FOX & UK JUNIOR DREAD · DIGITRON · IRON DUBZ · LION'S DEN · DUB LIVITY · YEHOUÏ & JACKO · MUSICALLY MAD · REVELATION HIP · IRENE NATURAL · ROOTS GARDEN · MANASSEH · JOH JONES · MC TROOPER & HORSMAN FULL SECTION · MELODUB · NS KROO · ROOTS RAID · THE SUBVIVORS · HIGH STEPPA · JAH MEAN SOUND · NATURAL SKANKIN' SOUND · REAL ROCKERS · HIGHER MEDITATION · HASPAR · NYABIN · SANGA MAMA AFRICA · STEPPIN FORWARD · INVALUED · THE CHRONICLES · CUTTING EDGE (KUMI HI-FI) · THE ROOTS TRAVELLERS · DISCOMX MANU · CAM GO & JAMAN · ROOTKAL VIBES · WOODBLOCK · SHIBA ROOTS · ENSEMBLE NATIONAL DE REGGAE · ROOTS & CULTURE CONFERENCE · ANIMATIONS ANNOUNCED SOON

19 · 20 · 21 · 22
JUILLET 2018

4 JOURS · 30 € · 3 JOURS · 20 € · JOURNÉE · 12 €

dubcampfestival.com #dubcampfestival

LAC DE VIOREAU
JOUÉ SUR ERDRE
44 FRANCE

Dub Camp Festival

 19. - 22. July

Anthony B **Chezidek** **Luciano**
Dennis Alcapone **Marcus Gad**
Mark Wonder **Dawn Penn** **Zion Train**
and many many more...



Afrika Karibik Fest

 19. - 22. July

Ziggy Marley **Hans Söllner & Bayaman'**
Sissdem **Nattali Rize** **Klub Kartell**
Jamaram **Shanti Powa** **Miwata**
and many more...




AKF
AFRIKA & KARIBIK FEST
· 2018 ·

ZIGGY MARLEY
HANS SÖLLNER & BAYAMAN'SISSEM
NATTALI RIZE
KLUB KARTELL PRES. DELLÉ, GANJAMAN,
JAHOUSTIX & SEBASTIAN STURM
JAMARAM
MIWATA + BAND · SARAH LESCH · MELLOW MARK
SHANTI POWA · BANDA INTERNATIONALE · U.V.M.

· 4 BÜHNEN · 4 TAGE ·

19. - 22.07.
WASSERTRÜDINGEN

TICKETS ÜBER DIE HOMEPAGE ERHÄLTLICH!
WWW.AFRIKA-KARIBIK-FEST.DE | FB.COM/AFRIKAKARIBIKFEST



16th Seasplash
19. - 22.07.2018.

MAD PROFESSOR & U-ROY DUBMATIX
CHANNEL ONE - RADICAL DANCE FACTION
NAVIGATOR MC MEETS FILIP MOTOVUNSKI
KANDA, KODZA I NEBOJŠA - DIGITRON SOUND SYSTEM
VOJKO V - WICKED & BONNY - DUB-STUY
PARLY B - MIKKIM & MC TURNER - REVELATION SOUND SYSTEM
207 & JOE RAYGUN - GARDNA - KALI FAT DUB - CONQUERING LION
JAH BILLAH - DUBBING SUN - CONSCIOUS YOUTH - DUB SETTLERS HIP
RAGGALUTION - HELEM NEJSE - ONE DREAD - WARRIOR CHARGE SOUNDSYSTEM
MUNCHIES SOUND SYSTEM - BRUTO GETO - BRADA SELECTA - ANJA G & DR.OBI
HARIS PILTON - DUBOLIK MEETS LO PEAKS WITH DR.OBI LIVE - VIVA VOPS
ROOTS DAUGHTER - SLAVONIJA VIBES SYNDICATE - ZENICAFARIA
BOCA SOUND SYSTEM - SHECO - FAT STASH - BLKPRINT - PROOVE - DEGA
SMALLTOWNDUBZ - INKA - ROFELLOS & SIMONOK - PLAYGROUND HUSTLE
PAULISDAD - LITTLE GIBLIA - FOREIGNERS EVERYWHERE - PRANCING D
BABILONSKA - RASTA ALTITUDE SOUND - SEASPLASH SOUND SYSTEM - MANY MORE...

PHOTO BY POLINA VERA, 5 SOUNDS / CONCERTS / LIVE ACTS /
DJ'S / SOUND SYSTEMS / SOUNDCLASH / ARTSPLASH / AUSTRIAN BASS SHOWCASE /
VISUALS / DECODE / WORKSHOPS / DUB YOGA / W/ FF / BAZAAR / BEACH PARTIES - MUCH MORE

FORT PUNTA CHRISTO, PULA, CROATIA
WWW.SEASPLASH-FESTIVAL.COM

Seasplash Festival



19. - 22. July

Mad Professor & U Roy_Dubmatix
Conquering Lion_Channel One
Radical Dance Faction_Kanda
and many many more...

Fort Punta Christo in Pula, Croatia



Reggae Na Piaskach



20. - 21. July

Andrew Tosh_Shashamane
The Djangos_Gutek and more

Piaski Szczycliczka in Ostrowie Wielkopolski, Poland




18.
**REGGAE
NA PIASKACH
FESTIWAL**
12. KONKURS MŁODYCH TALENTÓW
IM. RYSZARDA SARBAKA
20, 21 LIPCA 2018 R.
OSTRÓW WIELKOPOLSKI

Out Now

First Single from
Upcoming Album

NOSTALGY



ASHRAFF 30

Mankind's Cradle

DUBWOOD



**WILKWOOD
REGGAE
FESTIVAL**
JULY 20TH-22ND
2018

**LEE SCRATCH PERRY
+ MAD PROFESSOR**

GENERAL LEVY + JOE ARIWA

**EARL 16 + CARROLL THOMPSON
+ THE UPPERCUT BAND**

**MIKEY GENERAL • CHAINSKA BRASSIKA
DUBHEART • HEMPOLICS • DON FE • PRINCE JAMO
HYTAL BOSRAH • SCIENTIST SOUND • KINDREAD • BLACKOUT JA
CAZ MAYALL • DIRECT IMPACT • WARRIAH FORCE • IMAN
BLISS ZION • SASHA STEPPA • DAVID KATZ • ANGUS TAYLOR
COUNTRYMAN SOUND • SISTA EMMA • GREEN LION • DUB CUB
REVERENCE SOUND • MR MIGHTY • WASSMUFFIN • BOX FULLA
REIMILLER • DJ DAPPER DAN • DJ SHERRINE • DJ TED AT THE CONTROLS
BOB HILL • ALEX HEDLEY • MYRIAM SAN MARCO • NKECH NWOKOLO
SELAH COLLINS • DREAMCATCHER • NAOKO THE ROCK • KRISTA GREEN
DJ HEDLEY KING • DAN SYKES • REGGAE RECIPES • ROOTS JUKEBOX
THREE STAGES • SHEEREN/CHILLOIT ZONE • KID'S ZONE
FOOD STALLS • LICENSED BARS • SHOWERS • CAMPING**

**WILKWOOD REGGAE FESTIVAL
WILKWOOD FARM, LANGTON MATRAVERS, DORSET
TICKETS + INFO: DUBWOOD.CO.UK**

Wilkwood Reggae Festival



20. - 22. July

**Lee Scratch Perry & Mad Professor
General Levy Earl 16 Dubheart
Chainaska Brassika David Katz &
Angus Taylor and more...**

Wilkwood Farm in Dorset, UK



Village Rasta



20. - 22. July

**Julian Marley Luciano
Ijahman Levi Skarra Mucci
Lyricson The Viceroy's and more**

Cabaret Sauvage in Paris, France



VILLAGE RASTA
VENDREDI 20.07 2018

**IJAHMAN LEVI
THE VICEROYS**
SOUL STEREO SOUND SYSTEM
SELECTA K-ZA & Friends

SAMEDI 21.07

**LUCIANO
SKARRA MUCCI**
OMEGA VIBRATION SOUND SYSTEM

DIMANCHE 22.07

**JULIAN MARLEY
LYRICSON**
BLB SOUND SOUND SYSTEM

HAILE SELASSIE

BOB MARLEY

AU CABARET SAUVAGE

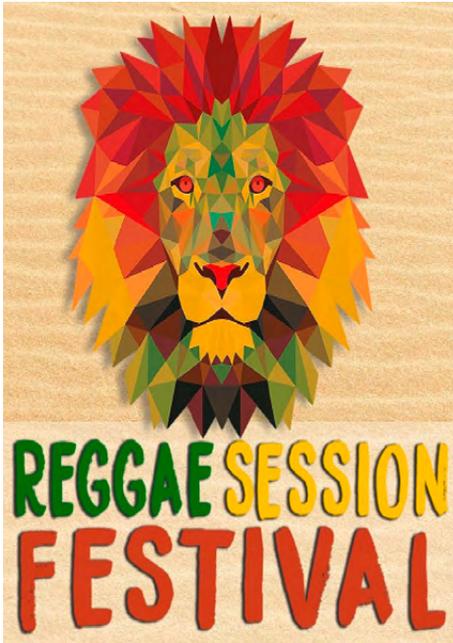
PARC DE LA VILLETTE
59 boulevard Macdonald 75019 PARIS

Village GRATUIT
de 14h à 19h30

Concerts & Sound Systems
DE 19H30 à L'AUBE

InfoLine : 01 42 09 03 09
www.cabaretsauvage.com

TARIFS prévente (HEL) PASS 1 JOUR 27€
PASS 3 JOURS 60€ - Gratuit enfants moins de 6 ans.
Sound System (à partir de 21h30) - 10€ sur place uniquement.
Réservation Weezevent points de ventes habituels.



Reggae Session Festival

 20. - 22. July

Cocoa Tea **Nattali Rize**
Yaniss Odua **Sara Lugo** **Lyricson**
The Tuff Lions **and more...**

Chateau De Montricoux, Montricoux, France



Oroville Rock Reggae Jamfest

 20. - 22. July

Tony Rebel **Anthony B**
Junior Reid **Barrington Levy**
Ras Shiloh **and more**

Oroville, CA, USA



A vibrant, multi-colored collage featuring portraits of reggae artists. The artists shown include Yung JR, Ras Shiloh, Prince Haze, Junior Reid, JuJu Blood, Barrington Levy, I Wayne, Guidance Band, Queen Ifrica, Empress Akua, Anthony B., Tony Rebel, Hempress Sativa, The Artist M, Ifa Journey, and Blaze 1. At the bottom, there is text for "IFA JOURNEY PROMOTIONS PRESENTS OROVILLE ROCK REGGAE JAMFEST JULY 20-22 2018" and "4388 PACIFIC HEIGHTS RD OROVILLE CA 95965". It also lists the website "OROVILLEROCKREGGAEJAMFEST.COM", ticket prices "Friday \$55 Sat & Sun \$65", and logos for "Reggae Festival GUIDE 2018" and "BLAZE 1'S SMOKE SHOP".



Alborosie & Shengen Clan

Andrew Tosh
 & Next Generation Family

Stereo Luchs & Scrucialists

Janet Kumah · Johnny Clarke & Dub
 Asante Band · Klub Kartell presents Dellé,
 Ganjaman, Jahcoustix & Sebastian Sturm ·
 Open Season Band presents Female Reggae Voices Samora,
 Naima, Iriina & Caroline Mossi REEDS Festival presents
 Schweizer Reggae: Liquidroots, Jah Pirates, Gully Echo,
 The Music Monkeys · Dactah Chando · La Fanfarria del
 Capitán · Teshay Makeda · Vinorosso · Marcus Gad & Tribe ·
 Lukie Wyniger aka Uncle Peng Peng

Reeds Festival

 20. - 22. July

Alborosie Andrew Tosh
Johnny Clarke Dactah Chando
 and more...

Pfäffiker Lake in Pfäffikon, Switzerland



Elbe Reggae & Food

 20. - 22. July

Klub Kartell feat. Delle Jahcoustix
Ganjaman & Sebastian Sturm
Marley's Ghost Memoria
The Pathheights and more...

Elbwiese in Aken, Germany



A vibrant, colorful poster for the Elbe Reggae & Food Festival. The title 'ELBE REGGAE & FOOD' is written in large, stylized, multi-colored letters. Below it, 'DAS FESTIVAL' is written in a smaller font. The poster lists the main acts: KLUB KARTELL (featuring Ganjaman, Delle, Jahcoustix, Sebastian Sturm), MARLEYS GHOST, MEMORIA, THE PATHHEIGHTS, GREEN RAINJACKETS (featuring Reccaehase Boooo), JAHCASULU, and SMALL AXE SOUND. It also mentions other acts like Marc Radix, DJ Pint, and DJ Rolle. At the bottom, it lists 'FOOD-STÄNDE * SHISHA LOUNGE * V+PROMO' and the dates '20.-22. JULI 2018' at 'ELBWIESE AKEN'. The background features a tropical theme with palm trees and a butterfly.

20.-22. Juli 2018
Weedbeat
 Festival
 Speicher Rössing

JULIAN MARLEY & THE UPRISING //
DACTAH CHANDO //
THE PATH HEIGHTS //
LONGFINGAH & SUB PRESSURE BAND //
RIDERS CONNECTION //
UVA.

Weedbeat



20. - 22. July

Julian Marley **Dactah Chando**
Longfingah **The PathHeights**
 and more...



Lagata Reggae Fest



20. - 22. July

Chezidek **Mad Professor & U Roy**
Bazil **MaunDigital** **Rapsusklei**
 and more...

Zaragoza, Spain



Lagata Reggae Festival Zaragoza
 20-21-22 Julio 2018

15^a Edición!
 AMBAR

- ★ U-Roy
- ★ Chezidek
- ★ JahSta & Conscious Vibes Band
- ★ Rapsusklei
- ★ Irregular Roots
- ★ Magnetophones
- ★ Revolutionary Brothers
- ★ Club Etiqueta Negra
- ★ Rastaul & BigMoon
- ★ Attitude
- ★ Dancehall Crew

- ★ Mad Professor
- ★ Irie Ites
- ★ Manu Digital & Bazil
- ★ Dr Dubwiser & Sista Livly
- ★ Eterno Sound
- ★ Mr Pendejo
- ★ Pulmon Beat Box
- ★ DJ Tillo
- ★ Rudewagon
- ★ Mr Bigshot
- ★ Trokoblolo

Entradas a la venta en:
 Calle 21 - Príncipe de Asturias
 Calle 21 - Príncipe de Asturias 20
 Plaza Cerril - CERRIL 20
www.lagatareggae.es y lagatareggae.es/01

Abono 3 días 35€
 ACTIVIDADES INCLUIDAS
 (excepto tax)

Entrada Sábado 20 €
 (excepto tax)

Conciertos · Acampada · Bungalows
 Reggae Market · Actividades

BOOM REGGAE FESTIVAL

LINE UP
 SKARRA MUCCI (JAM)
 EARL 16 (JAM)
 ALPHEUS (JAM/UK)
 ELIJAH SAINT PROPHET (JAM)
 BLEND MISHKIN & ROOTS EVOLUTION (GR)
 SKG 'S DUB ALLIANCE (GR)
 TRIGGAFINGA INTL (IT/GR)
 MOUNTAIN TOP HI POWA (AUS)
 PROFESSOR SKANK (GR)
 MAMALETTA & KILL EMIL (GR)
 MC YINKA (GR)
 BASS DELIGHT (GR)
 BALKAN RIDDIMS (GR)
 MOCA JUNIORS (GR)
 IRIE ACTION SOYNDSYSTEM (GR)
 GOBEY & P-GIAL (GR)
 REGGAEWISE SELECTORS (GR)
 THATSTYLE (GR)
 ANASA DRUMMERS & BANTU DANCERS (GR)

**20
-22
/July**

**skyrosisland
cook-nara**

WORKSHOPS
 DANCEHALL
 AFRICAN PERCUSSION
 CAPOEIRA ANGOLA
 YOGA

Facebook | boomreggaefestival
 Website | boomreggae.com

Boom Reggae Festival



20. - 22. July

**Alpheus Earl Sixteen Skarra Mucci
Blend Mishkin & Roots Evolution
and more...**

Cook-Nara, Skyros Island, Greece



Eastrock Reggae Festival



20. - 21. July

**Mono & Nikitaman Cali P
Iriepathie Green ReKall
Rootz Radicals and more...**

RGO Arena in Lienz, Austria



presented by **X CLUB**

BACK TO THE ROOTS

east ROCK
REGGAE FESTIVAL

- LIVE ON STAGE -
**MONO & NIKITAMAN
GREEN · IRIEPATHIE
CALI P · DRIP · REKALL
ROOTZ RADICALS · BANDULU**

AFTER SHOW PARTY | SUB MOVEMENT PRESENTS NUMA CREW · BASSRUNNER

20. - 21. JULI 2018
RGO ARENA · LIENZ · OPEN AIR

TICKETS: RAIFFEISENBANKEN OSTTIROL, GETTICKET, **COCKEY** & eastrock-festival.at
 FREE CAMPING RESERVIERUNG UNTER: eastrock@irevibrations-ncg.com



EASTROCK-FESTIVAL.AT // FACEBOOK.COM/EASTROCK-FESTIVAL // IRIEVIBRATIONS-NCG.COM

13TH ANNUAL BAYFRONT
Reggae & World Music
FESTIVAL

SATURDAY, JULY 21, 2018
BAYFRONT FESTIVAL PARK • DULUTH, MN

Gates Open at 11am
Rain or Shine
*Ethnic Food,
Artisans and
More!*




KONSHENS


CHRISTOPHER
MARTIN


THE NOMADDZ


NKULEE DUBE

NATTY NATION, SALSA DE SOL, DJ SOUND OF FUJUN AND MORE!

TICKETS AVAILABLE : Online - Electric Fetus - at the Gate










Super One Foods - Perfect Duluth Day - Grant's Biffes
Hurtal's - Bernick's - Donettes - Young & Associates Insurance

www.bayfrontworldmusic.com

www.facebook.com/BRWMF
www.twitter.com/BayfrontReggae

Bayfront Reggae & World Music Festival

 21. July

Konshens Christopher Martin
Nkulee Dube No-Maddz
and more...



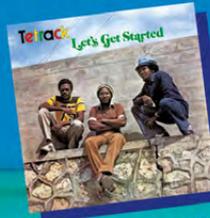

SUMMER REGGAE JAMS!

ALBOROSIE MEETS
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CD / LP / DL



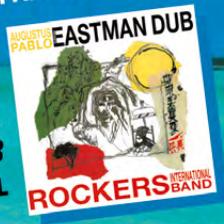
REGGAE GOLD 2018
VARIOUS 2 CD / DL

Soca GOLD 2018
VARIOUS 2 CD / DL



LET'S GET STARTED
TETRACK CD / LP / DL

**AUGUSTUS PABLO
EASTMAN DUB**
LP / DL



**LINVAL PRESENTS
DUB LANDING 1**
2 LP / 2 CD / DL

**LINVAL PRESENTS
DUB LANDING 2**
2 LP / 2 CD / DL



**PHANTOM
DANCEHALL**
DJ SPOOKY LP / DL



REGGAE FESTIVAL
22 JULI 2018
 ROTTERDAM **KRALINGSE BOS**

BLACK UHURU (JAM)
YELLOWMAN (JAM)
COLLIE BUDDZ (US)
POPCAAN (JAM)
RICHIE SPICE (JAM)
COCOA TEA (JAM)
CHAKA DEMUS & PLIERS (JAM)
MR VEGAS (JAM)
KEVIN LYTTLE (VC)
SURPRISE ACT
 MORE GREAT NAMES TO BE ANNOUNCED
REGGAEFESTIVAL.NL

Logos: Coca-Cola, metro, VIERNOU, DoniCo

Reggae Rotterdam Festival

 22. July

Black Uhuru **Yellowman** **Collie Buddz** **Popcaan** **Richie Spice** **Cocoa Tea** **Chaka Demus & Pliers** **Mr. Vegas** **and more...**

Kralingse Bos in Rotterdam, Netherlands



Jamaican Jerk

 22. July

Elephant Man **Pato Ranking** **New Kingston** **Jahmiel** **Hood Celebrity** **and more...**

Roy Wilkins Park in Queens, NY, USA



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Zion Garden

 23. - 28. July

Mad Professor & U Roy
New Kingston_Pierre Nesta
Saritah_and more....



