UNITED REGGAE MAGAZINE

#8 - May 2011

Deadly Hunta
Sara Lugo
Ziggi Recado

Bob Marley
and Emancipation
From Mental Slavery

30 Year Commemoration
at the Bob Marley Museum

Stephen Marley
INTERVIEW

Yellowman
Steel Pulse

Rockers Rockers Rockers Festival in Paris
The Legends Easter Fete 2011
Rotterdam Reggae Festival 2011

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Summerjam 2011 - Stand Up For Love

This years Summerjam at Fuehlinger Lake in Cologne, Germany takes place between the 1st and 3rd of July, and just as with previous years the initial line-up for the festival looks very impressive, with both Jimmy Cliff and Alpha Blondy headlining on the Saturday night.

This festival is also well known for trying to get across to and make people aware of the social aspects of the festival and the unity that is often felt. Therefore this years aphorism for the festival is STAND UP FOR LOVE, with organizers stating on their web-site "The controversial discussion being conducted this year about social interaction is the background for the selection of our festival motto. It is intended to animate and at the same time be a starting position for an aspired development, which makes a resolution of the problems possible.

The basic requirement for social harmony is respect and love. It is worth every opportunity to stand up for this." For more information and prices visit: http://en.summerjam.de.

Below is a full, alphabetical list of the artists confirmed to appear so far:

ALPHA BLONDY
ANDREW TOSH
ANTHONY B
ATMOSPHERE
AYO
BEN L´ONCLE SOUL
BUSY SIGNAL
CECILE
CHE SUDAKA
CULCHA CANDELA
DUANE STEPHENSON
DUB INC
GAPPY RANKS
HECKERT EMPIRE

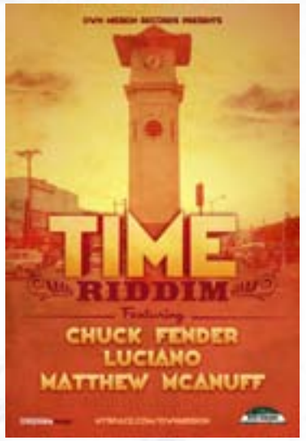
I-FIRE
IRIE RÉVOLTÉS
IRIEPATHIE
JIMMY CLIFF
JOHN HOLT
JOY DENALANE
KARAMELO SANTO
LEE 'SCRATCH' PERRY
MADCON
MARTERIA
MAX ROMEO
MONO & NIKITAMAN
PATRICE & The Supowers
ROMAIN VIRGO
SAMY DELUXE
SOJA
TARRUS RILEY
THE CONGOS
TROMBONE SHORTY
& ORLEANS AVENUE
YOUSSOU N`DOUR
ZIGGI RECADO
ZIGGY MARLEY

I-lodica Blazes on Separation Is Illusion

Brighton's own Augustus Pablo I-lodica has just put out an EP titled 'Separation is Illusion' on the Dubbhism label. The EP contains five tracks, where of Melodica on Fiya – a relick of Lee Perry's 70's classic Soul Fire – is available as free download on Soundcloud.

I-lodica has been recording for many years and has made some heavy tunes with various producers, including Iration Steppas and Alpha & Omega. On this new effort he has teamed up with Dutch producer Tony Dubshot. The result is some upbeat, skanking tunes. 'Separation is Illusion' is available today from etailers worldwide

The Time Riddim



Chuck Fender, Luciano and Mathew McAnuff come together to provide the vocal work for the latest release from well the well regarded Own Mission Records from out of France - The very well done Roots set, the Time Riddim. Previously, the same label pushed other fine compositions such as the Sun, the Bun Up and the Don't Know Riddims and more recently, they also brought us the Police Riddim. Chances are high [about 100% or so] that if you enjoyed the majority of those sets, the Time Riddim will also find a very comfortable place in your listening rotation.

You won't have to wait for it either. Own Mission Records' Time Riddim can currently be found on etailers across the globe and is set to release on physical 7' shortly.

The 25th Annual UCLA Jazz Reggae Festival

The UCLA Jazz/Reggae Festival started with a one day Jazz Festival 25 years ago this year. We came to celebrate this festival every year on Memorial Day weekend with great artists and a community uniting atmosphere. It has been produced annually by a team of 30 unpaid students, who do a stunning and professional job. They also are very eco-friendly having proper recycling features throughout the venue's areas.

This year the festival has a major focus on art with interactive art installations, live art on a 360 degree canvas featuring renowned graffiti artists Man One and Teebs. Also, custom screen printed T-shirts will be available and a large outdoor gallery will be available for viewing and purchases. Of course, there will be a huge variety of food and crafts booths for the attendee's pleasure.

The festival performers on Jazz (Jam) Day are:
Lupe Fiasco, Talib Kweli, Bilal, Pharoahe Monch, Me'Shell Ndegeocello, Quadron and Karriem Riggins.

Festival performers on Reggae Day are:
Steel Pulse, Gyptian, Tanya Stephens, (Panamanian duo) Los Rakas, The Wailing Souls, The Expanders and Samoan artist J-Boog.

So...come on out and enjoy a beautiful holiday weekend at UCLA! Enjoy some wonderful music and buys some stuff!

Live Upright by Errol Dunkley

UK-based label Reality Shock has teamed up with German news site House of Reggae. Together they have put out a limited edition 10" featuring vocal cuts by Jamaican foundation singer Errol Dunkley, UK veteran Errol Bellot and Solo Banton, who dropped his anticipated debut album 'Walk Like Rasta' on Reality Shock little over a year ago.

Live Upright – as the riddim is called – also features a wicked dub version from producer Kris Kemist. Check it while it is hot in a record store near you.

Koloko, Skateland Killer, Ghetto State Riddims

Master producer Frenchie has been a bit quiet for a while. Late last year he dropped a bunch of steppers tunes produced by Russ Disciples on his new imprint Calabash.

But now he is back with a bang. Three new riddims and one single are set for release next week. And as these are Frenchie productions you can count on some huge artists.

Koloko is a dancehall riddim voiced by the likes of Mr. Vegas, Carl Meeks, Fantan Mojah and Burro Banton, while Skateland Killer is roots with cuts from Tarrus Riley, Luciano, Alborosie and Frenchie's long-time friend Captain Sinbad among others.

Ghetto State is a hip-hop tinged one drop and offers artists such as Sizzla and Bounty Killer.

Frenchie has also produced Unity from Swedish dancehall talent Million Stylez.

Denja Cool Mon Cool

Canadian Dub surrealist Denja has teamed up with Italian remix supremo 'A Man Called PJ' to presents this late night, spacey, chilled dub entitled Cool Mon Cool. It was originally released as an album track on Denja's Springlines' debut, back in February, 'Shaman's Trip' and now this remix version of the tune comes out as a transitional release whilst Denja prepares for his second album with the label to be called 'Vampire Slayer'.

Denja, real name Steven Leclair became interested music at 16 years of age when his father taught him to play the guitar and he joined a grunge/punk band. Three years later he was introduced to reggae music and was so consumed by it almost became his sole interest. He did however take to reading around this time and became quite spiritual reading the Bible, Koran, Torah and many other such books that led him to the subject of controlled vibrations.

All of these experiences he now endeavours to reproduce through his music and hopes that people will feel these sensations through his creations of rhythmic drumbeats and trance like soundscapes. Details at www.denjasounds.com

Stephen Marley's Revelation Pt. 1

Reggae royalty and superstar Stephen Marley is set to deliver his much anticipated sophomore set 'The Revelation Pt. 1: The Root Of Life'. The album is expected to be the first of a pair of albums set to release before the end of 2011 and this; the initial installment appears to be loaded. While a couple of previously released singles have definitely turned up the excitement for this forthcoming set, fans will be even more enthused when they realize that Marley is being joined by an all-star cast of supporters.

Buju Banton, Capleton, Marley bros. Ziggy & Damian and Spragga Benz are all on board the new album from the two-time Grammy winner, as is Melanie Fiona who listeners got a taste of on No Cigarette Smoking, one of the previously mentioned pre-album singles.

Stephen Marley's 'The Revelation Pt. 1: The Root Of Life' is set to arrive in stores across the globe on May 24.

Dubkasm In A 12 Disco 45 Stylee

Due for release on 23rd May is a 12" Disco style 45 inspired by those 1970's golden era classics. The release titled More Jah Songs / Tell the World is by Bristol's own Dubkasm and features the vocal talents of Tena Stelin & Solo Banton.

The songs all based around the same riddim, a mix of live instrumentation with heavy soundsystem style steppers that see Solo Banton reinforcing veteran Tena's spiritual plea in a deejay style. These two vocal cuts are backed by a soul-drenched sax and flute instrumental, a dub workout

that takes us through antique Jamaican circuitry into a futuristic growler before closing in characteristic Dubkasm style with Digistep at the mixing board.

