



FESTIVILLE 2017

REGGAEVILLE FESTIVAL GUIDE

INTERVIEWS

KABAKA PYRAMID

MISTA SAVONA

EARTHCRY

CHAINSKA BRASSIKA

SAMORY I

RORY STONELOVE

ZIGGY MARLEY

CHRONIXX

SUMMER 2017

100 FESTIVALS

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THE EVERLASTING

SUMMERJAM

WELCOME 2017

DAMIAN JR GONG MARLEY ★ **PATRICE** ★ **NAS**
SIDO ★ **BEENIE MAN** ★ **G-EAZY** ★ **BILDERBUCH**
PROTOJE & **THE INDIGNATION** ★ **DUB FX** ★ **JOY DENALANE**
ALPHA BLONDY & **SOLAR SYSTEM** ★ **TOOTS & THE MAYTALS**
KABAKA PYRAMID & **BEBBLE ROCKERS** ★ **DANAKIL** ★ **IRIE RÉVOLTÉS**
XAVIER RUDD ★ **YANISS ODU** & **ARTIKAL BAND** ★ **SKATALITES**
META & THE CORNERSTONES ★ **JAH9** & **DUB TREATMENT** ★ **TEESY**
OK KID ★ **DUBIOZA KOLEKTIV** ★ **NATTALI RIZE** ★ **UMSE**
SYSTEMA SOLAR ★ **VOLODIA** ★ **RUNKUS** & **OLDSKL BAND** ★ **BUKAHARA** ★ **CALI P**
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Every year, that first day you can leave your house without a jacket on heralds the coming of summer. And every summer, that **Festiville Magazine** heralds the coming of a season filled with music, sun and magic! To make sure you are well equipped for *Survival* on your quest for the *Black Gold*, here are 178 pages of words, images and powers to reverse your *Chronology*, travel from *Havana to Kingston* or let your *Contraband* thrive.

The informed ones among you have of course noticed that we hid some album titles here, and apart from taking a glimpse at the goodness coming your way by the likes of **EarthKry**, **Samory I**, **Chronixx**, **Mista Savona** and **Kabaka Pyramid**, we prised some interesting facts about life, the universe and all the rest out of these and other artists in the interview section.

And yees, of course we'll have a look at the festivals, too - a comprehensive one! Next to the usual when, where and who of 100+ Reggae Music Celebrations around the globe, we congratulate the **Reggae Sumfest** to its 25th edition with photographic impressions from way back in 2006. Looking back is what **Ziggy Marley** does as well, sharing his thoughts and feelings about the 40th anniversary of his Dad's album „**Exodus**“ with us and discussing the release of its **2017** version. We add to that and present you with a chapter of the soon-to-be-released book „**So Much Things To Say: The Oral History of Bob Marley**“.

Make sure you visit **REGGAEVILLE.com** on a regular basis to get the hottest news, updates and even more festivals, as well as reports from the festivals you couldn't visit yourself. That's what we are here for, that's what we love!

Maad Sick Reggaeville







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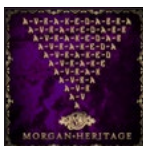
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INTERVIEW



MISTA SAVONA

MELBOURNE MEETS HAVANA MEETS KINGSTON



FALLING INTO PLACE

BY GARDY STEIN-KANJORA
PHOTOS BY LARA MERRINGTON

Listening to the press-pre-release of **Havana Meets Kingston** left me awestruck. What an amazing, unique, breath-taking project! The more I dig into the man behind the scenes, the more impressed I become. It is thus with utmost respect and reverence that I reach out to **Jake „Mista“ Savona** on a mild spring afternoon. In casual caps and sweater, the genius who just returned to Australia from Japan patiently answers *Reggaeville's* questions about the album and its artists and grants us priceless insights into the making-of-process:

Mista Savona! It's a pleasure to meet you. Please introduce yourself first, to those who might not know you yet.

My name is **Jake Savona**, I'm a keyboard-player predominantly. I grew up in Melbourne, Australia, and in my teenage years I played a lot of classical piano, got into jazz and blues, then I discovered hip hop and reggae music, of course. I started making beats and getting into music production in my late teens, dropped a few albums, and in 2004 I went to Jamaica for the first time because I realised I need to go yard to really experience the music and the culture properly and see it first-hand. You see, in Australia we are very far away from the Caribbean and it's a small reggae scene here. That trip was very educational and I just kept going back, and eventually for this project I went to Cuba for the first time and that was where the seed was planted for this album.

Before we turn to the present album, there was another one called Melbourne Meets Kingston. Was the idea for this born from your first trip to Jamaica?



Exactly! In 2004, I went with some beats and without really any idea how it all worked in Jamaica but a good friend of mine, Jesse, he introduced me to a lot of artists and we ended up working in a studio in Negril and recorded maybe 30 tracks or so, and 21 of those made it onto Melbourne meets Kingston. The reason for this name was that a lot of rhythms were made with my Australian band or I made them in a studio in Australia and then I took them to Jamaica to work with the artists and that was the first time that it happened. Melbourne is a great city, so it seemed like a good name for the album.

Turning to Cuba now, what made you go there? Did you have any contacts there?

Well, a good friend of mine went to Cuba in 2011, and when I saw her photos online I just thought "Wow this place looks amazing!" I promised myself, the next time I go to Jamaica, I will check out Cuba, and sure enough I did! I went to Jamaica in 2013 and did a 10 day trip to Cuba. And really, the project was born sitting in a Café in one of my favourite spots in Havana, and they had this CD on, playing

Santeria, some traditional Cuban percussion and chanting. I just could hear how well that would potentially mix with Nyabinghi or Jamaican styles, and I started to wonder if someone had ever done that. So when I got back to Australia I did a bit of research and I realised that the kind of music I was hearing in my head actually hadn't been done before, so it just set the wheels in motion.

From that step, how did you get the finances together? I imagine you had to bring a lot of musicians from Jamaica to Cuba because most of the recordings was done there?

Yes. We did some online fundraising, we did a Kickstarter, and I have to also thank the Australian Council which is the arts branch of the Australian Government because I did a grant application explaining that I had this idea and they loved the project and were supportive, and with the help of friends and borrowing some money and my savings, it happened! I made it happen because it needed to happen (laughs). It's been a huge budget enterprise, certainly the biggest I've ever been involved in.



But it's so worth it! Another thing that amazed me is the amount of artists you brought together, not only singers and vocalists, but also musicians. How did you reach out to all of them?

I just have a real love for the music. I love reggae, so I researched the music and I know the artists and whenever I reached yard I would ask *"What about this artist, what about that singer? What's he or she doing now?"* So eventually I met a lot of the people I really wanted to meet. The **Sly and Robbie** story is really interesting, I have **Bongo Herman** to thank for that. I think it was that same trip in 2013, I was going to Jamaica without a plan to actually do any recordings, it was more for promotion. But I bumped into **Bongo** and he was like *„Let's go to Tuff Gong tonight, I will call **Sly and Robbie**, let's see if they wanna do a session!"* **Robbie** was in America and couldn't come, but I met **Sly** that night and I am a piano

player, so we ended up doing a session, and when I got the funding for the project, I called **Sly** and he said yes, and **Robbie** called me up from Florida and we had a quick chat and... it just all fell into place!

And with Cuba, I know a very good Chilean percussionist **Javier Fredes** who he introduced me to his teacher who is a very respected high priest and percussionist. He just opened doors for us, basically, and got so many of these wonderful musicians together. **Egrem Studio** originally was booked out, there was no chance we could go in, and then through him, the doors opened and we could work there. I had a lot of assistance from great people along the way, so I have to pay my respects, I couldn't have done it all by myself. You know, the stars aligned and everyone was available at the same time and I flew the Jamaicans into Cuba and we did a ten days recording session at **Egrem**, it was magnificent!



Do you think there were any lasting connections made between the Jamaican and the Cuban musicians?

Well, for sure, because... although there is the language barrier, there was a lot of magic in those initial sessions, and halfway through **Robbie** said „*So, when are we taking this on tour?*“ That again was another thing I wasn't expecting. I had in my mind maybe after we recorded the album we could do something, but suddenly it was like „*Wow, infinite potential!*“, we were looking at international touring with this whole band taking this show on the

road! And trust me, if we can pull this off, it will be one of the best bands in the world for sure! These guys are on another level... In the studio, the Jamaicans played their best to impress the Cubans and the Cubans played their best to impress the Jamaicans, so that's what I can hear on the record because the vibes are just so good. I mean, the vibes were so good.

Yes, I bet! Also, there is a very strong focus on veteran artists. Was it important for you to put a spotlight on them?

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For sure! To have a project that calls itself 'Cuba meets Jamaica', I wanted it to be young and old, to be rootsy but also have a fresh sound. Tracks like *100 Pounds of Collie*... I thought, man this is an anthem, I want to get as many singers on this track as possible! And there are nine or ten singers on this song... It's the joy of collaboration, I wanted to bring in as many sounds and flavours and make it a celebration of the music of both islands. And to do that effectively, I needed to invite as many veterans and young artists as I could, to do the culture, the music and everything, justice.

I realised there are a lot of younger artists from Kingston of the Jah Ova Evil Camp, like Aza Lineage and I-Maali. I saw them perform at the Dub School last year and thought all this talent has to be seen, so I was very happy to find their names on the tracks. How did you link up with them?

Again, through knowing **Kabaka** and **Supanova**, he puts on that particular night, the **Dub School**. It was just like you said, seeing them on the mic and liking the vibe. Also, I really wanted this album to also include some new talents as well as showcasing the legends, that's the whole spirit of the project. **France Nooks** is another one I heard at **Dub School** and I love his style, so he is on the track *Dubwise* and also featured on the **Lutan Fyah** tune *Heart Of A Lion*. He is a great talent.

Which younger talents did you discover in Cuba?

Brenda Navarrette, she is on *Heart Of A Lion* as well, but on album two she has a magnificent track, you will have to wait for that one (laughs). She's getting very well known in Cuba now but she is up and coming still. She is an incredible jazz singer, she can do soul and salsa really well and actually this



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is the first project she's done that has this hip hop or urban edge, and she is so natural at it, in fact she shines, so I can't wait to work with her some more. **Solis**, he is on *Carnival* and does a wonderful version of *Candela* as well, he's not famous in Havana. He is in his late 40s and he's travelled a bit overseas, but he is certainly not a famous artist. His voice is so unique, so great... hopefully, for some of the Cuban singers this will be a great boost for their profiles.

From laying out the songs in your head, did you have certain artists in mind already who would sing on it or was it a process?

It's a good question! I think often I hear the rhythm or have an idea for the core, and you can hear straight away what artist would sound good on that. There were a few I was really hoping to get but we didn't, so hopefully on the next record I will get them. With *100 Pound Of Collie*, I knew I needed **Leroy Sibbles** on that song. Him and **Prince Alla** singing the chorus together is magic.

Another person I want to highlight is Rick Merecki, the director of the video for Carnival.

That's just another piece of art!

Rick is a really fantastic filmmaker in Melbourne I met through my friend **Lauren Beck**, who is working on the documentary with him. When we did the online fundraising, we included the fact that we want to bring a film crew. **Rick** obviously did an amazing job with the split screens and all. The scenes he captured in Cuba, he went to Jamaica to capture them as well, so he knew from the beginning what he wanted to do.

Did you encounter any difficulties along the way?

Actually, everything went miraculously smoothly, synchronistic. I was very lucky. In hindsight there could have been so many things that could have gone wrong, with the visas or permissions or whatever, a lot of things haven't happened before, it was a kind of experiment. But I had faith, we had faith, and it all fell into place. Probably later, when the introduction video to the project went viral, I started to realise how big this could be and felt responsible for representing Cuba well on the album and Jamaica also. What's been hard was being in the studio mixing the



record. Have I done the best for this song or the track? Am I bringing this project to its full potential? So, I had to do a lot of soul-searching and also take my time mixing. I should have possibly mixed this album in six months, but it took me almost a year and six months to get it right. But I think it's worth it, I took the time to get it right, so it's a special album and I'm hopeful that people will love it for many years to come.

Apart from music, you seem to be active in ecological issues and political stuff, judging from the things you post. Is there any initiative or organisation you're part of?

Yes for sure, there are some environmental groups in Australia that I support as a contributor, like **The Wilderness Society** and the **Australian Conservation Foundation**, but I think it's just common sense! We live on this amazing planet and as humans, we don't really look after each other or the planet. As a musician and someone that loves music and connecting with people, seeing the big picture of the world, it's just a natural thing. Before I was a full time musician, I used to

work for a tree planting organisation, so that helped me appreciate nature even more. Yeah, it's something close to my heart, just to be aware of our responsibility on this planet.

A great perspective. And what is on your list next, music-wise?

As I said, I am now working on part two of **Havana Meets Kingston**. Actually, a lot of the tracks on the album have great versions and remixes coming as well, we will have the Riddim EPs and the Remix EPs and a Dub Album. Vinyl releases are planned as well, so lots for people to look forward to. There is also a documentary film that hopefully will be ready for the release of the second album. Also the live-show, we are looking at an extensive World tour from January to March next year, and then coming into Europe for the summer, hopefully. It's been a huge undertaking to bring this project to life, the costs have been immense, so people get out there, buy the vinyl, buy the CD, support the project and hopefully we'll see you in a town near you!



MISTA SAVONA PRESENTS HAVANA MEETS KINGSTON

Baco Records - September 2017

Smiling people on sunlit streets playing football, skating, dancing... ever since I laid eyes and ears on the stunningly marvellous video *Carnival* featuring **Randy Valentine** and **Solis** in the alternating sceneries of Jamaica and Cuba, I was eagerly awaiting the release of the millennial album from which this single was born. Now, the street date is set, and *Havana Meets Kingston* will be available from September 15th. And avail yourself of this piece of musical history you should!

In a truly global effort, Australian musician, producer and visionary **Jake Dominic Savona** aka **Mista Savona** invited Cuban and Jamaican veterans as well as accomplished artists and newcomers from both countries to join forces for an exchange of talent and ideas. The result is as unique as it is exemplary: thirteen tracks and three interludes enable the listener to travel through space and time, encountering legends such as **Rolando Luna** and **Barbarito Torres** from the **Buena Vista Social Club** or **Cornel Campbell**, **Prince Alla** and **Leroy Sibbles** from sweet JA, as well as discovering the awesome interweaving of sound created in the **Egrem Studios** in Havana with the likes of **Sly & Robbie**, **Bopée Anderson**, **Ernest Ranglin**, **Bongo Herman**, celebrated Cuban percussionist **Changuito**, **Julito Padron** (trumpet), **David Suarez** (sax) and **Yaroldy Abreu** (congas). *"By bringing such gifted and established musicians into a unique recording situation, we intend to showcase the best of each island's musical heritage as well as encourage completely new fusions of style"* says initiator **Mista Savona**, who successfully launched a similar project 10 years back called *Melbourne Meets Kingston*.

This time around, he dug deep into Kingston's vibrant treasure chest of promising artists. Next to the already established **Randy Valentine** in above mentioned *Carnival* (a perfect mix between two languages and styles), I was thrilled to read the names of a few talented youths I encountered in Kingston last year, hailing from the ever growing **Jah Ova Evil** family. **I-Maali** and **France Nooks**, for instance, rock *Heart Of A Lion* alongside **Lutan**



Fyah and Cuban percussion-princess **Brenda Navarrette**. Or the combined female energies of **Birdz-I** and **Aza Lineage**, the latter an exceptional vocalist whose powerful delivery of *In The Ghetto* is one of the many highlights of the album. **France Nooks** is heard once again on *Dubwise*, educating us with **Prince Alla** on Jamaican history and reggae-related sessions of modern Kingston.

Other pieces take us deep into reggae roots: *Row Fisherman Row* sung by **Prince Alla**, *Vibracion Positivo*, a **Marley**-cover with the sweet voices of **Mr. Valentine** and **Anyilena**, and a wonderful take on *100 Pounds Of Collie* with the original **Cornel Campbell**, **Leroy Sibbles**, **Prince Alla** and **The Jewels** as well as **Exile Di Brave**, **Cali P** and **Lutan Fyah**. Of course, their Cuban counterparts can't be left out. The famous *Chan Chan* heads the release, given a fresh coat of paint by **Maikel Ante**, **Felix Baloy**, **Solis & Eugenio Rodriguez**, followed by more Buena Vista hits like *El Cuarto De Tula* (featuring **Turbulence** and **El Medico**) and *Candela*. Another Cuban hymn originating from "la grande dame" **Omara Portuondo**, *La Sitiéra* is taken up by the angelic voice of **Beatriz Marquez** and the swift fingers of pianist **Rolando Luna**. And, if you listen closely, you'll find the typical reggae-guitar-skank shimmering through.

Also shining are the instrumentals *410 San Miguel* and *Carnival Horns*, the spirit of their creation almost palpable in the combined splendour of the skilled individual contributions. And this, actually, brings us to the core of *Havana Meets Kingston*'s magic: the creative bond forged between artists of diverse social, cultural and generational backgrounds when they come together and do what they do best: music.

To close with the words of the album's French label **Baco Records**, this right here is *"a historical, inter-generational and intercultural exchange"*. My heartfelt gratitude goes out to them, **Mista Savona** and all the fabulous artists involved for thus enhancing our world!

by **Gardy Stein-Kanjora**

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INTERVIEW



EARTHKRY

SURVIVAL

GOOD WHOLESOME REGGAE MUSIC

BY GARDY STEIN-KANJORA
PHOTOS BY AYAZ AHMAD

EarthKry. A name that conjures up images of Greenpeace-activists, eco-warriors and songs of nature in my mind's eye. When I met the band in Kingston though, I learned that I was quite mistaken. As much as they care for Mother Earth, it is more her children that **Keiran Cunningham** (drums), **Kamardo Blake** (bass), **Phillip McFarlane** (keys) and **Aldayne Haughton** (guitar, vocals) are concerned about. The newcomers answered many an inquisitive **Reggaeville** question, and the unconventional paths they follow to live their passion are a true inspiration:

Tell us first about your name. How did you come up with EarthKry? Do you have a special connection to ecological issues, organic farming, stuff like that?

(laughter)

Kamardo: We all come from communities where people don't have a voice, and face struggles every day. When you listen to our music, you'll realise that we talk from experience about these struggles. Basically, **EarthKry** stands for the voice of the people, of downtrodden people, you understand, we are there at the grassroots level and hear their cry. We didn't focus on ecology so far, but we realise that's part of it too, so the name worked out for the best.

How did you all meet and come together as a band?

Kamardo: **EarthKry** was starting about six years ago at *Edna Manley College*. At the time we just started to play music for fun until we realised we could do it seriously and we wanted to also bring out a message, a certain vibration which we didn't see at the time. So,



we started and some of the guys who were in the band graded and left, so the final unit we are playing with now has been together three years. The journey has been one ride until this point, so we give thanks.

Phillip: Back then, we saw bands like **Raging Fyah**, **C-Sharp** and a couple of others taking off, and we thought “*Why not us, we can do it too!*” You know, we had the ability and the material and the talent, so we just started.

Who helped you on the journey? I read that Ibo Cooper was your mentor.

Kamardo: He used to teach us in college, yes. But we also have to give thanks to **Nambo Robinson**, **Derrick Stewart** and **Maurice Gordon**. When we left *Edna Manley College*, it was **Nambo** who took us to “Reggae College” to go back to our roots. You see, in *Edna Manley* you learn a lot about jazz and classical and R’n’B, but there wasn’t any in-depth eggae education until we started working with **Nambo**. That’s how we started to focus on the feel and sound of reggae.

And after you formed the band, what were the steps that took you to the point where you are now?

Phillip: We couldn’t get too many shows at first. There was Red Bones, we had a number of shows there, or with other bands who put up shows and who invited us to do two or three songs. But during the shows we did, there were a lot of things we realised we have to improve on, harmonies, chemistry... work to do! So we took time off and rehearsed a lot, in a little room down by Crossroads. So we just rehearsed and people asked “*Why are you guys always rehearsing and not doing any shows?*” But we had a plan, and when we felt we were ready, our manager **Tara** came up with the idea for us to do a tour, an island tour called **Hard Work Tour**, based on our EP, on the lead song. So we said alright, knocked heads together, came up with a plan, contacted some venues and advertised a show and asked people to come out. The journey started in Kingston, Mobay...



Kamardo: Mobay, Meritones, Jamnesia, Nanook... And the **Capture Land Tour** was a part of it, with **Chronixx**. He came up to us at a show with **Kelissa** and said “*Hey you guys, do you wanna come on the Capture Land Tour?*” And we were like “*Really?*” So, after the December leg we got on **Rebel Salute** which was a big exposure for us. And then we’ve just been keeping up the attention until you guys come and interview us... (laughs)



Phillip: It's funny! When we started the tour, after the first set which was in October, a lot of people heard about **EarthKry**. Then we released the music video right after - more attention. The EP was out same time, and soon after we released the documentary about the **Hard Road Tour**, just to get to know the band and see the fun side of us. Also, the **World Reggae Contest 2015** helped. It really was an interesting experience because you had bands from all over the world entering,

telling people to go on the website, and each person would see **EarthKry**, especially when we made it to the Top 10. People wanted to know "*Who are these guys?*" It was a great exposure, because out of Jamaica, nobody knew us before that, so it was good.

Aldayne: We then did a tour through the US in 2016, through 12 or 13 states; we covered new ground and made some good impressions there. From this experience, we got



inspirations for some of the songs you hear on our new album. We started to work on that after we got back from the tour.

What is it called?

Aldayne: The title is *Survival*. It's about surviving in the different types of system all over the world. Tracks like *Liberation Time*, *Philosophy*, *New Leaf*... we are immensely proud of this work, considering that this is our original stuff. The work we have done, the tracks are fire, it's such an upgrade from the stuff we have done on the EP! I think that every project you do as a recording artist should be next level, showing how much you've grown from the last. *Survival* is expected to be crazy intense and we are already very much in love with all the tracks on it.

How is the song-writing anyway? I imagine in a band it's different from solo artists. Does everybody contribute or does one do the lyrics, the others the music?

Phillip: Well, I write some of the songs, and

when I have a basic idea, I bring it to rehearsal and the guys say "Alright, put in this or drop that, try a different feel!" Mostly the writing is between me and Aldayne, but the music itself is basically a collective effort.

Your lyrics and the messages you transport are very people-oriented. Last year, Jamaica voted in a new government - do you expect anything to change, to have a positive outcome for the communities? What do you see as the most pressing issues at the moment?

Phillip: I think there is an expectation among the youths of the country, especially since the new prime minister seems to be a people's person. Here are some of the things I imagine are essential: first, you can't grow in an environment where crime is so dominant, so I think we have to topple that. The other thing is, the youths... so many graduate from college and hold a degree, but there are not enough jobs, no opportunities. And even if they get a job, they are underpaid. So what happens now, these intelligent minds are



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going overseas, working in Canada and some other countries, developing these countries when we need them! Third, one of my issues always, seeing the amount of elderly people in my country on the streets... Where I come from in St. Mary, I know a lot of elderly people who are on their own. We used to carry food and give them, my auntie used to do that, but I think there is not enough attention given to that problem. I mean, they are our roots, you know what I mean, they set the way, so I think we should show tremendous respect to the elderly!

As musicians now... I mean, you see the potential of reggae music, but I think we in Jamaica, the whole professionalism and approach especially from the government side is missing. I mean, it's one thing to blame the artists, but the government has to be willing to make things happen, too. You don't have a venue in Jamaica that is built for live shows, there is no indoor venue built for that. We

either use a stadium or an indoor shopping centre and so forth, but the acoustics are not good because it is not built for live shows! We have a lot of things to work on. There is no quick fix to the problems, because we can't give an easy solution, a definitive solution, so there are a lot of things to work on. As I said, our biggest problem, my biggest problem, is crime and lack of opportunities. Transparency too, we need transparency in the government like how other countries are being run, because we hear one thing and we don't see it happen.

What you said about the elders, do you think that artists, musicians like you, are in a position to support projects for the elderly people?

Kamardo: Yeah man, definitely in the communities! For the youth also, the power of the people is really a reflection of the mindset. Someone asked me one time what we can give back to the communities. What



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we can do is go back to the communities and teach an instrument and if a youth can take up an instrument instead of a gun, it's a win-win situation. Same for the elderly. We probably don't have the finances to improve that infrastructure, but we can influence our so-called MPs and the government and also the private sector. We should pay attention to these details. That's why **EarthKry** is very important to reggae music today, to make the people aware of the power they have!

Definitely! To keep doing that, you have chosen a very unusual path. You went to Qatar for a few months to play there, right? How did this project come about?

Aldayne: There is a show coordinator we knew who used to run this programme at the **Jon Canoo Lounge** at the Hilton Hotel, and he is responsible for the **Reggae on the Beach** scene on the other side of the world, they have shows in Dubai and Qatar. Now, the Qatar branch, which is based on the properties of the St. Regis Hotel, was looking for a new band. They went on the internet,

did some research and found us! They listened to our stuff and liked what they saw, and then they contacted us on Facebook and said "We are interested to bring you over here!" We exchanged details and the rest is history. In February 2017 we went over there for three months and played gigs every weekend.

Phillip: Which was a good practise for us as well!

What is the reaction to your music from the people in Jamaica compared to those in Qatar? How is the reggae scene over there?

Phillip: Well, it has been great over here. People in Jamaica love our music, especially songs like **Hard Work** and **9 To 5**, because they can relate to it.

Keiran: It's because our songs, even though they are... you could say simple, but in a positive way. They have a strong message and people gravitate towards it. It's catchy, easy to sing along with.



Kamardo: And the sound too, you know. The sound that we have, a lot of people say “*Yeah man, this is the authentic sound feeling!*” I understand what they are saying, and we have to give thanks to everybody who is supporting us, locally and overseas.

Aldayne: As far as Qatar is concerned, I had no idea that there is a fan base for reggae music on that side of the world! I mean, it’s the Middle East, a lot of these people don’t even know where Jamaica is located on a map. But, surprisingly, they love reggae music, they love our performances. I met people who can sing reggae, and I’m not talking about our tracks. There are people who know old school **Gregory Isaacs**, old school **Bob**

Marley, everything you can think of, they know it word for word. I mean, we perform a few cover songs along with our original stuff, and I watched these people sing! I never expected that, the reception was wonderful. For Dancehall as well, they brought **Beenie Man** over there and we opened for him, and he has a huge following. I also realised that it is so big because a lot of people in Qatar are only working there, they come from other countries. A lot are African and you know they love reggae music, and Jamaicans are there as well, and Jamaicans will always come for a taste of home (laughs). So, you have the Jamaicans and the Africans and then you have the Indians which surprised me as well. Since we were in Qatar, I realised that reggae

music is a universal thing because the fan base there is from all over the world. They enjoyed our performances, sometimes we did like 7 hours a day!

What about Europe? Will we be able to enjoy your performances as well?

Phillip: We are playing at **Reggae Jam** in July and at **Reggae Geel** in August, but we are trying to get some more shows too. We will be there!

Aldayne: At the end of the day, we just want to get good wholesome reggae music out to the rest of the world, both in lyrics and in musicality. Watch out for the album, watch out for us!

Thank you – we will!



EARTHKRY – SURVIVAL

EarthKry Music - June 30th 2017

Their debut album is here! While, a few years ago, hardly anyone knew the new Kingston formation called **EarthKry**, today they have built up a small but stable following which is constantly growing and, especially after playing three months in Qatar, not confined to Jamaica anymore. With **Survival**, they both demonstrate their willingness and ability to deliver professionally, and their uncompromising dedication to Roots Reggae Music. As much as the Edna Manley College is their reason for being, having met and studied there, they credit their artistic development to the sadly deceased **Nambo Robinson**, who took them to “Reggae College” and helped the young band to “*focus on the feel and sound of reggae*”, as they themselves put it.

And is there any better way to let his input live on for future generations than in the form of an album? **Survival** is one of these rare releases that take your breath away from the first time you press Play and then grows with every new round of listening, so much so that I can’t decide which of the twelve tracks is my personal favourite. At first hearing, I thought **New Leaf** would be it, with a horn section that makes you melt away (played by **Sheldon Palmer**, **Everton Pessoa**, **Kenroy Banfield** and **Hopeton Williams**), let alone the lyrics that singer **Aldayne Haughton** skilfully drapes over the melodic instrumental. After hearing the tracks all over again, **Keep Dreaming** has crept up and



taken deep root in my heart as well – oh this soulful piano, oh that sweet vocal to sing along to! Or maybe it is **Liberation Time** with its underlying Nyabingi beat (“*Like an eagle on the mountain we will rise...*”), or **Live Good**, in which we are reminded to do just that as long as we can. Or else the hopeful **Table Turn**, in which drummer **Keiron Cunningham** and bassie **Kamardo Blake** not only play their instruments fantastically, but also sing the backing vocals.

The title track is dedicated to everyone struggling for survival, especially in countries where war is still blatantly raging. Sad enough, the list of these enumerated in the song is quite long, but before we can despair, **Philosophy** is there to soothe us. **Move On**, an uplifting piece that tells us to face our obstacles and keep going no matter what, picks up the beautiful chords of **Marley’s Sun Is Shining**. “*The man that moves a mountain starts with the smallest stone.*” Meaningful are these words, reassuring and full of teachings.

The recording studios **Tads**, **Harry J** and **Irie Yute** as well as Keyboarder **Philip McFarlane**, who did the mixing, did a great job of bringing the almost **Wailers**-like feel of the band across.

You will relish this one, promise. **Survival** is an album destined for high rotation and soul healing!

by **Gardy Stein-Kanjora**



EXCLUSIVE PREVIEW

So
Much
Things
to Say

— *The* —
Oral History of

Bob
Marley



ROGER
STEFFENS

Introduction by
LINTON KWESI JOHNSON

SO MUCH THINGS TO SAY!