LB27 Reggae Camp

 24. - 28. July

Julian Marley Perfect Giddimani
Teacha Dee_Daddy Freddy
Nkulee Dube_Toke_Ras Muhamad
Hornsman Coyote
and many many more....

2018.07.24-28
 CEGLÉDFURDÓ

2018.07.26
 JÚLIUS 26.

2018.07.24
 JÚLIUS 24.

JULIAN MARLEY & THE UPRISING (DAMA) • **PERFECT GIDDIMANI** (DAMA)
TEACHA DEE (DAMA) • **DADDY FREDDY** (DAMA) • **BLACKOUT JA** (DAMA) • **NKULEE DUBE** (DAMA)
NEW YORK SKA-JAZZ ENSEMBLE (USA) • **RAS MUHAMAD** (RO) • **TOKE** (RO-RO)
DR. RING DING (RO) • **HORNSMAN COYOTE** (SRB) • **LADÁNYBENE 27**
TIGRIS • **COPY CON & REGGAE EXPRESS BAND** • **PASO** • **BUDAPEST RIDDIM BAND**
DIGGIEMAN backed by THE MIGHTY ROOTS FOUNDATION • **G RAS** & **FYAH REBELS**
SIN SEEKAS • **MANAKY** • **SKAFUNDERZ** • **A LÁMA DALAI** • **CÉANNE** & **THE CHAPEL JIGGAZ**
STABILFRAZÉR • **SPEAKERS OF ZION** • **RE-G BOTTAH RANKIN** & **JAH GOLDEN BAND**
BALCHANCOS • **THE BRIGADIERS** • **BURKUS KÖNYG** • **BAD HABIT** • **MILLI CHAB** • **SKA TUNES** • **B.O.S.S.**
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MADNESS • **STRANDSYSTEM SELECTORS** • **ENGINEERS SOUND** • **GOATMEET SOUND** • **RASZTAMÜHELY SOUND** ...
 & THE GARDEN HOUSE

Kibir La Amlak (RO) • **Moá Anbessa ft Giallo Man** (IT) • **Tuff Steppas**
Murray Man - **Mellow Vibes** (RO) • **Dubapest HiFi & BabuStep** • **Du3normal**
Heartcal Youth Sound • **Connection To Foundations** (HU) • **ZQ** (RO) • **VRJ Dubz** (RO)
High Culture Crew (RO) • **Netty Youth Sound** (HU) • **Dub Settlers** (HU) • **Ras Ikel** (HU)
Tribal Soul Sound • **Alroya** • **Dreadhead** • **Engineers Sound** • **Rasztascko** • **Dr. Andráj** • **Ohnikron**
Gunslep • **Infra** • **Mr. Skunk** ...

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RASTA HILL CAMP
PRESENTS



HILL VIBES
reggae festival

ALBOROSIE - INNER CIRCLE
↳ THE BREWERY CLAN THE LEGENDARY BAND FROM JAMAICA

TARRUS RILEY - COCOA TEA
FEAT. DEAN FRASER & BLAK SHIL BAND ↳ STEP BY STEP BAND

EXCO LEVI - SHANTI POWA - REBEL MUSIC - SISTA AWA
REBELLION THE RECALLER - RAGGAMAFFIA - WICKED & BONNY
LOOKINO - RUFFNECK - MISS WEIRDY - SKARRA MUCCI

BUDDY Z RANCEHALL (P) RESIDENCE by INVASION & INFAYTA
MAX RUBADUB VS MAWO PACK

SUPERSONIC SOUND - SILLY WALKS - SENSI MOVEMENT
INVASION I INFAYTA I SHIZZLE SOUND I IRONSHIRT SOUND I JAH 53 SOUND

25. | 26. | 27. | 28. JULY 18
SPORTZENTRUM TELFS



Hill Vibes Reggae Festival



25. - 28. July

Alborosie Inner Circle Tarrus Riley
Cocoa Tea Exco Levi Shanti Powa
Sista Awa Rebellion The Recaller Silly
Walks Discotheque and many more...

Sportzentrum in Telfs, Austria



Bagnols Reggae Festival



26. - 28. July

Jimmy Cliff Dezarie Julian Marley
Misty in Roots The Viceroy's
Ijahman Levi Nkulee Dube
Marcus Gad and many more...

Parc A. Rimbaud in Bagnols Sur Cèze, France



BAZAR MUSIQUES PRESENTS

**1 BAGNOLS
N° REGGAE
FESTIVAL**

**JIMMY CLIFF · ALPHA BLONDY · JULIAN MARLEY
DEZARIE · KEN BOOTHE · JAH9 · ANTHONY B
JAH SHAKA · SOOM T · MISTY IN ROOTS · THE VICEROYS
I JAHMAN LEVI · ABA SHANTI I · DUB JUDAH · EARL16
SKARRA MUCCI · NKULEE DUBE · MARCUS GAD · MAX LIVIO
JOE PILGRIM · BLACKBOARD JUNGLE · HESH WADADA · WEDDING DOTS
NUCLEUS ROOTS feat. OSSIE GAD, SIMON DAN & UK PRINCIPAL
ZION GATE feat. RAS MC BRAH · ROOTS ATTACK feat. JOSEPH COTTON...**

26.27.28 JUILLET 2018
BAGNOLS-SUR-CEZE (30)
WWW.BAGNOLS-REGGAE-FESTIVAL.COM



Roots & Culture
reggae festival

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SWIMMING POOL
CAMPING

26-29 JULY 2018
CAMPING GIRASOLE
LIGURIA KUD - ITALY

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TWINKLE BROTHERS
CEDRIC CONGO MYTON
SUD SOUND SYSTEM
ADDIS PABLO
RASKALIF
& TSADQ RIDDIM SECTION

TRAIN TO ROOTS | NEW KINGSTON | WICKED DUB DIVISION
RUB A DUB BAND FEAT COLAH COLAH
SUPERSONIC SOUND
PIER TOSI | FABRIZIO LAGANA | ALBERTO CASTELLI | RAS JULIO
NIU TENNICI | MARUMBA | JAMAS | REBEL ROOTZ
BANDA BERIMBAU | HEROIC 99
BOMCHLOM SOUND | DIARGHAN | HUNTING SOUND | JUNGLE ARMY
ZION CUTS | SUPAH LOVA SOUND | BDUJ | VIBE STARS
CHEMUKANGILO | MR ROBBISON | LYDIO SELECTA | FENOMENO SHOW | KING RICO
ANTICOGUENTI | BOTTO SELECTA | ROSTY DREAD | MANTORREDA | MILITANT WARRIORS PROMOTIONS

Roots & Culture



26. - 29. July

Capleton **Twinkle Brothers**
Addis Pablo **Cedric Congo Myton**
and more...

Camping Girasole in Latisana, Italy



Najcieplejsze Miejsce Reggae Festival



27. - 28. July

Lion D **Etna Kontrabande**
The Djangos **Maleo Reggae Rockers**
Alex Bass & King Horror Sound
and more...

Municipal Stadion in Wodzislaw Slaski, Poland



27-28.07.2018

Wodzisław Śląski | Stadion Miejski

gold sponsors
TABU - O.S.T.R. - LION D (IT) - MALEO REGGAE ROCKERS
DAMIAN SYJONFAM - THE DJANGOS - BOB ONE & BAS TAJPAN
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A portrait of Ziggy Marley, a man with long dreadlocks and a beard, wearing a blue denim shirt. He is looking down and to the right. The background is dark and textured.

INTERVIEW

ZIGGY MARLEY

HIGH ON LIFE

REBELLION OF LOVE

BY LARSON SUTTON
PHOTOS BY TIM CADIENTE

To discuss his seventh studio set as a solo artist, **Ziggy Marley** offered his thoughts and feelings, song-by-song, of the new album he wrote, arranged, and produced: **Rebellion Rises**. Some significant milestones surround the eight-time Grammy winner: a 30th anniversary of the **Melody Makers'** 1988 breakout hit album, **Conscious Party**, his 50th birthday this October, and in 2019, another birthday—a 40th for the **Melody Makers**.

At the moment, though, **Marley's** focused only on moving forward, touring in support of the new release, taking him across North America and Europe. There is a rebellion afoot, and **Ziggy** is calling.

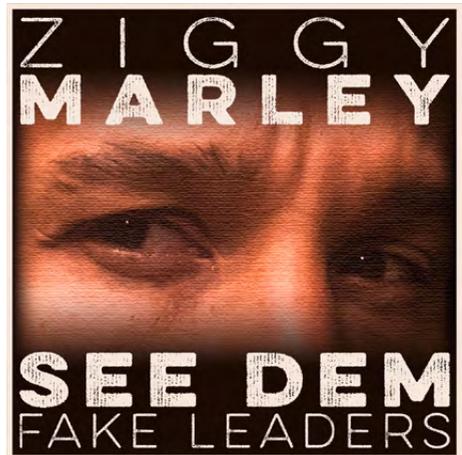
Track-by-track, here are **Marley's** thoughts on each song from **Rebellion Rises**.

SEE DEM FAKE LEADERS

This is a thing I've been thinking about for a long time. Many years. Because when I look at the world - from when I was younger until now, I came to the conclusion within myself that the world lacked true leadership. That is one of the problems; so much violence and divisiveness and hate being the main things we see. The main influence in the world is this negative energy. If we had true leaders all over the world - everywhere, not just one place like Africa or America - if we had true leadership in the world, the world would be a better place. A lot of them are fake. They're not helping humanity as a whole. If only they could lead the world to peace and prosperity. That's been a long time coming.

THE STORM IS COMING

It's a true story based on a conversation I had with **Stephen**, my brother. He was in Miami during hurricane season. There was a storm coming so I gave him a call. I asked him "*Wha' gwaan? What's happening down there?*" We talked a little bit and then I wrote the song after that.



WORLD REVOLUTION

We're talking about a world revolution where humanity rebalances the energy towards more peace and love. Where these politicians are talking about world war; we, the people of Earth, are talking about a world revolution. They have nuclear bombs - talking about the biggest bomb and who can bomb who. What are we talking about as the people of Earth?

We change the world. Not the politicians. We make the world a better place.

YOUR PAIN IS MINE

It's an emotion within myself that I've experienced and realised more and more as I grow; that I feel for the suffering of people - other people who I might not know, it doesn't matter. It's really a deep sentiment for me, to express myself truly with my full emotions. Without any ego involved or any disguise over my true emotion. It expresses my true humanity. I feel pain. I feel sorrow. I'm connected to people.

CHANGE YOUR WORLD

This is a very old song; a very old idea, actually that I've had for probably 35 years. It's a love song, in a way. We're going to change the world. There is no "if" or "but." No "maybe" or "I'm optimistic." I am. I will. It's going to happen. But it's put in the context of me and a girl - my wife - when we meet.

I WILL BE GLAD

Simply said, this is what I would be glad to see. It's another song that's been around in my mind for many, many years.

HIGH ON LIFE

This is my affirmation that the system can't get me down. I won't be demoralised. No matter what they try, no matter what they do, no matter how they try to feed us negativity - war, violence, hate - in the news, the media, the culture, constantly. I know what they're trying to do. They're trying to demoralise us. They're trying to make us lose hope in the knowledge that the love we have in us is conquering the wicked; it's conquering the negative; it's conquering the hate. It's a big struggle and they use all different types of tools to keep the best side of humanity low. I am high on life. I am positive. You can't bring me down, no matter what you try. I know the truth. I know love is the winner.

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**CIRCLE OF PEACE feat. Stephen Marley**

Although we have all these different issues and causes, the foundation for me, is humanity knowing how to live together. They want us to believe the will of those in our world who want war, or profit from war, or don't mind the violence or divisiveness because it makes them stronger or more powerful, or who don't mind bombing children or killing people. They have that will to achieve their vision of this world. We who want the world to be a better place - our will has to be stronger than their will. Only the willing will see their dreams. Right now

they are very willing. They are working very hard at it. On our side our message is love and peace. We have to be even more willing. Our agenda is the agenda humanity needs. We have to stand up and be willing. We demand it. We don't ask. We demand that governments and religions cease in destroying humanity with their ideologies of divisiveness and hate. Let's do it. It's not as hard as they make it seem. We're not talking about a fairy tale world. We're talking about reality. We want to re-balance it so peace and love is the dominant force and divisiveness and hate is the diminutive force.

"I AM A HUMAN" ZIGGY MARLEY



I AM A HUMAN

What race? What religion? What politics? Where did all this come from? Who instigated all of these differences we have while neglecting who we are as one? We are all human beings. This is what we are. Why are we not pushing that theory of humanity? We're not religion. We're not politics. We're not labels. When you start judging people based on race, religion, politics, blah, blah, blah, then that is part of the destructive nature of these ideologies. Some people say "*Ziggy said he's not black. Oh, my God.*" What does colour of skin have to do with anything? When you're growing up as children, don't they show you what the colour black is? And they show you what the colour white is? Do any of us look like these colours? No human being has those colours. So, what is the idea behind all of this?

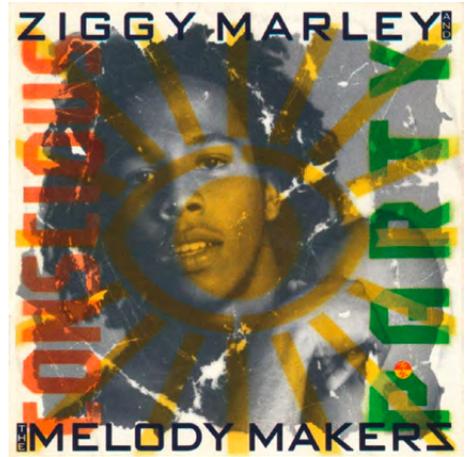
REBELLION RISES

The rebellion is the rebellion of love; the better side of humanity. It is a true rebellion against the negativity permeating through our planet. All of these politicians and wars - from Syria, Iran, Israel, America, Russia - all of this bullshit, all this crap they're doing: You're a Muslim. You're a Jew. You're a Christian. Everyone hate each other. We're a rebellion against that. On this album we call upon all human beings to rise in this rebellion. We need a foundation of love.

Marley next turned his attention to talk about recording with his son, those noteworthy dates, World Cup, the marijuana business, and more.

And now you have one of your young children, Gideon, joining you on *The Storm is Coming*. Is that something you encourage - a life in music?

The other day one of them said something about being in the music world. I said "What are you going to sing about?" And they said "Human rights." I said "Alright, that sounds good." We set the example.



Gideon said he wanted to sing on the record so we gave him a part. I wanted him to know if he was going to do it he had to do it seriously, more than just do it and it's done. You really have to get it to where it satisfies me to put it on my record. This is not a joke thing. He saw this is serious work we're doing and that the message is important. We encourage them to follow their hearts. If it leads to music, it leads to music.

This year is the 30th anniversary of the Melody Makers hit album, *Conscious Party*. What are some memories of that session and working with producers Chris Frantz and Tina Weymouth of Talking Heads?

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I keep an open mind. I learn a lot from everyone - from those days until now. We'd done some demos in Jamaica before with Jamaican musicians. And we had a band with some youths from Ethiopia. We recorded an album with these youths. They put a different flavour on it. **Keith Richards** came to play on the record, on *Lee and Molly*. It was a good experience. We enjoyed **Chris** and **Tina**.

2018 is also a World Cup year. Who do you like?

Iceland. I like their energy. I like their vibe, their story; the underdog. This is the will of humanity.

Coming this autumn you turn 50. What does that number mean to you?

What is it supposed to mean? I don't know what it means. I don't understand it. I'm trying to understand it because I'm looking at the world and saying "*Alright, they're*

trying to make me feel something different now." I have no idea. I'm living my life. I'm not following numbers.

I noticed you've been posting videos on social media of some of your work-outs. Is that just coincidental?

Putting these things out there, so people can see my life, is a way to inspire people, too. Exercise for me is my first medicine. I've been exercising my whole life. This is me. I'm 50 in years, but my body is a different age.

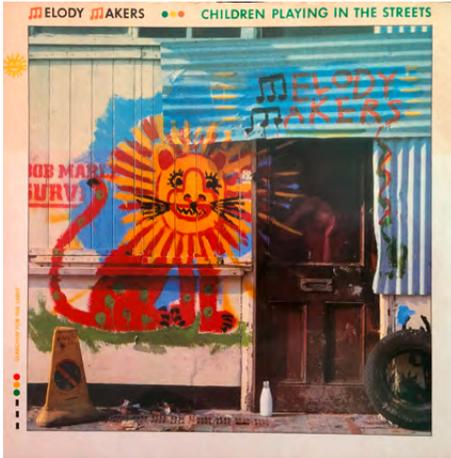
Speaking of health, you and your brothers have also posted some concerns over the potential dangers in some commercially grown marijuana. What are your feelings about the business?

The **Marley Natural** brand is a family thing. Marijuana is a different thing to me. We grew up with this plant around us as a spiritual thing. What I've seen over the years is the commercial growers trying to make it stron-



ger; mix this hybrid or whatever. I don't like it. I don't know how high people want to get. I believe in the natural way; how it's supposed to be. Not how people want it to be. How high can you be? Relax. We're trying to keep the

herb the way it's supposed to be spiritually. It is in danger of becoming just a commercial thing if we lose sight of what it is. We just want the herb; not the additives or what it's sprayed with. It didn't need improvement. It was fine.



You are touring Europe this summer. Any thoughts about returning to the Continent?

I haven't been to Europe in a while. It will be interesting to see. I look forward to it.

2019 marks the 40th anniversary of The Melody Makers debut on the song Children Playing in the Streets. What are your recollections of that moment in your life?

We were children and my father wrote this song for us. We went in the studio to sing it, and I think we recorded it twice. I remember those days in the studio as fascinating.



ZIGGY MARLEY - REBELLION RISE

Tuff Gong Worldwide - May 18, 2018

Rebellion Rises is **Ziggy Marley's** seventh studio album as a solo artist. What makes his prolific ongoing output - a new studio release every two years or so - both continually relevant and critically notable is the way in which each latest effort builds on the prior entries in **Marley's** illustrious catalogue. It's not that the multiple Grammy-winning singer morphs into a new character, or explores a new genre, so much as it is the unfolding experiences of the introspective journey that the reggae superstar is on; he's gracious enough, almost reliably compelled, to take us with him.

In the case of this record, it's less vicarious and free as its predecessors. This is one that's more a call to action: **Marley** wants you involved. He has tucked, and sometimes shouted, message into most of his writing over three decades as reggae's most prominent voice, but often it seemed more reporter, less recruiter. Writing, arranging, and producing this album himself, these ten tracks, with a few exceptions, are rallying cries for humanity. Yes, the cause remains love, but this time **Marley** is calling to unite all the rebels for the cause.

The album opens with the set's most scathing indictment as a djembe rattles and horns shred their way through **See Dem Fake Leaders**. **Marley's** son **Gideon** delivers a spoken-word bridge on **The Storm is Coming**, an autobiographical tracing of a phone call **Ziggy** and brother **Stephen** shared during hurricane season in Miami that plays as a metaphor for an encroaching political climate.

Synth claps and electric guitar lines cycle through **World Revolution**, that touches on racial discrimination, also marked by a rap on the bridge - this one from an intern, **SamuILL Kalonji**, **Marley** discovered at his record label office. The lighter empathy of **Your Pain is Mine** follows, with a verse melody reminding of an earlier **Marley** cut, **Beach in Hawaii**. Then, the arresting staccato **Change Your World**, utilising the timeless boy-meets-girl backdrop as a metaphor for activism.



Ska-like horns colour the bouncy, bright wish list of **I Will Be Glad**, as one of **Rebellion's** sunnier tracks, both musically and lyrically. **High on Life** is a bit of a throwback, evoking the innocent charm of **Marley's** former group, sibling sensations **The Melody Makers**, then fittingly welcoming **Stephen** for the subsequent **Circle of Peace**, that affirms the cause and petitions the willing to realise their dreams now. With strumming acoustic guitar and delicate piano runs, **I Am a Human** works to shed the labels of race, religion, and politics, and return the focus to simple humanity.