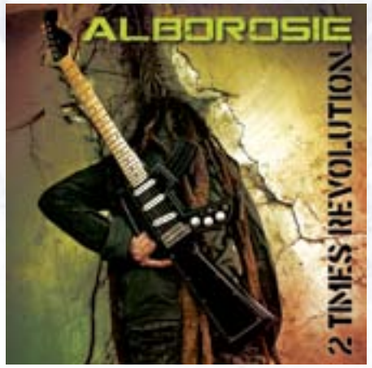
Dubkasm are a UK and Brazil-based roots reggae/dub outfit formed by two friends Digistep (producer and musician) and DJ Stryda (coordinator/promoter) in 1994 after seeing Jah Shaka at the Malcom X centre in the city the previous year. Their first release was 'Chemical Reaction Dub' in 1996 on Nubian Records' 'Dub Out West' compilation series. This then led to the creation of their own Sufferah's Choice Recordings label, named after DJ Stryda's well-established Bristol radio show, on which they have now released around 10 recordings including their 2009 debut album, 'Transform I'. The duo have also made numerous live appearances around the globe.

The Mount Zion I Riddim

You may remember the very nice New Day Riddim from just late last year which came via Trinidad based record label, Jah Light Records and if you do remember it and remember it favourably, you'll probably take a special interest in the same label's first offering of 2011, the arguably even stronger Mount Zion I Riddim. This composition does come with a bit of a 'twist' as it is the product of the hard work of not only Jah Light, but Flow Production from out of Switzerland.

Just like its predecessor, the Mount Zion I Riddim features talents from out of Trinidad who, while they may not be very well known (yet), mostly deliver fine efforts. The standout tune, the title track, comes from the always impressive Zebulun and he's joined by the likes of veterans Dainjamental, Multi-Symptom, Reggae Gospel artist, Koen Duncan and the big voiced Roxy Singh.

Want to know more? Of course you do - The Mount Zion I Riddim from Jah Light Records & Flow Production can be found in digital stores around the world on May 23.



2 Times Revolution by Alborosie

Alborosie has a new album cooking, an album that is said to take reggae a step further.

'2 Times Revolution' is the name and the press release states that he doesn't think of himself as doing reggae anymore. He says he is doing "Jahspel", which is told to be a form of gospel music.

Last year Pupa Albo put out an essential duets compilation, an inspired dub album and the awesome Rudie Don't Fear on John John's Zion Gate riddim. He also had time to produce The Tamlins comeback album 'Re-birth'.

On top of these he obviously managed to record '2 Times Revolution', an album that comprises 16 tunes and According to the press material he has played most of the instruments and produced most of the album – just like he did on last year's dub effort.

The first promising tune of the album – Respect – features veteran waterhouse singer Junior Reid, with whom Alborosie cut the lethal Kingston Town Remix a few years back.

The Light and Shadow Riddim

"Conscious Music For Conscious People" is the slogan of fine French/Jamaican label, The HandCart Market, who makes a quick return with its latest project, the well named Light & Shadow Riddim. This absolutely gorgeous Roots set includes a quartet of fine efforts from a very varied roster of artists. On one end are Keke I, a favourite of the label, and impressive Dutch up and comer, Joggo. They may not be exactly household names in the Reggae listening world, but their tunes Dem Try and Pressure, respectively, are not to be missed. Sizzla Kalonji and the late and great Sugar Minott certainly are very well known and they also both supply the Light & Shadow Riddim with a pair of big tunes.

The only problem here is that there should have been more on this sweet Roots Riddim. As it stands, however, fans can get this small taste of the Light & Shaddow Riddim through etailers worldwide.

Last Night by Mr Williamz

After some lovers business with Chantelle Ernandez and the 'Love Directories' compilation, then roots and dub for his Gorilla rhythm, Curtis Lynch and his unstoppable deejaying machine Mr Williamz have returned to the sounds for which they're known best.

The five song EP 'Last Night' features the hypnotic style of Williamz atop some immortal bass-heavy backing tracks.

Topics include the joys of cash on Money Fi Spend (over the Real Rock). Shell Down is a sound burial combo with singer Clinton "Specialist" Moss (looping a phrase from the King Jammys classic Come Again by Cocoa Tea).

'Last Night' recounts an eventful evening using the original Treasure Isle rhythm to John Holt's Ali Baba – leased from Chris Peckings.

And if you thought Mr Willz had the subject of herbs wrapped with No Cigarette (on the Joker Smoker) Ganja Smokin - using the Shank I Sheck - will make you think again.

Finally, there's a special mix of the previously released Real General on Lynch's remake of Super Cat's Come Down.

'Last Night' is available on iTunes on 17th May and on general release on 24th May.

Lloyd Knibb of The Skatalites Passes Away

Lloyd Knibb – one the founding members of The Skatalites – passed away on Thursday May 12th at the age of 80, according to Jamaica Observer. He was The Skatalites' drummer and a key figure in creating ska together with other acclaimed band mates such as Roland Alphonso (tenor saxophone), Don Drummond (trombone) and Jackie Mittoo (piano).

The Skatalites backed nearly all of the major vocalists in the ska days, and also recorded a massive body of instrumentals, including Guns of Navarone, Eastern Standard Time and Latin Goes Ska.

After The Skatalites Lloyd Knibb went on and played with former band mate Tommy McCook in The Supersonics. This outfit became rocksteady producer Duke Reid's house band at his Treasure Isle studio, where they were responsible for backing Alton Ellis, Justin Hinds and a truck load of other soul styled singers.

Lloyd Knibb played a show as late as March and died of cancer of the liver. The only remaining original members of the 50 year old The Skatalites are bassist Lloyd Brevett and alto saxophonist Lester Sterling.

Earl 16 sings Reggae Music

London collective Reggae Roast have announced a follow-up to their 'Righteous' EP from February. It features the still prolific Earl 16 on the title track - which asks the music to go back to the days of King Tubby.

There's also a choice of two dub versions mixed by the ever-dependable Manasseh, and a dubstep remix from Scotland's Mungo's Hi-Fi.

'Reggae Music' is out on 23rd May on 12-inch vinyl and for download. A compilation of the label's work, 'Lick It Back!' will be released in June.

Reap What You Sow by Lion D

Despite being billed as a "Street Album", 'Reap What You Sow' - Checking in at a very healthy 15 tracks and nearly fifty minutes - Is a very album-like compilation of tunes from the outstanding Reggae breakout star of 2009, the UK born, Italian grown, Lion D. The chanter caught a severe attention in '09 when he pushed what was arguably the best album of that year, 'The Burning Melody' through solid Italian imprint, Bizzarri Records.

The Lion is a very raw and colourful talent and everything which makes him unique and potent appear to be on full display on this set, which Bizzarri also helms. Surprisingly, brought in to help is much respected Jamaican veteran singer, King Kong, who should bring even more flames to this already heated release.

Album, 'street album', 'mixtape', whatever you want to call it, the wicked Lion D returned on May 2 when 'Reap What You Sow' sprang on etailers worldwide.

Tetrack's Unfinished Business

The harmony group Tetrack who worked with Augustus Pablo in the 1970s and 1980s are back with a new album 'Unfinished Business', scheduled for release in autumn of this year.

Recorded at Carlton Hines and his brothers' own Artistic Studio Kingston Jamaica, with promotional assistance from Clive Chin, this set could be one of the most highly anticipated returns of 2011.

While you wait for the album, here's the first single Dread Out Deh, featuring David Madden on trumpet, available now.

Dread and Alive's The Lost Tapes Volume 6

On digital shelves May 17th is the latest and sixth installment of Dread & Alive's The Lost Tapes compilation series and, as usual (for them) (and ONLY for them), the release boasts a very healthy variety of artists. In only nine tracks TLT manages to serve up one of the most diverse roster of performers which includes the likes of veterans Bushman and Chinna Smith, master guitarist Taddy P alongside Tanya Stephens, Anthony B alongside burgeoning Roots star from out of Aruba, Smiley and a recently returning VI veteran, Danny I (whose tune, Me Mantengo Fuerte [I Stay Strong], was absent from his most recent album, the outstanding 'To His Majesty'). Also on board are the likes of the well respected Rootz Underground, the mighty Messenjah Selah and a whole heap of up and comers, headlined by the ultra impressive Kehv.

In the past, this series has featured a wide array of some of the biggest names in Reg-

-gae with stars of the future and past alike, but here perhaps, they've even managed to outdo themselves. Dread & Alive's The Lost Tapes Vol. 6 is in stores now courtesy of Soul of The Lion.

Classic Roots Vibes From Vineyard Records

Vineyard Records in France have just released a brand new 12" full of classic roots reggae vibes.

This six track EP is produced by Askan Vibes made up of I-ris (Bordeaux, France) and Mightibô (Ouarzazate, Morocco), in collaboration with The Dub Machinist also from France. The vocals on the A side, Cotton Fields, are supplied by veteran vocalist Joseph Cotton, who after spending a year working in the Jamaican police force left to concentrate on his recording career which he initially started with Joe Gibbs, under the name of Jah Walton in 1976.

For the flip renowned Spanish producer Roberto Sanchez steps out from behind the mixing desk again, having sung lead on songs such as Cool & Calm with the Lone Ark Riddim Force, to provide pleading soulful call to Chant Down Babylon.

Both tracks are then complimented with dub workouts full of effects from both Askan Vibes and The Dub Machinist.