CHAPTER 32: UPRISING

PHOTOS BY ROGER STEFFENS

PUBLISHER: W. W. Norton & Company - JULY 11th 2017

ROGER STEFFENS: Bob's Zimbabwe experience interrupted the work he had been doing since early 1980 for what would be his final album, the melancholy **Uprising**. It was filled with intimations of mortality, with songs like "*Coming In From The Cold*," "*Real Situation*" ("seems like total destruction the only solution"), "*We And Dem*" ("we no know how we and dem a go work things out," which some heard as a reference to the cancer cells coursing through his body), "*Zion Train*"—headed his way to take him to Zion, and "*Work*," in which he counts off his final days. The album's emotional closer remains one of his best-loved songs, the acoustic "*Redemption Song*," in which he insists that "none a them can stop the time." A thirtythree-date European tour with stops in several massive stadiums was booked from May 30 to July 13.

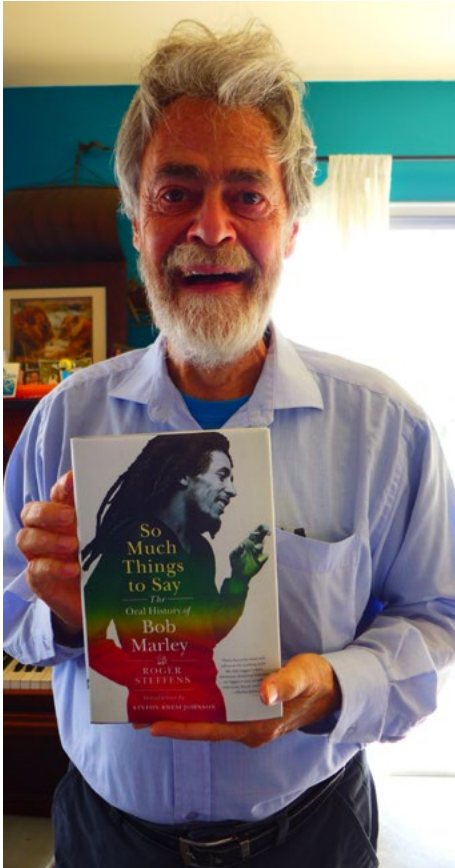
ERROL BROWN: After **Survival** I started to record **Rita Marley's** album *Who Feels It*. I realized now and again **Bob** would come into the room and listen and said, "*How I no hear that sound when I do my stuff?*" and smile and walk out back. Shortly after, he went off on the **Survival** tour. When they came back **Junior Marvin** said, "*Errol, Bob and us had a talk and decided we want you to do the next album,*" saying they paid **Alex Sadkin** all this whole heap of money when they could give that to me as one of them, as one of us. So I did the next album, **Uprising**. You see, on the **Uprising** album every single vocal is live. He tried to redo the vocals, but they all would be different, so much thoughts and

ideas in his brain, it's unbelievable. So I used all the vocals tracks he did when recording with the band; the band vibes off that vocal, so in reality it's the best vocals. So all of those vocals was with the band. We never redo. Listen to "*Zion Train*" when he said, "*To the bridge.*" It's **Bob** telling the band to go to the bridge. You know something, it was **Chris Blackwell** was the one who told **Bob** the live vocals are the best thing to use.

"There has never been and will never be anything quite like this: Reggae's chief eyewitness, dropping testimony on Reggae's chief prophet with truth, blood, and fire."

Marlon James

"*Redemption Song*"? **Bob** was burning out trying to get it right with the band, playing over and over, and **Chris Blackwell** just walk in the studio and listen to the band play it. And he said, "*Bob, you see this song, I just see this song with you and your acoustic guitar.*" And **Bob** say, "*Yeah?*" and laugh. Said, "*All right guys, I'm going to try it with acoustic.*" And it's a classic. Although people always cussing out **Chris Blackwell**, **Chris Blackwell** did his part too. I was there mixing, he's there in that seat beside me. He will be there touching buttons, mixing, night and day. **Chris** did his part where the reggae music is concerned.



Roger Steffens

ROGER STEFFENS: Some of the songs on the album were written while **Bob** was living in Miami, where he had ensconced his mother and sister **Pearl** in a big house on Vista Lane. With him was **Dessie Smith**, a friend from Trench Town, who was his personal assistant on the road and often helped **Bob** compose songs.

DESSIE SMITH: On a typical day in Miami for us, **Bob** would get up around ten, eleven. He used to go to bed real late. Then he'd wake up, get some mint tea. He might burn a spliff. He might reason, and within that time now, him read up the Bible, read a psalm out loud and discuss it with us, like

a teacher discussing the meaning of the psalm, how it's relevant to everyday life, what it's saying. And after that, he takes the guitar and might come up, depending on the vibes him get, we might or might not get a song. A spliff, the Bible and music, that's the best, that's how the day run! Might just play some ball after that, the guitar, eat, back to the guitar. We played ball outdoors and sometimes play indoors, inside the kitchen area, **Bob** used to play scrimmage in there. **Mrs. Booker** was crying out, "*Why you mosh up the things? Play ball outside!*"

And then we had boxing matches there, 'cause me and him bought two pair of boxing gloves. We always sparred. He tries to hurt me but I always hold back. And he has everybody in his corner, like him say,

"*We haffe fight now.*" I can't even get one of the ten people there. Everybody's his cornermen! We spar all the time, even before his shows, 'cause he likes to warm up before a show. So by the time he goes on the stage, he's wet already. He warms up just like he's gonna play a football game or a track.

We would play football, then we'd play bigger football. We used to play in the backyard, over by the jeep: **Seeco**, **Gilly**, **Neville Garrick** is usually there. We played before dinner, then we'd eat and then go around the back and have music again, guitar vibe. You'd have a lot of people there who would join in the singing, when we were making them songs. And we'd call them to come in and sing the chorus. The back room, it had sliding-glass doors. I used to sleep out there. **Bob** used to sing to us at night, and we would end up sleeping on the couch, cowboy style. Most of the time! Boots, shoes. **Bob** was just like that.

And most of the time there was a tape running, but not all the time. Sometime him haffe just get jamming. You have another time when him jammin' just like that and him say, "*All right, get the tape player.*" Him figure that very effective.



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Many of those are unfinished, like the first three or four lines. We had one called "*Drastic Step*," we just got that line three times and then we left that. Same time we start one small little one, four lines:

*Come down, come down from your high riding wall
Can't you see you're riding in the past?
False pride cometh before a fall
So when you drop don't bother bawl
Can't say me never warn you
Before we spurn you
Some just a show off naturally
Fighting battles and personality
Then come the bounce-back my friend
Some call it reaction again
Come down from your high riding walls
Can't you see you're riding in the past?*

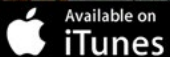
I remember "*We And Dem*" was definitely made around '78. I remember when me and him sit down and I told him that in that

song, we had actually written, "*We no have no friend / in the House of Parliament.*" And even I said, "*That too direct.*" 'Cause we usually try to word it that you can hear something and feel that it deal with you, but you can't be sure, you can only assume. So I figure at that time that was too direct towards the politicians. And he must have been thinking the same thing. He went to Jamaica to record and when he came back he had pulled that out. He must have seen that that was too direct. [It was changed to "*we no have no friends inna high society.*"]

I used to write a lot because my top subject in school was English literature. Used to do a lot of *Shakespeare*, and from we start jamming, sometime he just come and hum, and I get a vibes. Don't get the word but get the melody. Either write the song by getting the lyrics first or the melody. He might play the guitar and find a good melody on it. Like me and him might sit down

ANTHONY B
UNO JAHMA
FITTA WARRI
K E I D A
REBELLION
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Errol Brown

face to face and him [hums] and wait for me to come up with something. But most of the songs him come up with the lyrics. We worked together that way on the **Survival** and **Uprising**, songs like “*Zion Train*,” “*Coming In From The Cold*,” “*Redemption Song*,” “*Real Situation*,” “*Pimper’s Paradise*.” Most of these were Miami songs. “*Coming In From The Cold*” was written about three or four years before it was released. “*Redemption Song*” too, from around early ’77.

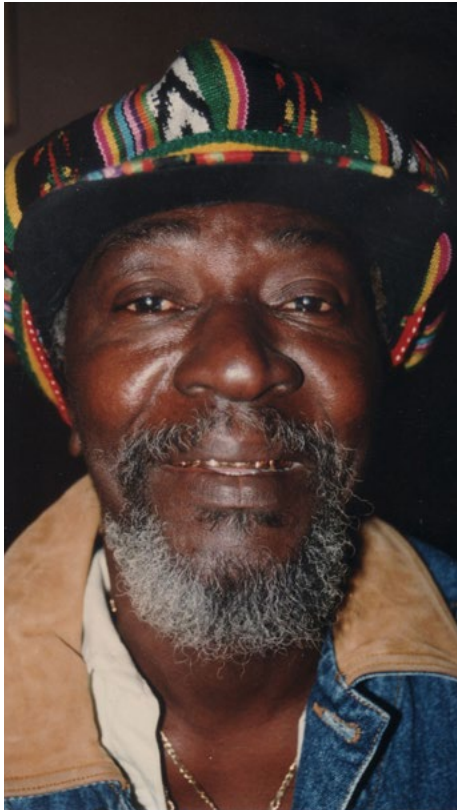
“*Pimper’s Paradise*” was written about some girl in England he had an experience with. I think it was a friend’s experience, really. **Bob** writes from other people’s experience too—me and him, we could kick like that. He could take one of the lines, like hum for me to come up with the line, look me in the eyes. If I can’t come in, he tries. Like that song, “*We Getting The Fight*,” it took us about a week. We tried but couldn’t come

up with one line. He was singing “*we getting the fight from all direction*.” I come up with “*complexion*,” and he acknowledged this, he smile, shake his head out.

The songs that I collaborate on that I’m proudest of are “*Black Survival*” and “*Real Situation*.” But I never think of asking for cowriter’s credit; no, we just deal on a different level. We don’t deal with that; that never mean anything to us. We just get up and do that stuff. And that’s how he is. You don’t hear him speak or argue about “*Where’s money?*” Never, never.

ROGER STEFFENS: **Uprising** was released in mid-June, while **Bob’s** record-shattering final tour was in its early stages.

ERROL BROWN: We started the tour in Europe. That was a dream, to see how people went on over reggae music. It’s like you are at pop concert, everywhere sold out!



Dessie Smith

ROGER STEFFENS: Two months after his triumphant performance in Zimbabwe, **Bob** played to the largest audience of his career in San Siro, a soccer stadium in Milan, on June 27, 1980. **Pope John Paul II** had appeared there the week before and **Bob** outdrew the **Pope!**

JUDY MOWATT: The most indelible show for me was really the one in Milan. It was about 110,000 people. And when I saw the amount of people my mind reflect on the first time we toured together, in 1975, with the **Natty Dread** album, in a little place called Paul's Mall in Boston—you know, it was very small. And we had to work seven nights a week, it was so hard, and even working for seven nights a week we never

accumulated that amount of people! Yeah, for one place now, we see this huge mass of people, it was really impressive. All these Italians singing "**No Woman No Cry**," and they don't speak English. It's the same thing like when we toured Japan, the people don't speak English, but they know every one of **Bob Marley's** songs, they can sing it for you word for word, but they probably don't know the meaning of it.

ERROL BROWN: Biggest show was in Milan. Oh, God! You can't imagine how big that was. Remember, Italy is all about the Pope and football, and then you see "RASTAMAN BOB MARLEY" on the front page of their biggest newspaper. And it said, "**Bob Marley** create history in the stadium." Not even football! Football couldn't carry so much people, because we use the field too, obviously. That place was beyond packed. We had a group named **Average White Band** that was touring with us. They have to cut their set short when people start throwing eggs onstage and run them offstage, shouting, "**Bob Marley! Bob Marley!**" It was a joyous experience. To me it's like a concert you see today with the biggest pop artist. Big! To me it was a dream. I didn't want to wake up out of that dream, you know. And right through. That was the biggest one. But I remember Crystal Palace in England, with the big pool in front of the stage full of dirty water. You see, when **Bob** came onstage, everyone went in that dirty water, just to get close to **Bob Marley and the Wailers**. The place ram, every show sold out. At the end of the tour everybody got bonus, more than their salary for the tour. It was my first big tour like that. At the end of the tour everyone stayed back at **Bob's** request. I just wanted to go home. I remember Bob saw me down in the lobby and asked me where I'm going, I said home, he said, "*Hold on, Errol, we have some bonus money coming in.*" I said, "**Bob**, you bring it when you coming, I just want to go home." He said, "*All right, little more then.*" But it happened that, unfor-



Judy Mowatt & Marcia Griffiths

tunately, **Bob** never come home. You see, **Bob** was a good person, he get bonus and shared it among us all. Which other artist would do this?

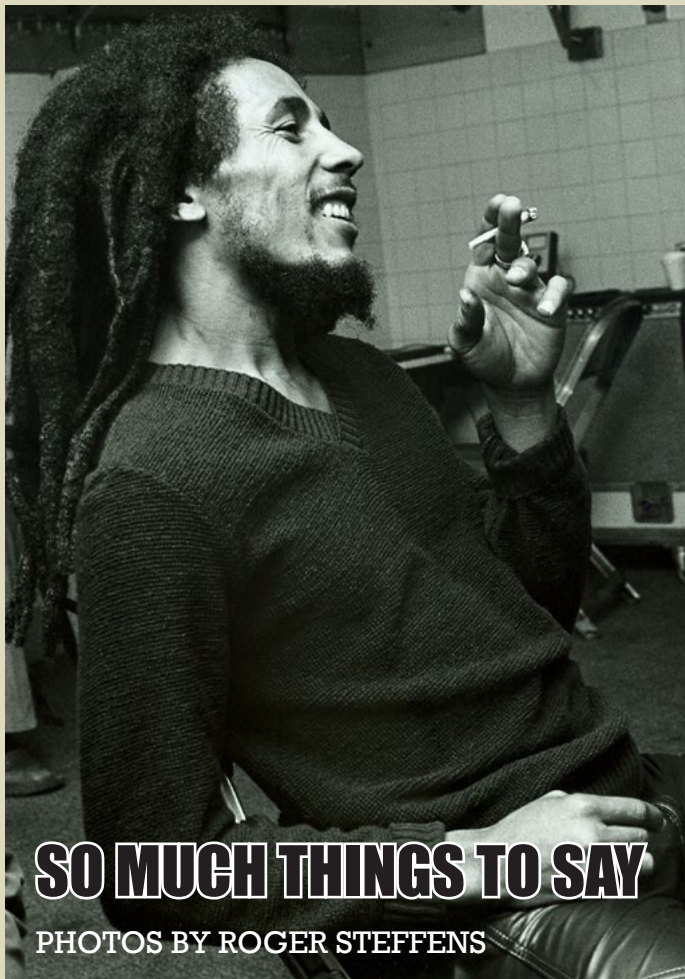
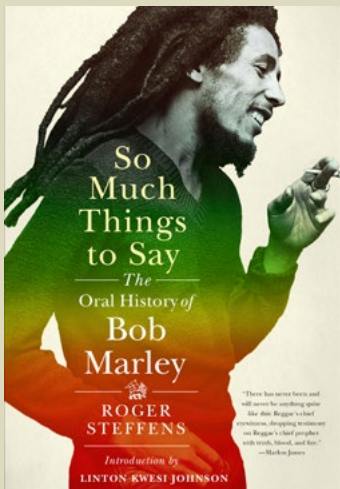
ROGER STEFFENS: By 1980, **Colin Leslie**, **Bob**'s business manager, was setting up **Bob**'s escape mechanism from Island. The release of **Uprising** in 1980 finished the contract, and **Bob** was considering a change of label. A multimillion-dollar contract was being offered by **Polygram**.

COLIN LESLIE: For **Bob** that was a package deal, involving all the **Tuff Gong** artists. He distributed the **Abyssinians**, **Burning Spear**, **Freddie McGregor**, a lot of pro-

ducts for a lot of people. But it wasn't about escaping necessarily. It was about setting up a sort of organization that would offer an alternative for the Jamaican artist. He wouldn't have to go to New York or London or wherever. They could get signed right here in Kingston and still get international exposure. For want of a better example, a **Motown** in Kingston. That's what he was trying to set up.

ROGER STEFFENS: But the dream was never to be. As the American leg of the planned world tour began, tragedy struck.





SO MUCH THINGS TO SAY

PHOTOS BY ROGER STEFFENS



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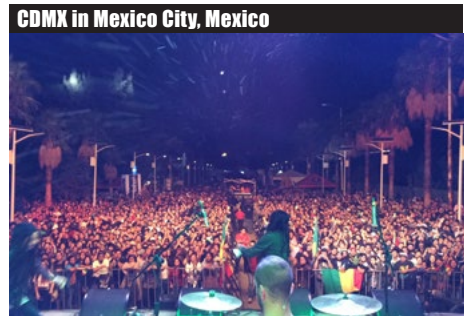
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18. June

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6/18

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De Oosterpoort in Groningen, Netherlands



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24. June

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Kabaka Pyramid Eek A Mouse
 and more...

Tivoli in Utrecht, Netherlands



REGGAE FEVER

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INTERVIEW



KABAKA PYRAMID

CONTRABAND

MUSIC IS MY RESPIRATOR

BY ANGUS TAYLOR
PHOTOS BY FERNANDO F. HEVIA

Of all the key members forming the Jamaican musical and cultural movement called “the revival”, revolutionary rapid fire lyricist **Kabaka Pyramid** has been slowest to release an actual official album. His closest competition for last place, **Chronixx** and **Jesse Royal**, bring out theirs in June and September 2017 - whereas **Kabaka's** debut **Contraband** should emerge circa October time.



Contraband is produced by **Damian 'Junior Gong' Marley** (who releases his own awaited new set **Stony Hill** in July). **Reggaeville** received a sneak preview sampler of unmixed shortlisted tracks for the project and discovered a variety of other producers also working under **'Baka** and **Gong's** direction. These include **Protoje**, his fellow **Indigg collective** member **Tracker John MD**, **Anthony Senior** of **AlTaFaAn**, **Genis Trani** from **Reggaeland** and even **Kabaka** himself. Guesting vocally will be **Pressure Busspipe** and – according to rumour - a **Damian Marley** combination.

Angus Taylor spoke with **Kabaka** - as he was gearing up for his European tour - about the songs under consideration. It is one of the most in depth discussions of the record to date (echoing **Protoje's** **Royalty Free** preview in last year's **Festiville**). But be warned: **Damian**, **Kabaka**, and his **Bebblerock** production house reserve the right to change the track listing - removing or adding as they see fit when the album drops later this year.

So you're finally releasing an album? How long has it been? Six years?

Finally! Why yes it was 2011 when we did the first EP. We did the compilation **Lead The Way** in 2013 so that helped to bridge the gap a bit. To be honest it was only around last year that I really started to feel like I built myself to the level where an album could be impactful. 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 and the album could just be swept under the rug. I wanted to reach a level where the album could actually make an impact and be part of reggae's legacy.

You've been highly influenced by Sizzla in your career. In six years Sizzla would've cut at least 12 albums!

(Laughs) Yeah, maybe 13 or 14. As I said **Sizzla** is on a different level. He has a different output rate. The man can record songs every day. But I have never stopped recording, so a lot of songs in heavy consideration for the album - some are from 2012.



A verse on the song with **Pressure** I wrote to **Jah9**'s *Warning* she did with **Don Corleon** back in 2010. So there are things that have been tucked in where we knew "We're going to put this down and wait till the time is right."

Timing is important. When I heard that you were planning to drop your album in October I was glad because Chronixx and Damian are releasing their albums this summer. It looks like Protoje has put his album back. There is a lot of traffic on the road.

(Laughs) I am not a traffic kind of person. I like to avoid the traffic. I am glad as well because I like to have good music that can inspire me in the meantime.

We are still in the point where what a **Chronixx** decides to do with his album, what a **Protoje** decides to do, what a **Jah9** does - they influence me because I learn from the people around me. So anything I see that they could do better or they did extremely well - are things we incorporate into what we do. So I think it's a good advantage.

The plan is to really use the tour to make people aware this album is coming. We're just about to drop the first single and hopefully another one before we hit the road in the summer. We want to have at least two songs on the road pushing, saying "*Yo the album is coming*".

One of those songs will be *Can't Breathe*, produced by Genis Trani. What will the second one be?

The first one is definitely *Can't Breathe*. That's a song I'm very excited about. It's paying homage to that **Fatis Burrell Xterminator** sound. That old **Sizzla** vibration. I channelled some of that. I feel it represents me. It represents my sound. I feel it represents the message in a way that is not too heavy and not too deep but still tackling the issues we are dealing with. That's the mission - coming out with that song first.

For the second track, the plan is to release this song called *Natural Woman* that **Damian** is producing. There is still some work to be done on the track so we're still trying to finalise that and confirm but that is the aim at the moment. It is a beautiful, powerful song commending and uplifting women who keep themselves and are happy with themselves in a natural state. A lot of people are doing songs like that now. I love the **Tarrus Riley** song about that but I have my own take on it and it's actually a song I've had for a couple of years now.

This is the second version of it that we're doing that **Damian** is producing. I actually wrote the song on a one drop rhythm that a producer from Trench Town named **Triple L** sent me. He actually recorded it and I sent him the vocal and I've just been waiting on him to release it for maybe two years now. So we just decided we wanted to take a different approach to the production of the song and use it for the album. We still have his version and we're thinking to possibly do a bonus track thing with the two versions but that's something that we'll decide in the coming months. But we definitely want to roll out with **Damian's** production, highlight that this album is a collaboration with myself and **Damian, Ghetto Youths** and **Bebblerock**, and cement that.



Tell me about the name of the album project - *Contraband*.

The concept is that **Contraband** represents me and my music. It is bigger than any collection of songs really - but we think it represents this project in the sense that the system and society, the bigger heads are the ones who decide what is considered contraband and banned substances and things they don't want people to have or use. We feel the messages in my music are treated like that within society. They don't want you to have this message. They don't want you to feed yourself on the consciousness and the revolution mentality that we're presenting the music. We're just playing on that metaphorically as **Contraband**.

So what we are doing is giving the **Contraband** to the people. 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. So each song is actually an individual that can stand up by itself. It is not really like a themed album where each song is telling a particular aspect of one story. It is more like each song can stand on its own and have an impact on people and we're putting this together in this package called **Contraband**.



The previous compilation *Lead The Way* gathered lots of producers. From what I've heard of this album sample there are multiple producers as well you and Damian. How many tracks is Damian producing and how will you make sure this album is more unified than the compilation?

That's some of what I was getting at before. I think in the end **Damian's** production in terms of composition, of beat making, would be about one third of the project. That's what we're looking at, at the moment. I'm thinking around five tracks. He is playing more of an executive producer role on this project. His studio is where we're doing the majority of the mixing. Even songs recorded before, we are re-recording in his studio to get a better quality sound. So it's those aspects of production - not necessarily beat making.

And of course there are the songs we've done together in the studio where he has spearheaded the production. He is a man who starts out on the MPC and will knock together a drum pattern and then **Pow**, his keysie will play some piano on it, maybe play a bass-line that we can work with for the time being.

There is a track called *Where Is The World I Know*. We don't have a version of it ready but this is one of the first tracks we worked on that really got us excited about the project. I remember we were in studio shortly after we did [2015 hit single] *Well Done*. I had the guitar in my hand playing a two chord progression and then **Pow** started to play some piano and then **Damian** was building a drum pattern around it.

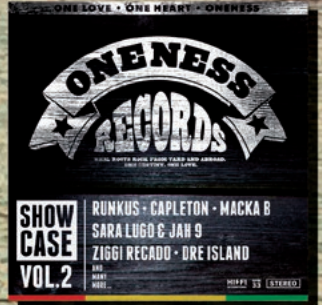
I am not the best guitar player so I kind of let them take over the whole process. **Damian** kept working on the beat, **Pow** kept working on other stuff, **Biggz General**, a brethren of ours, started playing the guitar, adding some phrases on it and then I came up with this chorus about "*Everywhere I go, I see pollution and disillusion ago on, where is the world I know? We are falling like a domino.*" I started to record the chorus and the verse and I remember looking on **Damian** and saying "*Find a harmony for this now*". The man just immediately found this nice harmony for the chorus. He recorded harmony and **Chris Ellis** was there so he did another layer on the track.

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This is the kind of organic vibration where we just work directly from inspiration. It was never *"I have this grand scheme of how I want every single track to sound"*. It is more coming from an organic place creating music with my mind state and my message at the forefront at all times. And also bringing music I've already done because **Damian** was like *"I want to hear all the songs that you have because any song, as long as it's good enough, we should consider it for the project"*. That's the kind of approach and mentality he takes to music.

I have a song - you heard it [on the sampler] **King Rastafari**. That song was probably recorded since 2012 but once we recorded it we knew this was an album track. I had to ask **AlTaFaN** to just hold off the track for me. He checks me like every three months saying *"Just make me know when you want it!"* (Laughs) I am definitely glad to see in a song like that in the runnings for the album for sure.

Let's talk about some of the tracks we've heard. Make Way featuring Pressure was produced by Protoje. How did he and Pressure come to be involved in this project?

Obviously me and **Diggy** go way back. As he said in the Festiville article before [last year], he executive produced my first EP. Now he is getting more into compositions he has actually had his hands in. He's working a lot with the **Drumkeys, Paris** and **Kongz** [from his band] and other producers like **Tracker John MD**.

Diggy called me and said *"I need to have a track on your project. I have some beats to make you hear"*. He played like three beats for me. The other beats were sick as well but I was like *"I need to have this track"*. Once you hear the horns, the start is that victorious kind of triumphant announcement like *"This is going to be my first track on the project"*.



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I got the beat and recorded something on it. I loved the verse but I didn't really like the chorus. So I decided to try and get somebody like **Pressure** on it. I have always had **Pressure** in mind to work with. I got a verse from him on the **Accurate** mixtape. We did a song called **All For One** with him **Protoje, Koro Fyah** and **Hempress Sativa** - and **Pressure** killed the track at the end. So we always keep a link. He is a genuine good person.

He came into the studio, I played the track for him, he heard the verse and I just left him for maybe 10 minutes and then he said "Yo, I have something I want you to hear". He just sang "Make way ghetto youths busting through". I was like "That's it. Don't need to hear nothing more". Boom.

So I sent him the track and I think he went back to VI or Atlanta and recorded it. Nothing needed to be changed. It was perfect. So I wrote another verse and added on that verse I told you about that I wrote on the **Jah9** song **Warning**. I felt like the message was consistent and this was how I wanted to announce the album. "Make way, the Rasta youths busting through the gateway". The revolution is happening right now - so just get ready for this project.

Can't Breathe and Meaning of Life are produced by Genis Trani from Barcelona who used to be part of a very good label called ReggaeLand. It's great to see such a talented producer involved in not one but two tracks on the album.

Genis mixed a lot of tracks for me on the **Accurate** mixtape. He was a go-to person that I could send something to and get back a mix within 24 hours. I just appreciated the work ethic. So we just decided we wanted to work together because I know he is somebody I can depend on. I told him I needed some tracks for the album and everything he sent was brilliant. I still have some tracks I might do other projects with but the ones I felt strongest about were **Can't Breathe** and **Meaning Of Life**.



Can't Breathe is a track where I was listening to **Lauryn Hill's Unplugged** sessions and I was really impressed by the amount of emotion she put into her music and delivery. I thought to myself "My music is very strong, it is very deep, but there's not a lot of emotion in it a lot of the time". I wanted to speak to an emotional state like "I can't breathe, I am feeling suffocation that sufferation is causing. The system is a strain and a mess, I feel it like a pain in my chest". **Lauryn Hill** really inspired that kind of approach to the writing. You have to challenge yourself with music. You have to see which aspects are missing which you can introduce.

And then you have **Meaning Of Life**, addressing "What does it mean to say that we live?" A lot of people say we live only once but through my research and my studies I have come to realise that we don't have one



physical life. We have many different lives. It is really about experience and growth. Each life you come in and you learn something. The things that you've done wrong - you're going to face some karmic result. The good things you do - you're going to face some karmic result.

The first time I got introduced to the concept of reincarnation was in my studies of Kemet from ancient Egypt. Books like the *Egyptian Book Of The Dead. Metu Neter* by **Ra Un Efer Amen**. A series of books dealing with

spiritual evolution as a sequence of lives that you live. You die, go into an afterlife process - a Heaven state - re-evaluate the life that you live and go into a further life to where you can learn new things and grow to the next phase of your evolution.

I felt it was time to come out with a message like that. I feel that's something that is missing in the psyche of people these days, especially in the West. So it's a very important song for me. It's one of my personal favourites on the project.

Based on the sample we've heard *Well Done* is going to be on the album. Will it be a different mix?

No. For a long time we felt that *Well Done* is out and it kind of did its thing but at the same time *Well Done* was the origin of this whole linkage with myself and **Gong**. It was the genesis of our wanting to do a project. And it is probably my biggest most recognisable solo song. So it's something that we recently began to add back to the album projection and we are pretty confident right now that it will be on the album. It definitely fits the whole **Contraband** idea. This is definitely a message they don't necessarily want people to awaken to - what's happening in government - but we see the necessity of it.

Both *Well Done* and *Make Way* address the political turmoil in the world right now. I interviewed **Chronixx and he said the reason why nationalism is intensifying is because we are actually coming out of the nationalist period. Do you agree?**

I completely agree with **Chronixx**. I think when the shift is happening you see the worst of things start to come up before it gets better. And it's resistance to that shift that we're seeing happening. They see they're about to lose power and have to hold onto the power they have. That's why we see the resurgence of certain things we thought we were heading past.

I think humanity in terms of evolution is moving towards individualisation. But not in a selfish way. More in a self-sufficient way. The idea of these groups that we tie ourselves to whether it's races, nations, tribes or families - are slowly being phased out and we are becoming individuals, people who think for ourselves. I think we will become true individuals and see there are no differences between us and that is why I have a song [on the album] about **Borders**. I am saying it's about time we close those borders down because we are all one nation in creation. It's going to happen and it's just going to take time.