The titular finale carries something of a core sentiment that has anchored **Marley** since the beginning. Even in the toughest of times, **Ziggy Marley** has remained optimistic. The minor-to-major-key shifting within the steady rock of this closer suggests a sense of sunlight emerging from the darkness; that love and peace will win the day. **Rebellion Rises** is not an angry record. It is not a bitter record. But it is not a record of hope, either. The time of hoping for change is a notion **Marley** considers past due. This is a record of action, and for **Ziggy Marley**, the time for action is now.

by Larson Sutton

INTERVIEW



PROTOJE

'BOUT TIME

MIND OF A KING

BY ANGUS TAYLOR

PHOTOS BY CHANCE NKOSI GOMEZ

In 2016 **Reggaeville** had an exclusive chat with **Protoje** about the release of his free download, between-albums-project **Royalty Free (B Side)**. Two years later, he is poised to unveil his 4th official album, **A Matter Of Time**, on June 29th.

The St Elizabethan lyricist and his producer partner **Winta James** have been working hard on ten tracks of forward-thinking Reggae that they believe may confound the purists. Gone are the **Sly & Robbie** style rhythms that characterised second album **The 8 Year Affair**. **Proto** and **Winta** have built on 2016's **Ancient Future**, entering a twilight world of slick, quizzical, ambivalent moods, where Reggae and Hip Hop, organic and digital, collide.

Over these flow a multitude of seamlessly contiguous topics. There are ruminations on human relationships, surgical social commentary and two cameos by **Oje's** friend **Chronixx**. One of said combos, **No Guarantee**, has already been released as a single, following the romantic **Bout Noon** and brutally blunt assessment of political corruption **Blood Money**.

Angus Taylor spoke to **Protoje** from the road in Atlanta, Georgia – where he'd just left **Chronixx** at the airport. **Oje**, who approaches an interview with the same cool precision he does an album, expounded on subjects including his philosophy of time, the need to stay original, and slavery reparations. He sounded tired but always on point.

You've been bringing out Chronixx as a special guest at your shows. Earlier in the year you were a secret guest for David Rodigan's Outlook Orchestra show in London. You love the surprise guest thing, don't you?

Yeah, I've done the first two shows since I announced the album for pre-order and the new song **No Guarantee**. **Chronixx** has been with me in Miami and Atlanta so people are getting to see it first-hand. It's just a different type of energy. **Rodigan** looked me up and was like "**Yo, I'm having this thing - I want you to come and close the show**". I was just honoured, I left from Costa Rica and came straight there.

It's like if you go to a restaurant and order ackee and salt fish and bread fruit and then before that they bring you a glass of orange juice, a slice of apple and banana and some Cantaloupe. You're like "**I really love this**

restaurant. I haven't even got my breakfast yet and I'm already getting stuff". So people come to the show expect to see **Protoje**, and then they see **Jesse Royal** out of nowhere and they're like "**Oh my God**" and then they see **Chronixx** and **Pressure Busspipe** like last night! I think it's dope to do that.

Let's talk about your album A Matter Of Time. Awareness of time of a theme in the titles of all four of your albums.

It didn't start off like that. When I did **Seven Year Itch** I wasn't thinking about that, nor with **The 8 Year Affair**. But at the transition between **Ancient Future** I started to think about time a lot more and did some reading which gave me this whole scope and now I'm fascinated with time. Time is the biggest currency and to get better at music you have to dedicate time but whatever time you spend, something else suffers for it.



Winta will say “*Yo it’s just a matter of time before everything you want comes true*” but then it’s a matter of time before a total divide in Jamaica and the world and everything is going to happen. One thing is going good, one thing is not, and we have to be living and existing in it so it’s crazy.

What kind of reading were you doing?

It’s hard because I don’t want to talk about this book because it’s going to give away what I have coming next! But just different stuff to do with time and history. And I’ve been reading lots of novels. I usually read a lot of serious types of books but I’ve started to read novels with philosophical messages. That’s helping me to see stories more. I’m going to a bookstore today in Atlanta and stocking up because I’ve just finished my album so it’s time to replenish and refuel my knowledge base, ideas and imagination.

I read **The Sufferings Of Young Werther** by **Goethe**. He’s German. That shook me up considerably. And the **Alchemist** and **Veronica Decides To Die** both by **Paulo Coelho** and some other stuff. But I don’t want to say the other book because that’s going to be a big thing for my next project.

When I interviewed you in early 2017 for Riddim Magazine it sounded like the album was ready to drop. Did you make a decision to put it back?

It wasn’t ready. I thought I was much closer to being ready but me and **Winta** never got to sit together until October-November 2017. Obviously we were linking but we didn’t get uninterrupted time so October-November was the first time we were at home together for two months. Once we got there the songs started to come. **Bout Noon** came, **Flames**, **No Guarantee**, **Camera Show** came. I ended up leaving off a bunch of stuff because we wanted to do something that was just so dope. So I took my time and humbled myself and was like “*Alright we’re not ready*”. **Winta** was like “We don’t have the songs, don’t rush it” but we eventually got there.



Last year there were a lot of big conscious albums coming out of Jamaica. Kabaka’s album was originally going to come out last year too. Do you think it’s better that **A Matter Of Time** is coming out in 2018?

In terms of the other albums that doesn’t really matter to me. I think it’s good that there are many dope albums coming out at the same time. But in terms of my album not being ready and me and my producer not being in studio for over three days in a row? I didn’t want to make the album like that. So I think it’s a good thing that it’s coming out now and I think it’s a great thing with all the albums coming out. I definitely would never hold back my album because other albums were coming out. I would’ve been up in that mix. Mine just was not ready.



So if it was you and Kabaka up for the Grammy at the same time you'd be happy there was more chance of an album that you liked winning?

Awesome! One day I want all of us youths having our album up with each other. I wouldn't even say against each other. Like if me and **Kabaka** are at the Grammy and he wins, you best believe I'm going on stage with him! (Laughs) It's just going to be one big party. I can't wait till all of us have albums in the same year. One month after the other or even drop on the same day. Just to generate the interest in the music and keep the momentum going.

I've heard the album about five times at this point and it's clearly the most unified and original album you've done. At first listen I wasn't quite sure what to make of some songs but after a few listens they keep making more and more sense. What were you trying to improve with this album?

When I speak about this album I have to speak on behalf of me and **Winta** because his ideology has a lot to do with the sound. It could easily be **Protoje** and **Winta James** presents **A Matter Of Time**. **Winta** does a lot of sampling and remakes of rhythms and is extremely skilled. So this album was like *"Alright we're going to not do the sampling. Number one because it's way too expensive! And then on top of that, we did that. So what else are we going to do now? We could make **Ancient Future** ten times over but we are going to develop our own sound and take it further"*. **Winta** wanted to really change the drums, the breakdowns in the verses, the bridges, all the different sounds and just be original.

And when you're being original, the purists are going to say *"It's not real Reggae"* and others are going to be like *"I'm not used to this yet"*. But I was confident enough to know I'm making dope music so once people listen to it twice and it keeps growing, they are going to get it. Every time you're trying to put new music out there it's going to be met with criticism. When **Bob Marley** was doing **Kaya** and **Exodus** he got met with criticism. Any time you try to move the culture forward you're going to get met with criticism. But if it works, which I'm confident it will, it's going to be double the acclaim. And even though we're not doing it for criticism or acclaim, within myself I can know *"We did the music how we wanted while developing a new sound"*.

In an earlier interview we talked about Sly Dunbar telling me the new Jamaican artists need their own sound. You said "Yeah but we're just starting - give it some time". Do you think that has all come to fruition?

A photograph of Spragga Benz, a bearded man wearing a black beanie and a grey jacket, leaning forward. He is holding a lit cigarette in his right hand and pointing with his left. The background is a vibrant, abstract pattern of green and yellow lines that create a sense of depth and movement, reminiscent of a jungle or a digital landscape. The overall color palette is dominated by these two colors, with a black background for the text areas.

SPRAGGA BENZ

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I think so. With my album, and **Chronixx**' album, where he was brave and tried new things, it's all coming together. At the end of the day, I am making music for youths, Angus. I'm making music for my generation and the generation coming up after me. I want them to be inspired by the music.

Obviously if the generation before me think it's dope then I'm doubly blessed. **David Rodigan** told me personally that when he heard *Bout Noon* he wasn't really on it. Then he was in a restaurant in Paris and it was like the song exploded in his head. He

said he listened to it again and it got better and he listened to it the third time and he was like "*Oh my God I get what they are doing now. You are shifting the sound and every time you shift the sound you're going to be met with criticism but keep doing it and keep pushing it*".

The first track on the album is Flames featuring Chronixx. You said you're easing back on the sampling but I notice one of my favourite Ska tunes Alipan by Don Drummond is in there. There are some samples but they're buried and integrated in the music.



and the furthest thing from my mind was my mum and her experience. So when I got around to it, it just came out and I thought about how she always tells me what happened with her and how motivated I am to be like a revenge to come back and do great stuff in music. I make sure that everything I achieve, her name is attached to it as well. So it's just an ode to her and telling her that *"I'm on it, I got this"*.

Like This is definitely a song about awareness and currency of time. It doesn't sound like a break up song - is it a cool off song?

It's crazy because **Winta** insisted for it to have an intro with the girl, who is actually my girl talking! He linked her personally and asked her to send a voice note to him. I didn't hear it until it was on the song! (Laughs) But it's just a song saying *"Yo forgive, move on, no love is gone"*. We all go through things, we all face different stuff but if you really love somebody - and this doesn't go for just a relationship, maybe you haven't seen a friend for five years - but instead of saying *"Yo how come you nah link me"* it's like *"I'm happy to see you now"*. So it's on a broader scope than man and woman thing but the story is told through that.

The title track Matter Of Time is co-produced by Winta and King Jammy - how did that happen? It's kind of got that 90s gothic Hip-Hop feel, a bit like Gravediggaz.

Definitely **Wu-Tang** - just that kind of grimy dark vibe. With **Jammy** I went round there to record something for his **Dennis Brown** album. Then I said *"I want to listen through to some files, some sessions from your catalogue."* I heard some stuff I liked and he was like *"Cool"* so me and **Winta** went in and reworked it. I told him it would be a joint production but **Winta** really did the work over on it. So instead of it being a sample it's like a co-production.

On No Guarantee - also featuring Chronixx - you're really going into some harsh experiences you've had with people.

It's like people always have expectations of you and perfection is easily imagined but difficult to attain. When you're in the public eye people want you to speak a certain way, want you to represent what they want, to fight for a cause that they want you to fight. Friends expect more from you because you're perceived to be way more successful in life. Friends who you think are loyal will gradually show themselves. The message is just that there are no guarantees bro. There is nothing you can put your hundred percent faith in as human qualities. But at the same time you live in love and do the best to support and care for the people around you but understand that people let you down a lot and people expect too much from you, so taper your expectations.

Lessons goes into similar territory. There seem to be a lot of guidance messages on the album.

That's where my mind was when I was writing this album. Just giving out the thoughts, as I was saying, just from reading, the things that make me sit and think. I want to say stuff that lets people sit and think while they're enjoying themselves - imparting the lessons I am learning in my life to people and see if they dig it too. I definitely wanted this album to be very potent in that way. Obviously some social commentary like **Blood Money** but at the same time just keep making it very thoughtful and insightful.

Chronixx doesn't do many features but he's done two for you and you've got Mortimer who opened Ancient Future, back on Truths and Rights. This album seems to be about working with people you know and trust.

That was actually **Mortimer's** song to be honest. **Winta** linked me to write some verses for **Mortimer's** song. Then **Winta** was like *"I actually like this for you"*. I sang the chorus and everything and then he was like *"What do you think about making Mortimer do the feature since it was really supposed to be for him?"* I think his voice is so unique. It's one-of-a-kind and it gives this soul to everything.

When you hear the intro you think about **Marvin Gaye *What's Going On***.

And with **Chronixx** it's funny because I wasn't really searching for a feature with me and him for this album. It was just after we did shows together in Jamaica and I went to see him in his house before he went away. I was playing him cuts from my album and he was like "Yo, which song me ago deyah pon?" So I was like "Yo that's an invitation that you definitely don't say no to!" I had done **No Guarantee** by myself but the chorus wasn't giving me what I was looking for. I wanted a transition between my voice and another artist and he just came up with it on the spot. Bro he's magic in the studio, you know?

So it was a bit like Who Knows where you originally sang the chorus?

Except that with this one he wrote it. It was his idea and then I even did the second verse to match what he wrote. It was the first time we've ever done that, so we took two days back to back in studio and did those two songs.

Finally let's talk about the political side of the album. What's *Camera Show* about? It mentions Donald Trump and the #MeToo movement?

Yeah, it's about all of that stuff and about everything happening with the camera phone footage so we now know that what they're saying isn't so. All the lies being uncovered, seeing that police brutality is really a thing, seeing that women's jobs are all dependent on what they do for men. We are seeing this is happening now and now that we know, what are we going to do about it? Because knowing is one thing but acting is another. So I called it **Camera Show** because we're seeing all these things and we are still watching it like a TV show. The third verse speaks about America being great again, the second verse speaks about what's happening with women, the first one speaks about how we treat the planet. That's one of my favourite songs because it's simple but so intricate with so much happening in there.

Last month you were at UWI talking about how money from slavery built Europe. I've asked Chronixx and Kabaka about this topic and have got two very different perspectives but I've never asked you. The case for reparations is a given but what form should they take?





That is the thing. That is where I am at. My mind hasn't been able to logistically work out how it would work. What would be in place to make sure it reaches to where it's supposed to reach and what form does it come in? Is it in infrastructure like schools and health for communities? Is it setting up back land in Africa?

Is it wiping out debt? Or letting people off taxes?

Exactly. As opposed to everybody getting money in their hand. I'm not for that. It cannot be an individualistic thing. Don't think that I'm going to be able to buy a Porsche with my reparation money. It's supposed to be on a community level. I don't really know what the solution is but those are my concerns.

What's happening with the Royalty Free A Side?

I'm working on it. I have a plan bro. It's going to be awesome, that's all I can say. I'm on it. I just wanted to drop this album and work on something with **Winta** and continue to build up my skills before I go back into **Royalty Free**. It's not going to come out like what people think is going to happen. I'm not just going to release a Side A. It's going to be more than that. You'll see eventually. Hopefully!

Which festivals are you looking forward to this summer? I see you're at Rototom, the 40th anniversary of Geel, Sierra Nevada, Tunes In The Dunes.

I don't look too far ahead because it gets overwhelming but I know I'm going to be doing the main stage at **Reading** and **Leeds** and I'm the first Reggae artist in 35 years to do that. So that to me is an accomplishment. **Kendrick Lamar** is going to be there on the same stage, so it's dope. And then I headline **Ruhr Reggae** festival this year. I've closed the show twice already but this should be my first official proper headlining. So I'm looking forward to that as well because my goal was to be that person on a festival and that's what I continue to work towards, so it's good that I've had the confidence putting me to do

that. And just all the other festivals to go and play new music, promote the new album and bring out some special guests as well.

The Mighty Diamonds and Sly and Robbie played Reading in 1975 and had some trouble winning over the rock audience but they

managed to do it. So it's going to be historic for you to be there.

Yeah man, it's history and I like to just be a part of these things. So now when another Reggae artist plays on it - it doesn't have to be 35 years in between!



PROTOJE – A MATTER OF TIME

Mr Bongo, Baco Records & Easy Star Records - June 29, 2018

"Time is our biggest currency, which there's never enough of." (Oje Ken Ollivierre)

Take a moment to consider this quote and you'll understand the profound truth of it. Yes, time indeed *is* the greatest treasure we have, more valuable than material things, more even than relationships, as without time, we wouldn't exist. That **Protoje** has a special affinity to this dimension is evident in all of his last releases. In *Seven Year Itch*, *The 8 Year Affair* and *Ancient Future*, he broaches not only the passage of time, but also comments critically on current social issues. Following this pattern, we are now introduced to the logical continuation called *A Matter Of Time*.

For the production of the album, the versatile philosopher teamed up once more with sonic mastermind **Winta James**, creating ten tracks of timeless beauty and validity. While in *Ancient Future* the blow-away-effect was immediate, this time their release is lingering over its impact, getting slowly under your skin and taking deeper hold with each round of listening.

Each round starts with the grand orchestral opener of *Flames*, a collaboration with co-wordsmith **Chronixx**, who appears again in the tenderly sung and accurately observed *No Guarantee*. The only other feature is **Mortimer**, joining in the important task of leading the way for the youths with *Truths & Rights* which, like *Blood Money* and *Bout Noon*, is already out there collecting fans by the minute.



As great as these features are, **Protoje** doesn't need them to excel. In his usual unusual flow, the artist explains himself in the title track: *"If you seek you'll find, but never you cheat the line, cause it will take all of you trying to make something out of your life (...) it's only a matter of time!"*. His main message here is to live in the present,

prepare for what the universe throws at you and use your time wisely to plan for where you're going (and no, the eerie background sound is not an opera singer, but a distorted violin!).

Like This, the lyrical teacher proceeds with his *Lessons* to make us see the *Mind Of A King* in all its glory, so you better listen keenly. In doing so, not only will you learn about important figures in music, history or politics like **Gramps Morgan**, **Vybz Kartel**, **Bustamante** and **Hugh Shearer**, for instance, but also dive into the intriguing world of **Protoje's** and **James'** sound-versum. Whether it's the horns in *Lessons*, the intentional recommencement of the verse at 1:30 in *Camera Show* or the moment that beat drops at 0:51 in *Flames* – music and arrangement, lyrics and delivery are a perfect demonstration of the exciting directions Reggae music can take in the capable and rejuvenating hands of clever and stimulating artists such as these.