Pressure Sounds Drops Augustus Pablo Releases

Pressure Sounds has just announced a bunch of new releases from the late and great melodica virtuoso Augustus Pablo. The new releases are focusing on his digital era and spans from 1986 to 1994.

Augustus Pablo is not necessarily associated with digital output, and most of his most acclaimed material was produced during the 70's. However, the four CD compilation 'Mystic World of Augustus Pablo: The Rockers Story' contains one disc with a bunch of great digital tunes in a fine Augustus Pablo style.

First up from Pressure Sounds is the 45s Credential Instrumental, A Java Instrumental and Armagiddeon (Drum Sound). All three complete with a version and available in late June.

The singles will luckily enough be followed by Pressure Sounds' third Augustus Pablo installment titled 'Message Music'. This one is supposed to hit the streets in July.

A Love Like Yours and Mine by Cocoa Tea

The reigning coolest man in the world, sweet singing veteran Cocoa Tea, is back with a big and sterling new single certain to delight his fans, both new and old, alike. Love Like Yours & Mine is the typical musical saccharin from the Clarendon native which has been gripping fans across the globe for more than thirty years. The song was reportedly produced by the singer's own label, Roaring Lion Records and figures to be the start of a coming big time for Cocoa Tea as he is set to be featured in the 2012 Olympics of London.

The excellent Love Like Yours & Mine by Cocoa Tea can be found on etailers now, courtesy of Platinum Camp Records and Zojak Worldwide.

Bost and Bim Remix Their Own Hustlin Riddim

Last year French versatile production and mixing duo Bost & Bim – responsible for some huge mash-ups with their Yankees A Yard compilations – put out the Hustlin' riddim. Hawaiian singer J-Boog's cut Coldest Zone was one the best tunes of 2010.

So it comes as a pleasant surprise when I heard that they are dropping two new versions of this wicked hip-hop influenced rub a dub one drop.

Five cuts are now available in a digital Prince Jammy Style. Pick of the bunch is Valene's intense My Ghetto Cry.

The other version is in a nyabinghi style with a scent of soul. Pick of these five are once again J-Boog and his Coldest Zone.

This varied one riddim album is available as digital download worldwide and as CD in France..

For The Love of Jah

The intense and never wavering fans of the immortal Augustus Pablo will be absolutely thrilled to know that his son, Addis Pablo, has taken up the work as is evident by the release of his new project, 'For The Love of Jah', This piece comes in the well loved and respected style of his legendary and besides the Dubs and instrumentals, it also features vocals by big artists such as Norris Man and Ginjah as well as the excellent Khari Kill and Jahbami from out of Trinidad [and others also].
'For The Love of Jah' is in digital stores now, courtesy of Triniyard International.

Jamaican Sounds In Record Collector (UK)

If you are a collector rare vintage Jamaican sounds you might be interested in the June edition of Record Collector (UK) where respected reggae author and writer Michael de Koningh will be taking a look at the 51 most collectable Skinhead Reggae tunes ever to have seen issue.

In addition, there is a piece on the Hippy Boys by Ian Shirley plus a special offer on a limited vinyl reissue of the classic 'Reggae With The Hippy Boys' LP, plus an enlightening news investigation into the spate of eBay fake bidding that has hit the Reggae collectors scene hard and more.

INTERVIEWS

SARA LUGO

INTERVIEW

TEXT BY ANGUS TAYLOR
PHOTOS BY MURXEN ALBERTI AND HOIZGE

23 year old Sara Lugo grew up in the idyllic lakeside village of Weßling near Munich. Her Puerto Rican father and German mother encouraged her and her brothers in music and as a teen Sara was sang vocals for her brother's band Jamaram – thus meeting her producer Umberto Echo. Another friendship with local singer Jahcoustix helped develop her song writing craft and a 2009 tour with German star Ganjaman gave her a platform to break out nationwide. In 2010 her journey became one of the most captivating stories of the newly relocated Rototom Sunsplash festival in Benicassim Spain, her remarkable voice charming the Jamaican deejay Chuck Fenda who took her from the small stage she was booked to the main stage on the penultimate day. On May 6th she is due to drop her eagerly awaited debut longplayer 'What About Love?' a summery reggae soul fusion that has created a buzz reverberating from Continental Europe to the Caribbean and beyond. Sara very kindly granted Angus Taylor one of her first interviews about the album, her eventful life, an all-important song concerning Teddy Bears and why her singing has a habit of opening doors…

When did you discover you had a singing voice?

I always sang, ever since my Mum always used to sing with us. She used to put us to sleep singing us songs. Then I used to listen to Kids Plays – these cassettes from the States – and I used to just love them. They had really good arrangements and really good singers on them, harmonies and different types of genres of good music so I was just stuck to that. I used to sit down and press rewind on a chorus or an adlib I really liked and hear it again and again. My Dad also listened to a lot of music – rock, reggae, all kinds of stuff. My Mum was more into classical music and I think that's where the music comes from. Her family is very much into music. Originally classical music but then it switched over to all kinds of styles. I got into reggae through my brother Nathan.

Is it true you didn't like reggae when young?

(laughs) That's not exactly true! Riddim magazine just came out and they wrote that and I was like, "Oh no! That's not true that I didn't really like it!" I didn't hate it! It was just that when I was nine or ten, I was in this rebellious kind of phase so my brother used to turn up the reggae with his big sound system. All I had was my radio so all there was for me to do in a rebellious way was to turn it up. So that's what I did for two months until I realized that it didn't really do anything and I loved the music that came out of my brother's room so much! There was one song that I kind of dug which was Macka B's Squeeze Me Tight and at that time I could only catch the word "Teddy Bear" so kept knocking on my brother's door and saying, "Nate? Can you play the Teddy Bear song again?" and he was like, "OK, I'll play it but the song is called Squeeze Me Tight by Macka B!" (laughs)

What was the first time that it got serious for you? Was it a particular concert or event?

I think it was when I was eleven and I realized I wanted to do music. Britney Spears had a big hype and all the girls in my class were going totally bananas about her and I never understood that. I just wondered what it is about her that makes people freak out about her so much. I figured it's just the music they love and she seems so unreachable but that's not true because we're all human. So I felt like "There's got to be another way to do music. To do music and still be human and not so unreachable." I always wanted to travel so I figured "I'll just do music - that's what I love most anyway - and travel the world with music". Right now I haven't been travelling so far but we'll see!

Who was the biggest inspiration in your early career?

Definitely my producer Umberto Echo, who believed in me from the very beginning. Jamaram my brother's band were a big influence on me because they gave me the opportunity to play at so many shows with them and get stage experience. They were also the first to let me sing in the studio on their first album and the following ones too. Oneness supported me by giving me a lot of riddims to voice or just play around with so they helped me grow musically too. I would say that is the music family that helped me get where I am now.

How did you meet Echo and start your partnership?

Echo produced most of my brother's Jamaram albums. When we went to the studio to do some backing vocals for the first album I got to work with him for the first time. Then he got me back in to do backing vocals for Headcornerstone, another very good local roots rock reggae band, and from that point on we got on really well. At some point he just came out with "Sara. I want to do an album with you. I know I'm not going to be the only one but I want to be the first one". I felt really touched and emotional, "Wow! You want to do an album with me? OK!" but it wasn't the time then so we took our time and continued working. We'd produce stuff together where he played me what he'd already done in the studio and I'd suggest, "Maybe change some of the brass section here" or "Take some elements out and put them somewhere else". We'd just work out the music and see what happened and what it turned out to be - and, now, you can hear it!

How did working on the album differ from working on your EP?

It was different because towards the end it kind of got serious. It's my debut album and you want it to be really good so I kind of stressed myself out a bit - I guess everyone does eventually. It's exciting. It's going to be the real thing whereas with the EP it wasn't anything serious. Working on the album was really nice and interesting too because we went to a really nice studio and had guest musicians coming in and worked out stuff and it was a great time. But at the end it was a bit more stressy than the EP because with the EP we didn't have any pressure at all. We just did it and put out the EP. With the album we set a date and were like, "We've got to finish up now!" so that's what we did.

Can stress and tension in the studio yield good results?

It can but it depends on the situation. Sometimes it can help but sometimes great songs happen if you do things without any pressure at all.

There is new and familiar material on the album. How did you decide which songs to include, which to cut out, and which to rework?

When we started I made a list of about 24 songs that were options for the album. Then we went through the songs and checked which ones were the best, which ones we felt and also what kinds of styles we wanted.

Because I don't only do reggae I definitely wanted some other songs on there. I had enough songs to make a modern roots reggae album but I also like the other side from that and, because it's hard to sell cds now, I definitely wanted a cross over thing that would work in different genres. So I decided to put six reggae tunes on that I liked the most and the other songs we did and tried to blend those different styles in a way that would still fit the whole thing.

Some people have been surprised by how much soul there is on the album but soul is very close to reggae and has been since the beginning. Are people too obsessed with genres and categories? Is it a more fluid thing for you?