In *Can't Breathe* you talk about slavery reparations saying "Queen Elizabeth give us what we demand". What form do you think reparations should take?

If the governments were just and dependable then something like removal of a certain amount of the debt - like the IMF debt or the World Bank or our debt to these other countries. They could remove that debt and without having to tax our people so much to repay the debt - could act as a form of reparation. I think any time you try to split it up and deal with it in an individual case it is like that hand-to-mouth-thing with the government and people. Like MPs and people in the ghetto where they just come for a little money here and there. It might give a little temporary relief but it's not going to solve any kind of long-term issue.

But the nations that have been affected by the slave trade need to come together and demand these things. If the nations say collectively "*We are not going to buy any of these products from you*" and "*We're not going to sell you our resources*". If African countries, Caribbean countries, even people within the diaspora in the US and UK, came together the demands will be met. But the unity is not there. Obviously we know the reasons why the unity is not there so that's one of the things that will continue to hold us back if we don't come together.

Let's talk about the track *I'm Just A Man*, produced by **Syrix from **IrieVibrations** in **Austria** - who you worked with on **Lead The Way**. It has the lyric "**Music is my respirator**" which is kind of a link to the metaphor and the vulnerability in **Can't Breathe**.**

For sure. That's a track I actually wrote when I was doing the mixtape with **Walshy** and it is one of those tracks that almost always gets a reaction from people like "*Yo this is real*". It was the same when **Gong** heard it. It was like "*Alright we can't use this on the mixtape*".



My music is not very personal, typically. I like to speak about things I see outside of myself. And this is a song where I get personal. I talk about a bit of my history especially in the second verse and it's a good insight. It is more inside my mental space and about my experiences and how they make me feel. The frustrations of dealing with certain things in the music but knowing that in time it will work out and we're doing it for the cause - not for the right now.

On that track and on this project in general you seem to be singing a bit more.

Yeah, that's something that I have constantly been working on, trying to improve over the years from **Rebel Music** to now. I think my vocal ability has improved a lot. It is something that **Damian** stresses a lot - that we definitely want to use songs that have different melodic structures. *I'm Just A Man* is one of those songs where it's not the typical kind of melody or style you'd hear from a **Kabaka** song.

Before we finish, let's talk about the remix of Kabaka versus Pyramid - which first appeared on your Accurate mixtape. This new version is remixed by Tracker John MD who you mentioned earlier as part of the Indigg collective.

Yes, he did *Can't Feel No Way* on **Diggy's Side B** project from last year. I have been working with him. He is a brilliant rapper as well. He is conceptualising a project where I deejay, he raps and he's doing the production - but that is in the future. He's another brilliant mind. I gave him the vocals because I was thinking to do some remixes for stuff from the mixtape but again when we played the remix in the studio we were like "*This is too good to not be on the project!*"

I like the continuity coming from the mixtape - which was really a platform for the album - and this track shows my hip-hop side. Anybody who didn't hear the mixtape would be hearing this song for the first time and it would still be hitting them with a

bang. It's a kind of trap vibe so maybe people in that world will pick it up and run with it and we'll see how that goes. I don't know if it will be on the track listing or as a bonus track but we'll see.

Both the mixtape version and this remix feature you're rapping with an American accent and deejaying with a Jamaican accent. There has been quite a debate in the last few years about non-Americans rapping with an American accent. Coming from a Jamaican tradition you have people like Bounty Killer using entirely different voices on the same track - what's your view on this debate?

Exactly. Even the song that *Kabaka versus Pyramid* was based on originally, **Biggie Smalls' Gimme The Loot**, has two different characters with two different voices. So it's a part of music. It shows versatility. My thing is if you're going to use an accent, it has to sound good. If you listen to **Collie Buddz** or **Pressure** they don't come from Jamaica but it sounds like a Jamaican accent and at the end of the day it sounds good. So as long as you're representing what you want to represent in the way you feel comfortable and it sounds good and it works, then show your versatility. I don't have any problem with that.

I respect the rappers in the UK for keeping their accent and it sounds good but there are times when you use a Jamaican accent in rapping and there is just something going on with Jamaican linguistics and trying to rap with it where it can really come across weird to me. I have known a few people that have done it and it has worked. But that's another art form in itself.

Finally will there be a combination with yourself and Damian on the album?

(Laughs) I won't say anything on that Angus! We'll keep the anticipation for that one and see what happens.



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INTERVIEW



CHAINSKA BRASSIKA

FROM ENGLAND TO POLAND TO JAMAICA

MUSIC FROM THE TREE HOUSE

BY GARDY STEIN-KANJORA

Their story sounds like dream come true: eight friends, having known one another from childhood, start to play music every day when school is over, getting really good at it. Developing material and style, playing some gigs, gathering a local following. First EP *Unwind* in 2013, debut album *Skinna* in 2015. Entering the *World Reggae Contest* that same year, reaching the finals, smashing it in Ostróda, winning everybody's hearts and the trophy. Travelling to Jamaica in early 2016, recording in the prestigious *Harry J Studio*, now about to release a fantastic album called *Harry J Business*. A lot of things done right by



Ashley, Henry, James, Lucas, Rory, Seth, Toby and Tom, I would say! The latter agreed to give *Reggaeville* a short summary of the bands' Jamaican adventures, so let's hear it for **Chainska Brassika!**

Greetings Tom, how are you?

I'm good, thank you. We are extremely busy right now, but it is very exciting, with the album coming up and all.

Yeah, I bet! Tell us about your trip to Jamaica! What happened after Ostróda?

We won the **World Reggae Contest** in August 2015, then we flew out to Jamaica in January 2016. We spent the whole month in Jamaica, we had a five days recording-session in Kingston, we played some shows on the island and travelled a bit. We spent a whole month out there which was really cool!

Did you meet Sam Clayton again, who was in Ostróda to deliver the prize two years ago?

Sam wasn't there, he couldn't come, but he has been mixing the whole album and we met him in France last year. We did the whole recording session with **Stephen Stewart** at **Harry J's**.

When you reached the studio, did you already have a set of songs prepared or did it develop during the sessions?

With our first album *Skinna* it was very much recording the songs that we've been playing live. For the recording of the album in Jamaica we took actually a lot of new songs that we had not performed on the road and we developed them quite a lot over in Jamaica. Before the recording session we actually spent some time in the countryside in Jamaica. We set up the band in a tree house for a week and we put together a lot of material up in the hills of Jamaica.

Wow, that sounds amazing. Where was that?

It was this place called the Indigenous Rasta Village which is quite near to Montego Bay. That was great, we spent a week there before we travelled to Kingston and we took some time to acclimatise ourselves and get into the vibe. We put together a lot of the

album there, but we also worked on some fresh songs in the studio as well, so this album is a totally different approach than our first one. We've recorded seven tracks and we will also put some dub on the album, so hopefully we'll have a total of ten tracks. They now need a little bit of tweaking and once they are mastered they'll be out there!

Did you play all the instruments yourselves or did any Jamaican musicians join you?

We did have some help, yes. **Stephen** very kindly played all the keyboards on the record which was amazing, given his history

of keyboard playing for various great acts, and we also got a percussion player called **Bongo Billy**, he came in and played all the percussion on the album. And then we did a feature track with **Toots** as well called *Don't Try*.

Yes, and what a brilliant track it is! Did Stephen invite Toots over?

Yes, he is very good friends with **Toots**. One day, we talked about features for the album and he said that **Toots** is in the area and that he would give him a call, and then **Toots** came down to the studio. **Stephen**



said the best way for him to hear the track is to set up the whole band in the live room together and play the track live for him. I think we played one verse and then he just grabbed the mic and started jamming to the tune with the band. He went and voiced the track separately, the day after. Because there was so much vocal material that we recorded for the track, we put together a longer version for the album which we are very excited to release.

Why did you decide to call the album Harry J Business?



We've done the last session at **Harry J's**, as it is being closed. I don't know if it plans to re-open, but we thought that it was a big honour for us to record in such a famous studio. It really was a big centrepiece of our album. Also, one of the lyrics focuses on the closing of **Harry J's** so we thought it would be very good to put it in the album title so everyone who hears it would know about **Harry J**.

One week in the tree house, one week in the studio... what did you do in the remaining two weeks?

We went to this amazing festival called **Rebel Salute** which was cool. We saw artists like **Beres Hammond** and **The Abyssinians** perform, which was amazing - seeing that in Jamaica. We spent some nice time at Treasure Beach, we also travelled around and did some shows on the island. We did a show with **Andrew Tosh** over in Jamaica which was nice, we performed in Kingston...

Where?

At the Kingston Golf Club which was fun. We also went to the Kingston Dub Club which was an amazing experience, so... We definitely saw and did a lot of music when we were out there, which was great.

What was the reaction of the people to your music?

It was interesting, because I don't think they really knew what to expect when we got up on stage. Some of the shows we did were planned, but some we just did at random local spots, some of them in cities. The reactions were... it was really nice! The Jamaican people really sit down and listen, they listen and then they clap afterwards.

Did you establish any links to Jamaican artists for future collaborations?

We did meet a lot of people out there, lots of people heard that we were in town and came in to visit us in the studio. At one point, **TVJ**, which is the national Jamaican Television, came down and covered us in the



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studio. And lots of amazing people came in and wanted to see what was going on. We definitely made some great connections, so we will look at some collaborations in the future.

What were your personal highlights of the trip?

For me, I think my favourite place was spending time in Treasure Beach, it was really nice, eating BBQ fish and drinking rum at the beach. It was nice to spend some time chilling out, because we've been very busy. Also, we bumped into **Maken**, the organiser of the **Ostróda Reggae Festival**, which was cool! He was running a tourist group, so they came as visitors to **Harry J's** while we were recording. We also linked up at Treasure Beach and had dinner with them, played a little show... it was nice, good to see them in Jamaica, being there at the same time.

And of course having **Toots** in our session in Kingston was amazing. Fantastic!

It was the first time for every one of the band in Jamaica, right?

Yes, it was! For some of us it was the first time in that part of the world even, so it was great experiencing that as well, the culture and all. Some people went on to Cuba afterwards.

Will you go back?

Yes, we hope so! We were in a lot of places that we would like to go again.

What is planned next?

We are hopefully putting together a tour in November. We toured the UK last month to promote everything and we will be playing across the festivals this summer, we will be at **Glastonbury** and **Rototom Sunsplash** and we are doing the Big Lion's Den Stage at **Boomtown Fair** in the UK, so we are very

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excited for those. We are hopefully going to be in Europe in November and the UK in December, and if everything goes as planned we are going to be in the US next year. We want to take the album worldwide if possible!

On a personal level, everybody is doing various other musical things. Our trombone player **Lucas** has done some touring as a trombone player for the **Skatalites** last year, just to fill in for someone. We all do quite a lot, our horn section plays on a lot of tracks recorded in London. We've been involved with some small festivals in the UK. We are actually very busy with music! (laughs)

That's good to know! Well, thanks for taking the time to talk to us. Any shout-outs?

We must say a massive thank you to all of the organisers of the **World Reggae Contest** who made this possible, to **Reggaeville** and the **Ostróda Reggae Festival**, to everyone out in Poland. We've been back to Poland once since 2015, the Polish reggae crew is really nice, they are doing really well. It was a great opportunity for us to win and go to Jamaica, we really took advantage of all of it and it really was a great experience for us.

The album will be coming out this summer, you can pre-order already. It will be available on vinyl as well. The single with **Toots** will be out on 7". We are looking forward to hear what people think of our album!

CHAINSKA BRASSIKA



CHAINSKA BRASSIKA – HARRY J BUSINESS

July 2017

Fresh, fresher, freshest – the winners of the first ever **World Reggae Contest** are just about to release the album **Harry J Business**, whose recording was the prize **Chainska Brassika** won in 2015. Even the unmastered listening-copy that forms the basis of this review is sufficient proof of the fun and inspiration that must have been prevalent during the recording sessions at the studio that gave the record its name: **Harry J**, the place where **Bob Marley and the Wailers** recorded between 1973 to 1976 and which even appears in the movie **Rockers**.

Their focus on analogue recording is a perfect match for the instrumentalists of **Chainska Brassika**: **Henry Freestone** (guitar), **James Howell** (trumpet), **Lucas Petter** (trombone), **Rory Pagan** (sax), **Seth Wallis** (drums), **Toby Keel** (bass) and **Tom Keel** (sax) provide a wonderful rhythmic stage on which singer **Ashley Davis** performs his vocal art. Horns are an essential part of every track, and, in alignment with the band's roots, ska is clearly audible as well. Thus, **Mind Soul Body** and **Close Down** both display the pacy, fiery energy for which the UK formation is best experienced



live. Other songs take it a bit more slowly, like **Flickers** or the injustice-lamenting **It's Not Fair**. Even more laid-back, **Sunshine** tells us to try to let as much as possible of it in our lives, while **Trainline**, which is more instrumental than vocal, talks about the problem of land-grabbing by companies greedy for profit, moving people from their homes.

Definitely the highlight of the album is the rootsy **Don't Try**. None less than the great **Toots Hibbert** himself is featured on this fine piece of music, and his rough baritone is the perfect addition to **Davis'** brighter voice.

The finished album will include three dub versions as well, I'm told, although which tracks will be dubbed and who the dubber will be was not clear at the time this review went into press. Room for surprises! With **Stephen Stewart** as producer and **Sam Clayton** on the mix, the finished product will certainly be a release worthy of the title **Harry J Business**. Once you hold it in your hands, make you sure you turn it up loud and have room enough to skank along to!

by **Gardy Stein-Kanjora**



1999



2008



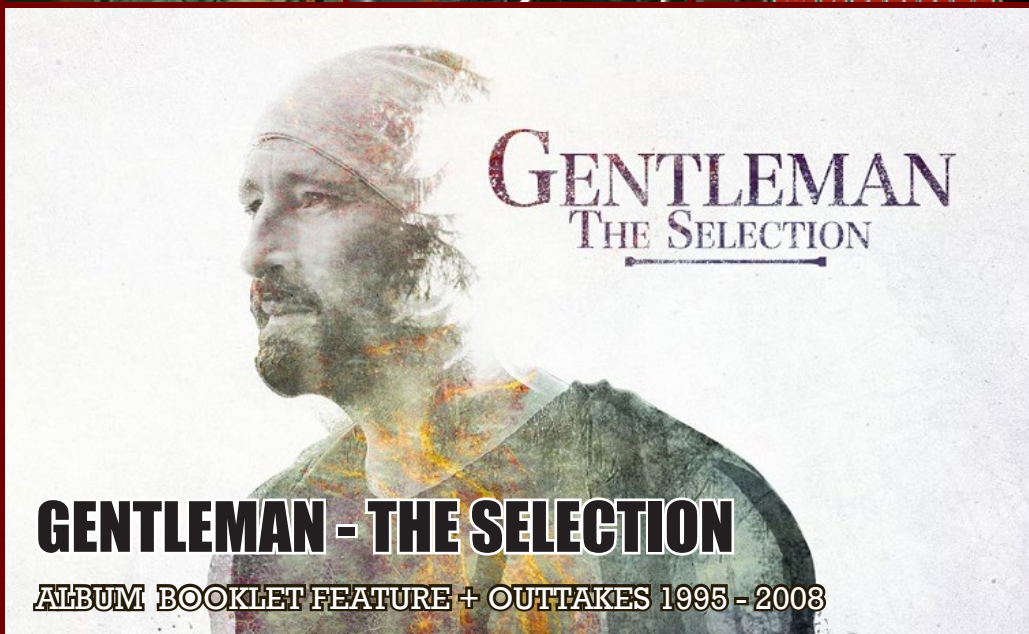
2001



1995



2003



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2003



2008



2003



2007



2003



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2005



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ROMA VALENTINO GALLI
DARKLABORERS.IT

VIENNA
SUNSPASH
2017

DAMIAN MARLEY
JR.GONG

XAVIER RUDD
KABAKA PYRAMID
REKALL

04. JULI OPEN AIR
ARENA WIEN

TICKETS: www.ticketcity-germany.com
 Ticketpreise für 18 bis 25 Jahre sind
 gegenüber im anderen Center (München/Linz)...

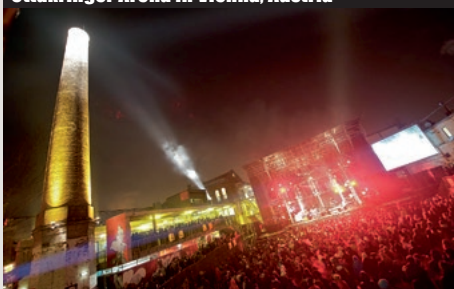
Vienna Sunsplash



4. July

Damian Marley **Kabaka Pyramid**
Rekall **Xavier Rudd**

Ottakringer Arena in Vienna, Austria



Sunrise Reggae & Ska Festival



7. - 9. July

Toots & The Maytals **Dub Inc**
Skarra Mucci **Aba Shanti-i**
Locomondo **Fitta Warri**
and many more...

Burtenbach, Germany



3. STAFFEL
WOCHENTICKET
43 €
inkl. VW-Gehäuse

11th **SUNRISE**
REGGAE & SKA
FESTIVAL

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DUB INC • SKARRA MUCCI
ABA SHANTI-I • I-FIRE • FITTA WARRI
LOCOMONDO • SEBASTIAN STURM
COLLYNIZATION SOUND SYSTEM
JAQEE SHANTI POWA • ROOTZ RADICALS
MALAKA HOSTEL • FIYAHVIBEZ SOUND
JOYFUL NOISE • JUSTICE RIVAH
DUBMATIC • MYSTIKAL OBSESSION
BADESEE • FREE CAMPING • DUBSTATION • BAZAR
WORKSHOPS • DANCEHALL TENT • KIDSCORNER

7-9. JULI 2017
BURTENBACH

Johns & Job www.sunrisefestival.de

AFRO LATINO FESTIVAL 2017
 THE MOST TROPICAL & EXOTIC FESTIVAL IN BELGIUM

7-8-9 JULY
 FESTIVALPARK BERKENBROEK
BREE

WWW.AFRO-LATINO.BE

DADDY YANKEE
ALVARO SOLER
BIG MOUNTAIN
LA PEGATINA
MOKOOMBA
VICENTE GARCIA
JAMARAM • ROLF SANCHEZ
TLP • GRINGO STARR
DRIGAO • POW POW
WARRIOR SOUND
RAGGAMUFFIN WHITEMAN
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 AND MANY MORE

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 BERBERVILLAGE • CAMPING • KIDS PLAYGROUND



Afro Latino Festival

 7. - 9. July

Mr. Vegas **Big Mountain**
Jamaram **Pow Pow** and many more...



Enter The Dancehall

 7. - 8. July

Toots & The Maytals **Queen Ifrica**
Sevana **Runkus & Old Skl Band**
Kabaka Pyramid
Silly Walks Discotheque and more...



ENTER THE DANCEHALL
★ REGGAE FESTIVAL ★
 7. & 8. JULY 2017 - ROTE FABRIK

Toots & The Maytals
Queen Ifrica
Sevana
Runkus & the Old Skl Bond
Kabaka Pyramid
& The Bebble Rockers
Ras Demo
Silly Walks Discotheque
Boss Hi-Fi / Real Rock Sound

7. & 8. JULY 2017 - ROTE FABRIK - 18.00H
 ROTE FABRIK, SEESTR. 395, 8038 ZÜRICH - WWW.ROTEFABRIK.CH/MUSIKBUERO
 VORVERKAUF: STARTICKET / FACEBOOK: ROTE FABRIK MUSIKBURO

AMADOU & MARIAM
ISRAEL VIBRATION
 MANUDIGITAL spécial guest JOSEPH COTTON
 VAUDOU GAME . MO'KALAMITY & THE WIZARDS
 SEYNI AND THE YELIBA . COMBOK AFROBEAT . MAMA TIERRA

★ PYRÈNE FESTIVAL ★ #5



7 & 8 JUILLET 2017 BORDES 64'
www.pyrenefestival.fr

LOC Bordes 

Pyrène Festival



7. - 8. July

Israel Vibration **Amadou & Mariam**
ManuDigital feat. **Joseph Cotton**
 and more...

Bordes, France



Gracy's Bash



8. July

Anthony B & House Of Riddim
Sista Gracy **Marley's Ghost** and more...

Gasthof Linde in Varel, Germany



It's a yard thing!
 (reggae) party and more

JEVER
 LIVE II
 WILSONTICIA

GRACY'S BASH

Friesland's Reggae Open Air

Anthony B
 and House of Riddim

Sista Gracy with the Yardy Crew
Marley's Ghost
 feat. Sebastian Sturm

Schwarzpaul **Vido Jelashe** **Grand Z**
 Conquering Sound MC: Cappuccino

Sa. 8.7 ab **17** Uhr
 Tickets: nordwest-ticket.de yard-music.de

Die **Linde** und der **Yard**
 Dangasterstr. 96 - 26316 Varel

riddim **REDGEVILLE** **JURIBITES**

DAVID LION

A.K.A.
LION D

MANDALA TOUR 2017

- 15 Jun RUHR REGGAE SUMMER | Dortmund (Germany)
w/Raphael
- 23 Jun CULTURALREGGAEVIBEZ | Czech Republic
- 30 Jun Parco Tittoni | Desio (Italy)
- 11 Jul GOA BOA FESTIVAL | Genova (Italy)
w/Raphael, Jah Sun
- 14 Jun Italy TBA
- 15 Jul FARA ROCK | Fara Gera D'Adda (Italy)
- 22 Jul GALOTA FESTIVAL | Slovakia
- 29 Jul Germany w/Raphael, Boomrush Backup
- 4 Aug Italy TBA w/ Jah Sun
- 12 Aug P-TOWN Open Air Festival | Niedersachsen (Germany)
w/Raphael, Boomrush Backup
- 19 Aug ROTOTOM Lion Stage | Benicasim (Spain)
w/Raphael, Jah Sun, Piero Dread
- 1 Sep HOME FESTIVAL | Treviso (Italy) w/Raphael
- 2 Sep BRAGNO REGGAE | Savona (Italy) w/Raphael



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CANE
REC

info: sugarcanerec@gmail.com

OUT NOW

JAH SUN

BETWEEN THE LINES TOUR 2017

- 1 Jul SUMERJAM | Germany w/Jugglerz
- 7 Jul Modena (Italy) TBA
- 8 Jul Mattatoio | Carpi (Italy)
- 11 Jul GOA BOA FESTIVAL | Genova (Italy)
w/ David Lion, Raphael
- 29 Jul REGGAEJAM | Germany
- 4 Aug Italy TBA w/David Lion
- 19 Aug ROTOTOM Lion Stage | Benicasim (Spain)
w/David Lion, Raphael, Piero Dread

OUT NOW



www.jahsunmusic.com

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ISLAND REGGAE FESTIVAL
SANTA CLARA COUNTY FAIRGROUNDS

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DIABETES AWARENESS • FREE HEALTH SCREENINGS

SATURDAY
JULY 8, 2017
11AM - 11PM

344 TULLY RD • SAN JOSE • CA
WWW.ISLANDREGGAEFEST.COM

Island Reggae Festival



8. July

UB40 feat. Ali Astro & Mickey
Raging Fyah Conkarah
and many more...

Santa Clara County Fairgrounds in San Jose, CA, USA



Big Reggae Festival



11. July

Patrice Danakil Israel Vibration
Jahneration

La Pinede Gould in Juan Les Pins, France



THE BIG REGGAE FESTIVAL PART. XXII

PATRICE
DANAKIL
ISRAEL VIBRATION
JAHNERATION

MARDI 11 JUILLET À 18H30
LA PINÈDE - JUAN LES PAINS

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et dans les points de ventes habituels :

FNAC, Hit Import, Office de tourisme Antibes Juan les Pins...

Renseignements : 06 03 46 46 40



Öland Roots

 13. - 15. July

Toots & The Maytals Protoje
Sister Nancy Pressure Anthony B
 and many more...



Afrika Karibik Fest

 13. - 16. July

Mono & Nikitaman Ohrbooten
Toke Kabaka Pyramid Jahcoustix
 and many more...

Volksfestplatz in Wassertrüdingen, Germany




4 TAGE - 4 BÜHNEN **13.-16.07.2017**
 WASSERTRÜDINGEN

AFRIKA & KARIBIK FEST

KABAKA PYRAMID
PANTÉON ROCOCÓ
MONO & NIKITAMAN
OHRBOOTEN
BUKAHARA

BAZZOOKAS, JAHCOUSTIX
ORANGE

SIR JEAN & NMB AFROBEAT EXPERIENCE
 VELD DE OZA, TOKE, JOBARTEN KUNDA, BATUKEROS
 UVM

THIS STAGE - AFRIKA KARIBIK MARKET - WASTELAND - HERBENBÜHNE
 THE PROGRAM - LIVE PAINTING - WORKSHOPS - YOGA - RESPECT CAMPING
 WALKING ACES - NATURE RESERVE - GRILL OUT FARE - ART GALLERY
www.afrika-karibik-fest.de | www.facebook.com/afrika-karibik-fest



L'ASSOCIATION DES DJ'S PRÉSENTE
4^{ème} édition

4 days
outdoor

Roots to Dubwise!

DUB CAMP FESTIVAL 2017

SOUND SYSTEM
CULTURE FESTIVAL

**13-14-15-16
JUILLET 2017** | **LAC DE VIOREAU
JOUÉ-SUR-ERDRE**

RESTAURATION BIO / CAMPING / BAR
PASS 4 JOURS : 97 € 3 JOURS : 62 € JOURNÉE : 32 €

44 • FRANCE

WWW.DUBCAMPFESTIVAL.COM

#DUBCAMPFESTIVAL2017

Dub Camp Festival

 13. - 16. July

Max Romeo **Xana Romeo**
Sister Carol **Black Omolo** **Dubkasm**
and many many more...

Lac De Vioreau in Pays De La Loire, France



Lakesplash

 14. - 15. July

Pressure Busspipe
Meta & The Cornerstones
Yaniss Odua **Junior Tshaka**
and more...

Lake Biel in Twann, Switzerland



20TH EDITION
14. + 15. JULI 2017

GOOD
VIBES
SINCE
1998

LAKESPLASH

REGGAE OPENAIR • TWANN • SWITZERLAND

YANISS ODUWA
META AND THE CORNERSTONES
VIRGIN ISLANDS NICE TOUR
FEAT. **PRESSURE BUSSPIPE/NIYORAH/
REVELATION DA ROYAL**
CASA VERDE COLECTIVO, JUNIOR TSHAKA
PEDESTRIANS, NAPPY PACO & THE DUBMACHINE
ROOT BLOCK, ASHER SELECTA, GANJA FORCE
ROOTS ROCKA TRIBE

NOWA REGGAE 14 i 15 Juliol 2017
 Vilanova i la Geltrú, Parc de Ribes Roges
 www.nowareggae.com
 @nowareggae

KABAKA PYRAMID AND THE BEBBLE ROCKERS **SENTINEL SOUND**
AUXILI **RAGGATTACK**
MIGUEL CAJAMAÑO **PONENT ROOTS**
BIG MAMA SOUND **KY MANI MARLEY**
ADALA AND THE SAME SONG BAND **TRATION STEPPAS**
THE MELODIANS AND THE HONKY COO COO'S
GREEN LIGHT FT MACKIE BANTON **DUBSTRAL FT IRRE WANARA**
ANTHONY SAGARDA FT NOVATO **DROP COLLECTIVE**
JAH LIFE INTERNATIONAL FT BRODA NELSON **PRINCE BUSTER TRIBUTE THE CABRIANS & FRIENDS**

Organizadores: **NOWA REGGAE**
 Patrocinadores: **Wobos**, **CLIVER**, **MORPHY**
 Colaboradores: **SATYR WORLD**, **AFAR MUSIC GROUP**

NOWA Reggae

 14. - 15. July

Ky-Mani Marley_Kabaka Pyramid_Sentinel Sound_Big Mama Sound and many more...



DJ KENNY X AFAR MUSIC GROUP
 PRESENTS
LEVEL UP
 THE RIDDIM EP

FEATURING:
JR REID | NESBETH | D MEDZ
ORIEL | KENNY BLING
CLARA | BLAKX

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 NEW SINGLE **MI CHARGIE**

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 available on all digital outlets -   



DUBWOOD
PRESENTS

WILKSWOOD REGGAE FESTIVAL 2017

FRIDAY 14TH – SUNDAY 16TH JULY
BRINSLEY 'ASWAD' FORDE
TIPPA IRIE & THE LOCKDOWN BAND
MAD PROFESSOR
FT SISTER AUDREY, SISTER AISHA & CHUKKI STARR
JANET KAY • CHANNEL ONE SOUNDSYSTEM
PRINCE FATTY SOUNDSYSTEM FT HORSEMAN
DUBHEART • BOMBSKARE • UNIQUE STAR
PAUL FOX AND BROTHER CULTURE • SUBAJAH • I-MITRI
COUNTRYMAN SOUNDSYSTEM • DONNETTE FORTE
DISORDA • FULLNESS FT SGT PEPPER & PAUL FOX
OPERATION SOUNDSYSTEM • RUM RUNNER SOUNDSYSTEM
IMAN ONE DUB • WARRIAH FORCE • AFRO TALLOWAH
THE INTERCEPTERS • REVERENCE SOUNDSYSTEM
GREEN LION • ROOTS SOUP SOUNDSYSTEM

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KID'S ACTIVITIES INC. CINEMA, PAINTING & BUSHCRAFT
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WILKSWOOD REGGAE FESTIVAL
WILKSWOOD CAMPSITE, VALLEY RD, SWANAGE, DORSET
INFO & TICKETS WWW.DUBWOOD.CO.UK

Wilkswood Reggae Festival



14. - 16. July

Tippa Irie Brinsley Forde
Mad Professor Dubheart
Subajah and more...