And to leave the last word to one of them, here's how **Oje Ken Ollivierre** aka **Protoje** perceives his feat *A Matter Of Time*: *"It's not as traditional as my last album, but it's still authentic. It's more innovative, more global and more experimental. I want to elevate Reggae culture and the world's perception of it!"*

by **Gardy Stein**



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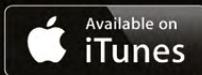
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AND THEATRICAL AREAS
SPREAD ACROSS THE CITY

9-11th AUGUST 2018
at LOWE'S DIN

Boomtown Fair



9. - 12. August

**Jimmy Cliff | Spice | The Skatalites |
Groundation | Etana | Skarra Mucci |
Macka B | The Skints | Samory I |
New Kingston | and many more...**

Hampshire, UK



Ruhr Reggae Summer



10. - 12. August

**Alpha Blondy | Ky-Mani Marley |
Protoje | Trettmann | Kabaka Pyramid |
Miwata | Romain Virgo | and more...**

Mülheim a.d. Ruhr, Germany



RUHR REGGAE SUMMER

THREE DAYS OF LOVE, PEACE & MUSIC

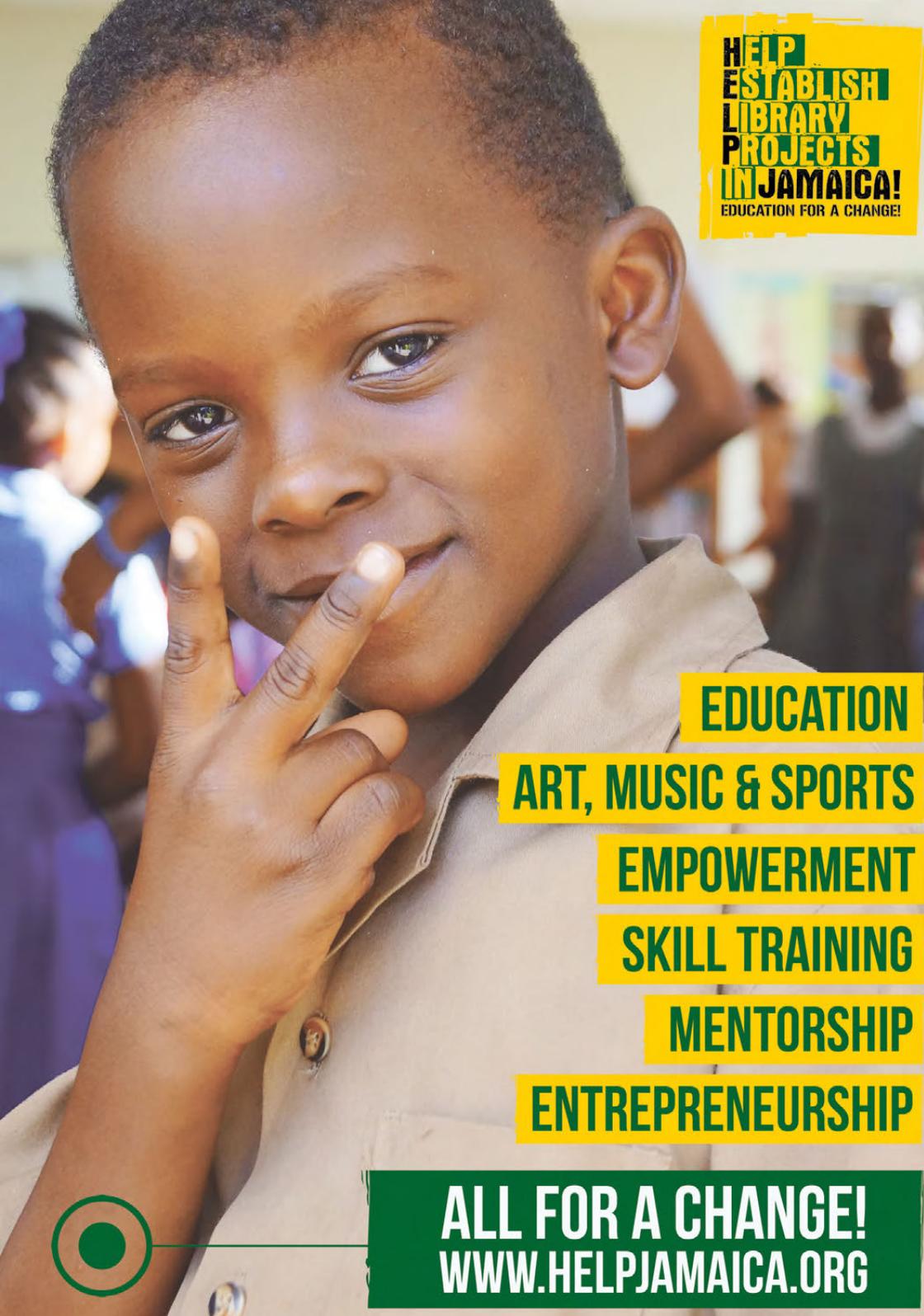
**ALPHA BLONDY
PROTOJE AND THE INDIGNATION
TRETTMANN
KY-MANI MARLEY
KABAKA PYRAMID
ROMAIN VIRGO
MIWATA - MEGALOH
NEW KINGSTON
WARRIOR SOUND
JUGGLERZ AND MANY MORE**

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**10.-12.AUGUST MÜLHEIM A.D. RUHR
2018 GERMANY**

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10.11.12 AOÛT ~ FRAISANS JURA

**JULIAN MARLEY • GROUNDATION
FAT FREDDY'S DROP • CALYPSO ROSE
PROTOJE & THE INDIGNATION
BIGA'RANX feat. BIG RED & BRIGANTE CREW
PANDA DUB CIRCLE LIVE • HORACE ANDY
HAVANA MEETS KINGSTON • KALASH
SLY & ROBBIE feat. JOHNNY OSBOURNE & BITTY MCLEAN
MELLOW MOOD • MIGHTY DIAMONDS • HIGHLIGHT TRIBE
PIERPOLJAK • O.B.F. feat. CHARLIE P. IGHETTO CYCLE TOUR!
SOVIET SUPREM • SKARA MUCCI & DUB AKOM • SAMORY I
VOLODIA • BASS TROOPERZ (MAHOM MEETS ASHKABADI)
DUB INVADERS (FABASSTONE • TWELVE • AKU-FENJ)
CITY KAY • MARCUS 'GAD' • BISOU VS RAKOON
BUSH CHEMISTS • SIR JEAN & THE ROOTS DOCTORS
PAOLO BALDINI DUBFILES feat. FORELOCK • JOE PILGRIM
ROGER ROBINSON & BIRRUPT (LAHFAH) • ODOROD DJ SET
WAILING TREES • KOBO TOWN • SAK-DUB-I • PAIARA
BOODYZZZ ALL STARS feat. MAX LIVIO • FLOX • MYSTIC LOIC
DUB MASTER CLASH DUB BROTHERS • KATRYNAS • ROOTS RAO • JANNKI
ART-X • MASSIVE DUB CORPORATION • WICKED & BONNY**

3 SCÈNES - 40 CONCERTS - PASS 3 JOURS À PARTIR DE 59€

No Logo Festival



10. - 12. August

**Julian Marley_Groundation_
Protoje_Horace Andy_Mellow Mood_
Skara Mucci_Volodia_and many more...**

Forges De Fraisans, France



No Logo BZH



10. - 12. August

**Jimmy Cliff_Max Romeo_Capleton_
Protoje_Biga Ranx_Tiken Jah Fakoly_
Andrew Tosh_and many more...**



10-11-12 AOÛT 2018

FORT DE ST-PÈRE (SAINT-MALO)

**JIMMY CLIFF MAX ROMEO
BIGA*RXANX VANUPIE YANISS ODUVA
PROTOJE TIKEN JAH FAKOLY
HK & L'EMPIRE DE PAPIER L'ENTOURLOOP feat. TROY BERKLEY
CAPLETON JAHNERATION
CITY KAY HOLLIE COOK JULIAN MARLEY
BLACK UHURU feat. SLY & ROBBIE
ANDREW TOSH THE WAILERS
MALKA FAMILY SIDI WACHO FAYGO JAH 9**

DUB ARENA

**STAND HIGH PATROL DJ SET LEGAL SHOT FULL SOUND SYSTEM
IRIE ITES SOUND U BROWN CHEZIDEK TRINITY MARINA P DUB-4
BRIGADIER JERRY INDICA DUBS feat. DANMAN RANKING JOE
WEDDING DUB PRINCE JAMO DON LETTS KENNY KNOTS DADDY G
ASHANTI 3000 DUBATEERS**

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Saint Malo, France





Afro C Festival

 10. - 11. August

Ky-Mani Marley **Cocoa Tea**
Jahneration **Eddy Kenzo**
and more...

Park t' Paelsteenveld in Bredene, Belgium



Jamaica Sound Fest

 11. August

Bounty Killer
Bass Odyssey
and more...

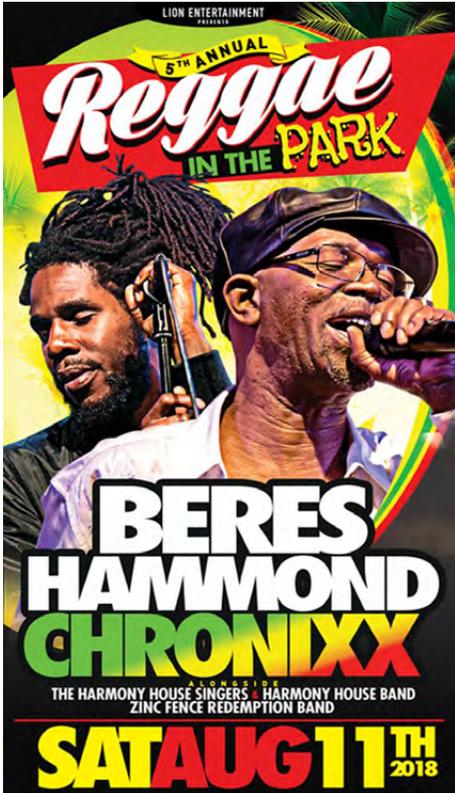
Grizzly's Plantation Cove in St. Ann, Jamaica



LION ENTERTAINMENT PRESENTS

5TH ANNUAL

Reggae IN THE PARK



BERES HAMMOND
CHRONIXX

THE HARMONY HOUSE SINGERS • HARMONY HOUSE BAND
ZINC FENCE REDEMPTION BAND

SAT AUG 11TH 2018

FRANKLIN PARK ZOO
ONE FRANKLIN PARK RD, BOSTON, MA

Reggae In The Park

 11. August

Beres Hammond_Chronixx

Franklin Park Zoo in Boston, MA, USA



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 HANDSWORTH COMMUNITY CHOIR /
 TONY ROOTS / RANKING & MANY MORE

Information:
 @SimmerDownFest
 @thesimmerdownc
 f/simmerdownfestival
 0121 296 5235
 www.simmerdownfestival.com



Simmer Down Festival



12. August

Inner Circle | Idulah | Misty In Roots
 and more...

Handsworth Park in Birmingham, UK



Mandrea Music Festival



10. - 13. August

Horace Andy | Mighty Diamonds
Shanti Powa | Dub Pistols and more...

Localita' Mandrea in Arco, Italy



JAMES BLUNT / CRO

ALLIGATOAH / SDP

KONTRA K / BAUSA

INNER CIRCLE / ANDREW TOSH / CHEFKET
 BSMG / RAS MUHAMAD / FYAH T / MARVIN GAME
 WEEKEND / EES / QUEEN OMEGA / IFY KNOWS u.v.m.*

AFRIKA-KARIBIK-FLAIR, WELTBASAR, KUNSTHANDWERK,
 KIDS-AREA, AKROBATIK, FEUERZAUBER, BEACH-CLUB u.v.m.*

ASCHAFFENBURG

16.-19. AUGUST

TICKETS: WWW.ONE-RACE-HUMAN-FESTIVAL.DE

AUCH TAGESTICKETS ERHÄLTlich

One Race Human Festival



16. - 19. August

Inner Circle_Cro_Andrew Tosh_
 Ras Muhamad_Fyah T_Queen Omega_
 and many more...

Festplatz in Aschaffenburg, Germany



Sardinia Reggae Festival



16. - 19. August

Groundation_Kabaka Pyramid_
 Horace Andy_Virtus_What tha Bounce_
 Real Rockers_and many more...

Berchidda, Sardinia, Italy



SARDINIAN REGGAE IN COLLABORAZIONE CON IL COMUNE DI BERCHIDDA PRESENTANO

14th EDITION

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SOJA • CHRONIXX
TOOTS & THE MAYTALS
DEXTA DAPS • JAH9
INDUBIOUS • SENSAMOTION

JAH PEOPLE • SPOKEY SPEAKY • I YAHN I ARKESTRA • RKSTDY
 SUBURBAN SENSI • DEVON NUNES & THE NEWNESS BAND
 CHEVIS • BIG MIND • JOSEPH VELVET • STASSI PRYCE
 DANNY ROOTS • M-GEE • STARBOY

HOSTED BY ROGER CULTURE & RINGO T
SAT. AUGUST 18 **theMann**
 DOORS: 12PM SHOWTIME: 1PM 5201 PARKSIDE AVE. PHILADELPHIA

Reggae In The Park



18. August

Toots & The Maytals **Chronixx**
SOJA **Dexta Daps** **Jah9** **Indubious**
Sensamotion and more...



DC World Reggae Festival



19. August

Shabba Ranks **Chronixx**
Toots & The Maytals **Raging Fyah**
 and more...



Top Tier Management in association with Pumpstation Entertainment presents

DC WORLD REGGAE FESTIVAL
 SUNDAY AUGUST 19, 2018

Featuring
SHABBA RANKS **CHRONIXX**
TOOTS & THE MAYTALS
KES THE BAND **RUPEE** **RAGING FYAH**
JAH WORKS **RAS SLICK**

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From 12:00pm
 Tickets and more information at: www.deworldreggae.com

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FESTIVAL

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INNER CIRCLE · JULIAN MARLEY

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DERRICK MORGAN & DOREEN SHAFFER FT. THE SKATALITES - MELLOW MOOD
ROMAIN VIRGO - ANDREW TOSH - ONYX & DOPE D.O.D. - HIGH CONTRAST LIVE
JOHNNY OSBOURNE & SOUL STEREO - DUB PHIZIX & STRATEGY - LADY LESHURR
SLUM VILLAGE - MOWITS - STYLO G - BIGA RANX - MILLION STYLEZ - RAS DEMO & YT
RAS MUHAMAD & TOBE - BROTHER CULTURE - MARTIN JORDO - ANA FALL AKA SISTA ANA
CHAMPION J.R. - BENNY PAGE - DJ FLY & DJ NETIK - BUSH CHEMISTS - DURKASM
KBR LA AMLAK & DAWTAS OF AYA - DUB STUY - BLEND MISHKIN & GNC - PEPPERY & RAM GOAT HIFI
MANDINKA WARRIOR - PON DI CORNER - LINA SOUNDS & REBEL I - TUFF STEPPRS WITH KINGSA REED
DUBAPEST HIFI SOUNDSYSTEM - SENTINEL SOUND - ZJ LIQUID - JMAN - POKYMAN & LUKIE FWD
KONEKSHAN - JULIJ PLANET DUB - URBAN ROBOT FT. WESENJAAR, OLBHUNKA & COLECTIV & MANY MORE

24.-25.8.2018
BRATISLAVA | SLOVAKIA

WWW.UPRISING.SK

Uprising Festival



24. - 25. August

Gentleman Inner Circle Julian Marley
Lee Scratch Perry Mighty Diamonds
Johnny Osbourne Stylo G Biga Ranx
Mellow Mood and many more...

Bratislava, Slovakia



Reggae Rise Up



24. - 26. August

Stephen Marley Common Kings
SOJA Steel Pulse Iya Terra Hirie
New Kingston Jesse Royal
Fortunate Youth and many more...

Rivers Edge in Heber City, UT, USA



REGGAE RISE UP
MUSIC FESTIVAL
AUGUST 24-26TH
RIVERS EDGE - HEBER CITY, UT

REBELUTION FRI 8.24
STEPHEN MARLEY
COMMON KINGS
HIRIE - NEW KINGSTON - ZION I
SUMMER SURVIVORS - RED SAGE

SAT 8.25 **ATMOSPHERE**
STEEL PULSE - TRIBAL SEEDS
FORTUNATE YOUTH - IYA TERRA
DEL THE FUNKY HOMOSAPIEN + AMP LIVE
PROJECT 432

SUN 8.26 **SOJA**
J BOOG
THE ORIGINAL WAILERS
JESSE ROYAL - NATTALI RIZE - SATSANG
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TRIBE OF I - FUNK & GONZO - BLUDGION PUFFIN
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24 25 AOUT

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 THE TUFF LIONS
 LION SIZE MAEL MAUVAISE GRAINE
 MORIK INDIKA CHARA MEKA
 MATA POZE REMONTADA

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 Vente sur place - Plus 2 jours - 45 € Vendredi 24 août - 25 € Samedi 25 août - 30 €
 *Tous frais de location dans les réseaux habituels

Grand Est | Eau de France | Végétal | Végétal | Végétal | Végétal

Saulxures Festi'Lac

24. - 25. August

Alpha Blondy **Danakil**
Nattali Rize **ONDUBGROUND**
 and more...



Bomboclat

24. - 26. August

Tarrus Riley **Gyptian** **Stylo G**
Mr. Vegas **Pow Pow Movement**
Azam and many more...



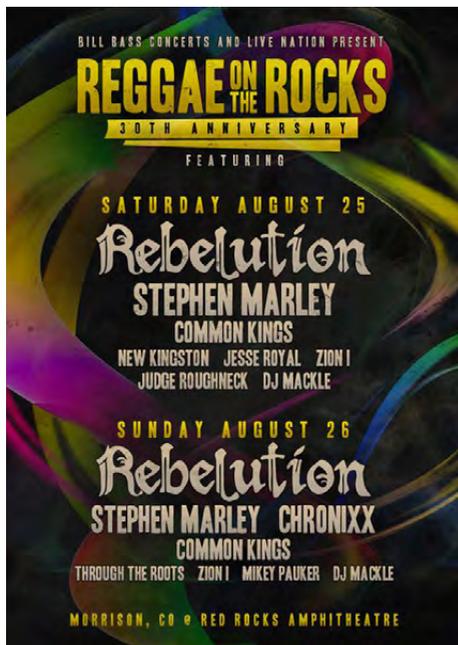
BOMBOCLAT

24 SAT 25 SUN 26 AUGUST 2018 ZEEBRUGGE

GYPTIAN - TARRUS RILEY - DEAN FRASER - MR VEGAS
 BROEDERLIEFDE - 'T HOF VAN COMMERCE - MALEEK BERRY
 STYLO G - BIZZEY - POW POW MOVEMENT - TLP - JULS - EUGY
 BRIHANG - SOUL SHAKERS - COLLJEMAN - MOA ANBESSA - SEPTIK
 JAH OBSERVER - DOTORADO PRO - JAH FREE - JAH TUBBYS - AZAM
 REGGAEBUS SOUNDSYSTEM - FORWARD FEVER - TEAM DAMP
 D'EXPEDITEURS - BLACK MAMBA - ABENA - OCHI QUEEN - RAKKA
 BRINGHIM - JHNSY DYME - RAGGAMUFFIN WHITEMAN - D MASTA
 HIGH GRADE SOUND - BLACKBIRD SOUND - BEBA STORM - SAIDOU
 TWIN ROOT - MASTER DREAM - DELICIAZ - JABO JAY

JAH MEAN STAGE HOSTED BY MELANIN MUSIC & BOMBASTIC PARTY - DJ'S BEACH BY REGGAEBUS

www.bomboclatfestival.be



Reggae On The Rocks



25. - 26. August

Stephen Marley **Rebelution**
Chronixx **Common Kings**
New Kingston **Jesse Royal**
 and more...

Red Rocks Amphitheatre in Morrison, CO, USA



Reggae Lake Festival



25. - 26. August

UB40 feat. **Ali, Astro & Mickey**
Gentleman **Tarrus Riley**
Alborosie **Beres Hammond**
Romain Virgo and more...

Gaasperpark in Amsterdam, Netherlands





ONE LOVE
REGGAE AND SKA FESTIVAL
AUG 31ST - 2ND SEPT 2018

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4 NIGHT CAMPING FESTIVAL

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JOHNNY CLARKE, THE MIGHTY DIAMONDS, TWINKLE BROTHERS,
BUSHMAN, KEITH PORPIN, CUTTY RANKS, MATUMBI, LITTLE ROY,
IQULAH RASTAFARIAN, MICHAEL SHEMAIAH, DANNY RED,
THE NORTH EAST SKA JAZZ ORCHESTRA, MABRAK, SAXON SOUND SYSTEM,
CAROLL THOMPSON, QUEENS OF DUB FT SUSAN CADOGAN,
DENNIS BOVELL, IRATION STEPPAS, MAD PROFESSOR, O.B.F SOUND SYSTEM FT
CHARLIE P, CHANNEL ONE SOUND SYSTEM, ES 1550, BUSH CHEMISTS, KIBIR YA
AMLAK / DAWTA'S OF AYA, DUB STUY, DON LETTS, ZION TRAIN AND BROTHER
CULTURE, JERRI DAMMERS, ONJAH, EARL GATESHEAD, DAN WILTSHIRE, REGGAE ROAST,
TWILIGHT CIRCUS, SMITH AND MIGHTY, NICK MANASSEH, HEAVY HONG KONG,
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QUALITEX, SPLASHDOWN, NASTY ROCKERS, VENUS CLASS, OBSERVER
SUPAPOWA, J.N.R INTERNATIONAL, LITTLE SAMPLE, SHANTY CREW, SCRATCHYLUS
AND EMPRESS REGGAE, BOBO EL NUMERO UNO, TROY ELLIS & HIS HAIL JAMAICA
REGGAE BAND, STAR CARTER OF'S 2 KINGS SOUNDS, RIGGY, 10000 LIONS, BUSTY
REBEL, KENNY G, BRITAIN GOT REGGAE WINNER, DANCEHALL GENERALS, THE
INTERCEPTERS, THE EMPERIALS, YOHAN AND THE DRAGON TRIBE, RUBERA ROOTS
BAND, DESMOND, ZION ALBERT, PULLASON, SUMSTRY, ALEXANDRA DA GREAT,
SMILEY & THE UNDERCLASS, DANCEHALL GENERALS, THE GANGSTERS, FRICTION
& THE ROOTS DRIVERS, IRIE IRIE, RIDDEM SQUAD, SKIPPARD, IRIE IRIE, THE BEN
VICKERS COLLECTIVE, THE DANDADDA, PAUL DIVERS, LITTLE SHASHE C. TIMBALI,
TALL RICH, CLEA LLEWELLYN, FRICTION & THE ROOTS DRIVERS, EMPRESS LYAN,
MISS MELODY, LISA HENRICKS AND THE PROJECTUS, TASHA, REBELIN WITH
THE BAND MASSIVE, MIASMA, ARCADIA ROOTS, OTTO GUMMELIUS, CODA LOVE,
THE STALKS, SPLINK, OTTO GUMMELIUS, THE ONE TONES, SOULPOWER7S, ROGUE
SIESTA, ITAL SOUNDS, ICENESS SOUND, DJ LUCHA, MELONIE PAGE, BLANK
CHEQUE, TUE KINGDOM, THE PETTY THIEVES, KINSMAN, CODA LOVE, DIEZZI BANKIN,
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FOR FURTHER TICKET INFO:
WWW.ONELOVEFESTIVAL.CO.UK



One Love Reggae & Ska Festival



31. August - 2. September

Alborosie Johnny Osbourne
Twinkle Brothers Bushman
Cutty Ranks Iqulah Micah Shemaiah
and many many more...