Totally! It's a very fluid thing and it's getting more and more regular for all the people out there too. The world is starting to fuse up because the 'net mixes up all kinds of cultures and everything is being mixed nowadays so it's more expected now that you mix different types of genres. And it works because it delivers the message pretty well I believe because if you do music that's my goal. I want to touch the people's hearts. I want to touch their hearts and souls and make them feel it and then listen to the lyrics if they're open to it and maybe think about some of these things and eventually make a change. For me right now the situation in the world is there's so much happening and everybody needs to do something. And there's so little you can do that really does make a change so I do what I can and I try to make the people feel more intense and then eventually I can help from my side.

Will your next album go further lyrically in trying to change people?

It's hard to say because music just kind of happens like that. I'm not the type of person to sit down and say, "OK, now I'm going to write a song about a flood" or something dramatic that may have happened. I get inspired by a riddim or by an idea or a thought that just appears and then I write. It's a spur of the moment thing. So I cannot tell you what's going to be on the next album! It's going to be from the heart and capturing moments but I can't tell you what it's going to be about!

Let's talk about Rototom 2010, which is where I first saw you perform. On the Monday you played on small stage then suddenly you had Ginjah up there, and then on the Friday Chuck Fenda took you to main stage! Your journey and the festival's journey to its new location felt linked somehow. What happened?

That's really interesting. I never thought about it like that. What happened was actually just music, I guess. I met Ginjah a couple of weeks before Rototom when he was in Germany. I showed him some riddims and he was really feeling it and then we met again at Rototom. I just asked him to come on stage because I was on the General Key riddim I believe and he has a song on it as well. So he came up and did the song and people felt it and it was a really good vibes. So that was just music on the spot really.

But that was just the start...

The thing with Chuck Fenda was through friends of mine who have this stand where they sell flags and hats and Rasta articles. Chuck Fenda's manager was there and the guys from the stand put on my cd and the guy kind of liked it and said, "Let's meet again at the stand tomorrow". So I went there again and he was there and Chuck turned to me and said, "If I asked you on stage would you come and sing with me?" We arranged he was going to get me on stage on the Dreams riddim.

But then when he was on stage he stopped the band and started doing a big speech saying "Yeah, I met this singer from Germany and she came all the way here..." telling a big story and the band didn't play anything! So I asked him, "Chuck, what's the plan? I thought we would do something on a riddim?" and he went, "Just sing some of your songs and the band will know when to come in!"

So I started singing What Happened but I knew that the chords are kind of tricky so I thought, "Before the band plays something that doesn't fit I'll show them how to play the chords so they know and we can vibe on it". So that's what we did and it was this huge show effect that wasn't even intended!

This isn't an easy question to answer but I'd like to hear you try! It sounds like you sing and stuff just happens. What is it about your voice that crosses borders and opens doors like that?

Good question. It's hard for me to know because I hear myself every day so my voice is just my voice and I can't really tell how people hear it from outside. I guess what makes things happen is I'm a good socialiser. I'm a vibes person is the way I'd describe it. I love people and I'm very interested in how they think and how they act and how they do things. The minds of people interest me a lot so I just meet people and talk to them and stuff just happens!

Protoje - who is really big right now - was talking about how much he was feeling your album snippet. How does it feel to be reaching such key people in Jamaica and could a Don Corleon album be on the cards one day?

That really made me happy too because when I found Protoje's music I was totally flashed. Whenever I find music that really touches me and is so good that it keeps flashing you I get really happy about that. I was totally blown away and I needed to contact him so I added him on Facebook and he has so many friends so I thought I probably won't be accepted. But then he did and I just wrote him a comment and sent him some love and respect and then he wrote back! So I sent him the snippet and said that if we could do something together that would be really nice! So then next time I was online Protoje had posted the video on his page saying he was really feeling this lady or something! I was like "Wow!" But we'll see what happens as he didn't write back yet.

What are your hopes for the future?

To reach as many people as possible. To really touch their souls in a way that they haven't been touched in a long time. To make them feel in a stronger way.

To make them understand that we need to get together and work on ourselves and actually make a change in this world. We can only do that if we work together and are honest with ourselves and start to listen to our emotions again. I hope that lots of people realize that, can learn it, or accept it - and find it through the music.

ZIGGI RECADO INTERVIEW

TEXT ERIK MAGNI
PHOTOS BILL TANAKA

Dutch singjay Ziggi Recado has recently put out his third full length album in Holland, and on June 6 it drops worldwide. United Reggae has spoken to a reggae star that has travelled new paths and is now also acknowledged as a producer.

Ziggi Recado – formerly only Ziggi – rose to prominence in 2006 when he put out his Rock N Vibes produced debut album 'So Much Reasons'. Since then a lot has changed for this 30 year old singer.

He has now three albums and one EP on his list of merits. On top of this he can now also label himself as a producer. On 'Ziggi Recado' – his new self-titled album – he is recognized for the major part of the production. And this is something that seems to have had great impact on his sound.

New sound, instant success

Because 'Ziggi Recado' is not an ordinary reggae album. It is a fusion of reggae, soul, pop, funk and rock. Surprisingly no dancehall. If you have heard the Cody Chesnutt & The Roots inspired first single Get Out you probably get the feeling.

"I'm happy about it. It's the best Ziggi album ever. It's different from my previous albums. I produced a lot of it and I think I turned it into a great reggae album," says Ziggi Recado over the phone.

The album have been an instant success in his home country, hitting number 1 in the iTunes Reggae Charts, number 41 in the general iTunes charts and also debuted as number 51 in the Dutch album top 100 charts. Not bad for

a reggae album. And Ziggi seems pleased.

"I'm very happy that the album has become a success in Holland. It remains difficult for black music in Holland and it's hard to get attention," he says, and continues:

"In Holland people know me as a reggae artist and many have looked forward to this album. It was anticipated," he concludes.

Important not to be boring

Ziggi Recado certainly is a diverse effort, and Ziggi himself believes that it can attract more people. Important for him is also to show something new and to be interesting.

"For me it's important not to be boring. No traditional way, no traditional sound. The last CD was more traditional. I needed to do something different and I think it really stands out. I have created something new," he believes.

The new album was a natural progression according to Ziggi.

"When I did my first album I had just started doing music. I now know what I want to do. It is a progression for me," he says, and adds:

"This is me right now, but I want to keep evolving and developing."

Influenced by life
When I ask Ziggi about his influences I thought that I would get a bunch of artists or groups. I for instance thought of some hip-hoppers or soul outfits. But no.

"What influenced me is probably my family. The clock was ticking and I was having my second child. He was one month old when I started to record the album. It motivated me to get something done. Life was my motivation I guess," he suggests.

The album was recorded with The Renaissance Band and they worked very close.

"It was a pure feeling. I'd get an idea for a song and then create it and get the picture together with my band. I'm lucky to have done the production with my band. They know what I want. I was free. We work very well together."

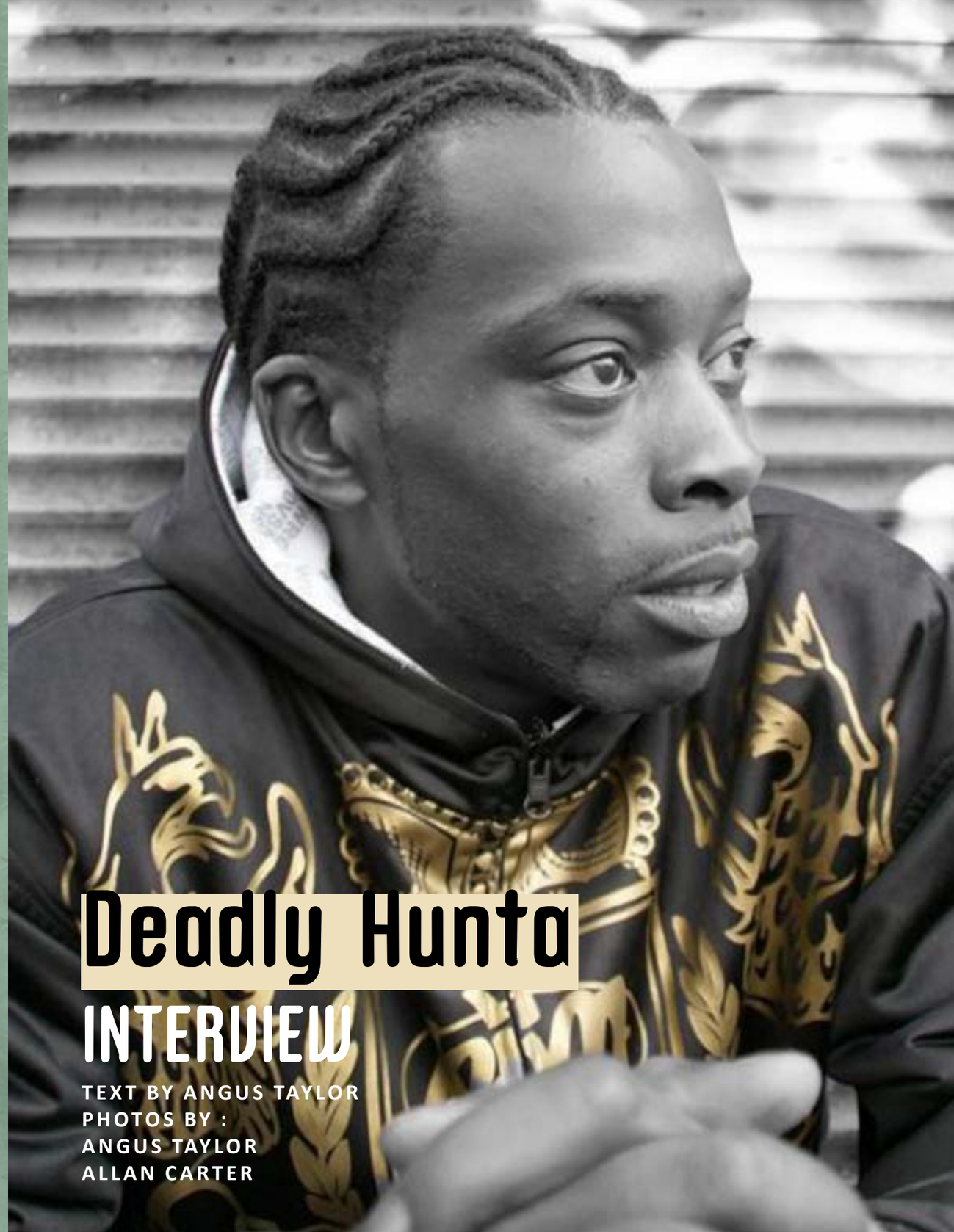
Wants to work with Wyclef
Ziggi reveals that he would like to produce other artists as well.