Wilkswood Farm in Swanage, UK



Weedbeat Festival



14. - 16. July

Perfect Giddimani
Silly Walks Discotheque
Jamaram and more...

Speicher in Nordstemmen, Germany




14. - 16. Juli 2017

Weedbeat Festival

Speicher Rössing

3 TAGE KARIBISCHES OPEN AIR
WWW.WEEDBEAT.DE

Speicher • Rössing • Sparkasse Wildeshausen • H • PUBLIC • H • H

BIRTHDAY BASH OF ORTWIN & SHERIFF



REGGAE YAAM

THE SILVERTONES
BACKED BY SIX NATION

GANJAMAN · D-FLAME · JAHCOUSTIX
REBELLION THE RECALLER

BEATSAFARI · RAY DARWIN · JOHNNY STRANGE
+ VERY SPECIAL GUEST
BACKED BY EVOLUTION BAND

BARNEY MILLAH · SOUNDQUAKE (HILLE)
SHERIFF'S SOUNDPATROL
BLESSED LOVE · SENSI MOVEMENT

CITY LOCK · LADIES CHOICE INTL. · LOCUT

14.07.17
YAAM

AN DER SCHILLINGBRÜCKE 3 · OSTBAHNHOF
DOORS 20 UHR · VVK 16 € · AK 18 €

ReggaeYaam B-Day Bash of Ortwin & Sheriff

 14. July

The Silvertones_Ganjaman_D-Flame_
Beatsafari_Jahcoustix_Ray Darwin_
Soundquake_City Lock_and more...



Yaam in Berlin, Germany

Reggae Im Hanf-Feld

 15. July

Uwe Banton_Yah Meek feat. Zoe_
Anthony Locks_and more...

Hanf-Feld in Steinheim, Germany



Junge Kultur Steinheim e.V. & Jan-Zeit präsentieren



Reggae im Hanf-Feld

Uwe Banton & Toughcutt Band
Yah Meek feat. Zoe & The Uprising
Tree Of Life Band
Anthony Locks
+ more live acts & special guests

his 18 Uhr
Eintritt frei

Hanf-Feld, etc.
Getränke, Wurst
etc. zu sein!

Großes Hanf-Labyrinth mit Infos zum Thema Hanf als
Medizin, Ernährung, Rohstoff, Baustoff, Fasern + Kleidung

Sa. 15. Juli 2017
Beginn 14 Uhr, Live Musik ab 18 Uhr
Tickets unter www.reggae-im-hanf-feld.de

Lipper Tor 6
32839 Steinheim
Eintritt: 10,- VVK/15,- AK

JUNGE KULTUR STEINHEIM E.V.
BAFA HANF-ZEIT



DUTTY OPEN AIR
2017
15.07.
START 14 UHR

LIVE ON STAGE
CHARLY BLACK /JA
VOICEMAIL /JA **RICH BOOGIE** /GER
JUGGLERZ /GER
SUPERTUFF /GER **DUTTY SOUND SYSTEM**
JAMROCKERZ - ONENESS MOVEMENT - I-MOTION
44 VYBZ - JUNGLE YARD SOUND - TRENCH TOWN RIDDIM CREW

SCHLAGELSTRASSE 57 **JUNKYARD** 44145 DORTMUND

Dutty Open Air



15. July

Charly Black **Voicemail** **Rich Boogie**
Jugglerz **Supertuff** **I-Motion Sound**
Dutty Soundsystem and many more...

Junkyard in Dortmund, Germany



Reggae Session Festival



15. - 16. July

Eek A Mouse **Assassin** **Luciano**
Horace Andy **Marcus Gad** **Sinsemilia**
Danakil and more...

Chateau De Montricoux in Montricoux, France



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REGGAE SESSION 15 - 16 JUILLET 2017
MONTRICOUX (82)

FESTIVAL

PASS 2 JOURS 40€
PASS JOURNÉE 22€
SUR PLACE 8€+2€4
CAMPING GRATUIT

SAMEDI
Eek A Mouse
Danakil
Horace Andy
Marcus Gad
The Soul Sonics
Chronicle
Guiding Star

DIMANCHE
Agent Sasco Aka Assassin
Luciano
Sinsemilia
Kabaka Pyramid
Meta
And The Cornerstones
Papet J
General Levy

REGGAE.FR

PRÉ-VENTES SUR TOUS LES RESEAUX WEEZEVENT, TICKETNET ET FRANCE BILLET
CONTACT@REGGAE-SESSION-FESTIVAL.COM // WWW.REGGAE-SESSION-FESTIVAL.COM



Red Stripe presents
REGGAE Sumfest 25th
 POWNSOUND ENTERTAINMENT **DE**

JULY 16-22, 2017 MONTEGO BAY, JAMAICA
REGGAE SUMFEST 2017 MAIN EVENTS
 CATHERINE HALL FESTIVAL GROUNDS

FRI JULY 21 DANCEHALL NIGHT 1
 ALKALINE • MAVADO • BOUNTY KILLER
 TORY LANEZ • AIDONIA • DEXTA DAPS
 SPICE • TOMMY LEE SPARTA • MASICKA
 PATORANKING • DEVIN DI DAKTA
 TIFA • JAHMIEL • DING DONG
 HARRY TODDLER & IKEL MARVELOUS
 SHENSEEA • TJ IYARA • K QUEENS
 SINGER J • SANJAY & SPOTLIGHT

SAT JULY 22 REGGAE NIGHT 2
 SEAN PAUL • SIZZLA • BEENIE MAN
 JAH CURE • QUEEN IFRICA
 CHRISTOPHER MARTIN • RICHIE STEPHENS
 & SKA NATION BAND • MAD COBRA
 KABAKA PYRAMID • SEAN KINGSTON
 RAS-I • DEEP JAH! • MELEKU • DAVIANNA

WEEK LONG FESTIVAL & PARTY
 WITH HD & 360° LIVESTREAMS

pepsi reggaesumfest.com JAMAICA
 TRUST BURN

Reggae Sumfest


 16. - 22. July

Alkaline Bounty Killer Shenseea
Tommy Lee Sparta Dexta Daps
Ding Dong Masicka Beenie Man
Sean Paul Warrior Sound Sizzla
 and many many more...



Catherine Hall in Montego Bay, Jamaica

Reggae In The Park

 16. July

Ziggy Marley Beres Hammond Sizzla
Jahmiel Capleton Sensamotion Culture
 and many more...



5th Annual **REGGAE in the PARK** 2017
 PHILADELPHIA FRIENDS SUMMER REGGAE FESTIVAL
 - 191 2912 -

2 STAGES 10 DJS
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ZIGGY MARLEY
BERES HAMMOND
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CULTURE • JAHMIEL
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• RAS PROFESSOR •

+ MANY MORE!

SUN. JULY 16

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The Mann Center in Philadelphia, USA



PARK OPEN

ZONDAG 16 JULI

ROOTS IN THE PARK!

EARL 16 // ECHO MINOTT

RUNKUS // ROYAL BLU

ROOTS BY NATURE // RAS JAMMY

JR. KENNA // REGGAE BOMB CREW

HERBSMAN // ROOTZFAYA SOUND

SONNEN 16 JULY FROM 2 PM

FREE ENTRANCE SONNEBEK, ARNHEM

LIVE MUSIC KIDSPROGRAMME

Roots In The Park



16. July

Earl 16 Runkus Royal Blu Echo Minott
Ras Jammy and more...

Ronde Weide in Arnhem, Netherlands



Zion Garden



17. - 22. July

Jamaram Pablo Moses
Wailing Trees Devi Reed and more...

Bagnols-sur-Cèze, France





18.23
JULY 2017

BABABOOM
F E S T I V A L

DUB INC / DUB FX / GOOD OLD BOYS / BRUSCO
PAOLO BALDINI R MELLOW MOOD / VILLA ADA POSSE
KING SHILOH R BLACK OMOLO / MURUBUTU / ZION TRAIN

THE MIGHTY JAH OBSERVER / FORELOCK & ARAWAK / JAMIE RODIGAN
BABABOOM HI FI / CHARLIE P / DREAD LION HI FI / RISE AND SHINE
MEXODUS R RAS DIVARIUS / SISTA AWA / MR PHIL / MARUMBA

PAWAGA CREW / ALLEN DIE / PUSHMAN / MR JOINT & SEALOW & SPERLA ROOTZIE / SHANTY CREW
BABALU / CASIGLI & SOUND / ITALIAN BEAT BOX FRANKY / THE NATURAL DUB CLUSTER / THE SOUND
DOUBLE SPLUFF & MANNARO MAN / ROOTS BROTHERS / NICO ROYALE R BOUB / KENZIE
KUNTA KINTE / LABO SOUND / DJ TREW / MORIBO / COSTA KLAN / SOLID SOUL / RASTA SKULL

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6 GIORNI DI CONCERTI CON CAMPEGGIO INCLUSO!
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REGIONE MARCHE
città di Fermo

MARINA PALMENSE
FERMO
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Bababoom Festival

 18. - 23. July

Dub FX_Dub Inc
King Shiloh Soundsystem feat.
Black Omolo_and many many more...



IMPRINT

PUBLISHER
REGGAEVILLE.com

EDITOR-IN-CHIEF
Julian Schmidt julian@reggaeville.com

EDITORS
Angus Taylor, Björn Fehrensen
Dan Dabber, Gardy Stein-Kanjora, Larson
Sutton, Lena Pletzinger, Veronique Skelsey

PHOTOGRAPHERS
Adrian Boot (Bob Marley – Exodus 40)
Ayaz Ahmad (EarthKry)
Brad Metzger (Reggaeville Papers)
Che Kothari (Chronixx)
Fernando F. Hevia (Kabaka Pyramid & Samory I)
Gregory Bojorquez (Ziggy Marley)
Joachim Maquet (Chronixx)
Julian Schmidt (Gentleman)
Lara Merrington (Mista Savona)
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Veronique Skelsey (Rory StoneLove)
Zach Weinberg (Ziggy Marley)



KABAKA PYRAMID COVER
Photo by Fernando F. Hevia

BOB MARLEY & THE WAILERS - EXODUS 1977
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LAYOUT Peter Pusch

ADVERTISING
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KORTMARK BELGIUM

20/21/22 JULY 2017

IRIE VIBES ROOTS FESTIVAL

THURSDAY 20 JULY - FREE ENTRANCE

BRINSLEY FORDE - TRIBUTE TO LIVE AND DIRECT
 PABLO MOSES MO'KALAMITY & THE WIZARDS
 WINSTON FRANCIS & THE PROTESTING SOLDIERS
 ANTHONY JOHN KEBRA ETHIOPIA
 Irie Vibes Roots Festival FOR KIDS
 ENTEBBE SOUND WORLD MUSIC
 ROOTS BY NATURE & THE REDEMPTION BAND
 LIVE ON STAGE BOBALICIOUS
 BRUSHY ONE STRING CARAVAN DISCO ALLSTARS
 UNLISTED FANATIC CAFE CON LECHE
 FT. LYRICAL BENJIE & THE MOONSHINE HORNS
 NON STOP PUB CASTLE
 BLACKBOARD JUNGLE SOUND SYSTEM
 CHALICE SOUND SYSTEM FT. NISH WADADA & ROOTSMAN
 KING EARTHQUAKE
 IRIE VIBES SHOWCASE THE DUBBEEZ
 BLACK PEARL SOUND FT. MISSING LINK & RUDY ROOTS

Code 4AD tex mex

Compass / FREE Shuttle from station / Worldmarket / D&F food / No shops allowed at the festival & camping
 Weekend 33 Eur / 45 Eur / Thursday - FREE / Friday 20 Eur / 30 Eur / Saturday 25 Eur / 35 Eur / FREE - 14 /
 Private / Dinsdagavondvrij naar Kortemark / Code Industriële Route 20 / 4840 Ekewoude / Zinderbaan Kortrijk
 Three Sain Restaurants / House Of Tante Gert / Voorverkoop Tickets online / www.irievibes.be / info@irievibes.be

Irie Vibes Roots Festival



20. - 22. July

Brinsley Forde **Winston Francis**
Pablo Moses **Brushy One String**
The Dubbeez and many more...

Kortemark, Belgium



Seasplash



20. - 23. July

Vin Gordon **Mungo's Hi-Fi** **Mad Professor**
illBILLY HiTEC and more...

Fort Punta Christo in Pula, Croatia



15th EDITION

20-23 JULY 2017

Seasplash

FORT PUNTA CRISTO STINJAN/PULA, CROATIA

VIN GORDON & THE REAL ROCK BAND
 MAD PROFESSOR • VIBRONICS MEETS CONSCIOUS SOUNDS
 CITIZEN FISH • MUNGO'S HI-FI DJ SET • PITCH BLACK
 ILLBILLY HiTEC • CULTURE SHOCK • PAPRIKA KORPS • BAMWISE
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 ROCKERS DUB MASTER • DUBBING SUN • KINETICAL MC X DJ DIAZ • RAPTIX • GNISCREW
 NOBODY B2B DAMASK • THIZZLA • DEEDS • ISONE • LION'S HIPI • SELECTRESS BEATROOT
 DCONE • MANY MORE...

WWW.SEASPLASH-FESTIVAL.COM



One Love World Reggae Fest

 21 - 29. July

Dub Inc_ Big Mountain_
Israel Vibration_ Luciano_
Forelock_ Northern Lights
and many more...



Camping Girasole in Latisana, Italy

RAS SLICK
NO SHACKLES
& CHAINS
SINGLE

OUT
NOW

NOW BOOKING



Organized by **CLUB**



east ROCK
REGGAE FESTIVAL

BONEZ MC & RAF CAMORA
IRIE RÉVOLTÉS SOUNDSYSTEM
HANS SÖLLNER & BAND
IRIEPATHIE | SHANTI POWA
ILLBILLY HITEC & KINETICAL | KROKO JACK
JIMMY & THE GOOFBALLS | RIN99ER | VZI

AFTER-SHOW PARTY
SUB MOVEMENT | WICKED AND BONNY | SMALLTOWN DUBZ

21. - 23. JULI 2017 FREE

LIENZ | PFISTER

FREE CAMPING RESERVIERUNG UNTER haft@pfister.at oder www.pfister.com

TICKETS: RAUFEISERBANKEN ÖSTERRICH, BETRIEBER **ÖSTERRICH** & BLUE TOMATO SHOPS | INNENKULTUR, HOTEL, LIENZ, VILLACH

EREBY **EREBY alpenland**

CLUB **REKORD** **REKORD** **REKORD** **REKORD** **REKORD**

Eastrock Festival

 21. - 23. July

Bonez MC & RAF Camora **Shant Powa**
Hans Söllner **Iriepathie** **Irie Révoltés**
and more...



Reeds Festival

 21. - 23. July

Luciano **Horace Andy** **Bugle** **Michael Prophet** **Runkus** **Black Omolo** **Collie Herb** and many more...

Präffiker See in Präffikon, Switzerland



REEDS
FESTIVAL
21. - 23. Juli 2017

Präffikon ZH
am Präffikersee

Luciano & the Evolution Band
Horace Andy
Panteon Rococo
Dub Spencer & Trance Hill
feat. Bruno Amstadt

Bugle · Michael Prophet · 30 Years Anniversary Mafia & Fluxy feat. Adele Harley, Matic Horns, Robbie Valentine · 11th Dubby Conquerors Birthday Bash feat. Ragabund, Elijah, DeLuca, Trifinga & Joha · Runkus and old SKL Bond feat. Royal Blu · I-Fire · Jo-Elle and The Mighty Roots · Collie Herb · Black Omolo and Fiyah Nation Band · Atomic Spliff · Turbo Audio Soundsystem by Belly Ranking feat. Silokko, Lukee Stepaz & Uncle Peng Peng

reeds-festival.ch

natSOL **SWISS STAR** **CLUB** **REKORD** **REKORD** **REKORD**



Lagata Reggae
Festival Zaragoza
21/22/23 Julio 2017

Agita **VAMBAR**

Inner Circle / **Morodo** / **Inés Pardo**
& Okoumè Lions meets **Lone Ark**

Hermano L Iseo & Dodosound / **Emeterians**
& Rootsman Squad Ft. House Hunters & Forward Ever Band

Irregular Roots / **Seisca** / **Reggae Talents**

Dr. Dubwiser / **Revolutionary Brothers** / **Rudewagon**

Miguel Caamaño / **Dubmingo** Ft. Mikey Klap, Nu School Steppers...

Smoking Dub Academy Presenta:
Irie Nanara / Johann Hincapié / Makka Dubba / Danny Trees / Pablo Dread

Bungalows / Acampada / Actividades / Talleres
+info en lagatareggae.es

entropias, Cerveza, Dabbing, Zaragoza

Lagata Reggae

 21. - 23. July

Inner Circle **Morodo** **Inés Pardo** meets
Lone Ark **Hermano L. Seisco**
Emeterians and more...



Zaragoza, Spain

Mammoth Reggae Festival

 21. - 22. July

Through The Roots **Mighty Mystic**
Anuheha **Johnny Love** and more...



Mammoth Lakes in Mammoth Lakes, CA, USA



MAMMOTH REGGAE FESTIVAL

FRIDAY, JULY 21
THROUGH THE ROOTS
JOHNNY LOVE
SUN DRIED VIBES
IRIE ESSENCE

SATURDAY, JULY 22
ANUHEHA
THE LATE ONES
PSYDECAR
MIGHTY MYSTIC

8TH ANNUAL WITH DJ RODNEY O
2 DAYS - ALL AGES WELCOME - FREE EVENT





21.22. JULY 2017 *Texel*

Island vibes

LIVE STAGE
WARRIOR KING **QUEEN OMEGA**
XANA ROMEO & ADDIS PABLO
JOGGO **RAPHA PICO**
EVA SKEETE MCLEED & FAMILY
DEI.3AVU **ASHWIN JAYDEE**
MAIKAL X

SOUND STAGE
 DJ EWA DJ ROWSTONE SELECTA RAPHL. FOUNDATION SOUND.
 ASH GHOERBIEN JAM JAM SOUND. DJ JEREN JOHNSON.
 DJ KENDALL GUIDO (SOUTHWOODRECORDS).

HOSTED BY DEEDEE
 ITAL JOURNEY CATERING

Jan Ayeslag 2 Den Hoorn, Texel

FUTUROLA TULF ZenSocial

Island Vibes Texel



21. - 22. July

Warrior King **Queen Omega**
Xana Romeo **Addis Pablo**
Joggo **Rapha Pico** **and more...**

Strandpaviljoen Twaalf in Den Hoorn, Netherlands



Bomboclat



21. - 23. July

Konshens **Charly Black**
Anthony B **Etana** **Assassin**
Jugglerz **and many more...**

Strand Zeebrugge Zeebrugge, Belgium



NEW FESTIVAL

BOMBOCLAT

21-22-23 JULI 2017
 STRAND VAN ZEEBRUGGE

KONSHENS • FALLY IPUPA
CHARLY BLACK • STONEBWOY
ANTHONY B • CHE SUDAKA

ETANA • ASSASSIN AKA AGENT SASCO • AFRIQUOI
 RANDY VALENTINE • SARA LUGO • SKARRA MUCCI
 PACO DIATTA • GATO PRETO • COLLIEMAN
 UMAN • RUPELSOLDATEN • QUANTUM CAFE

JUGGLERZ • SYMBIZ SOUND • ABRANTEE
 TLP • TROUBLEMAN • TOMMY MILFNKKA • RAKKA
 SOULSHAKERS • TURNTABLE DUBBERS • TEAM DAMP
 PRINCESS FLOR • DRICÃO • YOUNG GUN SUPERIOR
 D MASTA • JUNIOR GOODFELLAZ • GRINGO STYER
 BLAZIN FIRE SOUND • RENDAZZ & LITTLE LION • EPPZ
 TWIN ROOT • SKYLARKIN • CONSCIOUS SOUND
 CROMANTY SOUND • JABO JAY • SKILLZINGTON
 BAZE SELEKTA • BEATSTREET SOUND

TICKETS
 www.bomboclat.be
 www.strandvanzeebrugge.be

BRU GEE

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VILLAGE RASTA

2017

VENDREDI 21 JUILLET

ETANA - JAH 9
VANNY JORDAN
SOUL STEREO + MARINA P / SOUND SYSTEM

SAMEDI 22 JUILLET

ANTHONY B
CARLOS DE NICARAGUA
ROOTS CONNECTION
DIJVICHY + REALITY SOUND / SOUND SYSTEM

DIMANCHE 23 JUILLET

TWINKLE BROTHERS
BIG FAMILI
MOMO ROOTS
MC JANIK
BABY G
SILOE
& THE BLB BAND
+ INVITES SURPRISES
SELECTA DJABBA / SOUND SYSTEM

BOB MARLEY
HAILLE SELASSIE

AU CABARET SAUVAGE
PARC DE LA VILLETTE
DE 19H30 JUSQU'A LAUBE

Village Rasta

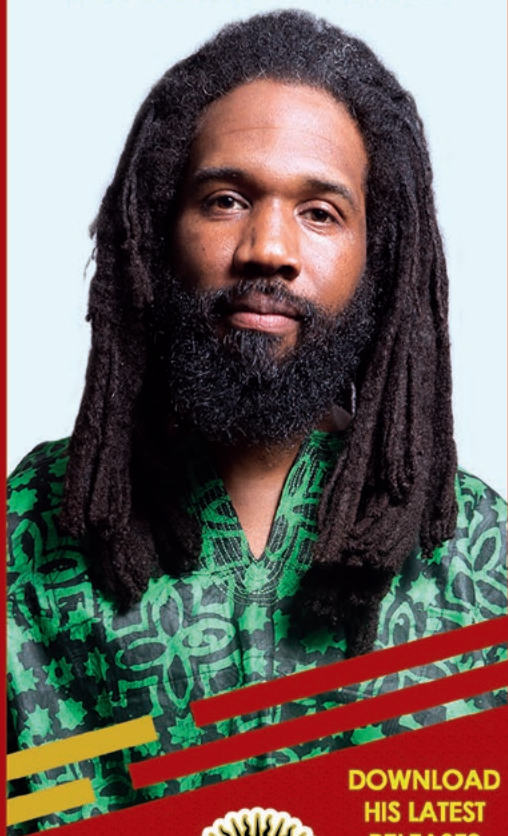
 21. - 23. July

**Etana_Jah9_Anthony B_
Carlos De Nicaragua_Twinkle Brothers_
Roots Connection_and more...**



Jahriiffe

THE HARMONIOUS VOICE BEHIND
THE INTERNATIONAL ODE TO RASTAFARI
“RASTA CAN’T FADE”
 & OTHER SPIRITUALLY UPLIFTING ANTHEMS
“ON THE RISE” | “CLEAN HEART”
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MUSIC
COMING
SOON!**

**17. FESTIWAL
REGGAE
NA PIASKACH**

22 LIPCA 2017 | SOBOTA | OSTRÓW WILKP

STEPHEN NEWLAND + JAFIA
(ROOTZ UNDERGROUND) (JAM/PL) PREMIERA ŚWIATOWA LIVE

EASTWEST ROCKERS
BETHEL
BARTENDERS
STROJNOWY

11. KONKURS MŁODYCH TALENTÓW IM. RYSZARDA SARBAKA
21 LIPCA 2017 | PIĄTEK

BETHEL | BARTENDERS | BETHEL | BARTENDERS
LABELE KONKURSU 2016: SARI SKA BAND

PIASKI CLASH II | 21 LIPCA | PIĄTEK

IMPREZY DODATKOWE

www.reggaenapiaskach.pl

Reggae Na Piaskach

 21. - 22. July

Stephen Newland Jafia
Eastwest Rockers Bethel
and many more...

Ostrów Wielkopolski, Poland



Reggae On The Mountain

 22. - 23. July

Sly & Robbie with Michael Rose
Yellowman Katchafire Raging Fyah Eljai
Blaze Mob and more...

Topanga Canyon, CA, USA



Label 27 and the TCC present the 8th Annual
REGGAE ON THE MOUNTAIN

JULY 22 2017

JULY 23 2017

SLY & ROBBIE
WITH
MYKAL ROSE
KATCHAFIRE
YELLOWMAN
RAGING FYAH ELJAI

ALTRA with QUINTO SOL
THE EXPANSIONS ITAL VIBES
LANDON KRYMARA BLAZE MOB
RAY REBEL PRIME LIVELY ENERGY
CORNERSTONE SOLUTION PACHAMAMA
IRIS MARSH WELSH LITTLE REGGAE
GON TRU HAYI USA GREGG
HOSTED BY JUNOR FRANCH

2 STAGES • 105 VENDORS
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WWW.REGGAEONTHEMOUNTAIN.COM



Rasta
pl**as**

JULY 22 & 23
NOORD AA
ZOETERMEER

TWINKLE BROTHERS
BLACK SLATE
TOE MAAR JAMPARA & THE BATALION
EXILE DI BRAVE & YARD DRIVE BAND
ROOTS ROOTS
CREATION PALMERA
JOGGO & JAHVOLUTION

KING SHILOH **MASEGO**
SOUNDSYSTEM **SOUNDSYSTEM**

SAT 12:00 - 00:00
SUN 13:00 - 21:00

MORE INFO AND TICKETS
RASTAPLAS.NL

PRESALE
12,50
REGULAR TICKET 22,50

Rastaplas

 22. - 23. July

Twinkle Brothers **Black Slate**
Exile Di Brave **Joggo**
King Shiloh Soun System
and more...



Simmer Down Festival

 23. July

Freddie McGregor **Macka B** **Black Voices**
and more...

Handsworth Park in Birmingham, UK




Simmer Down Festival CIC
Presents

THE SIMMER DOWN FESTIVAL

FAMILY FUN DAY
MUSIC & ARTS FESTIVAL

FREE

SUN 23 JULY 12.30-7.30PM
HANDSWORTH PARK B'HAM B20 2BT

FREDDIE MCGREGOR
& THE BIG SHIP BAND
MACKA B / BLACK VOICES
RAS KING BOBO / KHALIQUE
MOTOWN IN DUB / RAS TWEED
& MANY MORE

Information:
0121 296 5235
www.simmerdownfestival.com

Birmingham City Council
ARTS COUNCIL
MIDLANDS
MOTOROLA
SHELL



LB27 Reggae Camp 2017
5 NAP JAMAICA
JÚLIUS 25-29! CEGLEDFÜRDŐ!

INNERCIRCLE (UAM) • **WARRIOR KING** (RAM) • **MICAH SHEMAIAH** (JEMAR)
 BUDAPEST RIDDIM BAND • RUDE CUT BAND (MLJ)
 LADÁNYBENE 27 • COPY CON • PASO • G RAS & RIDDIM COLONY • TIGRIS
 MANAKY • AFRODZAIM • SPEAKERS OF ZION • STABILFRAZIR • POZITÍV
 G RAS & THE CHAPEL JIGGAZ • SIN SEEKAS (SREB) • UPRIZE (SREB) • TIZENHET
 RANKIN DELGADO (ST) • SHAKA BLACK (WES/DEK) • ANGENITA BLACKWOOD (LMB/DEK)
 RE-G • A LÁMA DALAI • SKY FANATIC • BURKUS KÖNIG • BALCHICANOS
 BOTTAH RANKIN • BAD HABIT • WESTERN SOUND SYSTEM • RE-G SOUND
 DANCEHALL MADNESS • GOODAS CREW • PULI SOUND • GOATMET SOUND
 ENGINEERS SOUND ...

DUBYARD: ALPHA STEPPA (SREB) FT. SISTA AWA (ST) • TUFF STEPPAS
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 KING SOUND STEPPAZ (SREB) • LOW AND LOUD RECORDS • DUB SETTLERS (SREB)
 NATTY YOUTH SOUND (SREB) • DUB3NORMAL • HEARTICAL YOUTH SOUND
 TRIBAL SOUL SOUND • AFONYA & DREADHEAD • DR ANALÓG • ÖHMIKRÓN
 RASTACSKÓ • TUFF STEPPAS & FAMILY ... ÉS MEG SOKAN MÁSOKI!
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 KEDVEZMÉNYES BERLET 16.000 FT (JÚLIUS 30-IG)
 NORMÁL ÁRU BERLET 18.000 FT (JÚLIUS 1-TŐL ÉS A HELYSZÍNEEN IS)
 INFO: WWW.LB27REGGAECAMP.COM • TICKET: TICKETPORTAL.HU

Logos: Budapest, RASTA, DUB, 5 NAP JAMAICA, n3

LB27 Reggae Camp



25. - 29. July

Inner Circle **Warrior King**
Micah Shemaiah **Shaka Black**
Bad Habit **Goodas Crew** **G Ras**
 and many more...

Cegled, Hungary



Summer Vibration Reggae Festival



27. - 29. July

Tryo **Ky-Mani Marley** **Horace Andy**
Dub Inc **King Jammy** **Volodia**
Jah9 **Marcus Gad** **Sara Lugo**
 and many more...

Les Tanzmatten in Selest, France




27 28 29 JUILLET 2017

TRYO
DUB INC * **KY-MANI MARLEY**
KENY ARKANA * **ANTHONY B** * **BIG RANX**
INNA DE YARD * **HORACE ANDY** * **KING JAMMY**
PIERPOLJAK * **JAH9** * **DJ VADIM** * **BIG RED** * **VOLODIA** * **SARA LUGO**
MARCUS GAD * **SCARS** * **THE DUBBALLZORS** * **PAMPI JUDAH** * **MAMA SUN SYSTEM**

SOUND SYSTEM
BLACKBOARD JUNGLE * **EARL 16** * **NISH WADADA**
DIKKE PEACH * **KIRADEN SOUND SYSTEM** * **BLACKWOOD SOUND SYSTEM**
ROOTS MEDITATION SOUND SYSTEM * **JONAH DAN** * **JACKO** * **MILK & HONEY**

Infos & Billetterie: SUMMERVIBRATION.COM



Hill Vibes Reggae Festival

 27. - 29. July

Anthony B _ Michael Rose _ Etana _
Turbulence _ Randy Valentine _ Recall _
and more...