Gilcombe Farm in Bath, UK



Dry Diggings



31. August - 2. September

Rebulation SOJA Stephen Marley
J Boog Collie Buddz Common Kings
Jesse Royal The Original Wailers
and more...

El Dorado Fairgrounds in Placerville, CA, USA




BEER, CAMPING & MUSIC
Festival

Rebulation

SOJA

STEPHEN MARLEY · J BOOG
COMMON KINGS · COLLIE BUDDZ · PROTOJE
THE ORIGINAL WAILERS · JESSE ROYAL · THE MOVEMENT
RAGING FYAH · CLEAR CONSCIENCE · ONE LEG CHUCK

AUG 31ST - SEPT 2ND 2018
WWW.DRYDIGGINGSFESTIVAL.COM
PLACERVILLE, CA



Reggae Bus Festival



31. August – 2. September

Anthony B **Aba Shanti** **Kibir La Amlak**
Indica Dubs Soundsystem
Kebra Ethiopia and many more...



Reggae Summer Night



1. September

Klub Kartell feat. **Delle**, **Ganjaman**,
Jahcoustix & **Sebastian Sturm**
Marley's Ghost **The Herbpirates**
Top Frankin Sound



 A vibrant poster for 'REGGAE SUMMER NIGHT'. The background features a sunburst pattern in red, orange, and yellow, with silhouettes of palm trees. The text is bold and stylized.

REVELATION CONCEPTS

REGGAE SUMMER NIGHT

Das 50. Jubiläum Open Air in Hamm

KLUB KARTELL PRESENTS

DELLE ★ **GANJAMAN**
JAHCOUSTIX
SEBASTIAN STURM
A TRIBUTE TO BOB MARLEY
MARLEY'S GHOST
THE HERBPIRATES

Karibische & Internationale Spezialitäten · Camping
Cocktailbar · Bazar · Stände · Biogarten · Soundsystem Stage

SAMSTAG **KULTURREVIER** **Hamm**
01. SEP 18 **RADBOD** **WESTFALEN**

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An den Fortschürmen 4

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One Love One Heart Reggae Festival

 1 - 2. September

Israel Vibration Anthony B
Michael Rose Randy Valentine
and more



Waterfront Reggae Festival

 9. September

Ziggy Marley Steel Pulse
Tribal Seeds Iya Terra
Mighty Mystic Gorilla Finger Dub Band

Bold Point Park in East Providence, RI, USA





One Love Cruise



13. - 15. September

LINE-UP TO BE ANNOUNCED...



Cruise Ship, Stockholm, Sweden

Reggae On Route 66



15. - 16. September

The Green Collie Buddz
Raging Fyah Jesse Royal Arise Roots
and many more...

SBC Fairgrounds in St. Victorville, CA, USA



REGGAEONROUTE66.COM



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SEPTEMBER 15TH & 16TH 2018
SAN BERNARDINO COUNTY FAIRGROUNDS
VICTORVILLE, CALIFORNIA



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Peter TOSH BIRTHDAY BASH

DACTAH CHANDO
THE PATHHEIGHTS · MELLOW MARK
MISTA WICKED · HEADPHONEMUSIC
RIDERSOUND

SA 13.10.18

REGENSBURG / ALTE MÄLZEREI

ENTRASS 10.00 UHR (AB 14) / BEGINN 20.30 UHR
 EINTRITT VVK 9,- (2022), VVK-CASH 10,- / AB 12,-

www.PeterToshBirthdayBash.com **KAMP TO BASH**

Peter Tosh Birthday Bash

13. October

Dactah Chando **Mellow Mark**
The Pathheights **Mista Wicked**
 and more...



Jamming Summer Fest

14. October

Capleton **Barrington Levy**
Morodo **Busy Signal** **Konshens**
 and many more...

Paraiso Hotel Estudios in Girardot, Colombia



PARAISO HOTEL ESTUDIOS - RICHARTE - COLOMBIA VON GIRARDOT

Jamming Summer fest 2018

CAPLETON **BARRINGTON LEVY**
LOS CAFRES **MORODO & ANJUME LIONS**
LOS CALIGARIS **ZONA GANJAH**
BUSY SIGNAL **KONSHENS**
ALIKI & NUEVA ALIANZA **NONPALIDECE**
EL ROCKIE **ALDO RANKS**
APACHE **SYSTEMA SOLAR**
HEY SWAGGA **COLECTIVO CASA BABYLON**
 D.J. CHIKI DURS - D.J. FISHBONE - D.J. YEYO - D.J. BELTZAR

14 OCTUBRE

INFO WHATSAPP 317 494 8941

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BACO REGGAE FESTIVAL

SAMEDI 27 OCT ZENITH PARIS LA VILLETTE

DANAKIL GROUNDATION PROTOJE AND THE INDIGNATION THE SKINTS NATTALI RIZE PIERRE NESTA

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Baco Reggae Festival

 27. October

Groundation Protoje Nattali Rize
Danakil The Skints Pierre Nesta



Closer To The Sun

 30. November - 4. December

Slightly Stoopid, UB40 feat. Ali, Astro & Mickey, Stick Figure, Alborosie, Thievery Corporation, Hirie, The Movement and more...

Hard Rock Hotel Riviera Maya in Puerto Aventuras, Mexico



Cloud 9 Adventures

CLOSER TO THE SUN

HARD ROCK HOTEL • RIVIERA MAYA, MEXICO
NOV. 30 - DEC. 4, 2018

SLIGHTLY STOOPID (x3)
with SPECIAL GUESTS

UB40 feat. ALI CAMPBELL, ASTRO & MICKEY

MICHAEL FRANTI & SPEARHEAD (x2) • THIEVERY CORPORATION

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Welcome To Jam-rock Reggae Cruise

  1. - 6. December

Ziggy Marley **Stephen Marley** **Damian Marley** **Julian Marley** **Ky-Mani Marley** **Chronixx** **Shenseea** **Jah Cure** **Third World** **Elephant Man** and many more...

Independence of the Seas, Fort Lauderdale, FL, USA



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BOOK PREVIEW: BABYLON BY BUS BOB MARLEY & THE WAILERS LIVE AND UP CLOSE

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INTERVIEW

ALBOROSIE

25 YEARS IN REGGAE

MYSTICAL REGGAE

BY URSULA 'MUNCHY' MÜNCH

Unbreakable is the monumental title of **Alborosie**'s sixth full length vocal studio album that he produced together with **The Wailers United: Aston "Family Man" Barrett** on bass, **Tyrone Downie** playing the keyboard and **Junior Marvin** on guitar. **Munchy** spoke to **Alborosie** about working with those legendary musicians and also dug deep into the sound and lyrics of the massive record.

Your brand new album Unbreakable is a project you did together with The Wailers United. How did you get to work with them and how did you come up with the idea for this collaboration?

At first I was working with **Tyrone Downie**. He lives nearby. You know Jamaica is small. So we connected and I started to play some music with him. We did a lot of work, he played the keyboard and stuff like that. And I'm a good friend with **Aston Barrett Jr.** For some of the tracks I asked him to play the drums. So he did like one, two, three, four, five... at the end now we had a bunch of music together with **Aston Jr.** and **Tyrone**. So I said "*Listen guys, why we don't put together the band and we try to do something, because we have already the keyboard and the drum. We could get Family Man and Marvin on board and try to create something new!*". They accepted and here we go.

How was working with such veterans who worked with Bob Marley? Did you learn something while working with them? Especially Family Man was instrumental in the writing of many of Bob's songs.





These people, they are geniuses because the sound, the touch, the feel that comes out of their instruments is just magical. I learned a lot, especially from **Tyrone**. He is a very brilliant musician. I loved the experience. **Family Man** is the bass line. He always plays the right thing at the right time. I don't have anything to say. The guy is just a genius. And **Marvin** just plays and it sounds just like a **Bob Marley** record. It was such a great experience for me.

Did you write all the songs yourself entirely?

If you notice I am not really deejaying like that. I am more singjaying and singing. So I utilized various people such as **Angel Doolas, Duane Stephenson, Mackeehan**, who helped me with the writing. Of course, I wrote a lot of stuff, too. This album is really a team work because I wanted to do something special celebrating 25 years in Reggae. I wanted to do something very unique bringing back certain topics, certain sounds, and the

legendary people that shaped the music. So I decided to be surrounded by energies.

You feature some guest artists: Chronixx, Beres Hammond, Raging Fyah, Jah Cure and J Boog. Were these all your choice? Or did they approach you? How did the collaborations come about and did you actually record in studio together with all of them? What were the vibes like?

Yes, everything is natural and organic with no preservatives added. I have been trying to voice **Chronixx** for the longest - years and years and years. Finally I made it. You know, **Chronixx** is very busy. I wrote the song. He came and sang the punchline and wrote his verse. With **Chronixx** I wanted to get that fresh vibe of the young generation on the record. **Beres Hammond** is the legendary. He to me is THE voice. The man has a voice, that is how angels sound to me when you go to heaven. So I said to **Beres** "You must sing on my record!". **Jah Cure** is my bredrin. He has a very unique tone, that to me is very sharp and wicked, wicked. So I had to do a song with **Jah Cure**. And then **Raging Fyah**, again the new generation, that I covered **Metallica's** *The Unforgiven* with. It might sound strange when you hear it first because you say "Metallica and Reggae?" but when you listen the song it makes perfect sense. It's a big tune and I love it. It's a fusion between Rock and Reggae performed by **The Wailers**, and **Kumar** from **Raging Fyah** is just perfect on it. I love it! And then we have **J Boog**. He is my bredrin. When I go to California we do things, so I put him on a song and that's it: **Unbreakable** the new album!

You mentioned it already when you said "25 years in the business": The cover art work includes the sprayed on number 25 – your celebration of 25 years from your start in 1993 with Reggae National Tickets, right?

Yes, I don't advertise it, I just put it there. It's more like a little ingredient that is there and I like when people are observant like you when you ask me. That's when I talk about it. When I started as **Alborosie** in 2006 I brought

back a certain sound, which is the Rub A Dub sound. I was actually the ambassador for the Rub A Dub sound and a lot of people now gravitate to that sound. I believe that I completed my mission, studying that particular type of sound and I see a lot of artists now endorsing and embracing it from Jamaica too, from the new generation. I remember at that time when I used to do the covers like *Guess Who's Coming To Dinner* of **Black Uhuru** and brought back those **Sly & Robbie**, **InI Kamoze** etc. the people in Jamaica were not really too reactive. I live to see that everybody is now embracing and endorsing that sound. That is why I was very happy to work with **The Wailers** now for **Unbreakable**, because yes I still have some Rub A Dub songs in there, but I have a lot of One Drop. That's why we bring back the One Drop a little bit because I am kind of tired of hearing the same Rub A Dub thing going on. It's kind of annoying me right now. It's still Rub A Dub but with a different sound, so who is better than **The Wailers** to bring back some of the nice One Drop? That is a necessity to me too, to do something fresh. I think Reggae needs a revolution right now and I think **Unbreakable** is just the beginning of that revolution to create a new sound to explore.

There are many powerful tracks on the album. Why did you name the album Unbreakable after the track you did with J Boog?

Because I believe that only myself can damage myself. So I am the unbreakable unless I decide to break me. If you look at the art work you see a lot of steel. It's rusty but that is just the surface. Inside it's still metal, solid, it can't bend and you can't break it. I believe that at this point in my journey the only person that can stop my mission is myself. But to other people this thing is just unbreakable. Remember the Bible says "Only music shall live". The music is there solid. Nobody can take it from me. I gave and I contributed to the music and now I am just enjoying that music without any form of pressure.



Speaking of metal, the first track *The Unforgiven* featuring Raging Fyah is a cover version of a Metallica song. Why did you choose to remake this massive tune by a Metal band?

I listen to all kind of music and I'm a very big fan of **Metallica**. I have a **Metallica** collection, I have my t-shirts and all of that. I am from Europe, Munchy, from Italy – we love Rock music. We grow up with Rock, **Metallica**, **The Scorpions** and all those. I grew up with **Bob Marley** and Rock music. Those are my two favorite types of music. So that is now **Alborosie** with **The Wailers**.

The track *The Wailing Dub* is a text containing all the song titles. That is how I knew *The Unforgiven* would be on your album even before you sent me the final track list, be-

cause I heard the title mentioned and it was the only one still missing from the track list. What's the idea behind that? Is it just a word play, a challenge to see if you can fit them together and it still makes sense? Whose voice do we hear on the recording?

That's **Benzly Hype**. He wrote the song ***Mission*** on the album. He is from **Innocent Crew** and is also a TV star here in Jamaica. As an actor he can really play with his voice. It was his idea to just call all the song names and create something with that. We had a problem with ***The Unforgiven*** because of clearance. We weren't sure if **Metallica** would appreciate something like that because they are major league people... if it was a straight cover we wouldn't have a problem but because I changed it, put some new lyrics on, the label wasn't sure if we

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- 17/06 • DE • Afrika Tage - *Munich*
- 19/06 • DE • Festsal Kitzberg - *Berlin*
- 20/06 • DE • Fabrik - *Hamburg*
- 21/06 • DE • Burgerhaus Stollwerk
- 22/06 • FR • Free Music - *Montreux*
- 27/06 • FR • La Laiterie - *Strasbourg*
- 29/06 • BE • Couleur Café Festival
- 30/06 • ES • Feeling Festival
- 06/07 • ES • Weckenbeach Festival
- 07/07 • FR • Pyrene Festival
- 13/07 • DE • Sunrise Festival
- 20/07 • FR • Festival de Néoules
- 21/07 • CH • Reeds Festival
- 22/07 • EL • Cosmopolis Festival
- 24/07 • EL • Technopolis
- 26/07 • AT • Hill Vibes Reggae Festival
- 27/07 • SW • Uppsala Reggae Festival
- 28/07 • FR • Track'N' Art Festival
- 22/08 • HU • Budapest Park
- 23/08 • AT • Afrika Tage - *Vienne*
- 25/08 • CH • Octopode Festival
- 26/08 • NL • Reggae Lake Festival

ANTI KONY B

- 19/07 • FR • Dub Camp - *Nantes*
- 26/07 • FR • Bagnols Reggae Festival
- 24/11 • FR • Rebel Escape #3 - *Toulouse*

JAVI A

- 27/07 • FR • Bagnols Reggae Festival
- 28/07 • SW • Uppsala Reggae Festival
- 03/08 • DE • Reggae Jam
- 04/08 • FR • Reggae Sun Ska
- 05/08 • FR • Nomade Reggae Festival
- 10/08 • FR • No Logo BZH

KEN BOOTHE

- 14/07 • BE • Dour Festival
- 26/07 • UK • Womad - *Abingbury*
- 27/07 • FR • Bagnols Reggae Festival
- 05/08 • FR • Reggae Sun Ska Festival

KENY ARKANA

- 15/06 • CH • Fest'Neuch
- 16/06 • FR • Rio Loco - *Toulouse*
- 27/06 • DE • Fusion - *Lärz*
- 29/06 • FR • Rencontres & Racines
- 30/06 • FR • Les Art Zimutés
- 21/07 • FR • Fous Caves - *Parti d'Estivats*
- 04/08 • FR • Forezival - *St Etienne*
- 05/08 • FR • Chien à Plumes

KY-MANI MARLEY

- 20>22/07 • ES • Rototom Fiesta Reggae
- 28/07 • FR • Au Fil du Son
- 04/08 • FR • Nomade Reggae Festival
- 10/08 • BE • Afro C - *Brederie*
- 11/08 • DE • Ruhr Reggae Summer

LENTOURLOOP

- 23/06 • FR • Solidays - *Paris*
- 29/06 • FR • Natural Games
- 19/07 • FR • Festival de Néoules
- 28/07 • FR • Summer Vibration
- 10/08 • FR • Musicalesur - *Luxey*
- 11/08 • UK • Boomtown
- 12/08 • FR • No Logo BZH

MARCUS GAD

- 21/07 • CH • Reeds Festival
- 22/07 • FR • Dub Camp - *Nantes*
- 27/07 • IT • Rockellerando
- 28/07 • FR • Bagnols Reggae Festival
- 03/08 • DE • ReggaeJam
- 10/08 • FR • No Logo - *Fraisans*
- 16/08 • CH • Pleins les Watts

SKARRAMUCCI

- 11/08 • UK • Boomtown
- 07/07 • DE • Summerjam
- 21/07 • FR • Rasta Village - *Paris*
- 26/07 • FR • Au Fil du son
- 27/07 • FR • Bagnols Reggae Festival
- 04/08 • DE • Reggae Jam
- 12/08 • FR • No Logo - *Fraisans*

SOOM T

- 29/06 • FR • Rencontres & Racines
- 07/07 • P • Vegetariada - *Jawar*
- 26/07 • FR • Bagnols Reggae Festival
- 27/07 • DE • *Munich*
- 28/07 • FR • Au Fil du son - *Grimy*
- 03/08 • FR • Le Mas des Escarnottiers
- 04/08 • FR • Nomade Reggae Festival

And many other artists on many other festivals...

would get the approval. We got it so we had to re-print and re-press and it caused a little delay in communication and promotion. The project started a bit slower because of that but we are happy because the song is a big tune and it's on board now. We're good to go and now we are pushing.

Contradiction is featuring Chronixx. The song is complaining about mixed messages that are sent out to confuse the people. Who is spreading the most contradictory messages in your opinion? Why are people, politicians doing that?

The contradiction is global, as we're singing in the song. It's especially here in Jamaica, but it's global. It's **Trump**, the war that is happening between North and South Korea, with the terrorists, Syria and Russia, but it is also in Jamaica when the police is found to be working with gangsters, when Rasta artists are involved in mix up - but Rasta nuh inna no mix up, Rasta nuh live so - when you see politicians link up with gun men, when you see artists going to jail because instead of singing and making music they are dealing with badness... the contradiction is global. The island in the sun is covered in darkness. One love, one heart... but where the heart deh? Nowadays you nuh kool if you nuh heartless. That's the topic. Sometimes when you speak the lyrics they have a different power, a different effect on people. If you ever try not to sing but to speak lyrics, so people wouldn't listen to the melody it's like... "Margarita, now Flankers, bullets are ram pam. A who call the shots dem? Dem live in a mansion", but Flankers is zinc... so this is the contradiction, this is Jamaica but Jamaica is a small reflection of the world. You have the President of the White House and you have black people fighting for a cause, you have Mexicans fighting against the wall, the entire world is a contradiction.

In your song Mission you sing "Father God come first", it's a commitment to your faith. You are a Rastafarian but originally you are from Sicily, a region where 95 % of the popu-



lation are Roman Catholic. Did you grow up as a Christian? What role did religion play in your life in Italy as opposed to your Rastafarian livy that is your life today?