"I've done a few productions in the past, but this is the first time that I've done a whole project. Now people can acknowledge me as a producer," he says, and continues:

"I'd like the opportunity to work with Wyclef. I'm a huge fan. And Shabba [Ranks], the legacy, the great."

No expectations
Even though the album already has done well in his home ground, he is very down to earth with his expectations on the international release.

"I try to except the least. I Hope for the best and expect the worse. But people should like it. I've got positive reactions so far. But nowadays with music it's hard to tell. The most important is to take my music to a higher stage, and then I've reached my main goal."



Deadly Hunta
INTERVIEW

TEXT BY ANGUS TAYLOR
PHOTOS BY :
ANGUS TAYLOR
ALLAN CARTER

Reading's Trevor "Deadly Hunta" Samuels is one of the UK's most respected mcs. After apprenticing on the African Roots and Sky Juice sound systems, an encounter with Bobby Digital on a trip to Jamaica encouraged the young Samuels to improve his craft, choosing the name Deadly Hunta in honour of his idol Bounty Killa. His ear-grabbing Bounty-inspired delivery has brought him hits in the hip hop, reggae, dancehall and jungle spheres over the last decade. Yet despite show after show across Europe and beyond, Deadly is only now ready to drop his debut album, 'Speak My Mind' produced by Reading's own Catch 22 productions. Angus Taylor spent a sunny evening in Hunta's back garden, talking about his music, his increasingly conscious direction with Reality Shock records and how his talents run in the family...

Reggae is a big component of what you do. I presume you grew up with it in the house?

Yes, my dad is from Jamaica and grew up in Jones Town, which is connected to Trench Town where Bob Marley came from. He's about the same age as well so he tells me stories of the first sound systems, the first sound systems with microphones, about how the sound systems were listening to the American soul before the reggae came in. So I got a good history from my dad. Since being a child the rhythm of reggae music has always been going through me because he was always a man who was a record collector and had a good sound system. Many times late at night I'd be in my bed hearing the bass coming through the ceiling so I was brought up with reggae and it's in me naturally!

A lot of UK artists who grew up with reggae in the house talk about a period of rebellion against it. Was it like that for you?

I don't think it was a direct rebellion against it. It was just like you grew up with and that was mum and dad's kind of music! When I was about fifteen or sixteen it was about 1989 and the deejaying style was a new thing so we wanted to be into that side of it. We always respected Bob Marley and Burning Spear and all those guys our parents were playing but it wasn't the time for that then! When you're doing your own thing you kind of put your head into it and then, when you get a chance to take a breath and see what's going on, you start embracing that side again because the music you're listening to comes from that as well.

The funny thing is, of course, that people who grow up without reggae in the house, like a lot of fans in Europe, tend to go the other way. They start with Bob Marley and then gradually learn to appreciate that however far it may have travelled from that it's still part of the same thing.

Very true. I find that myself when I go to the rest of Europe, the people I'm speaking to, these young guys in their early twenties - they should be talking to my dad with the history they know! (laughs) It's going over my head man!

Who were the mcs you admired when growing up?

I was into the sounds systems like Coxsone and Saxon, Unity and Volcano. So for me Daddy Freddy was a very influential person, Tenor Fly was a very influential person at the time, Papa Levi, Tippa Irie. On a personal level from that era I liked Bubbler Ranx and Youthie General. Secretly I'd say they were the best for me of that era - I don't think they were respected as the best by the masses but what they were doing, in terms of the way they built their lyrics, and the melodies they used, could have been used years later and still appreciated. Melodically it was very advanced because they used songs that were already there like nursery rhymes in a way that - not through them - became a fashion for guys like Bounty Killa. But these guys were doing it from years ago in the same kind of way. The format of how the music was written was different in those days. You'd write a verse that would last all day and have a chorus that comes in very rarely whereas now it's strictly eight bars for the verse, eight bars for the chorus. But those were the influences I had in those days.

Your own trademark is taking bits of 80s and 90s pop songs.

Yes! I targeted that. I look in depth into the music and during that era when Bounty Killa came out with the nursery rhymes and the Christmas carols I was trying to find the same kind of thing that everyone would know - but different. I thought, "I'm from England and 80s pop is such a respected music even in Jamaica". In Jamaica you'd have the big sound systems playing Madonna and Michael Jackson in the dancehall and the people respected that. I really targeted that and I knew there were a lot of pop songs around because I was brought up on them. My sisters were into Duran Duran and the Specials and we used to watch Top Of The Pops religiously every week so I knew all those songs from the 80s really well. I just dug for the ones that hadn't been used and used them for myself!

You started on sound systems didn't you? You were on African Roots then Sky Juice...

That's right. I started off with African Roots when a friend of mine called Rudie Rich started to spin the tunes for them and we used to chat lyrics together. I just got in there because of him - he was 16 and I was 15 at the time - and it was the typical sound boy experience of lifting boxes, being a general dogsbody, and getting the dregs of the mic! (laughs) I was listening to my sound-tapes and really wanting to get into it but in reality I wasn't ready at that stage. I mean, you're listening to all these cassettes with Daddy Freddy and Tenor Fly and you can hear the crowd in the background going "bo bo bo bo!" and you're expecting this yourself, but you go out there in those times chatting

and it's not really the same reception! No one knows who you are and it's not your time yet. It just wasn't my time! (laughs) But I was really dying to get into that scene and then the drum'n'bass scene came in about '92 and a lot of the top ragga deejays started to move into it because there was money in it. And when they went over and the dubplate scene really came in heavy, the reggae artists that were left on the sound systems just weren't respected. So I think when the drum'n'bass came in was when the sound boy kind of died in England and it's taken the rest of Europe who love sound system business to bring it back and make England see that. They're looking at us thinking we're the greatest thing for sound systems and we don't even do it anymore! (laughs) We're just living off the name of what we used to do.

How important was going to Jamaica for you?

It was a big stepping stone for me. It was kind of fate because I didn't really mean to go there the first time. In 1993 I was twenty years old and got in trouble with the police in England so the real plan was to go to Jamaica and not come back! I was in Kingston for six months and my uncle was a lawyer for Bobby Digital and well in with the industry there. I wasn't even half ready but I had lyrics and stuff. It was some old Cobra style I had with bare swearing and badman lyrics! One day my uncle took me into his studio on a social visit and Tanya Stephens was in the studio same day. She just looked like a real ghetto girl and he was saying she was going to be the next big thing.

So I saw it manifest in front of my eyes and it was a great thing for me. I got to go in the studio and sing some lyrics and he said, "Bwoy, there's way too much swearing and you need to get your voice stronger" but he gave me couple of rhythm tracks and every day for six months I was in a room at my uncle's practising and writing lyrics. Those 6 months were another spark for the love for the music I already had inside me. It was fuel on the fire that meant it was impossible to turn back. I changed my name at that stage from Junior Sam to Deadly Hunta. In '93 Bounty Killa had just come out. I witnessed his coming to the limelight from Jamaica and that was a big influence on me. He's the biggest influence on my music and people can often hear it in my style without me having to tell them.

So how did you go from that to where it started really happening for you?

Working with Catch 22 has been a very good experience. They're very professional in what they do and we were trying to head for a more commercial market. I was working with a guy called DJ Skitz and I had a song that came out on his album Homegrown 2 in 2006. I started to do a lot of performances on the tour for that around England and started to build up a more hip hop kind of fanbase because his stuff is kind of British hip hop influenced by a bit of ragga. He calls himself the Sticksman and he's got a real reggae influence on his stuff so I kind of fitted there nicely. Then from that I started getting a lot of shows and Myspace and those kind of websites had started to pick up as well. I was also working in Reading with a group called Reality Shock who I'd been working with for years but things suddenly started going well for them.