Tommy Kaub's SUPERJAM

RootMission
new album

release June 30th 2017
get it on superjam.biz, iTunes & amazon



Najcieplejsze Miejsce Na Ziemi Reggae Festival

28|29.07.2017

WODZISŁAW ŚLĄSKI | STADION MIEJSKI

760 lat #tworzyMYwodzislaw

Najcieplejsze Miejsce Na Ziemi Reggae Festival

 28. - 29. July

Kamil Bednarek_illBILLY HiTEC_ East West Rockers_ and more...

Stadion Miejski in Wodzislaw Slaski, Poland



Jah Love Reggae Festival

 28. - 30. July

Eek A Mouse_ HEMPRESS SATIVA_ Kiddus I_ Rod Taylor_ Cedric Myton_ Jah Defender_ and many more...

Domaine De Douzein in Saint_Bris_Le_Vineux, France



L'association Arts et Maîtrise Scénique présente

28/29/30 JUILLET 2017

★ ★ ★

JAH LOVE FESTIVAL

St Bris Le Vineux (89)

REGGAE

Assisted by **FRANCKY** de Party 3000

Eek A Mouse - HEMPRESS SATIVA
CEDRIC MYTON (CONGOS) - THE SCIENTIST
ROD TAYLOR - KIDDUS I - KING KONG
ADDIS PABLO & THE ROCKERS INTERNATIONAL
XANA ROMEO - JAH DEFENDER
POSITIV MOUVEMENT & JUNIOR DAN
BROUSSAI - ANTHONY JOHN - TUPAGA VIBRATION
SKAMELIA BAND & MATAYAH - SUN SOOLEY

SOUNDS SYSTEM

Jah Youth Roots Ambassador & (Dub JUDAH, African SIMBA, RaImond JUDAH)
 Salomon Heritage
 Drop It Sound - Daktry Sound - High Sensorial Sound - Int Sound
 Don Malika - Sista Wyy - DJ Lights...

Domaine de DOUZEIN St Bris Le Vineux (89)
 EXPOSANTS - RESTAURATION - CAMPING OMBRAGE

Prévente: 1 jour: 19€
 Pass 3 jours: 46€

Sur place: 1 jour: 22€
 Pass 3 jours: 58€

Don't forget to bring your own food!

Transport de personnes à mobilité réduite

www.ams89.fr

REGGAE

NORTHWEST WORLD REGGAE FESTIVAL
JULY 28 - 30 2017
MT HOOD OREGON

KABAKA PYRAMID **PRIZIDENT BROWN** **SISTER CAROL** **CLINTON FEARON** **PATO BANTON**

NATTALI RIZE **TATANKA** **MUSICALIET** **IRIE** **RASBUKIT & THE CULTIVATORS**

Malruah - Capoeira Lenda Do War - Compadre 2B - Herital Ground Society - First Division - Da Sabonious Band
 Lendriah - Blue Flame - Yama 243 - Y.L. - Lovell Lewis - Alvin Infante - James Edmund Greedy
 Eugene Reggae All Stars - The Uprising Movement - JashaMan - Crooked - Neneal Briggs

ORGANIC FOOD - WORLD CRAFTS - GREAT CAMPING - FAMILY FRIENDLY

WWW.NWWRF.COM

Going Green Inc. AUSTIN U.S. NEWS

NW World Reggae Festival

28. - 30. July

Kabaka Pyramid **Pato Banton**
Prezident Brown **Nattali Rize**
 and many more...



ReggaeBus

28. - 29. July

Horace Andy **ManuDigital**
Iration Steppas **Channel One**
Kanka **OBF Soundsystem**
 and many many more...



ROCKERILL-CHARLEROI-BELGIUM

28/29th july #6

REGGAEBUS²⁰¹⁷

SOUND SYSTEM
 CULTURE FESTIVAL

4 STAGES / MARKET / BAR
 FOOD / CAMPING

**HORACE ANDY - CHANNEL ONE - IRATION STEPPAS
 MANUDIGITAL - KANKA - OBF SOUND SYSTEM - JAH
 OBSERVER - ZION TRAIN SOUND SYSTEM - YOUNG
 WARRIOR - LORD AMBASSADOR SOUND SYSTEM -
 ENTEBBE THE RASTA CHANTERS - WICKED & BONNY -
 GUSSIE P - RAS KUSH BLACK REDEMPTION - MO'KALAMITY
 JUDAH ESKENDER TAFARI - JAH FREE - ROOTS
 MEDITATION SOUND SYSTEM - ACOBUN SOUND SYSTEM
 BLACKBIRD SOUND SYSTEM - DON FE - DUBTRIATION
 DUB UP HI FI - HIGH'R ITES - MAD CODIOUF & KIANGANA
 MEDICAL DUB - METTA FREQUENCIES - MICHAEL EXODUS
 - MURRAY MAN - PRINCE JAMO - PRINCE LIVIJAH -
 ROOTSMAN SAX - SHALAMANDA - SHANTI D - SONIK
 SR WILSON - STUDIO HUMBL - THE ROOTS CORNER**

infos & tickets: www.reggaebusfestival.com



**REGGAE
IN
WULF**

**CHRIS MARTIN
MONO & NIKITAMAN
WARRIOR KING | CHUCK FENDA
EXILE DI BRAVE | SKA-JAH
WAILING TREES | KAZAM DAVIS
RASSIE HARDKNOCKS**

**WULFERTSHAUSEN/FRIEDBERG (BAY)
28. / 29. JULI 2017
WWW.REGGAE-IN-WULF.DE**

Reggae In Wulf



28. - 29. July

Mono & Nikitaman **Christopher Martin**
Wailing Trees **Rassi Hardknocks**
Kazam Davis **Exile Di Brave**
and many more...

Wulfertshausen, Germany



Reggae Jam



28. - 30. July

David Rodigan vs King Jammy
Ky-Mani Marley **Kiddus I** **Aswad**
Michael Rose **Don Carlos** **Anthony B**
Eek A Mouse and many many more...

Klosterpark in Bersenbrück, Germany




REGGAE JAM Festival NO.1 BESTER FESTIVAL WELDEN

DAVID RODIGAN vs KING JAMMY ON MAIN STAGE
ANTHONY B ★ **HORACE ANDY**
KY MANI MARLEY ★ **KIDDUS I**
ASWAD ★ **MICHAEL ROSE** ★ **CHAM**
DON CARLOS ★ **BIG MOUNTAIN**
WARRIOR KING ★ **CHUCK FENDA** ★ **JAH SUN**
E EK A MOUSE ★ **MAX ROMEO**
RICHIE STEPHENS & THE SKA NATION
TWINKLE BROTHERS ★ **THE HEPTONES**
KUSH ART ★ **MELLOW MARK** ★ **TEACHA DEE**
BAY-C ★ **CHRISTOPHER MARTIN**
THE SILVERTONES ★ **MICHAEL PROPHET**
SIX NATION ★ **GANJAMAN**
SUD SOUND SYSTEM ★ **GÖTZ WIDMANN**
IQLAH RASTAFARI & **GIDEON FAMILY**
JAMPARA & THE BATTALION FEAT. BURUNDI DRUMMERS
YELLOW UMBRELLA ★ **THE BUSTERS**
DER REGGAE HASE BOOOO / KAPITEL 3
THE ONES / ROYAL BLU + **BLVK H3RO** + **ROMARIO BENNETT**
KAZAM DAVIS * **NISH WADADA** * **AMLAK REDSQUARE** * **VIBRONICS**
ILLBILLY HITEC * **BLACK OMOLO** * **SIREN SISTERS** * **CIAN FINN**
AND MANY MORE

*** 🎸 🎤 🎧 🎪 🎨 🎭 ***

28.-30.07.2017
KLOSTERPARK BERSENBRÜCK
WWW.REGGAEJAM.DE

SILLY WALKS • **KINGSTONE**
BARNEY HILLMAN • **SOCA TWINS**
BIG HANA SOUND • **BASS STATION**
BLESSED LOVE • **CHANT DAWN**
SHERIFF'S SOUND PATROL
SENSI MOVEMENT AND MANY MORE



BLACK FOREST ON FIRE

REGGAE FESTIVAL BERGHAUPTEN

SEBASTIAN STURM & EXILE AIRLINE

PERFECT GIDDIMANI & BOOMERANG BACKUP RAPHAEL & LION D

MARLA BROWN & THE BEST REGGAEATION FAMILY MARTIN ZOBEL & SKIBRISE

ROOTZ RADICALS SKANKIN'S UN 1-RISE BAND MELLOW MARK THE UNDUSTER

DOGTOWN HI-FI FLOWIN VIBES FABIAN HUBER

FAMILIENFREUNDLICH • FREE CAMPING • BAZAR • INTERNATIONALE • VEGANE KÜCHE

29.-30. JULI 2017

Tickets auf blackforestonfire.de

Black Forest On Fire



29. - 30. July

Sebastian Sturm & Exile Airline
Perfect Giddimani_Marla Brown
Rootz Radicals_Raphael & David Lion
and more...

Papelwaldsee in Berghaupten, Germany



NO LOGO

BZH

13 & 14 AOÛT FORT DE ST-PÈRE (SAINT-MALO)

ALPHA BLONDY
TOOTS & THE MAYTALS
LKJ - CHRONIXX
KYMANI MARLEY
DANAKIL
THE GLADIATORS
LA RUE KETANOU
NATTALI RIZE - LEGAL SHOT (DUB CORNER)
AND MANY MORE TO COME...

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ISRAEL VIBRATION

JAHNERATION

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FNAC, Hit Import, Office de tourisme Antibes Juan les Pins...
Renseignements : 06 03 46 46 40



REGGAE FESTIVAL
ROTTERDAM
30 JULY 2017

ALPHA BLONDY (CI)
GENTLEMAN (DE)
EEK-A-MOUSE (JAM)
BEENIE MAN (JAM)
WAYNE WONDER (JAM)
SISTER NANCY (JAM)
KENNY B (NL)
SURPRISE ACT
SABRINA STARKE (NL)
DJ MOORTJE (NL)
K-LIBER (NL)
IMMORALES (NL)
KING SHILOH SOUNDSYSTEM (NL)
MASEGO SOUNDSYSTEM (NL)
JAH SHAKA SOUNDSYSTEM (UK)

EUROMASTPARK ROTTERDAM
REGGAEROTTERDAM.NL

Reggae Rotterdam



30. July

Gentleman Alpha Blondy EEK A Mouse
Beenie Man Wayne Wonder Sister
Nancy Kenny B and many more...

Euromastpark in Rotterdam, Netherlands



Soundfest VibeZ In The Park



30. July

Josey Wales Brigadier Jerry Lady Ann
Mighty Crown Metro Media Bodyguard
Rory StoneLove and more

Roy Wilkins Park in Queens, NY, USA




Irie Jam Radio
SOUND FEST
VibeZ
in
THE PARK

ADVANCE TICKETS \$34.99

RORY STONE LOVE
DOWN BEAT
Josie Wales • General Trees
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INTERVIEW



SAMORY I

BLACK GOLD

A FAMILY UNIT

BY ANGUS TAYLOR

PHOTOS BY FERNANDO F. HEVIA

“Can I curse?” asks **Samory I** during his interview. He’s trying to express that an event in his journey affected him deeply - but he’s conscious that a conversation with foreign media might require more caution.

Much of **Samory I**’s life has been at the crossroads - between music and a difficult past, right and wrong, industry politics and his mission to spread the message of Rastafari.

These conflicts are contained within 2017 single ***Rasta Nuh Gangster***, produced by **Rory Stonelove**, in whose home studio we are conducting the interview. At the time of writing, his and **Rory**’s album ***Black Gold*** is about to be released. Based on what we’ve heard in **Rory**’s car, it is going to be big.

Samory has wide eyes, scars on his arms and chest, and a high, soft voice with the power to startle whether speaking or singing. He paints a picture of a personality that, like his voice, contains multiple possibilities - for happiness or sadness. He has a team of industry heavy-hitters around him - **Rory**, his manager **Bridgett Anderson** and others - who believe in his talent and want him to succeed. By the end of the discussion we are rooting for him to succeed as well.



You are from Kencot, Central Kingston.

I was born November 21st. In a place named Kencot. Close to the central area of Kingston. I went to school at *Norman Manley High School*.

Is the music on either side of your parentage?

No. But my mother can sing though. Like Negro spirituals. She can sing but not to sing professionally.

What was the place where you started singing? Was it in church or school?

I started singing in church. Because my mother, as I told you, was into Negro spirituals. She is a Seventh-Day Adventist. I even had a group called **JDT** when we were about 12-13-14. We won a few competitions including the JCDC Gospel competition.

How did Rasta come to you?

I didn’t take well to the teachings of the



church. Due to the fact that when I'd go to church I'd have a quarterly that teaches me to study this part and then this part of the Bible for today. When I know Rastafari teaches us that it is a chapter a day. And from a chapter a day is how are you gain knowledge. My music is very Bible-inspired. The message of the Words. The message of the Bible and reality. Through situations of reality that is how the Bible is written, you know? The Bible is the influence of my music.

Was there any tension moving from gospel music to the kind of music you're doing now?

No, because I stopped going to church when I was about 15. When I Man decided to do something positive I had full support from my family. Because positivity was far from what I was doing.

Tell me about your first ever recording...

My first recording wasn't roots music. It was love songs. And it was at the studio in my community. Down the road from my house. I was just doing something, me and some friends at the time. My first recording was a song called *Text Me*. I was 16 or 17 years old.

Did that get released?

(Laughs) No.

How did you meet your manager Bridgett Anderson?

I met **Bridgett Anderson** through **Chinna Smith's** daughters **Susu** and **Jhamelia**. **Bridgett** lives in the community. **Bridgett** was **Garnett Silk's** manager. Before he passed. She worked with **Judy Mowatt** and is currently working with **Marcia Griffiths**. I didn't know her musically. I was a troubled youth in the community. I was very bright going to school and everyone knew that but at the same time everyone knew I was troubled. So the people genuinely had a love for me because they thought I had a bright future through education. The people respected that.

Bridgett was one who respected that. So when I left school or work or wherever, I used to go and chill because she has a big garden in her yard. She called it Nature's Eye. **Jhamelia** and **Susu** were singing there every day. I was there and they were singing and most of the times I'm listening to them and I'm on my phone. But one night **Susu** turned to me and said "*Every night you come*





and we sing - why you don't sing for us?"

(Laughs) You could see the reaction on their faces! Everyone was shocked because no one knew me like that.

So then what happened?

Then through **Bridgett Anderson** I met **Marcia Simpson** which is **Duckie Simpson's** ex-wife. From **Ajang Studios** which is across the road. I did **Just Believe** and **With You** for her label. The first officially released song I did was **Just Believe**. That is a song of my life you know? Saying patience humility and a drive can bring you towards success. Then I was working on an album with **Niney the Observer** but he left for America for so long and I got really impatient. So that kind of really... Can I curse?

Yes.

So that kind of really fucked up my mind-set. I was very impatient because I knew within myself I had a message to deliver and I was waiting on one man to deliver that message. It got to a point where I never wanted to do music anymore because I was finding out that people don't care about the artist. They care about the product. **Bridgett** said "*No, you can't do that. You can't give up on music.*" She brought me to **Rory**. I did an audition for **Rory**, he gave me the **Zeen** rhythm to audition on and I freestyled **Take Me Oh Jah**. That is how we began working together.

You've also been recording for a few other producers as well as Rory.

Yeah, I did **Sceptre** for **Taitu Records**, **Gad** for **Silly Walks** and **Ride On** for **Frenchie**.

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How did you link with European producers?

Frenchie linked up with me through **Rory**. Him and **Rory** are friends I guess. Because we were building a sound here I didn't want to go and sing for anyone else until we have accomplished what we wanted here. **Silly Walks** spoke to **Marcia Simpson**. **Marcia Simpson** spoke to me and **Bridgett** and that's how we are recorded **Gad. Taitu Records** was when I was just starting recording for **Rory**. I woke up one evening and saw the daughter in the house and **Bridgett** told me I was going to record a song for her. She gave me the rhythm and we did **Sceptre**.

You've also appeared at select European festivals. Did you enjoy those experiences?

Yes, we played at *Reeds Festival*, *Reggae Jam* and *Reggae Geel*. Yeah I did. Especially having a different experience working on a different platform spreading the message internationally for more ears to hear. That was very uplifting for me.

Were there any challenges in terms of dietary requirements?

Yeah. Of course! We lost a lot of weight. Being health-conscious is very, very, very difficult in Europe on tour. What did I have on tour? To tell you the truth, no lie, nuts and snacks. I don't eat before I sing. Empty barrel. If I know I'm going to perform at four o'clock I eat like nine. In Europe I wouldn't eat. Nothing at all. You're not even hungry because you're just excited to do a show - you know what I'm saying? It's not even here nor there. I got hungry a couple of times and that is how the snacks and nuts came in. But it was alright. Can't complain. (Laughs)

Tell me about your song for Rory, African Daughter.

African Daughter was inspired by love. *African Daughter* is all women. All people are descendants from Africa. Being that Africa is the first land of civilisation. *African*

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Daughter is inspired by love - my love for woman in general. Love inspired *African Daughter* and the mere fact that women nowadays feel like they have to put on or take off for a man to love them rather than being themselves. *African Daughter* is showing you that whoever you are, so long as a man has love for you, being any person that you are - he will love you for you - no take off, no add-ons.

What about about Rasta Nuh Gangster? This tune has got a lot of attention this year.

My sister-in-law had a baby with my older brother. My brother's first child. She left the house to visit her mum. While visiting her mother apparently she got hungry and her cousin had a bike. Her cousin was a bad boy in the community. She got on the bike and went to buy the food and was coming back when some men stepped out on the road and fired a barrage of shots at them, hitting him about eight or nine times. She got one shot in her back and died while the bike was driving.

At the time I was very mixed up in certain things. Basically we felt and knew that we could do something about it and word got out to a few people who are very influential in my life including **Black Kush** of **Uprising Roots** band. He spoke to me and **Rory** too and they are the ones who told me "*What you are doing now - you can't mix the two*". So that's how the concept of *Rasta Nuh Gangster* came forward.

You and Rory are working on an album right now. How has that experience been for you?

Very spiritual. Working with **Rory** you find out what we are doing is bigger than both of us. The way he treats me, I'm learning to eliminate self, to put the work forward, knowing the mission is not about me or him but The Most High. I think the best part of our day working together is before we start when I Man pray. Because we all know that through the Almighty we shall find true illumination. Whoever the Almighty is. So I Man feel the bond me and he has spiritually is what makes me and he have a father-son bond. Working

with him is like working with your brother or your father. Someone who has mutual respect and puts your best interest at hand.

Because I'm broke. I have no money. (Laughs) But I can't be broke because of **Rory!** It's the truth. So it's like working with your father. Your father is not going to let you go home

without getting paid. So I Man think he looks out for me even when I don't want to or I don't ask. So I Man feel really and truly it's like a family bond here in the studio. His wife, my mother - you know what I'm saying? It's like a family unit here.

SAMORY I



SAMORY I – BLACK GOLD

RoryStoneLove / Black Dub Music - July 14th 2017

Samory I - a name to remember. A name filled with historic meaning too, as *Samory Touré* was one of the most successful African opponents to European colonisation in the 19th century. His great-grandson **Ahmed Sékou Touré** was chosen first president of independent Guinea in 1958 and, twelve years later, released the album *Regard Sur Le Passé* in his ancestor's memory.

In line with this tradition, it would seem, **Samory I** sets up a monument on his own with his debut **Black Gold**. His rise from a no-name to a seriously to-be-reckoned-with artist has been a swift one. Church choir, a chance encounter on his neighbour's veranda, first steps on dancehall rhythms, then a trailblazing introduction to producer **Rory "Stonelove" Gilligan**... asked what made him decide to work with **Samory**, he says: *"He grants us a look through the eyes of a ghetto youth in today's world. Black Dub celebrating the black experience!"* And indeed, the experience is vivid, palpable in the way **Samory I** vocally interacts with the rhythms. Anger, sadness, hope, indignation, love - all the emotions you can think of, resonate in his voice. Listen to the cover version *Is It Because I'm Black*, for instance, original sung by rhythm & blues veteran **Syl Johnson**. Feeling!

Apart from *Rastaman*, all other tracks are original material, created and recorded with and at **Rory's** studio and brought to life by fantastic musicians such as **Kirk Bennett** (drums), **Mitchum Khan Chin** and **Courtland "Gizmo" White** (guitar),



Sheldon "Atiiba" Bernard (flute), **Donald Dennis** and **Aeion Holett** (bass), **Denver Smith** (percussion), **Carlton "Bubblers" Ogilvie** (keys) and a legendary brass section played by **Dean Fraser**, **Nambo Robinson**, **Dwight**, **Everal Gayle** and **Stingwray**. The result is an absolutely stunning sound which is best heard

on good speakers. Just recently, I had a taste of the single *Rasta Nuh Gangsta* on the big bad double-stacked **I-Livvity** soundsystem - this bass blows you away, and the extended version (the song is 9:16 long!) leaves much room for the unfolding instrumental soli.

Thematically, deep faith and devotion to the Father above shine through in tracks like *Son Of David*, *Power*, *Fear Of Jah*, *Serve Jah* and *There Is A Spirit*. Other subjects include harsh criticism of evil "servants of the system" in *Suit & Tie* and a denunciation of those who keep playing the role of the slave masters in *Not Because Weed* has its place as well, as does the motherland: a natural mystic is flowing our way in *Lost Africans*. The title track, finally, speaks of love, sweet love, again in a perfect synergy of the singer's natural timbre and the musicians' exuberant skills.

Black Gold is a reggae album in the genre's most essential form. No easy-peasy beach and sunshine affair, no bling-bling ingratiation to pop markets, but heavy, painfully honest roots that **Samory I** turns into an authentic memorial of the history reggae's been born out of - suffarah's music.

by **Gardy Stein-Kanjora**

INTERVIEW



RORY STONELOVE

BLACK DUB MUSIC

A SPIRITUAL JOURNEY WITH ORGANIC ROOTS

BY ANGUS TAYLOR

PHOTOS BY VERONIQUE SKELSEY

Rory Gilligan, aka **Rory Stonelove**, built his name as a selector of dancehall. Yet in recent years, with his **Black Dub** label, he has gained a reputation producing the kind of roots rock reggae that made Jamaica famous back in the day. It's a music that has lent itself well to younger - and predominantly female - artists. Perhaps the most notable is **Jah9**, whose debut album *New Name* trumpeted her and **Rory's** official arrival in 2013.

Rory doesn't work with **Jah9** anymore. She's gone out on her own, helming second LP **9**. But he's been extremely busy voicing a variety of young singers. The one that looks likely to repeat the impact of **Jah9** is a youthful Rastaman from Kencot with a troubled past called **Samory I**. **Samory's** album *Black Gold* is due for release in July.

Reggaeville's **Angus Taylor** and **Rory** happened to be on the same flight from London to Kingston. **Rory** - who spent his childhood in London - was over there doing business and visiting his friend **Mad Professor**. He arranged an interview at his smaller Kingston home studio (his main base is out in the country). Inside they discussed **Samory I**, the meaning of **Black Dub**, the struggles faced by female artists and much more besides.

Rory talks in short fragments of sentences. Maybe it's his recent trip or because the interviewer is English but he has a discernible Londoner's accent and expressions ("he goes" instead of "he says" and "what have you" rather than "whatever").

Rory kindly drives the Reggaeville team back afterwards and plays a CD of *Black Gold*. It sounds like one of the releases of the year.

You've just come back from London. What are you working on at the moment?

I've just finished **Samory's** album. Doing the final mix now. I've got some EP projects. **Tarah Harrison**. She's a background singer for **Lauryn Hill**. That's exciting. Something different. Different wavelengths. **Skygrass** is also exciting. **Raquel Jones** is a lyricist - a dub poet type of thing. That is exciting too. They're all like different types of **Black Dub** music. Then I am also doing an album right now called the *Lost Files*. Those are like certain songs that were supposed to be on albums and projects but never got to reach that level. So like two tracks, then two tracks of certain artists. That should be a really good album when it's finished.

You were working on an EP with Jah9 and then she decided to produce her album herself. Are there going to be a couple of her tracks that you can add to one of your Lost Files projects?

Well, the two tracks that I have were recorded for the album. And it didn't work out so she rerecorded them. So I won't release those two. I wouldn't do that.

Your Kristine Alicia album literally came out as we arrived in Jamaica.

The **Kristine Alicia** album was taking gospel to a roots reggae vibe. It was an interesting recording. Beautiful voice. A beautiful earth-tone. Saying that, I also used a lot of real authentic type of reggae. I even

did some covers like *Worries, Heavenless, Donny Hathaway Is It Because I'm Black*. A producer I admire. It is very black sounding. It's dark black. Very, very black. It's authentic Jamaican.

How did you meet her?

I have a friend called **David Muir**. We used to play sound system together. He is now in Florida and he goes he has this artist – “Give her a try”. The first track we did was *Key Lock*. And I thought “*Let me try a gospel roots*”. I like a challenge.

The name Black Dub is very direct. It says what it is.

I wanted something that could celebrate the black experience - and what I was aiming for. **Black Dub** not just bringing music - bringing poetry, art, fashion, a lot of black arts into one movement. So that is the plan. And if I live so long I can see it happen. I'd like to have a centre for the kids them, who want to record with the latest equipment and what have you. That's the real goal. So if that goes through it will be wonderful.

Dub music was created by black people in Jamaica. In recent decades there has been a perception that it is no longer black music. Is there a sense of reclaiming dub as Jamaican music? Obviously someone like Mad Professor has been making black dub in England all the while.

Mad Professor is a very good friend of mine. When I come to London we joke around for hours. **Mad Professor** to me represents the black dub of the UK. Even though there are other people doing it still. You have people like **Russ Disciples** that you can tell is a white dub producer. And his stuff sounds wicked also. But you can directly hear the difference between a **Mad Professor** and a **Russ Disciples**. Saying that, when you hear UK dub it has that ching! ching! ching! and it's a bit robotic and head-banging. So with **Black Dub** we try to make things more mystical, more musical. Black like a **Tubbys**.

It's heavy but it soulful.

That's right, it's soulful. That is what we're trying to accomplish. At the same time I'm still here learning.

A lot of the music you've produced reminds me of the underrated female roots artists of the 1970s. Olive Grant aka Ta-Teasha Love aka Senya. Joy White. Dhaima - although she was American. Your Midnight rhythm was based on Children Of The Ghetto by Senya. These female artists of the 70s made roots music that was as good as anything by men but they didn't get to make many tunes or receive the same acclaim.

I find it hard to get airplay. Like you get an airplay now and then upon a good station but we can't get the rotation that we need. The day we get a rotation we should be good. We are hoping in the future we can get in the rotation. They play it one time and say “*Wow - it's wicked*” but then we don't get the rotation so maybe we have to find some money and give some money and all that!

Things have definitely improved since the 70s. It shouldn't even be a thing but there definitely is a movement of female artists now.

When I did the *New Name* album with **Jah9** I took it to a radio station in New York and said “Hear this”. He took it and two days later called me and said “*That album Rory - it bad bad bad. If only it was a man!*” (Laughs) I mean, what's the difference? I think we've reached an age right now where to me it doesn't matter if it's a male or female. That's where I am right now. Females are just as good as the boys. So I don't really see a difference but I guess still you have certain men who still feel like a woman is beneath. I don't really believe that. I believe it's an equal balance.

Do you like to give people their break? Find somebody who's not been heard so much?

I enjoy that. I enjoy that challenge. It's cost me a lot of money too! But I could have ea-



sily went **Sizzla** and all of that. I could have gone the easy route but then it wouldn't be a challenge for me so as a producer so I thought *"Let me do the unknown and let my stuff be unknown too"*. That's the plan.

You've said you're not a technical person in previous interviews yet here you are surrounded by all this technical equipment. What is your production process?

Sound. Like, to record it. The most important thing to me right now is the way it is recorded. The mic-ing and what have you. I like to collect microphones and study mic-ing. I like to be on YouTube studying different guys' techniques of mic-ing. I also believe in circuitry too. Equipment circuitry and mic-ing that's where I'm at right now. But it's very expensive to do and so like every year I try to obtain the cheapest equipment to up the circuitry.

Are you, like Mad Professor, more of an electronics person or are you happy with the computer suite thing?

I have a 24 track machine but I live in the country, on the mountain so that's where I do most of my recording. But I'm hoping to get a bigger space and be able to use the tape machine but I'll just use the amp-age - the amp of the tape machine. I don't use an actual tape.

One well known person who stepped away from music and is back recording with both you and Mad Professor is Nadine Sutherland.

Nadine is like back from back in the day man. From dancehall days you know? And from my school days when she won the Tastee talent contest and had her first tune for **Bob Marley**. It was like a big thing for us. I watched **Nadine** grow and myself grow at the same time.

That's another wicked tune out of the same school of foundation female roots - Starvation.

Yeah, yeah. **Nadine** is like family here. She can just come. I just gave six tracks of **Nadine** to **Mad Professor** for his album and I am also still recording. Beautiful person.



As a young selector do you remember playing those female roots tunes?

I grew up in London from house party. So from my mother from boogie-woogie to ska to rocksteady, from my sister to roots and dub, and my brother from **Joe Gibbs** and lovers rock I have grown up listening to all sorts of music. And also I used to admire the recording and the space of even the **Wailers**. Like the ***Burnin'*** album. The bass-lines, the space, empty space, that type of recording where every 4 to 8 bars you'd hear one instrument play for about 10 seconds. I used to love stuff like that. I try to do that on my recording too.

When people heard the Jah9 song New Name people said there was a UK feel to it.