Everybody is connected to God and Jesus, same like Haile Selassie was connected to Jesus. The roots of the tree are the same roots, no matter what. Faith is personal and my relation with The Most High is very personal. This is the root of my meditation. In Italy most of the people are Catholic because when we get baptized we can't choose. Our parents chose for us. When you reach an age where you can decide what to do, you decide your direction. This is the direction I took long time. Obviously me being a Rastafarian is a different livy from a Jamaican who grew up in the rural area. Obviously my

culture, my past, the fact the I see and travel the world, talk to people makes me different. Somehow I have to be a politician, I am behind the mic talking to people. I can't be a radical. I have to be myself and myself is a world citizen. The song *Mission* is talking about a challenge. If you put God first, you are not in a competition with nobody because God always comes first. That's why I don't race with nobody because God will always win. It's a song saying to you that my goal is to contribute to the cause. It's not to be the star. It's not to be the man who gets the prize. It's to contribute to the cause and I feel like I'm doing it. Eventually my mission will be accomplished. I want to help through my music. That is the meaning of the song Mission. Who God bless, no man curse.



One of my favorite songs on the album is *Table Has Turned*. The song contains a line that hit me pretty hard: “At school they used to call me retardo”. You also sing “used to laugh at me like me is a circus clown”. Was that in fact the case? Did you feel misunderstood as a kid? How have these early experiences influenced the person you are today?

Well, this is a song, this is a topic... it's a very deep song because it's all about bullying. As a child you start maybe slow, but then you are the fastest man at the end of the race, but then you remember when people used to call you “retardo” because maybe they are going out looking for girls and you are just making music or you are a nerd. And maybe you start

slow, you have a little problem when you're young that you have to fix. But then, guess what, the table has turned. Now you're on stage, singing and maybe the same people that used to laugh at you now come to you “Yo, I love your music!”. People like to bring you down, put you in a box and put you on a shelf, you as a black man, you as a white man, you as a slow man, you as a brilliant man, but one day the table turns and suddenly now you're a super hero. That's the meaning of this song, that everyone's table can turn. Before you judge and before you laugh, make sure you prepare for anything coming to you.

In *Lie* you complain about people, everyone from husband to pickney to politician, telling too many lies – also entertainers, your fellow colleagues. What was on your mind when you wrote that song? Did any particular incident motivate it?

I live here in Jamaica, it's an island and I have put myself in here. I have a Jamaican passport, my family is from here, my son is a Jamaican. I'm a white man but my son is a black man. So I am here, I am part of the situation, so I have to say something. There are a lot of things that Jamaica needs to fix and to put on the table. It's not a big surprise to see people lying and somehow this is connected to the contradiction. Contradiction and lies go together. They are like twins. So I live in Jamaica, I see the entertainers doing well on paper, on social media, on YouTube, but they are not doing so well in their private life. What some of them – not all of them - do is not righteous. So I speak about those lies. They all speak good when they go on camera, they're all preachers, heroes, but behind the curtain they do what they do and sometimes that is not the proper thing to do. I think people have to be honest. You see me now like how you see me, there is no monster behind me, there is no shadow behind me. What I do, is what you get. What I say, is what you hear. You're not going to find me robbing a bank, you're just going to hear music from me. You are not going to see me doing some crazy things. That's the topic of the song. You have



some people that are nice and clean on the forefront but then suddenly the truth comes out and is revealed and there is a lot of mix up there, criminality, corruption. There must be a time when people are looking at themselves and fix things. And the first thing you do is to be honest. I don't show you pictures of me in my jacket and stuff. My social media account doesn't look like a fashion designer thing. It is very hippy, it is very natural because that's who I am. I'm not a buffalo soldier, I'm a buffalo bill, maybe... When you see me, you talk to me, that's how it goes. When you come to my studio we do some music. That's who I am. I have no skeleton in my closet, I don't have anything to hide.

I appreciate that. You also have a line in the song saying "Photoshop and filters are your fountain of youth" and when I heard that I agreed. On your Instagram, that is just you and I really love that.

Yesss... sometimes you see some girls skin out, opening their legs and they have like 4 million people following them, while we are singing in front of thousands every day and we don't even have 200,000. Then you wonder... But I don't have to prove anything, this is who I am, take it or leave it. My hair is long, somebody likes that, somebody doesn't. I'm not going to fix myself to please the market. I'm a very creative person, I am an artist not just because I voiced a song, but I am an

artist, I do sculptures, poems, music. I see that this as my mission. Because from back in Italy I did my thing, left it, came to Jamaica and then my thing came back to me and said “Yo, go back on stage!”. I never decided that, I never chose so. That means my destiny is to do what I do. You have to be real!

And you will be going on tour, to Europe in the summer. You announced “something special” for us all. Can you tell us what you have for us?

Yes, we have some special things now: the **Rototom** celebration, I have a lot of friends passing through, including **The**



Wailers, Beres Hammond, Protoje, Jah Cure, Duane Stephenson... We are going to have guests on the shows, we're going to be active, we're not going to be boring. I'm going to do something on stage I never did before. We're going to try this time to bring something new and you will see that after that a lot of people are going to endorse and embrace it because Reggae needs vision. My only suggestion to everybody

is that sometimes Reggae lacks a vision, sometimes we are stuck in the same little box so we need more people with vision. We have to come out of the box, we have to reinvent, recreate. It's a new time now! Let's just wash the clothes and start a new thing: **Unbreakable!**



ALBOROSIE MEETS THE WAILERS UNITED - UNBREAKABLE

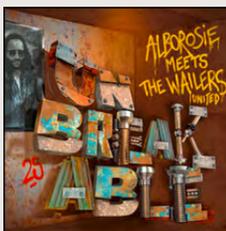
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If the music underpinning **Alborosie**, and that commanding voice smouldering like coal, rings in the ears as instantly familiar, likely it's because 13 of the 14 tracks were co-written in part by a trio of players most Reggae fans will immediately recognise. Joining the magnetic singer for the creation of **Unbreakable:**

Alborosie meets The Wailers United are Wailers band members **Junior Marvin**, **Tyrone Downie**, and **Aston Barrett Jr.** So, when the first notes of **Live Conscious** trickle out sounding like **Bob Marley's Wake Up and Live**, it's no small coincidence.

For sure, **Alborosie** is not tacitly suggesting any comparison to **Marley** or passing of the torch. If anything, this is as much a respectful tip of the cap not only to the dread **Lion** but equally an opportunity to praise and revel in the work of his long-time band, **The Wailers**. Even so, all the hallmarks of the **Italian Reggae Ambassador's** lyrical perspective and vocal gravitas are here and as potent as ever; inspired by the collaborative environment of songwriting with the band, and visits from several marquee guests, for an album that bridges his present-day viewpoint with classic Roots Reggae musicianship.

Never one to avoid a challenge, **Alborosie** jumps in with both feet, opening the proceedings with friends **Raging Fyah** to tackle a cover of heavy metal god **Metallica's Unforgiven**. It's a mostly faithful rendition turned sideways, maintaining the brute strength of the original while strutting



in a contemporary stride. The record is often meditative, examining and praising the resiliency of the genre on **Jah Cure**, or his own unlikely, yet determined rise on **Table Has Turned**, in which he declares he would "one day be like Leonardo."

Tempo hover in a mid-to-slower simmer, giving space to **Alborosie's** steady patter, even on the more rapid-fire of **Lie**, and even more room on **Contradiction**, dynamically contrasting his bass with the higher pitch of guest **Chronixx** and a blast of brass. There is **Beres Hammond** joining the cause on **Too Rock**, swaying lightly in the light of oohing background singers. And there's a brief, somewhat quirky spoken-word middle interlude of **Wailing Dub** that transitions into the album's second half.

J Boog arrives to help "keep it real" on the driving title track, then into a blues-touched guitar on the slow-building **One Chord** that offers in passionate optimism: "All we need is one chord to start a revolution." More hints of classic **Wailers'** riffs decorate the penultimate **Under Control**, before a final nod to **Barrett Jr.'s** father, **Family Man**, on the outro of **Famsdub** that closes the collection.

With a conscious and artful balance between his own signature style and respect for those of his guests, **Alborosie** delivers what may become a modern-day classic of Roots Reggae. It is timely and universal, aggressive yet thoughtful. Fitting for its title, this is a record and an artist that could stand as indeed, **Unbreakable.**

by Larson Sutton

INTERVIEW



FOUNDATION

INTRODUCING THE NEXT GENERATION

GIVE IT ALL YOU GOT

BY GARDY STEIN
PHOTOS BY BRIDGET FARMER,
COUAC PRODUCTIONS & LEE ABEL

Although it's always exciting to speak to the person behind the artist, some interviews are more "job" than others. The minutes shared with **Harrison Stafford** were way beyond job and interview. Welcoming **Reggaeville** via Skype to his family home in California, the founder, guitarist and leader of US-Reggae-Spearhead **Foundation** opened up for an intimate conversation to answer detailed questions about his personal mission, curious questions about the upcoming album *The Next Generation* and critical questions about the complete change of musicians. With the imperturbable calm for which he's known and respected both on and off stage, **Mr Stafford** explained about the new chapter he has started to write, and we invite you to read on:

Greetings! It's been some time since Reggaeville last spoke to you, and it seems a lot has happened. Can you start by introducing the new Foundation members?

Well, the next generation is part California and part Jamaica, so we are nine members on stage, as **Foundation** always is. What can I say, it's just a magical combination. Everybody is based here in the San Francisco Bay area. We have the bass man from Montego Bay, Jamaica, he's been in the business for 35 years. His name is **Isaiah Palmer**, part of the **Gumption Group** who's been backing everybody from **Beres Hammond** to **Luciano**. The drummer is **Jake Shandling** who is a young Jazz drummer but, since he is from the bay area, he grew up listening to **Foundation** locally. So, you have these two very different things between the drum and the bass, but the magic of the two of them together, they really have a sound, they really have a



connection. We have **Will Blades** on the B-3 Hammond Organ, **Eduardo Gross** on guitar, **Craig Berletti** on keys and trumpet, **Roger Cox** on saxophone as well as **Brady Shamar** and **Aleca Smith**, the harmony singers. All of them are brilliant. The group is very positive, very fresh, really up-ful vibes, it's a beautiful rebirth. They live up to the **Groundation** standard, live up to the sound and the musicianship and try and take it further.

Before we speak about the album, I have to address the controversy about the old vs. the new Groundation. The most common critique expressed is that the new band should not be called Groundation because the members are not the same. Can you share your point of view?

This is the next generation **Groundation**, and that is really the title of the group. I understand people and where they are coming from. I never really wanted to have a **Harrison Stafford** group. I always wanted to have a group collective, everybody coming together, everybody having their solos, and over time, over years, some people feel like... it's like welcoming them into your home. And let's say they stay on the couch for a year or two and pretty soon they feel they own the home also. But really, **Groundation** is a group that I formed. The Jazz-Reggae sound is something that comes from me and my past, that is my spirit, and that's why there is a change, because over the years musicians grow apart and have different visions of what they want to do in music, and everybody is free to do what they want, but this **Groundation**, it's me! So I'm going to continue doing these works. And people also need to realise, and they don't know because again, I really wanted to have a group of unity, that the first four albums are things that I paid for. I wrote all the music and lyrics of **Young Tree**, **Each One Teach One** and **Hebron Gate**, it's all my music. It's not just the lyrics, but people have to realise that these albums that they love are my music, my sound! Nobody came and said "*What about these chords, what about this section, what about this part?*".

This is my music, and I think if people understood that... you know, for all these years I've been building up **Groundation** as "*Hey, we are a collective, we all come together, we all do this!*" because that's the person that I am. But it causes me now, as we are here talking, to have to justify the rebirth and the next generation when, in fact, **Groundation** is me, and this is what I'm doing and continuing to do! Just as there've been 5 different drummers, 7 different horn-players, 15 different female vocals, it's a continuation. And people like **Marcus Urani** and **Ryan Newman**, who've been in the group from the beginning, they chose to leave. I didn't force them out or anything, it was a conversation, "*Can we work together? Can we do it? No? Ok, I'm gonna continue on!*"

Thanks for this explanation. It may help people understand what happened and be open for what's coming next, the new directions your music takes!

Right! And that's the whole idea of **Groundation**, not just that but also the concepts. Each album of **Groundation** has a concept. From **Young Tree**, the individual, to **Teach One**, the history, all the way through to the last album **A Miracle**, about the female, about the mother of creation. And that is why this album is called **The Next Generation**. Because after the male and female, after the child, what next? What do we pass on to the coming generation?

Wow, I think that's a great introduction to the album. What was the kick-off for it? When did you start to think about it, to write the lyrics?

I've been thinking about it for a very long time, actually. You know, the album begins with this Big Band sound, and this is something that I've had in my mind as a **Groundation** intro from **Hebron Gate** time. This comes from my father, growing up listening to **Count Bassie** and **Duke Ellington**, these great Big Bands with the 12-horn-sections, 5 saxophones, 4 trumpets, 3 trombones, and I had the idea that this album





begins with just a single saxophone note on E flat. And all the twelve notes of the harmonic system pile on to each other to create this real crunch, this big sound that goes into this incredible... yeah, something that you never heard in Reggae before. So this is something that, over the last few years, I was able to materialize. I've been arranging some things for other Big Bands and Jazz music, so I've been honing my skills and this was able to give me the time to really put together this idea that I've had for a while. And from there, you know, as always with **Groundation** albums, you try and create a story. If you hear some Reggae music today, people release singles, singles, singles, you hear the album, maybe a lot of the songs are the same tempos and the same vibes, and that's not how I like to do an album. I want an album to really take you somewhere. So each song should be different, different tempos, different feels, different harmonies, different chords, all of these things that really make up the sound so that it really can give you a wide musical experience. And with the great musicianship, that's crucial, that's something that you need to have, once you start going into the polyrhythmic things... songs on the new

album like *My Shield*, songs like *Prophets and Profit*, you really need to have that exceptional musicianship to be able to play those songs from your heart and not from your head. So it's the right musicians, and rehearsing, rehearsing! The album has been recorded at **Prairie Sun Studios**, the same one where we recorded **Hebron Gate** and so on, with the same engineer, **Jim Fox**, on analogue, 2" tape machines, so you have to really rehearse, you have to know the music, you have to play the music from beginning to end! There is no second chance for your solo, because if you try a second chance, you are erasing the previous solo. It really requires a lot of rehearsal!

You mentioned *My Shield*... I find it has a distinct South African kind of vibe. Was this intentional?

It's all coming with the musicians working together. It is a hypnotic sort of thing once **Isaiah** on the bass gets that Boom Boom... (sings the bass line), once you get this thing you don't really know where beat one is. And then, of course, that is African, the idea of polyrhythmic patterns overlaying each other, so that for Western people trying to find the beat



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it is very challenging. And that is African, really, and then we added this African style of lead guitar, and everybody really has a little rhythmic pattern and they all fit! It's Reggae music, even though it's in 6/4 and it's very different, it's Reggae music, meaning that it's like a puzzle, all the pieces fit together.

Yeah. That's what I like, it's really like a discovery trip, every song is different! In Hero, there is a part sung in Portuguese. Who is the person singing?

Yes, this is **Helio Bentes**, the lead singer of **Ponto De Equilibrio**. The song is really about how, no matter where you come from, there are good and loving people, it's not about which religion you follow and these things. So, having myself and Helio it's like saying that from two different walks of life, two different cultures, we're still talking about the oneness, still talking about being united as one family and loving and caring for each other.

The song that touched me most is Father And Child – that's really pure emotion! Is it an expression of the relationship between you and your Dad or between you and your child?

It's both! I mean, everyone who has heard that song has been moved to tears. There's a lot of power in it, and it's something we all can relate to. It's the hope for the future. What can we as parents do, what tools are we going to pass on to give them the strength and energy to overcome the challenges ahead? I have three little ones that are running around the house, so it's very much part of my life of course.

You just said a little while ago that music has to come from the heart and not from the head... with all the amazing education you received at Sonoma State University, can you say how much of your music comes from the skills you learned there and how much is really from inside of you? Can you make that difference at all?



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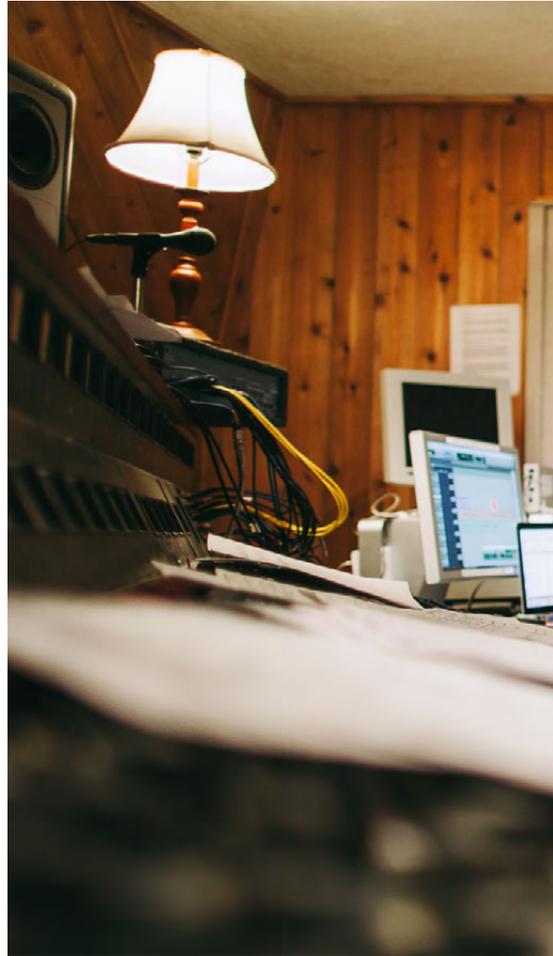
This is something that I learned a long time ago, when I was a teenager writing songs and singing and so on: all of the things you learn, when you go to school and learn your harmonies, your chords and the scales, all the stuff that you are trying to internalize needs to become a part of you. So, you don't sit down and say, like in *My Shield*, you don't sit down and say "Ok, I'm gonna write a song in 6/4, let me do it in C..." you know, it has to come from you. So, the idea is that you practise and study and do all of these things so that when time comes to free up your mind and be creative, it naturally just comes out. All of a sudden you have a lot of more tools, a lot more ideas that just flow naturally, because it is a part of your blood, a part of your bones.

The last song I want to mention is One But Ten. I tried to figure out what the title has to do with the lyrics, maybe you can clarify that a bit...

Sure! It is kind of looking at small-scale and very big-scale, how Earth and time and people change. Things that are plenty can become very scarce or could leave the Earth very quickly. Things that you think you can rely on also. Everything is moving, everything is changing, even the planet itself. You thought it was here but now it is over there, it's never staying the same.

I like the line "Our world is full of problems but we are here to solve them." On the one side it very honestly says that we do have all these problems, but on the other side it reassures us that we can do it!

Yes, we can do it! We have the tools and we have the knowledge, it's something that I've been saying for a long time. It's like humanity knows what needs to happen, knows the right move, but we just don't do it! And this is also the reason why the next generation **Foundation** is here, because, look at what's happening in our world! I mean, I come from the United States of America, you see the president that we have! You see that people don't care about people anymore, you see that we've invented things and money



and materials that we care about more than people, and we care about more than the planet! It's a dangerous thing, and the music of **Foundation**, both past and present and future, needs to be here to help uplift us and support us through this because these are changing times, challenging times, and the music needs to be there and it is the ultimate weapon and the ultimate source of strength and courage for a time when we feel weak and we feel down. This is crucial! And we attack certain things whether it is *Fossil Fuels*, whether it's *New Life* and these things, where we say, "Listen, this is our



planet! We only have one planet!" And what are we? We are nothing, we are just a little moment. It's about our children, it's about humanity, it's about all of us. And the idea that you own something, you own a country, you own a nation, this is our land and not your land, this is just an imagination, a fantasy! You can't own these places, you can't put borders around people, you don't own America! People need to be free! We have a responsibility to really care about the world and not shut people out. Today, our world needs to be a world of unity, a world of acceptance, a world of oneness.

True. Not only is our planet a concern for you, but also the people on it. I saw that you posted an obituary whenever a Reggae Veteran passed away, and your movie *Holding On To Jah* is like a monument for foundation musicians. Are the elders a special concern for you?

Yes, it's important! We are losing those people and that's the original connection. A lot of people don't realise that, they don't spend a lot of time in Jamaica and these places, and even for Jamaicans... I was in Jamaica and they were doing an interview with me for the



Observer and they were like, “What should young Jamaican bands do to keep the roots?” They are asking me! And I say: “*What do you mean? You can go and talk to the elders out there, they are still here! Ernest Ranglin is still here, Sly and Robbie are still here, it’s here!*” So, you have to just take that knowledge and, like you said, that’s **Holding On To Jah**, even from teaching the history of reggae music at Sonoma State, you know, it was all about paying respect to this beautiful thing. Really a magical thing that took place out of slavery, out of all this horrible history came a movement of love for all people.