Tell me how you met Kris Kemist at Reality Shock.

He had just rediscovered Mikey Murka who was seeing a girl in Reading but hadn't been doing any music and didn't realize there was demand for his music anywhere. So Kris started putting him on the internet and getting him booked for shows. Mikey was coming to me saying "This guy Kris really wants to meet you and he's doing reggae" but I really wanted to do this more commercial kind of stuff. The reggae was kind of boring for me at the time but after about six to eight months I managed to make it round his house and we got on really well so we just started working there. There wasn't really an aim to what we were doing at the time - we just came together to do some work - but at the same time he started promoting me on the internet and managed to get me a couple of shows.

Your shows are very popular in Europe. Tell me about that.

I did a show with Mikey Murka in December 2007 in Denmark where I met this guy called Selecta Cab from France who was djing for General Levy at the time. When I got back to England he got in touch and said, "I really like your show, I'd like to invite you to France". About three months later I got a call from him on a Tuesday saying Warrior Queen was meant to come and do a show but there was something wrong with her VISA and would I be able to come and do the show on the Friday? So I went down there and did the show and it went really well - really killed it down there! And from that moment, every month for about 18 months I'd be in France, sometimes twice a month doing two shows on a Friday and a Saturday in different areas. So this Selecta Cab was a really good link for me because he's well known in France, especially on the reggae scene, and he managed to get me out though France with a lot of video footage going up on the internet so people were able to see my shows. I think that's what generated the interest for me and how my thing's got big. I had the video out for Talk Out Loud as well on MTV Base. I had a drum'n'bass track that came out with Aphrodite in 2003 and didn't know how big that was in Europe! Everywhere I go in Europe they always request that song, and I've only had the rhythm track to actually do it since last Christmas but it always kills it at the shows. But that's how I've got to this point here.

You've also been involved in the UK Asian music scene as well...

Yes. The guy from Catch 22 Prashant [Mistry] is an Asian guy. He's very well connected in the Asian scene - he knows Bobby Friction and Nihal. They just come to Reading and visit him on a personal basis with no business attached so it was quite easy to get our stuff in those channels and I've done a few shows for the BBC Asian Network. So after working with them I did three other combinations with Asian guys who've come to me saying they've heard my stuff through the Asian Network and stuff, because Bobby Friction and Nihal had been playing my song for about five or six weeks in a row on their stations as well as different tracks I had. Me and Prash would do these single mixes where we put the Bhangra inside one of my dancehall tracks and give it to them as an exclusive and they'd play it. That's how I got into the Asian side of things.

It doesn't sound like you limit yourself when it comes to the rhythms you ride.

No I don't. Growing up in my area, most of my friends were into hip hop. When the drum'n'bass came in I wasn't into it but all my friends were so I was always surrounded by different types of music. You just find yourself spitting on anything - especially as a youngster! Drum'n'bass is just an offshoot of reggae and they love people chatting so you go chat on it and become familiar with these different steps in the music. You don't really notice yourself doing it but through your enthusiasm

and willingness to jump on the music, I think that's what's made me who I am. An amalgamation of all these different genres and different influences. Half of my music, you hear other people in there but I still think I've got a side of me which is unique. As an artist it's about recognising that uniqueness in yourself and giving that to the people. When you come to that understanding that's when you're going to make the most progress. You're never going to make it with longevity by copying someone else's style. It's only going to last as long as that person - when the originator dies down, your time's up as well.

Do you think it's a waste of time putting music in categories in the 21st century?

(thinks) I don't think the mass of the people have got a wide enough spectrum to appreciate all music. They'll usually have one kind of music they'll steer towards. But I think there can still be a message that gets through. For me, that's what it's about more - I can jump on different music but the message I like to portray is - not preaching - but a positive message for children. I believe you can steer through all types of music but the message is important as well. People fight down grime music but it's not really the music they're fighting down, it's the message. If it were to have a positive message it would be more respected.

People can be quite dogmatic about "slackness" and "consciousness" in lyrics. These days you talk about a lot of spiritual things but in the days of say, Talk Out Loud, you had more worldly topics. Is there anything you draw the line at?

I do now that I have my daughters. Back in the day we'd write certain slackness lyrics but as you get older you realize it's not right anyway, half of the things we'd say. I can still have lyrics speaking about women but now it's speaking about the positive side rather than anything negative - this is where I'm taking my music. Music that is uplifting and has a positive message will always live and people will always be drawn to it because in the society we live in people will always need upliftment in their lives. You can be in your darkest state and put on a Bob Marley album and it will give you a vibe of upliftment because of how he' saying it to the people. You can say a message in different ways: you can highlight the negative side of it, highlight the positive side of it, or just be a bystander explaining it without judging it. As a writer it's very important to understand how your music is doing it. In dancehall they call it "six weeks music" because it's just a repetitive chorus and after six weeks it gets boring but while positive music can be repetitive too, you don't get bored because it uplifts you and gives you a vibe no matter how many years down the line.

It sounds like you put a lot of stress on your voice. How do you keep it in condition?

A lot of sit ups. A lot of running. A lot of exercising. I used to find I couldn't do back to back shows because my voice would get hoarse quickly but the more regularly I've been doing shows the more I've set a standard for my voice. I've got to be running two or three times a week at least and doing my sit ups all the time. If I slack off I'll see it in how my voice will hold out at a show. I use a lot of ranges as well. For some songs I'm using the high part of my voice and others the low part. I've got to have monitors. If I can't hear every note I'm doing on stage I can over-compensate and that's when you're pushing your voice.

Your style also suggests you have a good singing voice. Have you ever done any singing?

I've got a couple of songs that I've done over the last few weeks that are the first where I've sung over the whole track. I've got a good few tracks that are like sing-jay kind of standard. It's something that I've developed with Catch 22 who've given me the confidence that I have a singing voice if I nurture and work with it. I practise a lot with songs where I know I can't reach that standard. Something totally out of my range like a Whitney Houston, sounding totally pathetic within myself but knowing that every time I do that I'm stretching my vocals that bit more. I'm not really looking to sing like they sing but when I bring it down to the sort of song that's my level within the reggae it gets closer and closer every time. I've been doing that for a couple of years and only now have I got the confidence to sing a full song. But I have that belief that you can teach yourself and develop yourself into anything you want to be. When I went to Jamaica for those first six months I left with a squeaky mouse voice and came back like "RRRRRRRRRRRRR!" (laughs) I just trained it. Every day I was on it and I did a lot of sit ups. If you want to become a successful artist fitness has to be a part of the regime. Your fitness has to be as important as writing your lyrics.

You've toured and shared rhythms with some big artists. Who would you like to work with in the future?

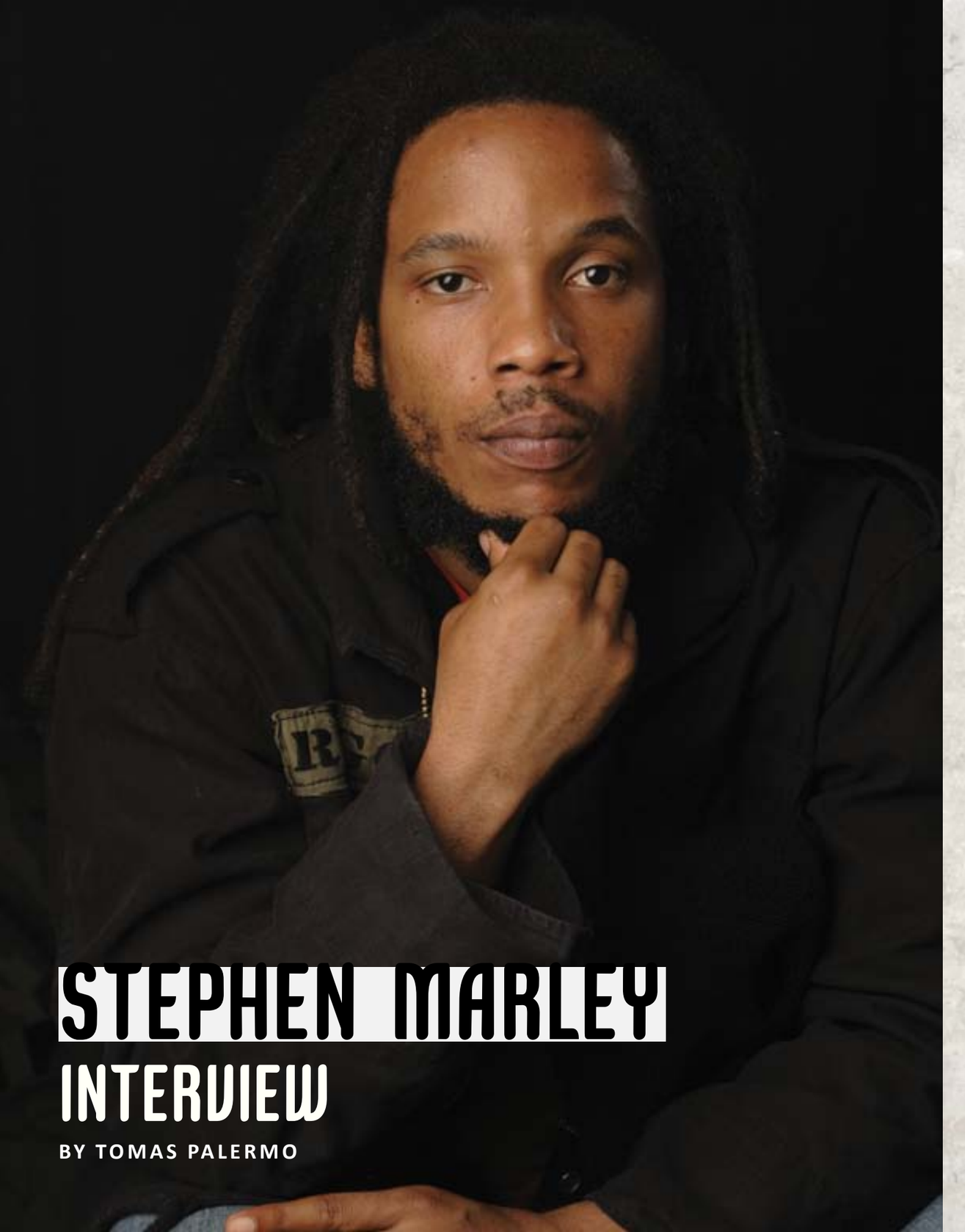
Bounty Killa would be a great one for me. I don't think he's the man of the moment any more but it would be a longstanding ambition. He's someone I've idolised so a track with him would be great.