Yeah, yeah. It has a kind of UK feel. That's just me still. Any of my albums will have a UK feel to it.

Do you think you'll do anymore work with Jah9 now she's gone out on her own?

(Laughs) Maybe, maybe. Possible.

Ok! Tell me about working with Samory I then.

Samory has been a challenge. That has been my biggest challenge doing **Samory's** album. It is spiritual. It's like I'll play it one day and say it's wicked. And then I'll play it the next day and I'll be second-guessing. What I do is, when I finish recording the tracks I play them while I'm driving. Coming from the country is a three hour drive and I'll see how long it takes before I get bored of the song. If I get bored easily then it's not that good. **Samory's** album is on a very spiritual journey and I'm giving it an organic roots... what's the word I'll use? It is hot, like a musty heat, sweaty type of feel I put to it. That's probably been my biggest challenge doing **Samory's** album.



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How did you link with him?

Bridgett his manager said “I want you to do a song for me to play at Dub Club”. I was here voicing **Raging Fyah** at the time and he came with **Bridgett** and **Kumar** was right out there in the front room. **Samory** came in and I said to him “Let me hear your voice” and I was like “Damn!” So I said “Okay”, we did **Take Me Oh Jah** for Dub Club. **Take Me Oh Jah** was like the anthem for Dub Club for about a year. Then we did **Fear Of Jah**, then we did **African Daughter** and we just recorded, recorded, recorded. And even though I’ve done the album I am also doing the mixtape. The mixtape is basically a tribute to the elders – those old-time, old school rhythms with certain old-time artists on it to give it the old Stur Gav sound system type of feel. That will release after the album. Probably by the summer hopefully.

You probably hear these types of questions all the time - but what do you think of the current state of music in Jamaica?

Anything evolves. For one to say bad things about one form I think is wrong. I think all music is art. A four year old can do things I could never do now, so the kids are more smart. I love dancehall. Dancehall is my bread-and-butter.

You couldn’t have done what you’ve done without it.

(Gestures around room) Dancehall paid for all of this. So I love dancehall. There is some dancehall where I’ll be like “Maybe it’s pushing the line”. But then I feel like in my time I pushed the line. From rubadub sound system. So I can understand the youth. Some of the stuff the guys are doing is incredible. The energy. The only thing I have with it is the attention span is very short. It’s like 45 seconds. It needs to run at least two minu-

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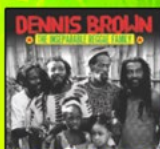
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tes. Attention-wise. That's the only problem I have. It only lasts for so long. But I really love what they're doing right now.

Another clichéd question, but what do you think about the current state of Jamaican society right now? There are a lot of concerns in the media about violence.

I think there's always been violence. The country is smaller and the world is smaller – with social media and what have you – so we get to hear more things. At the same time, the world is more graphic now than it was probably in the 70s. But again they were still having wars when murder was being committed. In a society like Jamaica now it is scary for me to know the kids can be on a bus and be stabbed to death on Hope Road. That scares me. The value of one's life gro-

wing up. I used to think there is no price for a life but now you start to wonder how much is life worth? That's the scary thing.

If you look back on your life is there anything you would go back and change? If you could meet your young self just starting as a selector would you have any advice for him?

I believe we're supposed to be where we are in life. I don't think if I went back and reddid something, much would've changed. That's just life. You just live it. For the moment. If I could live my life over I don't think I'd change it because I had a great time. There've been bad times and good times but it could've been worse! (Big laugh)





REGGAE SUMFEST 2006

PHOTOS BY JULIAN SCHMIDT



BUZZROCK – NOBODY'S FOOL

Ministry of Dub - June 9th 2017



"Sadiki's plans are to perform his current works for as many new audiences as possible in an effort to promote his music and continue the mission of spreading the words and teachings of His Imperial Majesty."

Smiting with a compelling gaze, **Sadiki Niamke Phillips** turns towards us on the cover of his debut album *Nobody's Fool*, instantly spurring my curiosity. Where does this artist called **Buzzrock** come from?

Born in Belmont, Trinidad, **Sadiki** moved to Miami at age six where he learned to play drums. Eleven years later, he returned to Trinidad and formed the **Jah Band**, which regrouped and emerged as **Buzzrock** in 2005. *Nobody's Fool* is actually the fourth release under its wings, but this time around, **Sadiki** is the lone creator of the album's content, doing everything from songwriting, over playing most of the instruments, to singing, as well as mixing and mastering. He even released the album on his own studio label called, tellingly, **Ministry Of Dub**.

And a dubbing minister he is! Upon pressing Play, a certain resemblance to the enchanting music of **Vaughn Benjamin** aka **Akae Beka** becomes obvious. **Sadiki's** voice might not be as commanding, the lyrics not as elaborate, nor the instrumentals as immaculate as his kindred spirit from St. Croix, but the same passion for life and spiritual matters shines through the notes heard on the eleven tracks.

While the first three tracks are quite straight dub reggae, jazz influences are audible on *Dub It Before*, *Musical Physicians* and *Gifts From The Sun* (my favourite, including a beautiful instrumental part), making for an interesting listening experience in which **Sadiki's** unconventional style of singing plays a part as well. On the whole, *Nobody's Fool* is a deeply meditative, relaxing album that brings a fraction of Trinidad's creative potential to our attention.

by **Gardy Stein-Kanjora**

CLAYE - PERCEPTION

Countrybus Music - June 2nd 2017



Explicit lyrics! With *Perception*, UK-based singer **Claye** shows us a different side of his multi-faceted artisty. Direct and confident he takes a bold step out of the crooning comfort zone audible on his fine debut *Art & Soul*. Now,

just a year later, 14 brand new songs, a remake (*Can I Have My Heart Back 2.0*) and a dub complete the picture of a conscious, outspoken artist.

All tracks were written and produced by **Claye** himself, with occasional instrumental help by other musicians on bass, guitar and drums. As a result, the powerful tracks pump a considerable amount of bass through your speakers, some of them revealing their charm with little extras such as the synths in *Fuck You* or the R'n'B-esque piano in *Prophecy*.

However, it's the lyrics that impress most this time. Every song has at least one line you can either 100% agree with or opening a new perspective. "Gotta be the change you wanna see, cause we need a change now honestly!" is one such in *Black Sheep*, the whose video is an exemplar of the new **Claye** (shot in black and white with a focus on his face only). The message in *Go* is "I would rather you hate me for my honesty than love me for a lie", while in the innovative *Speak My Mind*, he does just that: "I love this place but I hate those faces that purport to make everything right...". *Freedom* is a different kind of Babylon-song, correctly putting ourselves in the centre of responsibility: "Freedom is not a place, is not a time, it's a state of mind!" - what a message to choose to use the bassline of **Marley's** *Zion Train!*

His love for the ladies has its place as well, as songs like *So Beautiful, I'm Not Sorry*, *From Me To You* or *Murderer* testify, and his appreciation of **Gentleman** can be seen in choosing him as the only feature on *Backup* (more would have made for a bigger vocal diversity, though).

Claye once more delivers a wonderful package that shows his skills both as singer and producer, so make sure you get this *Perception!*

by **Gardy Stein-Kanjora**

COLLIE BUDDZ - GOOD LIFE

Harper Digital Entertainment - May 19th 2017



No Caribbean artist, with the exception of established icons **Rihanna** and **Sean Paul**, has been able to ride the current pop-dancehall wave to the top of the American charts. Like **Sean Paul**, **Collie Buddz**

has a highly recognisable brand with influence across many global markets, and this notability could help propel the right tune to epic, **Come Around** proportions. If there were a tune on **Good Life** ripe for **Sean Paul**-level success, it is most likely either **I Got You** or **Used To** featuring **Kreesha Turner**. Both of these tracks have the same approachable, vaguely Caribbean feel that **Justin Bieber**, **Drake**, and **Ed Sheeran** have successfully marketed to pop audiences. Of the two, **Used To**, with its strong female presence and EDM-influenced style, is probably best suited for mainstream markets, though **I Got You** has a bright, cheerful feel perfect for setting the vibe at any summer barbeque. Besides the possible pop hits and high profile features from hip hop artists **Riff Raff** (aka **Jody Highroller**) and **Snoop Dogg**, there's also quite a bit of American urban influence imbedded in **Good Life**, even in many of the more straight-forward reggae tracks. **Control**, **Part of My Life**, and **Save Me** are true hip hop-reggae hybrids with varying potencies of each element, but all of these riddims are built from choppy drum samples, the foundation of hip hop production. Listeners will recognise similar production techniques in **Level**, an innovative beat with mellow organs, aboriginal percussion samples, a screaming synth lead, and a trap tempo. **Collie Buddz** completely murders the track, setting the stage for **P-Lo** of the Bay Area's **The Heartbreak Gang**, who outperforms all of **Good Life**'s other cameos. **Level** indeed takes **Good Life** to the next level and, although the song doesn't fit within the parameters of what Caribbean-infused pop sounds like right now, it still has plenty of pop and urban appeal.

by Dan Dabber

INDUBIOUS - FROM ZERO

Righteous Sound Productions - June 30th 2017



Borders, whether national borders or cultural ones, have the function of building a coherent inner system within the border lines by excluding the outside from the inside. But overcoming cultural borders may evolve in great transculturation

projects. In the case of the band **Indubious**, the musicians bypass musical genre borders, going beyond reggae traditions, combining roots, dub, electronic, and psychedelia to give rise to a new genre: rootstronica.

The North American West Coast band **Indubious**, comprising the brothers **Spencer** and **Evan Burton**, release their brand new full-length album **From Zero** which will be moving and inspiring for everyone who is into the combination of roots and electronic music.

From Zero is a collection of 14 songs and the first album that is completely self-produced by **Spencer** and **Evan**. They have released it through their own label **Righteous Sound Productions**. The mastering credits go to **Michael Denton**, who has recently been working with **Stick Figure** and **Collie Buddz**.

Indubious show a great sense for collaborations on this album. In the combination **Golden Ones** with dancehall icon **Sizzla**, the musicians have been wise to follow their own vision in rising up to the highest in these lyrics.

Don't Lose Sleep is enriched by a contribution from **Vaughn Benjamin**, the voice of **Akae Beka**. The song is stunning, thanks to the heavy pounding of the bass. You can nearly see the huge speakers vibrating from the power of the bass waves in your mind's eye. As the counterpart to the instrumental mash-up, **Benjamin** enters with his soothing beautiful voice, and brings with him harmony and inner strength.

From Zero is not just about great collaborations. **Indubious** creates music that could carry you away from mainstream life and take you to a world where the real values still mean something. Their songs offer serious reflections on life. The lyrics are uplifting and positive all the way.

Not every song on **From Zero** is a highlight, but each one was selected carefully and created with a great love for melody and for the love of poetry in music.

by Lena Pletzinger

MEMORIA - STARTLINE

Cesaraugusto Music - May 19th 2017

The next generation of reggae musicians are on their way straight to your stereo system and your heart. The boys and girls, aged between 15 and 20, form the band Memoria and have already made a mark for themselves through many regular live performances over the past years.

Startline is Memoria's debut EP. It was mixed and mastered by **Guido Craveiro**, who is well-known for his work with **Dellé**, and released on **Cesaraugusto**. *Startline* comes with seven songs; each of them in a totally different style. There is the roots aspect in *Royal Soldiers*, the dub in *Babylon*, Latin sounds in *Lucha Conmigo*, and *Just Wine* is a combination of two distinct, but actually very similar genres: dancehall and reggaeton. Artistic diversity also enters the level of content in *Startline*. The lyrics vary from idealistic ideas of fighting for a better world (*Babylon*, *Lucha Conmigo*) and ganja praises (*Legalize My Mary*) to fun-orientated party talk (*Just Wine*, *Celebration*).

As the EP presents all these different styles and the concept of the release is not directly obvious, you have to pay more attention to the opening and the title track, *Startline*, to understand the key philosophy of this band. Here, an elderly woman speaks to the listeners and reminds them to not give up being happy although this world of hate, discrimination and suffering gives many reasons to be all upset. Representing a conscious and responsive lifestyle, without taking everything too seriously, that is **Memoria**, and that is the concept of this EP. As the intro speech fades out, a cheery party tune starts, an introduction to **Memoria**, an anthem of themselves.

by Lena Pletzinger

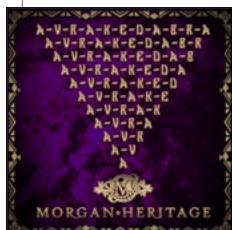


The second song on *Startline* is *Royal Soldiers*, a one drop tune with wonderful horn sections and very emotional vocals by the singer, who praises everyone living and acting in the name of love. It addresses the youth and encourages them to define, in their own independent terms, what they want to be in life. *Babylon* is more spiritual. On a dubby melody, the singer expresses his anger on the subject of building walls all over the world as this will only lead to separation and injustice. The oft repeated line “Burn down the Babylon walls”, indicates the urgency of this message. The echo-effect of the backing vocals support and meld with the singer's preaching. The next song takes up the subject of “longing-for-a-better-world” from the previous song. *Lucha Conmigo* is a song in Spanish and shows yet another face of the band's great potential. It takes the listener on a journey to a land where the vicious circle of poverty, crime, and corruption dominates the landscape. *Lucha Conmigo* is followed by *Just Wine*, a song that challenges the listener to perform a quick switchover in their musical temper. What we find in *Just Wine* is a modern, RDX *Kotch*-inspired-kind-of-dancehall song, auto-tuned and made for the dancefloor. Unexpected, but interesting is the changeover to a reggaeton beat à la **Daddy Yankee** after the first minute, and the combination of English and Spanish lyrics, fused into one big international party tune. *Celebration* is the last song in *Startline*. It catches the party vibe of *Just Wine* and keeps on driving down the dancehall road.

With this debut release, **Memoria** is taking a big step away from being the youth band next door towards becoming a well-respected band of serious musicians. Most definitely, we will be hearing a lot more from this young band in our future. As the EP's title indicates, this is just the beginning.

MORGAN HERITAGE - AVRAKEDABRA

CTBC Music Group - May 19th 2017



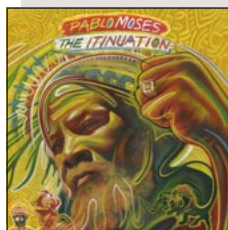
Avrakedabra is infused with many shades of reggae fusion and because of **Morgan Heritage's** skills as musicians, all of these blends are, at minimum, well executed. The group's biggest offence are those

songs on the album that seem created for immediate export - like the **Jimmy Buffet**-esque *Pineapple Wine* or *Dancing in the Moonlight*, which appears to have been plucked directly from one of the many cruise ships in the Caribbean Sea. Beyond this momentary pandering to the tourist market, the **Morgans** are talented facilitators, and some of their most radical experiments produce results. *We Are* has a bouncy, futuristic feel, reminiscent of **Dave Kelly's** classic *Joy Ride Riddim...* if **Skrillex** relicked it. The tune features two artists; **Dre Island** and **Kabaka Pyramid**, who represent the future of reggae music, and the repetitive hook aptly declares, *We are the future!* This combination of artists is magnificent and everybody delivers in top form, bringing organic authenticity to the proposed future format. It's apparent that the *Grammy* win has opened a new chapter in **Morgan Heritage's** career, and the new focus seems to be on maintaining longevity as opposed to the old focus of making their mark. They've now certainly made an undeniable impact on both the reggae scene and the broader global music market. They continue to branch out to new fans by hitting the festival circuit hard every summer and *Avrakedabra* feels like an attempt to reach out to those who may be new to **Morgan Heritage's** music. There's a few morsels tucked in there for the true fans, but the presence of influences as far ranging as country to EDM seems purposed with reeling in both festival bros and *Grammy* geeks. It's a solid strategy. In the age of digital media, live performances are where musicians make their money, and those bros and geeks will be lining up to see **Morgan Heritage** play for decades to come.

by Dan Dabber

PABLO MOSES - THE INTINUATION

Grounded Music - June 16th 2017



Just as quickly as the jangly, clean Memphis guitar and boiling organ open *You An Me*, does the groove settle into a one-drop bed, and **Pablo Moses** arrives. It's a musical statement as bright and shiny as the lyrics are probing and

thoughtful, asking questions of racial disharmony and borders between us. Then, **Moses'** latest, *The Intinuation*, turns darker on the second cut, *Attitude*, that calls for love against a foreboding backdrop. This is a pattern that plays out over the course of the album, with the singer volleying between major and minor-key settings, touching down in familiar spiritual and social territory.

He looks to Jah to light the way on the title track featuring **Harrison 'Groundation' Stafford**, and hypnotically warns against Armageddon and the encroachments of Babylon's spell with *Living in Babylon*. These archetypal reggae themes are in the hands of one who knows and cares, as **Moses**, having debuted over 40 years ago, continues to be a conscious caretaker of the classic approach.

His arrangements are crisp and polished, yet grounded in traditional instrumentation, accented by a terrific horn section. There are dips into soul, Latin, and even West African rhythms, but all circle back to reggae. He slyly incorporates rather than approximates, to great enjoyment. The word has likely never been sung so sweetly as by his female harmony singers during *Murder*.

There are warnings to Rastas, as well, to the world, but there is love here, too, as **Moses** recalls a hint of **Sinatra** as he "scooby-doo's" in the early bars of the seducing *I Love You*. Still, he rails against hunger and poverty on *In This Jungle*, then with a symbolic return to Africa, closes with the percussive *Open Your Minds* that best represents the entirety of **Moses'** message.

The Intinuation, as a follow-up to 2010's *The Rebirth*, is a very successful one, showing **Pablo Moses'** ongoing determination to an intinual movement forward as he is in guarding the rhythms and spirits of the past.

by Larson Sutton

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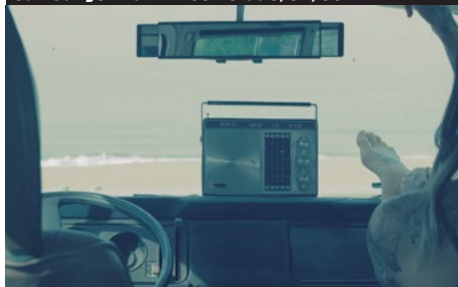


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15.07 / Horace Andy
16.07 / Papet J
16.07 / Meta &
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16.07 / Luciano



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04.08 / Meta &
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04.08 / Horace Andy
04.08 / Soom T



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07.07 / Soom T
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09.07 / Marcus Gad



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29.07 / Jah9



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04.08 / Alborosie
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11.08 / 13.08

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27.07 / 29.07

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27.07 / Anthony B
27.07 / Marcus Gad
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28.07 / Ky-Mani Marley
29.07 / Horace Andy



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04.08 / 06.08

04.08 / Weeding Dub
04.08 / Radikal Guru
06.08 / Raging Fyah
06.08 / Black Roots



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12.08 / 19.08

12.08 / Twinkle Brothers
15.08 / Gentleman & Ky-Mani
15.08 / Devi Reed
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KIRK DIAMOND | LENN HAMMOND | JOSHUA LUCAS | AL-BEENO | ALEXI COUTO
JAY CARTIER | OLIVER SAMUELS | AUDREY "DANCEHALL QUEEN" REID | MASTER T
FLJANTIVE | DANCE CARIBE | ALLAN BUCKA JONES | FEM! LAIVSON | DEVON IRIE
LLOYD COXSONE | RONNIE McINTOSH | MOSES REVOLUTION

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OHRBOOTEN / NOSLIW / MIWATA / EES
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ASCHAFFENBURG, FESTPLATZ

10.-13. AUGUST

TICKETS:
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AUCH TAGESTICKETS ERHÄLTLICH!

Partners: Red Bull, Salska, M&M, ASK, Eichhorn, etc.

Afrika Karibik Festival



10. - 13. August

Gentleman & Ky-Mani Marley
Rea Garvey Bonez MC & RAF Camora
Nosliw and more...



Festplatz in Aschaffenburg, Germany

Boomtown



10. - 13. August

Ziggy Marley **Toots & The Maytals**
Protoje **Lutan Fyah** **Assassin**
Raging Fyah **Jah9** **Richie Spice**
and many many more...

Hampshire, UK



BOOMTOWN
 CHAPTER 9
 BEHIND THE MASK
 10-13TH AUGUST 2017 - HAMPSHIRE, UK
TRENCHTOWN
 DISTRICT LINE-UP
 REGGAE, DANCEHALL, DUB & ROOTS

ZIGGY MARLEY / **TOOTS & THE MAYTALS**
 THE BONNER BROTHERS (CHAKA DEMUS & PLIERS, RICHIE SPICE, SPANNER BANNER, SMATCHA LION, SHEPHERD BONNER) / MR VEGAS
 PROTOJE / LUTAN FYAH / BIG YOUTH + U-ROY / AGENT SASSO & DUB AKOM BAND
 RAGING FYAH / JAH9 & THE DUB TREATMENT / EARL GATESHEAD WITH
 DAWN PERIN / SEOM / BENJAMIN ZEPHANIAH & THE REVOLUTIONARY MINDS
 GENTLEMAN'S DUB CLUB feat. TAINAN MC, PARLY B & EVA LAZARUS / CHANNEL ONE
 IBA MAHR & HARAR BAND / BRINSLEY FORDE founder of ASWAD / JUS NOW
 DUB FX / THE HEATWAVE / JESSE ROVAL / RANDY VALENTINE / MIKE LOVE
 STOCK FIGURE / NATTALI RIZE / SUNS OF DUB / BUNKUS & THE OLD SKI BOND
 KINGSTON / GOLD DARTON & HORSEMAN with THE UPPER CUT BAND / BASS KWAME / DJ WAGN
 Y.L.V.E.K. / ARSH / DON TRICE ONYX / REGGAE / TRAFFIC MC / REGGAE ROAST / BROTHER CULTURE
 CHILEAN REGGAE AMBASSADORS / MICE UP! TAKEOVER: SHEPDOC, MR BERN feat. LORNA KING
 GHOST WRITERS, BLEND MISHKIN, RED EYE HI-FI, CUT LA VIE, AAA BADDY & DUB BOY (aka DJ),
 RIDDIM PUNKS / NAVIGATOR, ORIGIN ONE & PARLY B, DUB, ANDREON / WRINGTON with RAGGA TWINS
 CHAKERA BRADSKA / BY THE RIVERS / SHANTI POHA / KOSKO / UNCLE DUGS
 RIDDIMWIZE - B&B & RIPPY LEE / JOE PENG / UNCLE DUGS / SKITZ & JOE DUBH / INJIA & JINAN
 LION UNIT (LIONPULSE SOUNDSYSTEM, UNIT 137 SOUNDSYSTEM, QUALITEZ SOUNDSYSTEM) / KELVIN 373
 DELHI SULTANATE / GOLD DUBS / FLECK + SELECTA / MAAN / BANNY / TRADESMAN & PARLY B
 DINKA SOUND / REAL ROOTS / RANON JUDAN / ELECTRONAL SOUND / DUBBY DUBSTYLES / DELMAS J
 BUDRKA / JAH JAH SOUND / LEMAY / NYKO TUFF / ESCAPE ROUTE / LEO BARRON / SHIMBA YOUTH
 JIM MITCH / SLEEPY TIME / GHOST FRIENDS / NYLO & ZICO, A.P. GRIMSMA & KOSHER / JAG / LAD BLAK
 ED WEST / SALAK SPROUTAL / RASTIC KARTEL / FRANK ALLSTARS / NEWPLACES / THE MAJESTIC
 URBAN LIONS / HUSTLEPPAS / THE MINDSET 20 / EVERMORE SOUND / SAKA STEPPA / RUBBERDUB SOUND
 HILD TRYST RECORDS / ONYKASE / SAMENIA SHERBEN / FAT STASH / DUB TIME

REGGAE STAGES
 THE LION'S DEN / HIDDEN WOODS / TANGLED ROOTS

5th EDITION

NO LOGO FESTIVAL

11/12/13 AOÛT 2017
FRAISANS JURA

TOOTS AND THE MAYTALS
CHRONIXX + STEEL PULSE
UB 40 + KY-MANI MARLEY
NAÂMAN CARTE BLANCHE **+ DANAKIL**
YANISS OÛA + TWINKLE BROTHERS
SOOM T + HORACE ANDY + THE SKATALITES
LA RUE KÉTANOU + TIGGS DA AUTHOR
L'ENTOURLOOP + LE PEUPLE DE L'HERBE
STAND HIGH PATROL DJ SET + RAGING FYAH
META & THE CORNERSTONES + NATTALI RIZE
DUB MASTER CLASH + ALPHA STEPPA + MAHOM + DUB ENGINE
ZION TRAIN FEAT DUB DADA + JAHNERATION + I WOKS SOUND
ONDUBGROUND + ECHO MINOTT + RAS LION + ROOTIKAL VIBES

WWW.NOLOGOFESTIVAL.COM - #NOLOGO

No Logo Festival



11. - 13. August

Toots & The Maytals **Chronixx**
Ky-Mani Marley **Steel Pulse** **Danakil**
Soom T **Twinkle Brothers**
and many more...

Forges De Fraisans, France



Ostroda Reggae Festival



11. - 13. August

Steel Pulse **Shaggy** **The Skints**
New Kingston **Talisman** **Big Youth**
and many many more...

Ostroda, Poland



OSTRODA REGGAE FESTIVAL

17th EDITION

Ostroda / Poland
10-13 August 2017

SHAGGY [JAM],
STEEL PULSE [UK],
BIG YOUTH [JAM], THE SKINTS [UK],
DREADZONE [UK], NEW KINGSTON [USA/JAM],
KINGFISHA [AUS], TALISMAN [UK],
STEPHEN NEWLAND & JAFIA [JAM/PL],
NUCLEUS ROOTS FEAT. OSSIE GAD, SIMON DAN, MOSES [UK],
ANALOGBASSCAMP FEAT. UMBERTO ECHO [DE],
MANU DIGITAL & BAZIL [FR], DREAMSQUAD FEAT. MCTENJA [PL/UK],
K-JAH SOUND FEAT. RAS JAH HIGH I & DENHAM SMITH [PL/NG/JAM],
THE ROOTSMAN MEETS INSPIRATIONAL SOUND FEAT. D.BO GENERAL [UK]

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http://bit.ly/ORF2017tickets

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DEXTA DAPS · AIDONIA
CHAM · TONY MATTERHORN
RANDY VALENTINE · CALI P
DIONNE REID · KEIDA · MIWATA
SPLENDID · GRINGO + FABI BENZ +
PHONATICS · MANARUN · SCUL SHAKEDOWN
ANYTHING CAN HAPPEN
SULTAN VS TERANCHYLA VS SPIDER
 WAKEBOARDING · CAMPING · STRANDBAD · FCC · DJ SETS · PC SETS · SLAM · BASKETBALL · WORKSHOP · FUSSBALLTUNIER · SUBSTAGE 2ND FLOOR · LUNCH · MACADAMIA
 KEEP IT REAL ENTERTAINMENT PRE PARTY DO 10.8. URSALE & DJM
WWW.KEEPITREALJAM.DE
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Keep It Real Jam

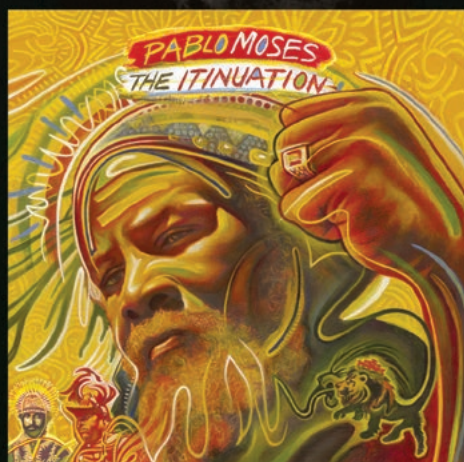
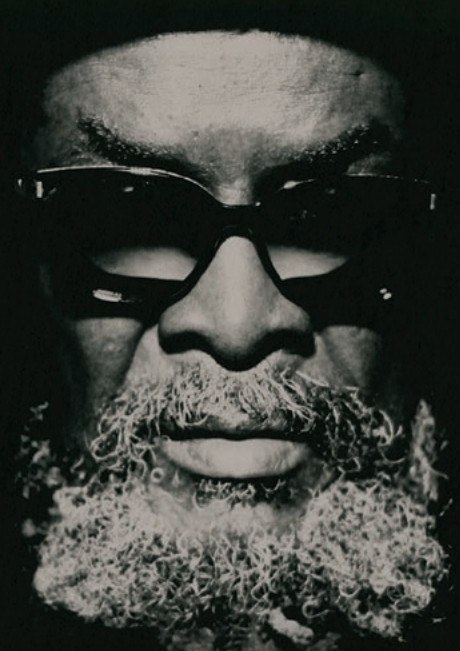


11. - 12. August

Capleton Dexta Daps Randy Valentine
Aidonia Cham Cali P Tony Matterhorn
 and many more...



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P-TOWN Open air

FESTIVAL
11.-12. AUGUST 2017

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JOGGO / FLO MEGA / MARTIN ZOBEL
TÖKE & SOUL TREE COLLECTIVE
SINGIN GOLD / CHRIS TOPPA
SORAIA DRUMMOND / STEVO STAR
BOOMRUSH BACKUP
REGGAE 2 RUMBLE / IRIE EFX SOUND
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P-Town Open Air



11. - 12. August

David Lion_Joggo_Turbulence_ Raphael_Flo Mega_ and more...

Petersfehn, Germany



Afro C Festival



11. - 12. August

Don Carlos_Black Roots_ Terrakota_ and many more...