Speaking about movement, you just recorded an album and toured with Brain Damage. How was that experience for you, on stage with only one other person and not with a band?

That was an amazing experience, it’s a whole new world for me! You know, when I work solo it’s very different from what I do as **Foundation**. Both with **Professor** and the work with the Jamaican elders is very Roots Reggae, and then this co-operation with **Brain Damage** gave me the opportunity

to... I’ve never sung on a soundsystem on a tour like that! And I knew **Brain Damage** with the young generation, it’s very digital. I don’t have much experience in that, so it was something that made me wonder “*Ok, what is this?*” and then I started to listen to **Brain Damage** more and more and I really liked the sound and how he puts together the riddims, so I thought “*Let’s try it!*” And the album **Liberation Time** has been very well received, so... it’s been a great pleasure.

Is there anything you wish to add?

I’m just excited to return with this **The Next Generation** and these musicians and the **Foundation** sound. In August we have a bunch of festivals in Europe, and then we come back after the release in September for a big tour of Europe in October, and then November and December we are going to tour in South America and in February and March it’s United States, so... we are going to be very, very busy and as you hear in the music **The Next Generation**, it’s my life and it’s something that I feel very passionate about, so to be able to perform that music is another

way to put the energy out. We always say that once you put the energy out, it can't be taken away. If you go to a concert and there's five people in the audience, it's still an opportunity to put the energy out into the universe. So give it, give it all you got! We are only here

for the blink of an eye, so let's make it joyful, let's make it positive, let's make it full of love!

Perfect closing words – thank you so much for the time and these insights!



FOUNDATION – THE NEXT GENERATION

Baco Records - September 21, 2018

Sometimes, chaos breeds something good. Our universe for instance, which emerged after a gigantic explosion. Or brilliant ideas that surface from a swirling mass of thoughts. Or the first track *Vanity* from **Foundation's** new album **The Next Generation**, which takes on its brass-dominated, musical form after a pell-mell cacophony of notes and tones...



But wait, I'm racing ahead. Let's talk about the next generation of **Foundation** first before we turn to their current release. The US-band itself has been through some chaotic times, parting with old members and melding new musicians into the 9-piece-unit that founder **Harrison Stafford** now presents to the world. **Will Blades** from Berkeley plays clavinet, keyboard and the B3 organ while Jamaican **Isaiah Palmer** joins on bass. He harmonises perfectly with drummer **Jake Shandling**, a Californian native who has strong roots in Jazz. Both **Brady Shammar** and **Aleca Smith**, the harmony vocalists, took their first musical steps in Jamaica, while guitarist **Eduardo Gross** was born and raised in Brazil before moving to the US. This leaves the brass section which is made up of Californian **Craig Berletti** (trumpet and keyboard) and **Roger Cox** (saxophone) from Kingston.

Together they create what is aptly entitled **The Next Generation**, an album that has a new sound but is still distinctively **Foundation**. From the swirling Reggae-Jazz-Funk sound of **Prophets & Profit** or **Lion In Man** via the profound, thought-provoking lyrics in **One But Ten** or **Fossil Fuels** to the deep Roots beat of **Hero**, the alluring fascination of **Stafford's** music remains the same as in

earlier works.

Painfully beautiful, the decelerated **New Life** leaves lots of room for instrumental solos (not only do horns and guitar have a prominent spot, but organ, bass and drums as well) and allows the voices of both lead and background singers to unfold in melodic glory. The incredible duration of

7:33 is not a second too long!

Another special piece is **My Shield** with its African elements, climbing Gospel-like heights in the chorus and, again, giving the musicians space for improvisation. **Try Me** and **Warrior Blues** will appeal to the more traditional Reggae lovers, and the latter's well-timed, warm riddim deserves respect, as it (like all others) has been recorded on the analogue 2-Inch tape machine of the **Prairie Sun Studios**, meaning the band had to play every song from beginning to end, together!

The track that touched me most, that moved me to tears actually, is **Father & Child**. Every note, every word of it whispers parental love, tender care and affection, a legacy every child should be equipped with to pass on to **The Next Generation**.

Having embarked on diverse solo-projects over the last three years (e.g. the exciting **Brain Damage** combination **Liberation Time** or the album **One Dance**), **Harrison Stafford** is now back with his heart's desire, described by him thus: „*Foundation provides a musical vessel that allows me to create and perform the music that I hear in my head.*“

Thanks for sharing, Professor **Stafford!**

by **Gardy Stein**



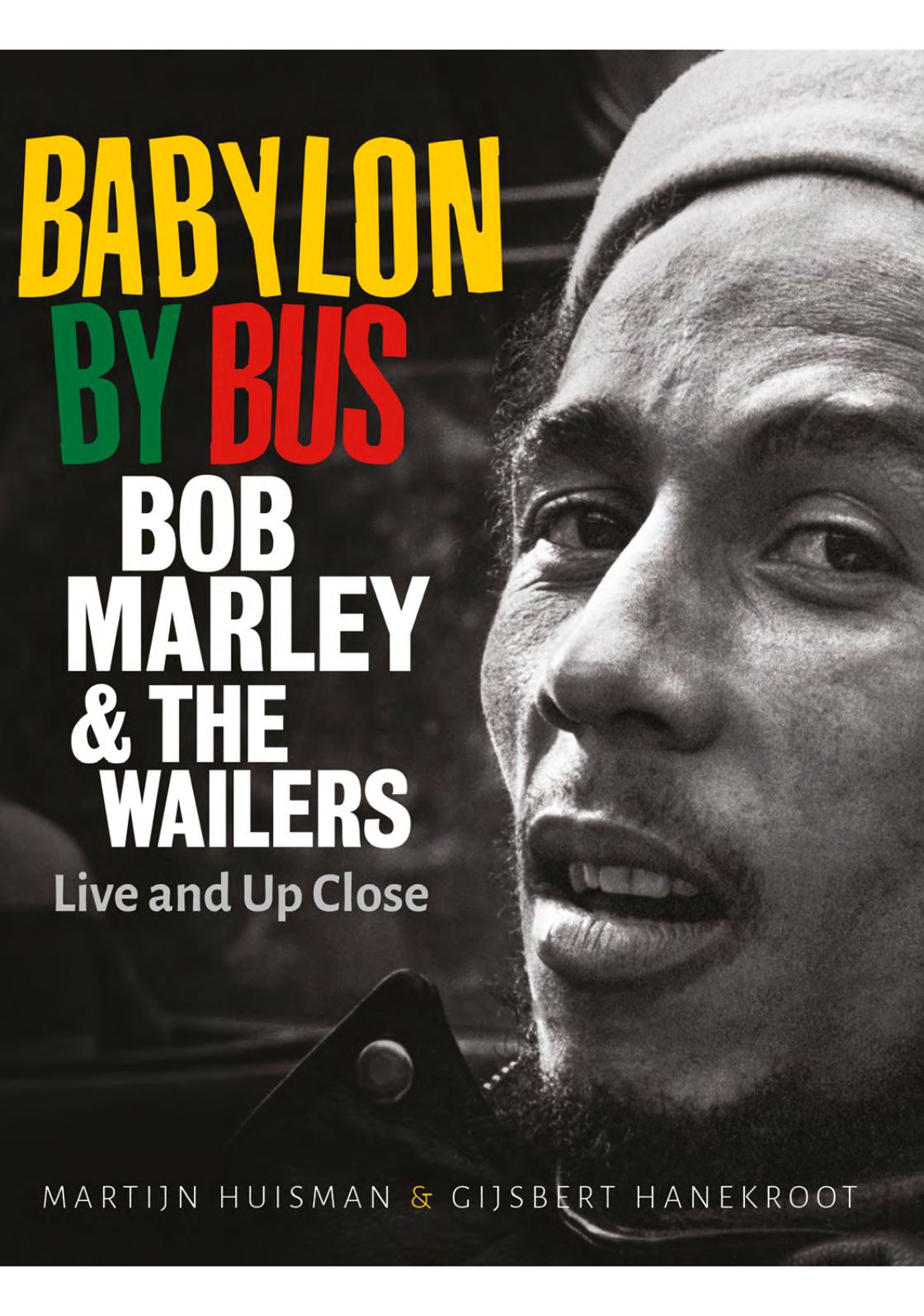
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**BOB
MARLEY
& THE
WAILERS**

Live and Up Close

MARTIJN HUISMAN & GIJSBERT HANEKROOT

1976 – THE RASTAMAN IN AMSTERDAM

BY MARTIJN HUISMAN

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EXCLUSIVE BOOK PREVIEW

In April 1976, the new album **Rastaman Vibration** appears in stores. It is internationally enthusiastically received. The influential American music magazine **Rolling Stone** proclaims **Bob Marley & The Wailers** 'band of the year'. The first tour of the European mainland starts on June 6 in Germany with a concert in Offenburg at the **Sunrise Festival**. In the following week there are concerts in Düsseldorf, Hamburg, and the Swedish capital Stockholm. It is the biggest tour undertaken by **Marley** and his associates up until then, reaching a new and wider audience than ever before. On June 13, **Marley** and his fellow Jamaicans set foot on Dutch soil for their first Dutch concert.

Two days after their show in the Grona Lund in Stockholm, **Marley** and the Jamaican reggae caravan arrive in Amsterdam for a show in the Jaap Edenhal. Since its opening in 1973 the complex is not only home to ice skaters and ice hockey players, but it also hosts other events and activities, including pop concerts. Concert organizer **Mojo** manages to bring artists like **Marvin Gaye**, **The Police**, **James Brown**, **Run DMC**, and, in 1976, **Bob Marley & The Wailers** to Amsterdam. **Marley** and his entourage of about forty Jamaicans stay at the expensive Hilton Hotel. It prompts **Harry van Nieuwenhoven** of **Muziekkrant Oor** to wonder whether **Marley** has put himself in the lion's den as the Hilton is '*Babylon at its best*'. The Jamaicans have an entire floor for themselves. In the expensive presidential suite, which has been offered to the band free of charge, they continue in 'surroundings of American pragmatism and ef-





iciency' a way of life which, according to **Van Nieuwenhoven**, can be best described as, *'if we don't get there today, than tomorrow'*. Making it **Marley** and the band as comfortable and pleasant as possible, the Jamaicans are as an exception even allowed to cook for themselves in their suite. It is customary for the band to bring their own cook, which not only benefits the food they eat but also the positive atmosphere within the group.

The day before the concert, **The Wailers** are offered a boat cruise through the Amsterdam canals by **Ariola**, **Marley's** record company in the Benelux. The cruise is not just meant for the Jamaicans to see Amsterdam, but also to generate publicity and have journalists interview **Marley**.

Illustrative for the Jamaican mentality of 'soon come', the Jamaicans leave for the canal boat at half past four instead of half

past three, followed in their wake by several journalists and photographers. Interviewing **Marley** on the boat proves to be difficult. Because of his frequent use of 'patois', a Jamaican-Creole dialect based on English, the singer is difficult to understand. According to **Phil Cooper**, responsible within **Island Records** for the international promotion of the reggae star, journalists often did not understand a word of what **Marley** said. They simply wrote down what they thought they had heard. **Jason Toynbee** argues that **Marley** answered questions of interviewers on purpose in patois, full of allusions and enigmatic expressions. Although he acknowledged that he needed the media to reach an international audience, **Marley** wanted to keep power over the journalists who were in his eyes part of 'Babylon'.

The conversations on the canal boat in Amsterdam are hampered by a noisy tour guide who





wants to prove himself and by the photographers who are constantly competing with each other for the best shots. The Jamaicans themselves have brought a cassette tape with dub music, which is continually played on a loud volume. **Marley**, smoking one joint after the other, is even harder to understand than usual. **Harry van Nieuwenhoven** will later write that during that afternoon, **Marley** appeared as *'a very slow talker, who in an incoherent way and in a strange dialect of Jamaican English answers questions in a very chaotic way'*.

On Sunday night, **Marley & The Wailers** play in the Jaap Edenhal, an indoor ice skate rink with a capacity of about four thousand. The hall was chosen as the organizers thought

that **The Wailers** were not able to fill a larger venue. Even before the concert starts, it is already apparent that the Jaap Edenhal is too small. The concert is completely sold out and there are many fans without tickets waiting outside. Some of them try to get in by forcing entrance doors. Around the venue several small riots occur and the sound of glass being smashed echoes through the streets. The police, with truncheon in hand, has to restore the order. Similar scenes had taken place months earlier in London in and around the Lyceum. The police had intervened after hundreds of people, mostly Jamaicans without tickets, had forced an emergency exit to enter. It had fed into the attraction of **Marley & The Wailers** as a band you simply had to see. [...]



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1977 – A SHORT VISIT TO THE HAGUE

After the attempt on **Marley's** life in late 1976, **The Wailers** leave Jamaica for an extended period of time. The first months of 1977 are spent in London working on a new album with the appropriate name **Exodus**. The record is nowadays considered **Marley's** masterpiece. In 1998 it is voted 'Album of the Twentieth Century' by American magazine **TIME**. On June 3, 1977, **Exodus** hits the stores. The supporting tour of West Europe and North America has by then been underway for three weeks. The European leg starts with a concert in Paris on May 10. The day before, **Marley** incurs an injury to the big toe of his right foot after a tackle from an opponent in a football game. **Marley** has had a similar toe injury several years earlier, a wound which has strangely never fully recovered. Although the doctor in Paris advises **Marley** not to perform and give the foot rest, the tour continues as planned.

Dutch fans meanwhile eagerly await the arrival of **Marley**. On June 13 the Jamaican reggae caravan briefly stops in The Hague for a second appearance in The Netherlands, this time in the Houtrusthallen. The Houtrusthallen, built in 1937, is an outdated accommodation. Because of its poor acoustics it is in fact totally unsuitable for concerts, as shows of **Frank Zappa** and the **Bee Gees** have already made clear. The Houtrusthallen are an emergency solution for organizer **Mojo Concerts**, as other possible locations such as the Groenoordhallen in Leiden and the Ahoy in Rotterdam are unavailable.

The concert in The Hague is sold out with about nine thousand people attending the concert, twice as much as in the previous year in Amsterdam. The hall is too small for so many visitors. Many fans have a poor view of the stage. For some the whole evening is ruined by the shortcomings of the venue.

Menno Schenke, reporter for **Algemeen Dagblad**, even devotes his entire article to the abominable accommodation. **Schenke** thinks that the Dutch audience is the most tolerant audience in the world. It seemingly cares little about the '*pervasive smell of French fries and beer, stuffy surroundings, weak lighting*', or the poor sound, or the fact that the show can only be seen from a wooden floor without any seats available. **Harry van Nieuwenhoven** of **Oor** music magazine writes about a '*well-decorated chute*'. The hall is moreover filled with hashish- and marijuana smoke. '*From the beginning people smoked at Marley's concerts*', **Anton Witkamp** remembers. '*Particularly the Surinamese smoked a lot at the concert. I remember that the air was filled with smoke.*'

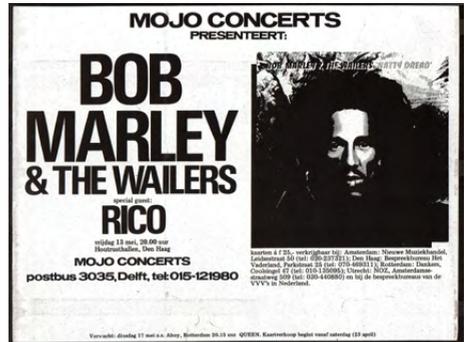
After the Jamaican reggae and ska trombonist **Rico Rodriguez** has warmed up the audience, **The Wailers** enter the stage. Although the conditions are far from ideal, **Marley** turns the concert according to Elly de Waard into an extraordinary party through his '*hypnotic music and the charisma of his person*'. Despite his foot injury, **Marley** is '*livelier than ever; he made hefty jumps and whipped the audience into an almost hysterical enthusiasm. In many cases, the audience was singing so loudly that the band could hardly keep up with the volume.*' Jim van Alphen also notices **Marley's** mobility and agility. '*He wildly swung his dreadlocks around, made acrobatic jumps and dragged the fans along during Burnin' & Lootin' and Them Belly Full.*'

Thanks to the new guitarist **Junior Marvin** there is more room for show and improvisation, so that **Marley** can show his guitar skills. Along with familiar songs the audience is treated to some tracks from the new **Exodus** album, including a ten minute version of **The**

Heathen and the now well-known reggae classics *Jamming* and *Exodus*. Because the new album will only be in stores weeks later, most people in the audience do not know these songs yet. It doesn't diminish the attention and enthusiasm of the spectators according to **Harry van Nieuwenhoven**: everyone keeps 'swinging along and singing along with the sunny reggae sounds, a source of energetic inspiration for listeners and those who like to dance'. During *No Woman No Cry* thousands of cigarette lighters go up with everyone singing along. After the last song those thousands of lights stay on, until **Marley** and the band, prompted by loud cheering and clapping, appear on stage once more for an encore consisting of two songs, including *Get Up Stand Up*. Despite the shortcomings of the accommodation, the nine thousand visitors have witnessed 'a unique performance in which the singing, rhythm, color and sound coalesced into a

true synthesis'. According to **Harry van Nieuwenhoven**, the concert was characterised by an atmosphere of hysteria and ecstasy in which even the 'biggest anti-dance types' went crazy.

In the next few days, art and culture sections of national and regional newspapers extoll the concert with headlines such as '**Bob**



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Marley, prophet of pop music (NRC Handelsblad), *'Bob Marley: ecstasy'* (Parool), *'Bob Marley: exciting music* (Haagsche Courant), and *'Bob Marley livelier than ever'* (de Volkskrant). In newspaper Trouw, Marley is even described as the *'Godfather of reggae'* and the first real superstar from the Third World. **Elly de Waard** writes in de **Volkskrant** that it is promising that **Marley's** music, mainly concerned with social problems such as hunger and oppression, is not just good music, but also popular music. **Marley's** concerts are according to **De Waard** in a positive way almost religious experiences. **Marley** is in her eyes a sort of

preacher who engages his 'church', the audience, by means of call and response, sing-along harmonies, melodies, messages, and incantations. It results in a 'comforting and uplifting experience'. Her colleague **Kees de Leeuw** agrees and writes that **Marley's** performance was *'much like a massive religious gathering with Bob Marley as a pastor'*. The concert in The Hague proves once more that even in the Western world, reggae music is now fully accepted.

For the local newspaper **Haagsche Courant**, **Thom Olink** writes a poetic review of the concert and the atmosphere.

>>> With thousands of others in the Houtrusthallen steeped in the music, I wondered how **Bob Marley** wants to escape. Where are the holes in his music, which may offer a view on *'his new world'*.

Bob Marley has pinned himself down; his music is one of its kind, and those who surrender to it love this kind. It is a gathering drum: reggy, rock, a West Indian base

of rhythms, some of which have been sifted, simplified.

His music has a fixed pattern, in rhythm, in sound, colour and composition. The vocals too; **Marley** in free flight for a second, followed by supporting choruses of the three women. The text of his story – there is a war going on, be yourself, fight for yourself, the day will come – just as consistent.

The phrases return. Everything is pulled together; the ever enchanting music, pounding, going back and re-telling the text, that was what made the atmosphere. On top of that **Marley** as person, who gives himself entirely to his music.

Get up, stand up, get up, stand up; in the hot venue you could feel the affection. In the dark, hundreds of lighters burned and the choruses flowed: *No woman, no cry*. Towards the morning light, shall we say, in the umpteenth version. It was beautiful how this music filled the hall. It was really a gathering last night. **Marley** and his followers. And they like his music. <<<

Gijsbert Hanekroot meets the Jamaican reggae king twice. The first time is in Amsterdam in 1976, during a press afternoon on a tour boat when **Marley** and his band first visit The Netherlands. The second and last time is the following year at the concert of **The Wailers** in the Hout-rusthallen in The Hague. Hanekroot's photographs taken on these occasions can be seen in this book.