(Deadly's daughter shouts "Chipmunk or Justin Beiber!")

(laughs) Alright, maybe Chipmunk!

Are your children musical?

My daughter here, Rene, is very musical. She's ten years old and we've just completed a track called Superstar. I've just finished getting it mixed and we're going to get a video done as well. My other daughter's got talent and she's got a guitar but this one's a bit crazy about it. If she wanted to she could get a good career in music. I've never pressured them but I've always coached them from young to see the natural talent they've got for creating melodies over music in time and in key - I'm secretly testing them! I'd put on a rhythm that requires a low or high key and get them to spit anything!



STEPHEN MARLEY INTERVIEW

BY TOMAS PALERMO

Think of what it's like to be a son or daughter of Bob Marley: You see your father's face constantly, staring back at you from t-shirts, murals on walls and online website banners. Around the globe people hold massive annual birthday concerts in his honor and commemorate his death with yearly tributes.

Everyone from soul queen Lauryn Hill to the local college reggae band covers his songs while his music is constantly copied, pirated and recycled. Such is the weight of the Marley legacy, one that his children have dutifully and successfully honored, evidenced by Ziggy, Damian, Ky-Mani, Sharon, Cedella and Stephen's popular tours and Grammy-winning recordings.

The children of Robert Nesta Marley, O.M., are certainly viewed as branches from their father's tree. Perhaps the most strikingly similar to Bob both in appearance and rhetoric may be his second-born son Stephen. 39-year old Stephen Marley has one previous album to his credit, 2007's 'Mind Control' and plays a significant role behind the scenes as a producer, most notably for brother Damian "Jr. Gong" Marley's '05 album 'Welcome To Jamrock'.

Stephen steps up in 2011 with two new solo albums, 'Revelation Part 1: The Root of Life' and 'Revelation Part 2: The Fruit of Life'. Both were recorded at Tuff Gong studios in Kingston, Jamaica and the Lion's Den in Miami, Florida. Part one delivers roots reggae with cameos by Spragga Benz, Capleton and Ziggy Marley while part two is more eclectic and features Black Thought from The Roots, Rakim and Dead Prez.

Like his father, Stephen's life and spirituality is grounded in Africa while he spreads his musical roots far and wide. He answers questions candidly and doesn't suffer fools, but any disagreement was gentle and tempered with laughter. However, his mood darkened when the topic turned to the incarceration of close friend Buju Banton. It was clear that Stephen is troubled by Buju's predicament.

As a Marley son who was born in Delaware in the US and resides in Miami, he has likely witnessed how brutal America's criminal justice system can be. Still, one gets a sense from songs like Freedom Time and The Chapel that Stephen remains hopeful and focused on uplifting people with his music.

He also gives back to the community through the Ghetto Youths Foundation, including donating a dollar to the organization from every ticket sold on his current Root of Life tour. Here's Stephen's take on why roots reggae is important, his connection to Africa and thoughts on Buju's case.

What was the inspiration behind Revelation: Root of Life?

It's basically about watering the roots of reggae music. When reggae music was introduced to the world it was introduced as music with integrity, as the vibes of the oppressed people. It had a purpose. It was part of a big movement, a big consciousness. And there's nothing wrong with [reggae music] evolving or just making music and stepping away from that. But I'm just saying that when reggae was introduced to the world it was introduced with a certain power.

I'm paying homage to that and helping to preserve that part of the music.

This album is more a concept album, whereas Mind Control I never really have a concept, it was just was inside of me coming out. The concept of this album is the roots, and paying homage to the roots of reggae music.

We have to stick to that.

Are the titles of your two albums, Revelation: The Root of Life and The Fruit of Life references to Africa?

Of course! That is the meaning of 'the root'. So whatever is the root, whether it be in music, in your spirituality or in your demographics, it is rooted in Africa. The first song on the album is called 'Made In Africa.' So that is a big part of it man, being the root.

What is the meaning of 'revelation' in the title?

Well, I'm revealing the importance of the roots. Over the past several years people have been gravitating toward the pop feel of reggae and you have people who are being introduced to reggae through these pop songs – and nothing wrong with that. Even some of us artists that come from Jamaica are introduced to the world through the commercial side. The successful part of [the music business] is that commercial pop feel. But that is not the true representation of reggae. You have to make the people dem know what is real reggae music and that is still being made today!

Your song 'Jah Army' is a big single in the dance – it's a peak-hour tune at reggae clubs all over the world. Did you know that song was going to take off?

I didn't know it was going to take off but I knew that people would like it. It has that vibe. [The riddim] is a throwback from Black Uhuru's 'General Penitentiary'. People already love their version – (singing the chorus) General, General Penitentiary'. So I can't take all the credit. But it is a song with a message; it has a conscious part to it.

Tell us about working with Spragga Benz on 'Working Ways.' What is that song about?

It's about ethics. By the sweat of your brow you shall eat bread. There is no sitting down and achieving. So get up and work! That's basically what we're saying; work ethics. You reap what you sow. A so it go. Spragga Benz is a close friend of mine, one I'd consider to be a real friend, behind you and in front of your face, when you not around and when you are around, they're the same person. That's a great asset man.

What is your song with Ziggy Marley called 'The Chapel' about?

What is it about? Glorifying God.

Is it going back to the idea of your father's song 'Selassie Is The Chapel'?

No back! We nah go back, we go forward. We cyaan go back. We haffi go forward. Yeah, it's a prayer.

Some people don't realize how much studio production and recording work you've done. Can you speak about that side of your career?

Well, making music is something that comes natural to me and my family members. Dem 'ave a title weh them call 'producing' – but for us, and for me really, we just play music! We create music. I don't really have an explanation about my producing. I've been doing it for quite a while now and worked with many, many artists, some famous and some nobodies (laughs)…

Where do you do most of your recording? Is mostly at your home studio in Miami or at Tuff Gong in Kingston, Jamaica?

Well it depends on the project. There are certain projects I will start in Jamaica, for just the spirit of Jamaica and the vibe and inspiration. And then there's some that I do here in Miami. It varies, really, but those are the two places I work.

How do you incorporate the African influence in your music?

I play the Nyabinghi drums; that is a part of my repertoire, seen? From when I was very young I gravitated to the drums and the Nyabinghi drums is something that I'm skilled at playing. The drums, which is the heartbeat, originate from Africa. That is a natural part of me and incorporated in to my music. It is from that channel: From Africa to Jamaica to the world. From when I was young I was introduced to Fela [Kuti], Miriam Makeba and all of the great Africa artists and my song 'Made In Africa' features the cast of [the Broadway musical] Fela.

Where have you performed in Africa?

As an artist I've performed in Namibia, Ghana, Ethiopia and Senegal. And I was in Zimbabwe with my father when he performed there. Africa is the mother of civilization. When you go there you know and you can tell. I was born Rastafari so when I'm in Africa it is a spiritual thing, especially in Ethiopia.

You've had a chance to travel extensively. When you see other parts of the world, what perspective does it give you about Jamaica?

Jamaica is plagued by politics and Jamaica is a very small place. I don't compare Jamaica to the world like that. My thought process no really go like that. Jamaica has the slave master mentality – you know you 'ave field slave and you have house slave, right? So some of dem people pretend like they are house slave and them sell out! You know? Cha! Same as they sell out Marcus Garvey for rice and peas.

Your music has a universal message; it's not constricted to borders. How do you see it?