Park t' Paelsteenveld in Bredene, Belgium



AFRO C

festival ★ bredene
11 & 12 AUGUSTUS
PARK T PAELSTEENVELD

DON CARLOS & DUB VISION BAND

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 ORLANDO JULIUS & THE HELIOCENTRICS
 DUB PISTOLS • TERRAKOTA • LA DAME BLANCHE

SOWETO SOUL • DANIEL OZZOZONU • EZZA • JAWHAR • MIKE LOVE
 CHYBIDA DUMBU • HAVANA SUR • TOMI Y SU TIMDALIGHT

GRAND STAIR • ELAZIN FIRE • LAST WARNING SOUND • TEAM CLAMP
 DJ CUSKO • DJ DE MOUY BLANC • DJ SOCRATES • DJ BOB FT. BOBACIOUS

www.afrocaribbean.be

GRATIS INKOM



Uppsala Reggae Festival

 12. August

Chronixx **Duane Stephenson** **Raging Fyah** **Don Carlos** **Jesse Royal** **Xana Romeo** **and many many more...**



Waterfront Reggae Festival

 12. August

Freddie McGregor **Anthony B** **Junior Kelly** **Taj Weekes & Adowa** **Kabaka Pyramid** **and more...**

Bold Point in East Providence, RI, USA



A graphic for the Waterfront Reggae Festival. The logo features the words 'WATERFRONT REGGAE FESTIVAL' in a stylized font, with a silhouette of a reggae singer. Below the logo, the text reads: 'BOLD POINT PARK, EAST PROVIDENCE', 'FREDDIE MCGREGOR', 'ANTHONY B', 'KABAKA PYRAMID', 'JUNIOR KELLY', 'TAJ WEEKES & ANDOWA', 'NATURAL ELEMENT'. At the bottom, it says 'new location | same amazing music', 'august 12, 2017 | high noon', and 'riwaterfrontevents.com'. The background is a sunset over a park area.



12-19 AUGUST 2017
BENICÀSSIM SPAIN

SHAGGY * THE WAILERS * Youssou NDOUR
GENTLEMAN & KY-MANI MARLEY * STEEL PULSE
CHRONIXX * LUCIANO FT MAFIAGFLUXY
TOOTS & THE MAYTALS * SEUN KUTI & EGYPT 80
U ROY MEETS BIG YOUTH FT MAD PROFESSOR
INNA DE YARD * TWINKLE BROTHERS * DON CARLOS
CHRISTOPHER MARTIN * MELLOW MOOD * BUGLE
AIDONIA * THE HEPTONES * THE SILVERTONES
HEMPRESS SATIVA * RAGING FYAH * STICK FIGURE
BLACK ROOTS * PANDA DUB
NATTALI RIZE * ONDUGROUND
KING EARTHQUAKE ...
many more artists

10 STAGES / 10 CULTURAL AREAS
SUNBEACH / CAMPING AREA
ARTISAN MARKET
WORLD CUISINE

www.rototom.com



Rototom Sunsplash

 12. - 19. August

Shaggy The Wailers Chronixx
Gentleman Inna De Yard
Mellow Mood Bugle Raging Fyah
Stick Figure and many many more...

Benicassim, Spain



Overjam Reggae Festival



16. - 19. August

Albrosie Ky-Mani Marley Dub FX
Skarra Mucci Freddie McGregor
Jamaram Sista Awa and many many
more...

Tolmin, Slovenia




6
TOLMIN 16 - 17 - 18 - 19
SLOVENIA AUGUST 2017

ALBROSIE
KY-MANI MARLEY

BY FYAH
DUB FX / WARD 21 / DON CARLOS / GENERAL LEVY /
FREDDIE + CHINO + STEPHEN MC GREGOR /
MANUBIGITAL / PANDA DUB / IRATION STEPPAS

JAMARAM / POW POW MOVEMENT / SRUL STEREO
SKARRA MUCCI / ZAA / CHIPSTICK BURGLATE /
THE TOASTERS / FLECK / JAMIE ROBBIGAN / FYAH T /
ASHER SELECTOR / BAKKA / KRAK IN BUAH

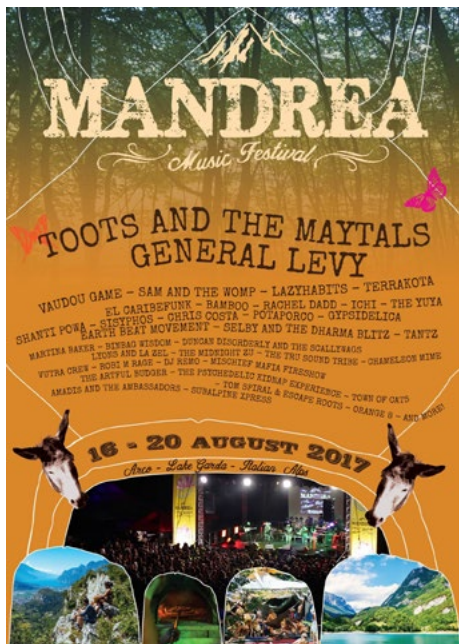
SISTA AWA & BRONNY / KING'S HO-PI / RAGGALUTION /
PATRAS BROTHERS / SUERMASSIV / ROOTS IN SESSION / PAKKIA CREW /
BRACHLOM / MICHAL BANANA / RIBESTRE / SERBIUS THING /
BJ VIKERS / FREEDOM FIGHTERS / HUMA CREW / RICKERS DUB MASTER /
RUBBING SUN / BABABOON HI-PI / FKATA DRUMS

TITAN DRUM / MUNCHIE / RAL LEVY / TINTINARI DRUM /
SELECTA WAY / RUBINI FYAH / RAI PAPA / SELECTA PETTY FIRE

AND MORE ARTISTS TO BE ANNOUNCED!

* FREE CAMPING INCLUDED
* EARLY ARRIVAL DATE: 15.08.2017 WITH DUB FX AND MUCH MORE

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TICKET @ WWW.OVERJAMFESTIVAL.COM



Mandrea Music Festival

 16. - 20. August

Toots & The Maytals
General Levy **Earth Beat Movement**
Shanti Powa and more...



Arco, Italy

DAS NEUE ALBUM VON

Mellon
MARK
NOMADE

MIT THOMAS D, JAMARAM, UWE BANTON U.A.

RELEASE: 07.07.2017

VINYL: 21.07.2017

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Calgary ReggaeFest



17. - 19. August

**Etana Louie Culture Pressure
Kirk Diamond and many more...**

Calgary, AB, Canada



Afrika Tage Wien



18. August - 5. September

**Anthony B Black Slate Dawn Penn
Jahcoustix and many more...**

Vienna, Austria



**13. AFRIKA
TAGE**

Wien - Donauinsel
18.08. - 05.09.2017

Wien-Ticket.at Veranstaltungsort Donauinsel

**Die Location:
100 m stromabwärts
nach der Nordbahnbrücke**



Regalowoisko Bielawa Reggae Festival

 18. - 19. August

Anthony B Mike Love Naaman
Nattali Rize Kamil Bednarek
Lutan Fyah Jugglerz and more...



Montreal Reggae Festival

 18. - 20. August

Charly Black Konshens
Sanchez Etana Tanya Stephens
Pressure and many more...

Montreal, Canada



PRESENTED BY **IRIEALIZE** AUGUST 18TH-20TH, 2017

IRIE VIBES MUSIC FESTIVAL

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THE EXPANDERS **E.N YOUNG**
FT Jefferson **POSTERBOY**
FT Skillinjah **Cloud9** **GOVALERS**

OCEANSTONE w/ ROOT OF ALL | SUMMER SURVIVORS
 PROPAGANJAH ft DARA SWEATT | FIRESIDE PROPHETS ft TYLER G
 SUMMERLONG | BADDA SKAT | UNMOTIVATED
 ADWELA & THE UPRISING | JEFF WHITE & SOUL TAXI
 BUBBA LOVE w/ STAR SPINNER | SOMETHING LIKE SEDUCTION
 ROOTS SHAKEDOWN | SEE WATER | GUERRILLA PANIC
 JAH WILL BAND | LOVELY BUDZ | ST GROOVUS
 LITTLE BIRD | NOMADIC CULTURE | DJ POINTS | ZAC POLK
 BRANDON WINCHESTER AND DJ TAY | REV RC AND FRIENDS

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Irie Vibes Music Festival

 18. - 20. August

Marlon Asher **The Expanders** **77**
Jefferson **E.N Young** and many more...



Reggae Rise Up Utah

 19. - 20. August

Slightly Stoopid **Stick Figure**
J Boog **The Movement**
Jungle Man Sam and more...



REGGAE RISE UP MUSIC FESTIVAL
 AUGUST 19-20TH
 RIVERS EDGE - HEBER CITY, UT

SATURDAY - 8.19

SLIGHTLY STOOPID
IRATION • J BOOG
 THE MOVEMENT • JUNGLE MAN SAM
 MAKISI • NEWBORN SLAVES • THE GREEN LEAFS • SUN DIVIDE

SUNDAY - 8.20

CITIZEN COPE
STICK FIGURE • CONKARAH
 THE HOLDUP • CONKARAH • IYA TERRA
 TRIBE OF I • BLUDGEON MUFFIN • FUNK & GONZO • HERBAN EMPIRE

SOUNDS BY DJ ROOTS RAWKA

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 ALL AGES WELCOME | RAIN OR SHINE



Rastafest™

Rastafest in The Village
August 19 & 20, 2017
 Toronto, Canada

HEADLINERS



Kabaka Pyramid



Bushman



Nana McLean



Jay Douglas



Carl Henry



Iauwala

Rastafest



19. - 20. August

**Kabaka Pyramid Bushman
 Nana McLean_and more...**

Downsview Park in Toronto, Canada



6-23-2017

The Dubplates

BOX FULL OF STEEL

Starring
 KING YELLOWMAN · JUNIOR REID
 MIXMASTER MIKE · FUTURE FAMBO
 ELEPHANT MAN · ZUMJAY

The Dubplates

UH KING YELLOW MAN

HUH!

PAPA ROBBIE DADDYBRADY BIG HAIR



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Uprising Festival



25. - 26. August

Sean Paul_Nattali Rize_Marla Brown_
ManuDigital_Solo Banton_Macka B_
Recall_General Levy_and many more...

Bratislava, Slovakia



Reggae On The Rocks



26. August

Sublime with Rome_Inner Circle_
Fishbone_The Mighty Mighty
Bosstones_and more...

Red Rocks Amphitheatre in Morrison, CO, USA



LIVE NATION & BILL BASS CONCERTS PRESENT

SUBLIME
with
ROME

THE MIGHTY MIGHTY
BOSSTONES

FISHBONE

INNER CIRCLE

LONDON McNAMARA

JUDGE ROUGHNECK

**REGGAE
ON THE
ROCKS**

SATURDAY, AUGUST 26 • RED ROCKS AMPHITHEATRE
MORRISON, COLORADO

UK'S NO. 1 REGGAE & SKA FESTIVAL

ONE LOVE 10 YEAR ANNIVERSARY

1ST - 3RD SEPT 2017

COLEBROOK LAKES TUNBRIDGE WELLS, KENT

FEATURING:

DERRICK MORGAN | LI ROY | HORACE ANDY | BENJAMIN ZEPHANIAH | MICHAEL PROPHET | VIN OGDON AND REAL ROCK BAND | SAXON SOUND SYSTEM | REGGAE REGULAR | CAPITAL LETTERS | BLACK SLATE | DELROY WILLIAMS AND SONS OF AFRICA | PRINCE HAMMER & SWORD OF JAH MOUTH | MAD PROFESSOR | JAH WOBBLE | GAUDI | DENNIS BOVELL | MANUDODITAL | JERRY DAMMERS | CHANNEL ONE SOUND SYSTEM | IRATION STEPPAS | ALPHA AND OHIOA | VIBRONICS MEETS CONSCIOUS SOUNDS PT MADU MESSERGER | SENTINEL SOUND | SONS OF DUB | ATOMIC SPLIFF | THE SCORCHERS FT FREDDIE NOTES | LOVE EXPRESS | KING TUBBY SOUND SYSTEM | EARL GATESHEAD | TWILIGHT CIRCUS | JAH SUFFERER SOUND | MAESTRO SOUND | UNIQUE STAR SOUND | BLACK CRUSADER SOUND | BLACKSTAR SOUND | G.I. ROADSHOW SOUND | FOUNDATION SOUND | OBSERVER SUPERPOWER | STEREOPHONIC SOUND | ALEX PATERSON | YOUTH (MARTIN GLOVER) | NICK MANASSEH | DAN WILTSHIRE | SMITH AND NIGHTY | MIXMASTER MORRIS | CIAN FINN | 10000 LIONS | REGGAE RAJAS | DIRECT IMPACT | UNCLE AL & SHERMAN | DUB RUNNERS | DJ DADDEST | INSTRUMENT OF JAH | THE REGGAE CHOR | BLEND MISHKIN & ROOTS EVOLUTION | NUCLEUS ROOTS | SCRATCHYLUIS AND EMPRESS REGGAE | THE ORIGINAL | THE MAJESTIC | THE UPPERCUT BAND | ONE STYLE BOY | KING SOLOMON BAND | TROY ELLIS | SUN TAFARI | FLAMBEON | FRIENDLY FIRE BAND | I.R.E.A. | CREED | HOTTSTEPS | ELEPHANT STEP | SKABURST BAND | THE DOWNSTERS | THE BAREFOOT BAND | THE PETTY THEVES | BELLY TO BELLY SOUND | ARRIVAL SOUND SYSTEM | JAH LION MOVEMENT | MADAM SCROOBER | DUBBEL, NEWS | NEW ERA REGGAE SOUND SYSTEM FT KACHE WALLACE | REEL LION SOUND | ROBIN CATTS | THE UPSTAIR | SUPPOCALIZA | BAGGO ZULU BEEL | BLAK FLAMEZ | DUB THE EARTH | BEN BISSALL AND THE CHARMERS | BASTA FOUR FEES | BELLONE PAGE WITH THE ITES BAND | JULIETTE ADNET | JOHN BLOOD & THE HIGHLIFE | KARL PHILIPS AND THE REACTS | THE TREK | UPBAND BOUL | ZARABO | TREATY BROS | TADONA AND THE SOKA BEEL BAND | THE BROSOMBOFFO | LEANNE AND THE BAKES | FLAME LILY ARTS | BRITAINS DOT REGGAE | SHELLY BAYO | DOPEFICKLY | BELVAE AND REGGUEY | HAK-PI | JOK-SMC | JACK CURTIS & LEISH MARTINE | DREAMLOVE | DJ SARAH C | OUR ORGANISER | NIGHTEN UP CREW FT CHAMPION | BEEL ROCK | DEEZ HARRIN | DJ SAPPORIAN | HAPPY DAYS | GHEE WATTS

AND MANY MORE ACTS TO BE ANNOUNCED!

VISIT WWW.ONELOVEFESTIVAL.CO.UK FOR TICKETS AND DETAILS

One Love Festival



1. - 3. September

Derrick Morgan **Black Slate** **U Roy** **Capital Letters** **Earl Gateshead** and many many more...

Colebrook Lakes in Tunbridge Wells, UK



Unity Festival



1. - 3. September

General Levy **Lyricson** **Turbulence** **Rebellion** **The Recaller** **Cali P** and many more...

Portalban, Switzerland



UNITY FESTIVAL

PORTALBAN



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BEER, CAMPING & MUSIC

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COMMON KINGS • DILATED PEOPLES • LONG BEACH DUB ALLSTARS

SAMMY J • ANUHEA • EVIDENCE • SPAWNBREEZIE • JOSH HEINRICHS

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THRIVE • MAYDAY • THE EXPANDERS • INNA VISION • IYA TERRA • KASH'D OUT

SEPT 2ND & 3RD 2017 • PLACERVILLE, CA

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Dry Diggings



2. - 3. September

Matisyahu Common Kings Barrington Levy Long Beach Dub All Stars Orgone and more...



One Love One Heart Reggae Festival



2. - 3. September

Anthony B Steel Pulse Sizzla Akae Beka Prezident Brown Sister Carol and more...



ONE LOVE ONE HEART
Reggae Festival
September 2nd-3rd

Yolo County Fairgrounds
1250 East Gum Ave. Woodland, CA 95776
Hours: Gates Open 10a til 11p
International Food/ Merchandise Vendors
Artists Performing...

Steel Pulse..
Sizzla..
Anthony B..

Akae Beka.. Fiji.. Sister Carole..
IrieFuse.. Guidance Band..
International Dub Ambassadors..
Irae Devine.. Pacific Vibration..
& PRESIDENT BROWN..

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ISLAND ROOTS & CULTURE Festival

CAMPING - MUSIC - HULA - BEER - WINE - FOOD TRUCKS

SEPTEMBER 29-30 2017

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Sammy J *Anuhea*

TENELLE - ASHES - BABYLON - INNA VISION
 GRIMY STYLES - NIU ROOTS
 FREE DEM SESH - SKANKS ROOTS PROJECT
 CONDITION 5 - THE PHILOSOPHERS - AUDIO EMPIRE
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INTERVIEW



ZIGGY MARLEY

THE MOVEMENT CONTINUES...

EXODUS 40

BY LARSON SUTTON
PHOTOS BY ADRIAN BOOT, ZACH WEINBERG
& GREGORY BOJORQUEZ

In June, **Bob Marley and the Wailers'** landmark record *Exodus* celebrate its 40th anniversary with expanded editions on both CD and vinyl, including a 4-LP Super Deluxe set, featuring the original album, live recordings from a 1977 concert, singles from that era, and most anticipated of all, a 'restatement' of the album, as curated by **Ziggy Marley**. The restatement is **Ziggy's** updating of the classic, with new mixes that employ some previously unreleased, alternate vocal tracks and instrumentation, all drawn from the master tapes, plus a version of "Turn Your Lights Down Low," featuring contemporary



musicians. *Reggaeville* spoke to **Ziggy** about the origins of the restatement, the driving philosophy behind it, and where the music goes from here.

I have to ask about "Natural Mystic." I don't think I can recall ever hearing Bob harmonising with himself on a song. It's amazing, almost chilling. First, is that Bob singing harmony?

That is Bob. It was in the session. It was a part of the things they didn't use on the original. "Natural Mystic", for me, is one of my favourite songs. It's iconic, the way it starts. The parts I found on the tapes - including some keyboard parts and the vocal, were special and unique, and different from the original. So, I had to use them.

Can you think of any reason why he didn't use it on the original?

(Laughs) I don't know. I don't know if it was him [that made the decision] or the guy who's mixing. Someone had a different idea. Maybe it was so that it could be used now. Things happen for a reason. Everything happens for a purpose, and that might be the ultimate purpose.

I found myself listening to the restatement, then going back to the original, like a companion piece.

I think that was the idea for the restatement. I'm not trying to make it better than the original because the original was the best. I'm just trying to re-envision it, reinterpret it, and listen to it from a different perspective. People like you, and fans in general, can hear it in a different way. I just wanted to try and approach it today without thinking about the past, as though it's happening now. As though it's recorded now, and not 1977 or whatever. That was the mental approach.

Where did the idea to do this come from, and where was all the material you used?

When the 40th anniversary of the album came up, on Universal here in America, I was like "Alright, instead of just a re-release of the album- a repackaging with new pictures or whatever- why don't you give me the



tracks and let me re-mix? Not a re-mix like a dance mix or anything like that. Just mix it with the same songs, same instrumentation. Maybe I'll do some tweaks. Maybe I'll do some changes. Let me take a listen and mix it again in this current time". They said "Alright". Some tapes were from England. Some tracks, we didn't even get the originals. One was actually another take, which was a little shaky. We did what we could with it. My initial philosophy behind it was to put **Bob's** vocals more out front than the original; make the lead vocal more dominant, more focused. That was kind of like the concept of the album; that, and to try and find things not in the original.

Did you go song-by-song in your approach, or was there an overarching philosophy you attached to each one?

It was each song, really. It was interesting because some of the stuff goes beyond

what I think they would've played. They experimented with some stuff, used rather sparingly. I was happy to hear them going beyond what people, or some reggae purists, typically think would be in an album by **Bob Marley and the Wailers** as the reggae icons of our time. Even in those days, when critics were criticising it, they were actually criticising the fact that it wasn't reggae enough, in their minds. **The Wailers** were always pushing the envelope, which is what great artists do. This is what we do. We push. We don't stay. We don't follow. We push and we lead. We go forward. So I was happy, for my personal thing, to hear one of my favourite artists - my father and the band - doing these things that I did myself. And sometimes I am criticised. I was like "Okay, I'm good". I was validating my own experiences. My own way of doing my music was validated by going back into these sessions and listening to what they did.

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In a way, the restatement validates the incredible scope of the original.

Yeah. There were a lot of elements involved in creating that great album, of course. I don't know particularly who made the decisions, but that album is there; one of the best ever recorded. And now we have a different perspective on that record.

Did you sequence it differently intentionally to contrast with the original? Or did you just like the flow of your sequence better?

I did want to sequence it differently to make a point that this is a different version. The flow, too. For me, to open the album with "*Exodus, that's what I would do if I did [the original]*". This is how I would've done it. I'm listening to it and I'm going to do it truthfully. I'm not saying it was done wrong [originally], but this is how I feel about it today; in this time, with my equipment, and my speakers.

What surprised you, if anything, about the original sessions for the album?

What surprised me is some of the instrumentation, mainly [keyboardist] Tyrone [Downie], really. Just the idea that they would think about playing stuff in such a way that is outside what you think they would play. When you think about reggae, you think about certain things, and you don't think about other certain things. It's those other things that you don't think about that surprised me. And, encourages me, also. When you think about what makes my father's music, the **Wailers** music, so timeless, it's these little elements in it, that don't fit in any box. Elements that sometimes you don't even know if you are hearing, a little subconscious thing going on within the foundation of reggae. Things you don't recognise until you look deep in it. Another thing I found was, in today's music everything has to be on-time, on the beat.

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In those days the tempo moved. It's moving and flowing. It's not perfect according to the definition of technical perfection. But, that is what gives it that magic, that spirituality. It's not a technical feat. It's a human, spiritual thing; not perfect technically, but perfect spiritually.

Like a heartbeat.

Right.

Parts of the deluxe editions are excerpts from a 1977 concert at the Rainbow. Did you consult that, or any other material, to see how Bob was working on the songs in that contemporaneous context?

No. I made sure I didn't do that. I didn't want to do that.

Why?

I didn't want to be influenced by that. I wanted this to be a fresh perspective. I don't want to try and take from what has been done.

You have a show in June with an orchestra at the Hollywood Bowl. Will you now add a third interpretation of these songs, arranged for an orchestra?

This is going to be another type of musical adventure, using the orchestra with some of these songs; to give an audience a different

experience, and to give myself a different experience. We'll do it the way we do it. The additional parts in the restatement, I might involve them in the versions I do this summer. During my tour this summer, I'm going to be highlighting the 40th anniversary of *Exodus* during my show. I'm figuring it out as I go.

A song included on the deluxe edition, but not on the original or the restatement, is a version of "Keep On Moving," that has Bob, in exile in London singing a little message to you and your sister, Cedella. Do you remember what you were thinking when you heard that?

That song wasn't released when it was [recorded]. After my father passed is when I heard that version of it. When I heard it, it was very interesting. My father expects a lot from me as his first son, which is our traditional way of thinking about things in our culture.

Would you do this again?

Yeah, man. Somebody said maybe we should do it with **Kaya**. I would love to. It's so interesting to reinterpret today, without the influence of the past.



BOB MARLEY & THE WAILERS - EXODUS 40

Island Records - June 3rd 2017

There are few, if any, uniquely qualified individuals on the planet that could, or more brazenly, would take on the task of reimagining **Bob Marley and the Wailers'** album *Exodus*. It first arrived in 1977, and would go on to be declared by Time magazine as the album of the century. To understand fully its impact, think of its predecessors, *Rastaman Vibration* and Marley's *Live* record, that powered his leap to global superstardom. And think of Marley as a result: Third World hero and target. So much so, the singer, his wife, and members of his crew found themselves on the wrong end of a would-be assassin's spray of bullets.

Marley performed in Jamaica, his wounds still fresh, then split for London. His self-exile resulted in a collection of songs that varied from peaceful to provocative, finally summarized with a call for *One Love*. There were classics that emerged immediately, including the perennial party anthems *Jamming*, *One Love/People Get Ready*, and *Three Little Birds*. There was also, in the title track, a call for a movement of people to the Fatherland, spiritual and terrestrial.

40 years later, the movement continues, literally. With several iterations to choose from, the original album is reissued as part of a multi-disc collection, *Exodus: The Movement Continues*. Along with singles of that era, and a disc of live cuts from June '77 concerts at London's Rainbow Theatre, there is the set's companion centerpiece, the *Exodus* restatement.

As one of those very few uniquely qualified individuals, Marley's eldest son Ziggy has taken the original sessions and, with alternate vocals and instrumentation, remixed the album, giving it a 2017 make-over. It's bold, and potentially subject to criticism for even the thought of dabbling with such a masterpi-



ece, but, thankfully, it is brilliant. Ziggy re-sequences the song order, leading with the title track. Immediately, a piano and a guitar come into focus, with Bob's voice, more prominent and a step above the musical foundation. It's a pattern that follows across the album, with many of the keyboard parts, buried or budding in the original, now blooming.

The gemstone among jewels is the second track. *Natural Mystic*, utilizing a harmony vocal from Bob on both verse and chorus is mesmerizing, sending chills down the spine. This is the pinnacle of what's possible when a second look at an album is done with care and respect. As impactful as *Natural Mystic* from '77 is, this version is, perhaps, now definitive. There is a looseness in Bob's voice, a kind of relaxed determination that finds more spotlight on the restatement. Only *Waiting in Vain*, using a completely alternate take, feels like an unchosen version rather than a modern companion to the original. And therein is the true beauty of the restatement; that it inspires the listener to return to the first, and appreciate it all over again.

Seven of the eight live selections are previously unreleased, joining some of the excerpts included on an earlier *Exodus* deluxe edition to make up the bulk of a Rainbow show. That, too, provides additional compare and contrast opportunities, to hear how Bob was interpreting the material in a performance. Sonically, it's very strong, benefiting from a clean mix and a typically engaged London audience.

For those that already possess *Exodus*, these are the two prevailing reasons to acquire this edition: a fresh and inspired restatement from the lion's scion and the in-concert roar of the lion, himself.

by Larson Sutton

BOB MARLEY & THE WAILERS



Exodus

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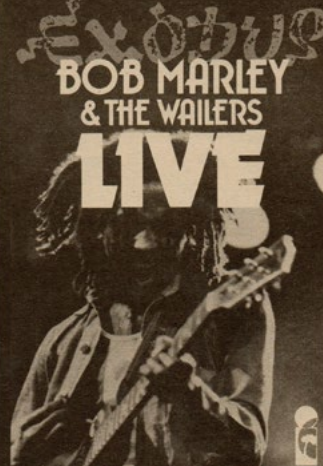
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3	3	NATTY WAIT IN VAIN	Danny Ray & Superstar.....
4	6	AFTER TONIGHT/MAN IN ME	Matumbi.....
5	4	ASO WE STAY	Jah Woosh.....
6	15	JAH COME HERE	Roland & Carolyn.....
7	7	I ADMIRE YOU	Dennis Brown/l. Roy.....
8	12	WOLF AND LEOPARD/MAGGIE BREST	Dennis Brown/l. Roy.....
9	21	TAKE A TRIP TO ZION/ZION TRIP	Dennis Brown/l. Roy.....
10	4	HELLO STRANGER	Brown Sugar.....
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3	3	GIRL I LOVE YOU	Johnny Clarke.....
4	7	DRY AND HEAVY	Burning Spear.....
5	6	SARGE	Delroy Wilson.....
6	5	WOLF AND LEOPARDS	Dennis Brown.....
7	12	HOT BLOOD	Jackie Mitto.....
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INTERVIEW

CHRONIXX

CHRONOLOGY

BIG BAD SOUND

BY ANGUS TAYLOR

PHOTOS BY JOACHIM MAQUET & CHE KOTHARI

Chronixx releases his long-awaited first album **Chronology** on June 30th. (This may confuse fans of 2014's 10 track **Dread and Terrible** project, which was an "extended EP".) **Chronology** features contributors including **Winta James, Bost and Bim, Natural High** and the **Picard Brothers** – but much of the production, arranging and building of the record is by **Chronixx** alone.

Chronology's 16 songs are arranged to take the listener on a lyrical and sonic journey. He begins by introducing himself, his family and the island he is from, over reggae one drop rhythms. Gradually the topics expand to Rastafari, Black Pride and life's fundamental meaning as the music morphs into global fusions to carry these more challenging messages further.

Reggaeville met **Chronixx** on a grey drizzly day in London as he was preparing for his six date UK tour. A last minute change of



plan meant the interview was conducted in his van, driving around visiting relatives and meeting friends in Camden and the East End. Outside the rain was beating down. Several times the police drove by, sirens blazing. Yet inside all was spacious and tranquil as Reggaeville and **Chronixx** sat at a table talking at length and depth about **Chronology** and the ideas that inspired it. When the journey was done we exited the van on Holloway Road to find our wet way home.

You've just completed a massive 45 date US tour with revolving support acts but with you as the constant. Do you get tired working that hard, and how do you deal with it?

45 in 60 days. I had to perform every night. **Jah9** was there was there for three or four weeks, then **Jesse Royal** came for two weeks and **Kelissa** was there throughout the tour.

You get very tired. But it helps you to realise your different sources of strength. We all have different sources of strength. Your strength can come from anywhere. Some people get strength from food, some get strength from exercise, some get strength

from breath. Sometimes what brings me through the shows is the music itself. I did most of the tour with my voice gone. And that taught me that there is a deeper voice and a deeper strength that you can't lose.

When I've seen you perform at Brixton Electric and Somerset House it seemed like your shows were assembled into sections. Would you say your new album is assembled into sections?

(Laughs) There are many different stages and types of music on the album. I don't really try to put it in sections, more moods. Different moods and levels - different realms. Music does different things to people.



I am one of the people who are affected by music in that way. Different sounds in different kinds of music have a certain impact on me so I like to perform songs according to that truth. These songs can bring people to a certain point and then from there I need to take them to the next place.