Many years later, **Hanekroot** remembers the great charisma of **Marley**. *'Similar to a Mick Jagger and a David Bowie. And they are the best. Together they are the three most charismatic stage personalities. On my photos you can see that Marley had*

appeared as rather slender and modest. But something happened when he was on the stage. You didn't know what exactly. But he jumped and he danced. It exploded. And that was very special. That was his charisma. You can observe it, but the how and why... It is almost magical.' Like others who later described their encounters with the Jamaican singer, **Hanekroot** noticed a big difference between **Marley** on stage and **Marley** in normal life. *'In Amsterdam on the boat I really had to look, "oh, that is Bob Marley"'*. That was pretty weird. Of course everyone talked to **Marley**, so you could see it. But you did not see three



kilometres away, “*oh, that’s the big hero*”. It was not like that. He did not have that kind of appearance. It all happened on the stage. And that was really special.’

Hanekroot witnesses **Marley**’s magic up close on a Friday evening in May 1977 in the Houtrusthallen in The Hague. Near the stage he experiences with his own eyes and through the lens of his camera the reggae show of **The Wailers** and the exuberant movements of **Marley**. *„He had movements for all songs. He moved his arms, his entire body, his hair. He made all sorts of wild movements. All in that one concert.’* In the

crowded and warm venue, **Hanekroot** has to concentrate to capture the mobile **Marley**. With the partying fans in his back, **Hanekroot** succeeds in shooting several films worth of photographs. They contain more successful photos than average at a pop concert. *‘Which is special, because **Marley** moved a lot. And the public too’,* recalls **Hanekroot**. With the limited amount of light on the stage, he has to look carefully for good moments to take photos. *‘I worked very concentrated and focused. And that was of course also because of the interaction between **Marley** and the audience. They took off together. I saw that it was beautiful. Beautiful to photograph. Very inspiring.’*

Hanekroot uses a Canon camera with automatic light measurement, together with a wide-angle lens and a telephoto lens. A zoom lens, at the time of significantly lower quality than nowadays, or automatic focusing are not used. To be able to shoot in both black-and-white and in colour, **Hanekroot** switches between two cameras. As **Muziekkrant Oor** is the first client, and it only contains black-and-white photos, most of the photos are taken in black-and-white.

The concert of **Marley** in The Hague and the work of **Hanekroot** result in photographs that have lost nothing of their beauty and power since. Driven by a passion for photography and the desire to make the best photographs, **Hanekroot** managed to beautifully capture **Bob Marley**. The photos undoubtedly belong to the best made of the Jamaican reggae legend live on stage. [...]

The book will be published in August. Pre-order your copy now at
BABYLONBYBUSBOOK.com



BLUNDETTO – SLOW DANCE

Heavenly Sweetness - May 25, 2018



Reading the few press snippets there are about the Paris-based artist, he seems to be a likeable but reclusive genius: **Blundetto**.

Alongside his job as musical director at the famous *Radio Nova*, **Max Guiget** obviously

spends every free minute in his home studio to compose, arrange, record, produce and – thank **Heavenly Sweetness** – release. Following his debut album *Bad Bad Things* (2010), the critically acclaimed *Warm My Soul* (2012) and *World Of* (2015), the talented multi-instrumentalist now blesses us with *Slow Dance*. This treasure is an ingenious ode to the sound-universe stretching from Reggae and Dub via Soul to Afrobeats. Oscillating between these genres, the 12 tracks of the album convey a minimalist perfection, the gentle approach of which verges on the miraculous. I at least am deeply affected by the subtle *History Dance* sung by **Kid Charlemagne**. This haunting riddim unfolds its full potential in *Good Ol' Days*, for which **Blundetto** found an impeccable cast in **Cornell Campbell** and **Little Harry**.

The same intuition led him to engage the soulful voice of **Ken Boothe** for *Have A Little Faith*, a beautiful example of what is meant by decelerating Reggae to a “slow dance”. Another one to let yourself fall deeply into is *Story Never Told* by **Damé**, a French singer worth checking out.

The younger listeners might like *Passed The Worst* the most, a trancy piece provided with the right bite by **Jahdan Blakkamoore**, as well as *My Weed My Queen*. **Biga*Ranx** closes this exceptional release much too soon with *Pontius Pilate*. In the same vein, the only criticism I can come up with is that the title track (delivered by **Blakkamoore** once again) is far too short.

With *Slow Dance*, **Blundetto** has created an exciting, fascinating and highly recommended soundtrack for this nascent summer, and I really hope to hear his creations rolling from some big bad festival speakers!

by **Gardy Stein**

BOBBY HUSTLE - CAN'T HOLD ME

June 2018



After a two-year hiatus spent awaiting trial for cannabis trafficking while on tour in Costa Rica, **Bobby Hustle** returns with a new EP, *Can't Hold Me*. Partially inspired by his time abroad, the project leads off with

the titular track, a poppy tune that mixes up synthesizers and acoustic guitar. In the hook, **Bobby** sings, *Dem courthouse cyaant hold me. Mi buss di case and fly out pon dem*, alluding to the December 2017 verdict, where a panel of three judges quickly determined that the international recording artist was completely innocent of all charges. He immediately left the country for the first time since 2015 and returned home to his friends and family in Seattle. At the end of *Can't Hold Me*, **Bobby** takes a moment to speak to his fans. *I must say, it feels good to be home, man! Back in the homeland!*

Back in Seattle with his childhood friends and main production team, **MJ** and **Dan** of **Loud City Music**, **Bobby** was able to focus his creative energies with full force. The result is some of the best music of his career, like *With the Kush*, a fun combination with **Lutan Fyah** that also features brief vocal appearances by **MJ** and **Dan**. Production-wise, *With the Kush* is 100% retro-Dancehall vibes, essentially an adaptation of **Madhouse Records'** classic 90's riddim, **Pepperseed**. The Pop/Dancehall vibe is fairly consistent throughout the first five tracks, which is a bit of a departure for **Bobby**, who has generally stuck to the pure Reggae sound in the past. But fans of the more traditional reggae sound will be pleased with the last three songs of the album, all have of which have that authentic one drop feel. The lead off single, *Reggae Party*, has already caught a buzz, proving that we will be hearing much more of *Can't Hold Me* throughout the summer.

by **Dan Dabber**

KABAKA PYRAMID – KONTRABAND

Bebble Rock / Ghetto Youths International - May 25, 2018

\kän-tr-band\ (noun)

Def.: illegal or prohibited traffic in goods, smuggling; goods or merchandise whose importation, exportation, or possession is forbidden; a slave who during the American Civil War escaped to or was brought within the Union lines (Merriam-Webster Dictionary)



Close your eyes, centre yourself and take a deep breath – it’s finally here! **Kabaka Pyramid**’s debut album *Kontraband* is out, and there’s no going around it, nor taking it lightly. Where to start on a feat like that? With the breathtakingly impressive cover-art-work by **Qahdir Maharaj** maybe, because that’s the first thing you see? Or with the executive producer who is none less than **Damian “Junior Gong” Marley**, a name that in itself guarantees high quality? Best, probably, is to start with the artist himself. In his 2017 interview with colleague **Angus Taylor**, **Kabaka** explained that “*Kontraband represents me and my music (...). The system and society, they don’t want you to have this message (...). Each song is like a different item of contraband, and each is going to break down some walls within the person, barriers that are blocking themselves from true self-expression and individuality.*”

And, indeed, the inner battle is on. The *Lyrics De-ity* presents a skill honed into perfection and creates a universe of words which, even after a fourth and fifth run-through, has not ceased to reveal its multi-layered complexity to the listener (me, in this case). Of course y’all know the ironic word-play of *Well Done*, and also *Can’t Breathe*, whose release as first single was no coincidence, dealing with important and critical issues, is a textual masterpiece: “*Many can’t spell but a dat dem have we under...*”. Special mentions in this context for the self-worth-boosting *Natural Woman* and, most of all, the scorching title track *Kontraband*, where the lyrical genius of **Kabaka** is joined by the equally competent **Damian Marley** who is also responsible for the production of the powerful riddim.

The features are an achievement on their own, anyway. **Pyramid** took a genuine world tour, starting “a yaad” with **Protoje** on the pensive *Everywhere I Go* and the haunting voice of **Chronixx** in the H.I.M.-tribute *Blessed Is The Man*. We are brought in touch with the creative breeding ground of the Virgin Islands by **Pressure Busspipe** on

the intro-track *Make Way* and then travel to the motherland. US-Senegalese artist **Akon** makes a wake-up-calling start with *Africans Arise*, while **Stonebwoy** joins forces with **Kabaka** in their pledge to break down the world’s *Borders*. Last but not least, the trip takes us to Australia with the **Nattali Rize** combination *All I Need*, a sweet love tune produced by the two artists, **Carlo Santone** and **Stephen Marley**.

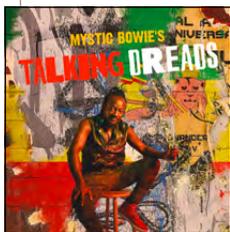
Other producers who, next to **Junior Gong**, contributed to the high-quality diversity of the sixteen tracks included are **Genis Trani**, who orchestrated *Kaught Up*, *Can’t Breathe* and the intense *Meaning Of Life*, the Austrian **Irievibration Records** (building a musical platform for the very personal *I’m Just A Man*) and **Natural High Music** whose *Reggae Music* is one of my many favourites due to its infectiously positive riddim. Even **Kabaka** himself took a seat in the producer’s chair, the result of which sounds like a self-fulfilling prophecy. *My Time* talks about patience, hard work and that this is the singer’s time to shine. Very similar to the explanation **Kabaka** gave when asked why this album didn’t come out earlier: “*I never wanted to be one of those artists who rushed to release an album when the fan-base and recognition was not at a certain level. I wanted to reach a level where the album could actually make an impact and be part of Reggae’s legacy.*”

Mission accomplished! *Kontraband* is a debut worth waiting a lifetime for. Exhale and press repeat. And repeat again. And again...

by **Gardy Stein**

MYSTIC BOWIE'S TALKING DREADS

MTMB Entertainment - June 15, 2018



Mystic Bowie's **Talking Dreads** is a homage to the long-lasting legacy of **Talking Heads**. In the 1980s, the music of **Talking Heads** was ground-breaking in terms of post-punk and new wave, and now in

2018 **Mystic Bowie** pays tribute to the foundational band in the form of a Reggae album dedicated to their greatest hits. Nobody would have ever thought that *Psycho Killer*, *Burning Down The House* or *Pulled Up* by **Talking Heads** would make a fine Reggae tune or even be suitable for an album project this size. **Mystic** proves the opposite.

The musical cast of the album is almost a guarantee for quality: from veteran singers like **Freddie McGregor** to up-to-date artists like **Tarrus Riley**; from Reggae guitar legend **Ernest Ranglin** to **Dean Fraser** on the saxophone; and from **Kirk Bennett** on drums to **Lincoln Thomas** on guitar - both of whom have played for **McGregor** for decades - the album is a homogeneous masterpiece of Roots Reggae. It is refreshing and a welcome variety to hear those ornamented lyrics of **Talking Heads** singer **David Byrne** on 15 elaborate Roots Riddims. The album's instrumentals certainly lay the foundation for this great piece of art. However, it is **Mystic Bowie's** voice that forms strange yet familiar sculptures of word power and sound on this solid musical soil. It is many things, but definitely not monotonous. Musically as well as lyrically as colourful and diverse as a **Steel Pulse** album and as spirited as the **Wailers**, **Mystic Bowie's Talking Dreads** leads us into many different corners of Reggae music, allows them to shine in a new light and builds bridges from lyrics that originate from another genre with a similar mission. A Fusion worth trying for all who love either **Talking Heads**, Reggae, or both.

by Christian Moll

REBELUTION – FREE REIN

87 Music / Easy Star Records - June 15, 2018



Never change a winning team. **Rebelution** has got what it takes to be Reggae super stars in the US and beyond. So why consider changing the battle plan? Their new album *Free Rein* was released through **Easy**

Star and their own label **87 Music** and mostly stays true to the typical **Rebelution** sound which keeps attracting hundreds of thousands. From their founding days in Isla Vista, where the band members met at the University of California in Santa Barbara in 2004, their style has been consistent, unmistakable and authentic.

The two previously released singles *Celebrate* and *City Life* build on what had made the band's sound so unique in previous years. A powerful rock beat, slinky guitars and a vigorous baseline doubled by a picking guitar combined with front man **Eric Rachmany's** distinctive timbre and close-to-life lyrics. Acoustic Songs like *Healing*, and *Constellation*, an emotional ballad, open doors to new musical horizons, while in general, **Free Rein** incorporates the marching and energized spirit of **Rebelution** as we know it from their previous largely successful albums. On **Free Rein**, for the first time **Rebelution** worked with renowned producers from Jamaica. **Don Corleon**, who is responsible for a number of releases with artists like **Sean Paul**, **Sizzla**, **Gentleman** and **Rihanna** co-produced *Rise On Top*, which critically reflects on celebrity, success and ambition. Furthermore, **Winta James** (Militancy Riddim/ Rootsman Riddim) teamed up with **Rebelution** for *Settle Down Easy* and *City Life*, two songs that keep wearing a typical **Rebelution** sound garment, even though the producer left many refined details and musical signatures on them. All in all, **Free Rein** pairs development and stylistic confidence in a way that makes it easy to believe that this album, like its siblings, was born to win.

by Christian Moll

SLIGHTLY STOOPID - EVERYDAY LIFE, EVERYDAY PEOPLE

Stoopid Records - July 13, 2018



What's a party without friends? For much of their existence, **Slightly Stoopid** has been quite a reliable group when it comes to baking up an album's batch of party tracks. It's a compliment, for sure, but is not the most complete

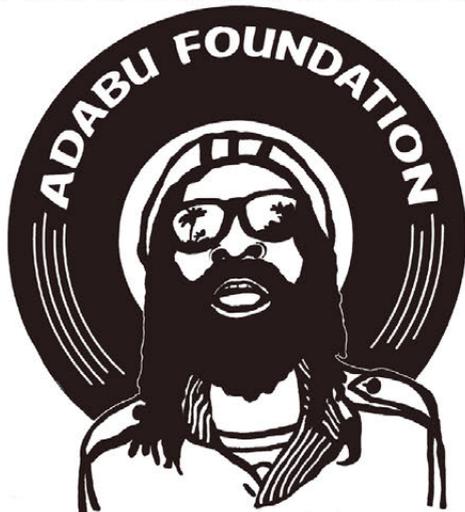
or even completely fair appraisal of the San Diego, California-based band. Musically, they have discernible depth, incorporating a slew of genres into their growing repertoire - everything from a home-base of Dub and Reggae to reaches into Trip-Hop and Psychedelia.

It makes perfect sense, then, that on their latest release, *Everyday Life, Everyday People*, the band welcomes a variety of guests to spike the punch. After the reverberating psych, horn-tinged opening instrumental **Glocks**, the first of the invited friends joins the fun, as master **Don Carlos** lends his vibe to *Stay the Same (Prayer for You)*, then returns later in the set for *Talk Too Much*. International reggae sensation **Alborosie** drops in on the record's searching single, *If You Want It*, passing the baton to **Yellowman** on the swirling *Livin' in Babylon*.

UB40's **Ali Campbell** dresses up a cover of **Peter Tosh's** *Legalize It*, while roots rocker **G. Love** arrives for the title track, rapping with relentless flow against a Jazz-flecked guitar riff and Blues harmonica. There's also **Chali 2Na** on the smoked-up funk of *Higher Now*, plus **Sly Dunbar** adding to the groove throughout, for a collection loaded with fitting collaborations displaying the septet's wide range of versatility.

On the songs without guests, the band's sunshine as always radiates, even, oddly perhaps, on the confrontational **Punisher**. The last surprise comes on the band's gentle road ballad, *One More Night*, that holds onto the dying light of the day long enough to be a sweetened album closer. Alone, or with humble generosity sharing the spotlight, **Slightly Stoopid** serves a party platter of tempting flavours.

by Larson Sutton

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VARIOUS ARTISTS - CHANGE RIDDIM

André Roots Records - June 22, 2018



Swedish producer, **André Roots**, has largely flown under the radar despite working with artists like **Ras Muhammad**, **Norris Man**, and **Million Stylez**. But **André's** newest release and first riddim juggling is likely to

change all that, with contributions from top tier Jamaican artists like **Anthony B**, **Luciano**, and **Agent Sasco**. The riddim is called **Change** and, in addition to the stellar line up, it has potential for a broad reach because of its built in familiarity - it is a reggae adaptation of the 1998 post-mortem **2Pac** hit, *That's Just the Way It Is (Changes)*.

André Roots is a talented musician, and he replays **2Pac's** tune, originally sampled from **Bruce Hornsby and the Range's** *The Way It Is*, beautifully. As a producer, his prowess is evident in how similarly the production and instruments (other than the reggae elements) sound to the original. It could have been interpreted in a more abstract way or "updated" with new sounds and trendy synths, but **André** obviously made a decision to stick to the original vision as much as possible and he succeeded.

Although no version on the juggling stands out as an instant classic, there are still many great tunes. Despite its saccharine nature, **Sizzla's** *Lily in the Valley*, a flowery, poetic love ballad, is probably the best of the bunch. **André** also gets strong material out of **Turbulence**, who channels a higher power on the borderline gospel song, *Power of God*, and **Pressure**, who seems to have been inspired by **2Pac's** *Changes* lyrics for his tune, *Who Feels It Knows*. **Lutan Fyah** takes a similar approach for **Guns So Prevalent**, a reworking of the February release by the same name. The original version of **Guns So Prevalent** was recorded on a different riddim that happened to feature **Dean Fraser** on saxophone, and **Fraser** is also featured on **Change** as a soloist on the instrumental version.

by **Dan Dabber**

LUCIANO – IN THE NAME OF LOVE

Mountain Peak Records - May 25, 2018



It's no secret that Reggae music has many ties to Gospel. Not only did many Reggae artists take their first musical steps in church choirs, but also have messages praising God or of universal love, and certain melodic patterns com-

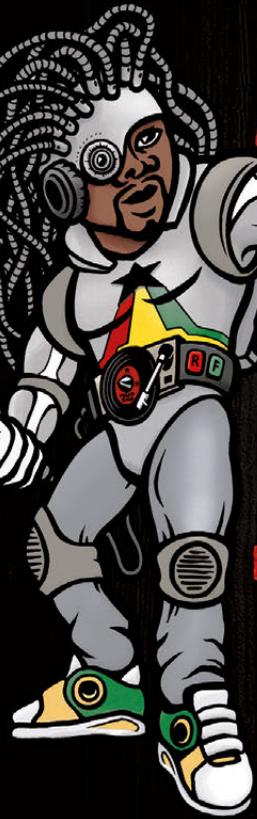
mon to both genres.

Luciano aka **The Messenger** combines the two, delivering *In The Name Of Love*, produced by him and **Anthony Cargill** under the wings of their recently launched label **Mountain Peak Records**: *"The album has been orchestrated to touch the minds of people, because (...) we need to address matters that concern the well-being of our people, the lifestyle and how we're living"* says the singer who, from the very onset of his career, ceaselessly creates lyrics and melodies to uplift, inspire and encourage reflection.

The spiritual connection is made clear from the first song *Wade In The Water*, a Gospel classic originally sung by **Ramsey Lewis**. Up next, the equally masterfully recorded *Hear Oh Lord* is the first of many tracks dedicated to the Almighty. *Jah Send Your Blessings, Leave It All Up To You Oh Jah, Stand Up For Jah* and the acoustic *Serve Jah* all touch on the human wish for divine assistance.

Other issues broached are the lack of individual freedom in *Bondage*, the problem of violence in Jamaica (*Haul And Pull Up*), and, of course, love (*Better Place*). The latter subject is explicitly taken up in the title track in a pure piano-version and a more Reggae-based remix. Special mention goes to *The Prophet Rides Again*, a cover of and dedication to the work of the great **Dennis Brown**. My personal favourite, however, is *Ooh La La La*, an anti-war-tune that presents **Luciano** at his best, both vocally and riddim-wise.

In the Name Of Love is a very conscious, spiritual album promising comfort and soothing to those troubled by the wrongs of the world. According to **Luciano**, it is only the tip of the iceberg, with many more works in the making! by **Gardy Stein**



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