Dread and Terrible project was very much about Rastafari and Babylon. In the early part of the new album you talk a lot about yourself. Who you are, where you're from, your family and so on.

The whole album is very personal but also very universal music. I see myself as a micro-version of the universe. Which means every single person that exists on earth, a little piece of them is in me. I try to bring that out in my music. I have a little bit of **Haile Selassie I** but a little bit of **Osama bin Laden**. A little bit of **Barack Obama** and a little bit of **Michelle Obama** and a little bit of **Marcus Garvey**. We have a little bit of everyone from everywhere in the world. We are all connected and I am trying at this stage of my life to become more aware of that.



You spoke on social media about your admiration for Bonzai Caruso, the main engineer on the album. You've been working on your engineering lately. You did some mixing and played guitar on this album and the Kelissa Spellbound EP. You did *Likes* pretty much all yourself - but could you build an entire reggae track with live instruments yourself if you wanted to? Do you try to learn all aspects of music?

Yeah, *Likes* is programing. I play the key-boards and the synths. The bass is a synth bass and I programed the drums, recorded it,

recorded the harmonies, the lead vocals and mixed it, along with **Bonzai**. I did a little bit of everything on the album. I wrote all the songs and produced most of them. Mixed and played instruments on a few of them. I am not an instrumentalist like a virtuoso but I can touch an instrument to make music. I definitely can produce from instruments. Bass, guitar, piano and drums. I like instruments and appreciate music to the point where I try to understand each and every instrument I come into contact with. That is how we are able to make music so freely.

The second track Big Bad Sound features your father Chronicle. One of my favourite records of his was a 2004 UK dub 12" produced by Russ Disciples, Row Fisherman Row. His voice is out of that Barrington Levy, Half Pint school but it's got its own richness.

Yeah! He's definitely highly influenced by **Barrington Levy** and many other singers. My father is a huge fan of **Half Pint, Cocoa Tea, Horace Andy** and all of these people. Likewise myself. I had to listen to whatever my father liked so I ended up liking most of what he likes!

Talking about fishing makes me think of something you sang on Eternal Fire from Dread and Terrible project. There's a lyric about ackee and saltfish and its claim to be the Jamaican national dish.

Well it's not just a claim. (Laughs) It is the national dish of Jamaica. But we have to understand we are coming very close to the end of the nationalist era where people won't see themselves in terms of which country they were born in anymore. I am one of those people. I'm one of the forerunners of that movement - which was foretold by **His Majesty Haile Selassie I**, Emperor of Ethiopia, Conquering Lion of the Tribe of Judah, King of Kings, Lord of Lords, Light of the World. I don't really see saltfish as a part of my diet in any way. I don't see any great sense in it being the national dish since it is not one of the foods that you can find nationally.



The fish is imported.

It is imported, so in my opinion it says a lot about the foundation upon which the nation of Jamaica was built on. Imported food.

Foreign telephone company. Clarks shoes.

Yes! I have no problem with people [eating it]. I grew up eating saltfish and ackee. I personally prefer just ackee. But when my grandmother make saltfish it tastes good - it is really nice. You have saltfish and red herring. Jamaican food that is very tasty and very delicious. But as far as the national dish is concerned that's a whole different thing. Lasagne tastes good but you can't make lasagne your national dish simply because it tastes good. There are a lot of things in Jamaica that I feel could be. Ackee by itself is good enough.

Big Bad Sound also features the late Nambo Robnson on trombone. He is a foundation musician whose music touched the new generation whereas you are an artist from today who has intergenerational appeal.

Nambo Robnson and **Dean Fraser** helped me to arrange the horn section. I did the arrangements and **Dean Fraser** came in, added his touch to it and so did **Nambo**. I worked with **Nambo Robnson** on many different occasions - both live and in studio. His son plays with guitar with me.

Nnamdi plays guitar on almost every track on the album.

That is how close we were. **Nnamdi** is a brother to me. So his father automatically becomes like a father to us and treats us like that. He's a great inspiration to our generation in terms of how he helps us to understand the depth and truth in Jamaican music. Not just in the lyrics but the actual musical build. I think that kind of knowledge can only be passed on in the way **Nambo Robnson** teaches it. It is not something you can go in a formal classroom setting such as a music school to practise. It is something that you have to feel and experience. He is a person who understands the musical environment a Jamaican musician

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needs to experience in order to be a good musician. He brings us into that environment all the time to create that environment for us. So much that we were very blessed to be in his presence so many times. **Nambo Robinson** is a great part of the reason why I sound the way how I sound. And he is a great part of the reason why I appreciate the music as much as I appreciate it right now.

On Skanking Sweet the harmonies are very ethereal and soothing. How much time do you spend perfecting vocals and harmonies?

For me the part of recording takes most of my time is the lead vocal. I started out my performing life as a background vocalist. I used to sing harmonies for different gospel artists and in studio with people like **Lutan Fyah**. I remember doing background vocals for **Echo Minott** and **Leroy Gibbons** and different singers. That's a lot of my studio and live performance experience. I am more experienced as somebody who arranges and records harmonies than I am somebody who performs and records as the lead singer. So they're fairly quick for me. It can take days, it can take hours, it can take minutes. Literal minutes to do a full song. 12, 13, 18 tracks of harmonies.

When you were a child in De La Vega you used to direct your church choir.

Yeah. I was brought into the church choirs at a very young age. When I started I was maybe nine years old on the children's choir. I started out leading the songs in the children's choir and I used to go with my mother to the youth choir practice and the women's choir practice. Until eventually at that young age of 10 or 11, I started singing with the youth choir as well. The youth choir would be like from age 18 to 30 years old so I started singing with the choir even though I was just 11. I became a lead singer in the choir. Then I started directing the children's choir. I helped to rehearse the choir until I was maybe 13 or 14 and then I started to direct the youth choir as well.

Which denomination of church was that?

They call it Church of God but it is not really any denomination. It's just church. Sunday church. You have Catholic and I don't know if they would call that Protestants? It is not Seventh Day Adventist, not Catholic, not Methodist and not Anglican. It's street church you know? (Laughs) We used to do a lot of street church where they would call it "Crusade". I am sure they don't understand what the word "Crusade" actually means but we used to do things called "Crusades" where were they would go and baptise people by the hundreds! Christianise the garrison, you know?

So was there a point where you had to leave the church?

Yeah, I mean, I didn't really have to leave the church because I wasn't really in the church like that. I went to the church to study the Bible and to learn music and to sing. I never, ever left that. I still do that every day. So what church really meant to me is spiritual growth and nurturing your spiritual self through music and through meditation. I still love meditating and praying. I used to love to pray and meditate as a little youth. And that's mostly what I went to church to do - pray, meditate read the Bible and to sing! I am still doing all of the above right now every single day so it's a great thing and I never really had to leave the church.

Most of the songs on your album are new or have recently been released as singles but Smile Jamaica, produced by Silly Walks, is an older song. Why did you choose to include that song?

It is a nice song. I think it helps to tell the story that I am trying to tell with the project. It is somewhere I wanted people to go along the journey.

After Smile Jamaica, the album moves away from one drop rhythms and from lyrics specific to you as a Jamaican. As you start to talk about bigger topics the rhythms become more global.



Yeah. Because music is just mystic. Because you have to talk to people in their language. If I have to talk to you - you can understand me. Music is a universal language and that's one thing I love about music. I can speak to the whole world just by putting it on the right beat. I speak mostly with the music. The words are for those who can't really see beyond the words. But the real message is in the music itself. The oohs, the aahs, the hmms, and the actual drumbeat in the bass-lines. That is where the message really is.

The song I Can has a very contemporary pop chorus. Did you arrange those backing vocals?

Yes. I arranged it along with **Lisa Davies** and **Latoya [Hall-Downer]** who are very talented singers and musicians. **Latoya** is one of the greatest keyboard players in Jamaica. She is very awesome. They are gospel musicians and I know them from church

time. Those were people who are used to look up to as a kid in the church. I went to gospel concerts and watched them play and sing. It was fun. **Lisa Davies** is a background vocalist for **Toots** who plays multiple instruments. Really talented.

You sang a Toots song, Poms and Pride for BBC 1Xtra that was released this week.

Yeah! We are quietly the biggest fans of **Toots** in the world.

Where does the Peter Tosh sample at the beginning and end of I Can come from?

I don't know where exactly where it came from but that song was produced by the **Pi-card Brothers** in France. Actually I got that rhythm from **Diplo**. **Diplo** sent that beat to me along with some other music when I was working on the **Roots & Chalice** mixtape. **Diplo** sent some music to contribute to the mixtape and that was one of them. When I

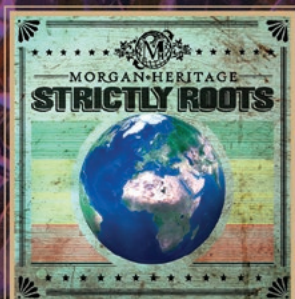


MORGAN HERITAGE

Containing the smash-hit-single "Reggae Night feat. DreZion" as well as "Selah", "Ready for Love feat. R. City", "We Are feat. Kabaka Pyramid & Dre Island" and "One Family feat. Ziggy Marley & Stephen Marley".



**THE NEW ALBUM
AVRAKEDABRA BY
GRAMMY WINNING
MORGAN HERITAGE.**



**ALSO AVAILABLE
THE GRAMMY
WINNING ALBUM
STRICTLY ROOTS.**



recorded it I decided that it was too nice for the mixtape and I was going to put it on the album.

After I Can, the songs Selassie Children and Black Is Beautiful use crossover rhythms to convey very powerful messages.

Black Is Beautiful. That is a beautiful track. It is produced by **Natural High. Jordan** and **Blaze.**

Who also worked on the Kelissa EP.

Yeah, they did the **Kelissa** project as well. So me and them have a good production chemistry. But it's reggae music you know? I just want you to know that. It is fully reggae music. If you listen to it and all the elements you'll know that it's reggae music.

One lyric from Black Is Beautiful says "I see a lot of faces long but this is not a racist song, this is a song for the children who were never told where their race is from". This lyric strikes to the heart of modern debates about racism and reminds of the uniqueness of the black experience.

Yeah and I chose to put it there. I was writing the song and I caught myself. I was like "*Yo but you sound a little racist?*" Because I argue with myself. And I allowed myself to argue back with me and say "*You know but this is not a racist song. As much as you might feel a hint of racism I am addressing race so you're going to end up talking about race.*" But the song was meant directly for people who don't have a sense of where they are really coming from. You're born in a black body and that is as much as you know. But it's for a reason. And the reason lies in you - you'll find the reason more when you dig deep.

When you ask a white person, he can tell you about his great-great-great-grandmother and hundreds of years of so he has a sense of where he's going. Because he knows exactly where he's coming from to 500 years ago. For us it's different. I can't. Someone can tell you "*I am Irish.*" I can't



even tell you where in Africa I'm from. So I start looking at African history and African history brought me to world history which is studying about the Moors, it's studying about **Amílcar Cabral.**

So it's not just about Jamaica and slavery. Slavery is just a wink. Slavery is nothing. Slavery is not the reason why everything in the world is happening the way it is happening. I don't blame slavery for everything. I don't blame slavery at all. Because how did such a powerful people end up in slavery? That's a big question we need to ask. How the greatest kings of the world ended up in chains? Filling in the middle pieces. First we hear about **Cleopatra** and **Queen Asheba** and **King Solomon** and all these great people and then we fast forward to the middle passage.

So that song is leading people towards the Dogons, Kemet and Kush. Towards **Haile Selassie**, Rastafari. And through **Haile Selassie** you have to go thousands of years back to **King David**. Along that journey, you're going to have to walk past **Jesus**, past **John the Baptist** and all these other people and go to **King David**. And when you reach **King David** you're going to have to walk past **Moses** and everybody and go back to **Melchezidek**. And when you walk and you walk and you walk you realise the way how we look is a big coincidence. Just like how black people and white people marry and have interracial youth. That has been happening from the beginning of time. And that is how we look the way we look.

So everybody is everybody. Everybody is everybody. But we have to address it first. And allow the youth them to start the journey without criticism. Don't criticise the youth who is on his journey. Wherever on that journey he is. He might be on his phase of the journey where black people are the supreme race of them all. Some people are at a point in the journey where they don't even understand anything about black consciousness and they don't care. Some people are at the point where they can literally see within themselves the whole universe and everything it that is in it. Not just the other races but all the other species. Because when I look at myself I see a little reptile, I see a little bird, I see water, I see fire, I see all the elements, oxygen, carbon dioxide, carbon, silicon. Every single thing. But that's just where I am. I have to respect where other people are. So that song was specifically purposed towards helping youths to start their journey.

In the final section of the album you talk about some real basic truths of humanity. Loneliness, humility, mortality.

Yeah because something very important happened in my musical journey. I started to travel a lot and I'd meet people and make a conscious effort to connect with people.

Look in their eyes and feel their emotions and talk to people and learn different cultures and read. Don't just go into a country and have a blissful experience where is just all about me. I try to connect with the struggles of humanity. And this album was a way for me to share some of that experience. On ***I Know Love*** and songs like that. A lot of people don't get to travel so they don't get to see the world as one world. So they are in Jamaica seeing the world as a Jamaican but when you are forced to be more than just a Jamaican you get to see where the world is going and where it is coming from.

I can tell you that humanity is coming out of the religious era. That is why you see the religions are intensifying their force upon humanity because they are in panic to see that very soon people won't feel like they have to go to church anymore. And it's not a bad thing. Like all of these great prophets and people that you see - you will have greater prophets than them. Even in this modern era with Instagram and Facebook you're going to have some greater prophets and greater people than everyone who is in the Bible.

Because these people, they didn't just die. They were elevated so their consciousness will live forever. So you will have **Elijah**, you will see **Mohammed** again, you will see **Jesus Christ** over and over and over and over in different ways, even in this time to remind us that your body is a temple. And you will have **Haile Selassie I** who will come over and over and over again to remind people that until the colour of a man's skin is no more significant than the colour of his eyes there shall be war. And if you notice how drastic the Earth changed after the World War. Like literally the way how people eat changed, people's religion changed, a lot of things changed. And right now we are living in a very silent war and when the war is over things will be different.



Earlier you said we are coming out of the nationalist period. Nationalism likewise is intensifying right now.

Yeah but we are coming out. What they're doing is using public relations to keep people in that mind-set. They use public relations and all of these black life this and white life that and blue life and purple life and straight people and gay people and whatever. But really and truly people are just people trying to find their way. We are just people trying to piece the puzzle of life together. That's our only task as human beings. We were not indebted with any other responsibility more

than how did we get here and how do we find our way? So everything in between is just helping us to accomplish that. More and more people are seeing that.

During this interview I've asked you about a lot of specifics but your answers take things to the bigger picture. Would it be fair to say you are a philosophical person?

Well, I am still trying to figure out what philosophy really is. I am really, I would say more of a spiritual person, or rather I aspire to be spiritual. Because you can't talk about spirituality in a very superficial way. You

can't meditate if you're not meditating. You can't do yoga if you're not doing yoga. And you cannot be spiritual if you're not communicating and manipulating the spirit. I am not manipulating in the sense of controlling but you should be conscious of the spirit. You should be able to talk to spirits, sit with spirits and learn from spirits.

So yeah I more like a spiritual. I am not sure what philosophy really is. I am very interested in philosophy and I feel like a lot of people who have been labelled as philosophical are really spiritual people who aspired to be more than just successful humans. People who have stretched far enough to change the consciousness of humanity itself. People who after being dead for years are still a part of the whole culture of human life, simply because they aspired to be much more than just somebody who is good at what they do.

Einstein is different from **Newton**. For many reasons. And even a lot the great musicians, the **Jimi Hendrixes**, the **John Lennons**, the **Bob Marley**, the **Peter Tosh**. When you look at all of these great people, it wasn't just that they were good musicians because for every **Bob Marley** there is a **Toots**. There are so many great scientists and so many great musicians and great athletes. For every **Muhammad Ali** there is a **Joe Frazier**. And for every **Muhammad Ali** there is a **Mike Tyson**. And also for every **Muhammad Ali** there is a **Floyd Mayweather**, who is very successful. But some people go further than just their careers and seep down into the consciousness of every single person who has heard their names.

I'm glad you mentioned boxing because some of your songs, Here Comes Trouble and Warrior, are very good themes for boxers to use as their ring-walk music.

(Laughs) I actually saw a boxer walk into **Here Comes Trouble** once. I was like "*Yo that's sick! Mad*". Yeah man, because I man is a fighter you know? I is a fighter man. Because what is life without a good fight? You

have to find a fight and participate in it. But I is a spiritual fighter or a musical fighter you know?

You've released a few features with rappers recently. With Joey Bada\$\$, Allan Kingdom and Little Simz. On your song with Little Simz you say "I'm not half the man Marley was". Can you elaborate on that?

That was basically a poetic kind of way to look at our generation, in terms of I feel like we need to be more active with our spirituality. Less Facebook spiritual. Less Instagram spiritual. Less Twitter conscious. Not just superficially awakened. Not because you have tattoo of **Nefertiti** on your chest - that doesn't mean shit. **Bob Marley** never had an Ankh tattooed on his face. But I feel like he was actively spiritual in terms of how much he chose to give of himself and when you can reach that level of selflessness then you're ready. I was just using it to compare our generation to that time. For instance nobody really wants to get shot like **Malcolm X** and **Bob Marley**. And nobody really wants to be an enemy of the FBI and the CIA like **Marcus Mosiah Garvey**. So we end up being very comfortable with our spirituality where "*It's just me in my spiritual corner*".

So yeah, I'm not half the man **Marley** was because I am just 24 years old and **Bob Marley** is a great individual and sometimes people compare us a lot to musicians and people of that time - not allowing us to discover our own greatness and purpose. I feel like that is that is what our generation is charged with right now. Finding our own purpose. And in the song I went further to say "*We still don't hear the voice of Garvey calling us, and Luther King's soul is still patiently waiting for our dreams to come true because it feels like the same thing again. Still a fight fire with fire*" which means we're still attacking racists with racism, still trying to fight terrorism with terror when it's really spirituality we should look towards.



CHRONIXX – CHRONOLOGY

Soul Circle Music - June 30th 2017

When I saw **Chronixx** perform live in Kingston, back in 2015, I had no clue that the recordings for **Chronology** had already been in full swing, right in that very location, at **Skyline Levels Studios**, where at least six songs on the long expected debut album were recorded.

He has always emphasised his origin from Spanish Town, and I remember him singing “Spanish Town me born, dat a weh me come from” on this very concert. **Spanish Town Rocking** is the opener of the album and a mission statement. The simultaneously old school and modern flow constitutes the singers main musical facet and embeds lyrics about his upbringing in De La Vega City, which is just a stone’s throw away from the famous Prison Oval Football Stadium in Spanish Town, also commonly known from **Bar- rington Levy**’s **Prison Oval Rock**.

For **Big Bad Sound**, **Chronixx** teams up with his father **Chronicle** and leads us on a riddim journey extraordinaire. The song launches in a one drop, swells to dancehall and eventually concludes in a refined percussion session. A very innovative *family ting*.

Wait until **Skankin’ Sweet** gets stuck in your head! It may take a very long time to get it back out, which is not desirable even for this delicate tune. Contrasting this sweetness, a rougher side is revealed on **Ghetto Paradise**. However, the roughness is rather subliminal and disillusioning, depicting the dark side of a paradise-like Jamaica.

Country Boy deals with another common Jamaican narrative, Kingston’s rudeboy mentality. The song has a hip hop feel to it which is supported by a characteristic midi Hi-Hat.

Smile Jamaica surely is one of the biggest tunes on this album and the spherical, EDM-inspired, motivational, forward-looking or even euphoric **I Can** brightens your mood every time you hear it. In the intro and outro, no other but **Peter Tosh** recites Psalm 121 “*The sun shall not smite I by day, nor the moon by night*” crashing all fearfulness.

In **Black Is Beautiful**, **Chronixx** sings about the concept of black beauty in all possible aspects of



human live, whereby he is deconstructs racist prejudice and paves the way for the the self-produced **Selasie Children**, definitely one of the most experimental Rastafari credos in contemporary reggae. Celestial sounds indicate a divine matter and make the song a celebration of the newly popular embrace of Rastafari.

The video single **Majesty**, a modern Roots interpretation of **Otis Gayle**’s 1971 Studio One classic **I’ll Be Around** adds on to this conscious spirit. **Chronixx** said in the press release that this song is about “*The divinity within the woman and the balance that can be found within I&I*”. What goes up, must come down. The higher we climb in **Majesty**, enchanted by thoughts of royal togetherness, the farther we fall in **Loneliness**. However, it is characteristic for reggae to combine sad and desperate lyrics with a positive mood. Even though **Loneliness** is a pop dancehall tune, viewed from this angle, it somehow turns reggae. The dancehall tune **Likes** that has been online since February, wears a modern sound garment and heavily criticises the social media hype of our era. “*Substance over hype!*”

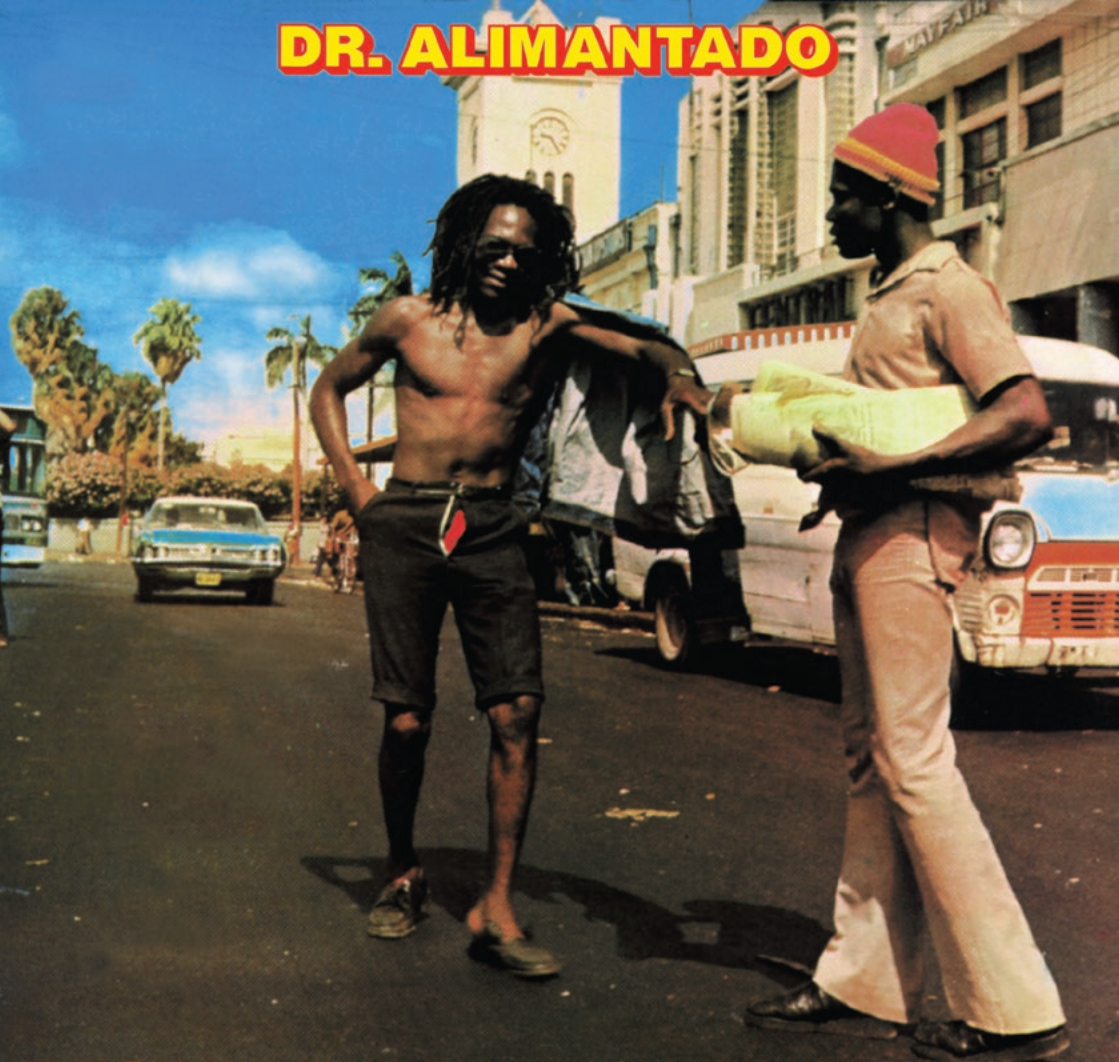
Another hip hop-inspired tune on this album is **Tell Me Now**, which is home to beautifully lamenting string arrangements and a lovesick **Chronixx** who forms his pain into bittersweet melodies. A manifestation of Jamaican optimism and pride, and a paradox allusion to anything between humility and arrogance is the pop song **Legend** with its 70s acoustic guitar sounds and campfire harmonies.

The love song **Christina** fuses gospel, soul and blues into a funky crossover mix. After 15 songs, the album closes with a bonus track entitled **I Know Love**. But I don’t want to give away too much for now. Let’s keep this one a surprise.

With **Chronology**, **Chronixx** dropped a really innovative and unexpected album; in musical and ideological terms, a border-crossing and transgressive debut, which deals with controversies and truths through upright effort and emotion on a musical platform that sometimes refuses to be reggae, but never to be Jamaican.

by Christian Moll

DR. ALIMANTADO



BEST DRESSED CHICKEN IN TOWN

GREENSLEEVES 40

1977 - 2017

GREENSLEEVES CELEBRATES ITS 40TH ANNIVERSARY



Photo by Vernon St Hilaire. Capital Letters signing contracts at the Shepherd's Bush Greensleeves shop 1978. Chris Cracknell & Chris Sedgwick (right)

London based reggae label **Greensleeves** reaches the big 4-0 this year. The world famous imprint, now owned by **VP Records**, has a host of celebrations taking place throughout 2017. The **Greensleeves** label had its roots in a record shop in Ealing, West London, founded by **Chris Cracknell** and **Chris Sedgwick**. In 1977 they shifted east to Shepherd's Bush and started releasing reggae music. Their initial 7" was *Where Is Jah* by London group **Reggae Regulars**. The following year they issued their debut 12" – a soon-to-be crucial format – of the **Wailing Souls' Channel One** classic *War*. The first **Greensleeves** album was Jamaican deejay **Dr Alimantado's** self-produced LP *Best Dressed Chicken In Town*.

As roots reggae gave way to foundation dancehall in the early 80s, **Greensleeves** became a leading player, working with Jamaica's pre-eminent producers including **King Jammy**, **Linval Thompson**, **Jah Thomas** and **Henry Junjo Lawes**. Like **Trojan Records** in the previous decade, Jamaican rhythm-builders saw a **Greensleeves** distribution deal as a conduit to

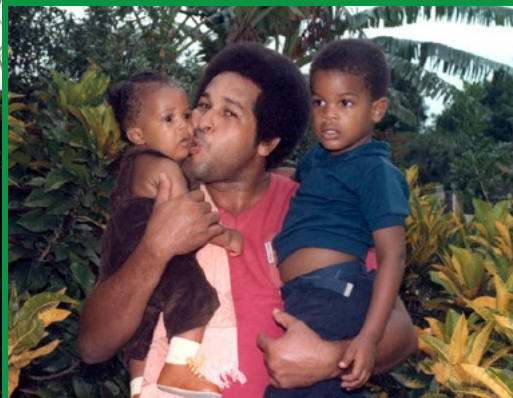
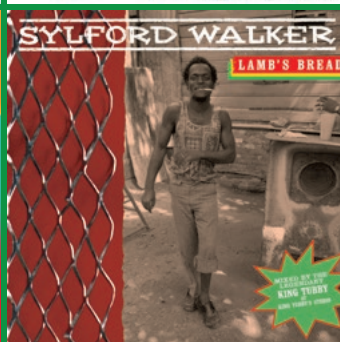
the English market. But **Cracknell** and **Segdewick** also had an ear for homegrown talent: issuing the early work of talented London sound system mcs - most notably **Saxon's Tippa Irie** – via their UK **Bubblers** subsidiary. **Greensleeves'** striking cover art by **Tony McDermott** was as distinctive as the music.

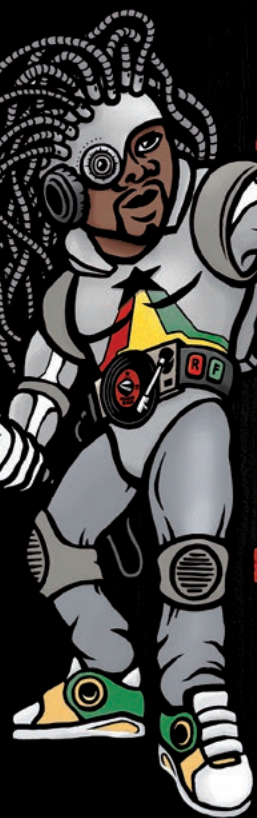
When the digital dancehall era took hold, **Greensleeves** continued to issue top product from Jamaica – **Wayne Smith's Under Mi Sleng Teng**, **Shabba Ranks'** material for **Gussie Clarke**, **Shaggy's** cover of the **Folkles Brothers' Oh Carolina**, and **Mr Vegas' 1997** smash *Heads High*.

In 2008 **Greensleeves** was bought by **VP Records**. It became the home of Italian artist/producer **Alborosie** – delivering his albums *Escape From Babylon*, *Sound The System* and *Freedom and Fyah*. To celebrate their anniversary **Greensleeves** will be releasing a special forty-track *Total Reggae* compilation containing many of their greatest hits. They will be spinning their catalogue at their regular club nights at The Social in Central London, and more events are in the works...



GREENSLEEVES 40





MAADI SICK REGGAEVILLE R I D D I M

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