As far as myself goes, I am of Jamaica but we're from Africa. We're from a greater purpose then just a place. That will always come out through my music. You know, I was born into this legacy where my father says 'we no run fences here', you know? Because our inspiration comes from God, is not man that inspires us. So I could never own it, it must be for everyone.

Next year will be the 50th anniversary of independence in Jamaica. Is that something that you're participating in?

[What do I think of] independence in Jamaica? What are we independent from? We need the truth. I don't really have an opinion. I'm just asking questions.

Have you been able to stay in touch with Buju?

Yes, I have.

What do you want people to know about his situation?

Be careful. Be careful of America because America will set you up. And after they set you up they will lock you away. You dun know, it is not a thing I like to talk about really. But it [was] really a revelation to me. It open my eyes because here they find this man – regardless of it is Buju or whoever – they find a man who has no record of being a drug dealer or dealing with any drugs and seek him out and entrap him and lock him up. How can you go just seek out a man like that?

[Buju's] life has changed now. You know he has kids, a career, all of that – now what? A fuckery! He had no record of being involved in anything and all of sudden – how him get in trouble? Because a government guy seek out the man, call him and, basically, set him up. How you a go do that? Is that what the government is here to do? Find innocent people and set them up to do wrong and when them do the wrong, because you know we're human beings, we're not perfect, and then lock them up? You know something is wrong. It doesn't sound right, even the thought of it!

Tell us about the Ghetto Youths Foundation. How are you working with that organization?

It's a foundation formed to help the underprivileged and uplift the poor. See, the Bible say you must not really speak about the charity that you do, that's why we formed the or-

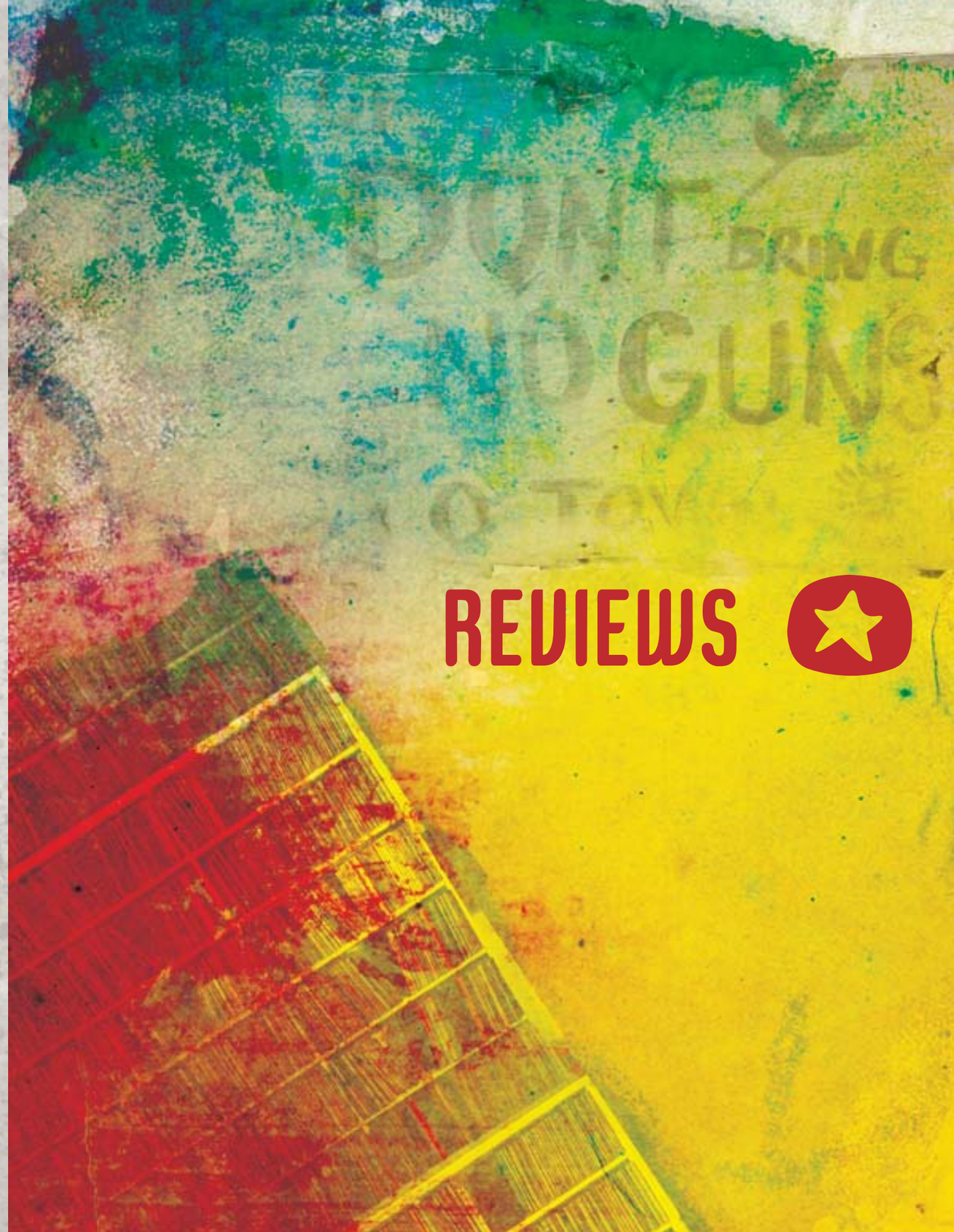
ganization so the people that run the organization can speak about it, you know? For as long as I can remember I have been helping people, physically helping people. So it's a part of me.

The foundation is just an organized way to get concentrated efforts and ones who would like to help the organization and what it stands for. People can check out the website to see what the foundation has been up to.

What are you looking forward to for the rest of the year?

We have very busy year. We have two albums coming out. That's a lot of music, it's almost 30 new songs. I'm looking forward to playing these songs for the people. Revelation Part2: The Fruit of Life is a more open record; you know, pop, acoustic, hip-hop and dancehall. It has another song with Buju Banton, a song with Rakim, Dead Prez and Black Thought. It's eclectic, but still a revolutionary sound.

'Revelation Part 1: The Root of Life' is released May 24, 2011 on Universal Records / Ghetto Youths International, Inc.



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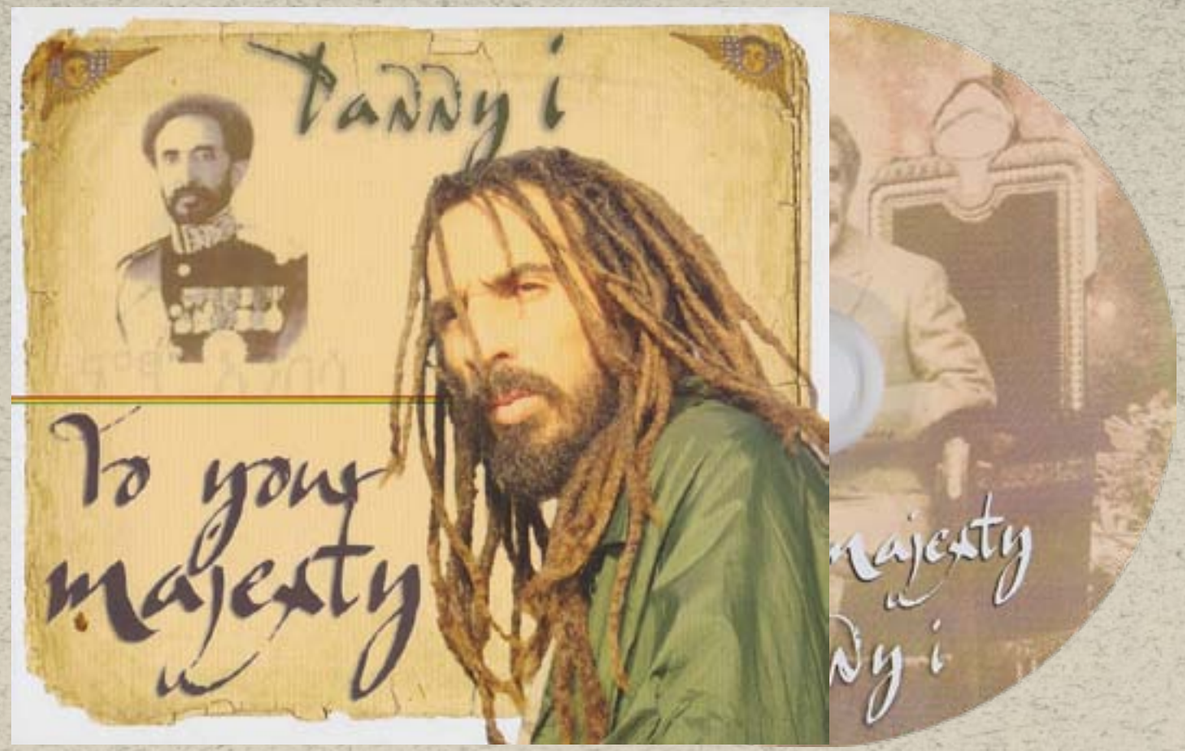

Danny I
To Your Majesty

Heavy bass lines, smooth and mellow tempos and live instrumentation, including some nice horns.

Virgin Islands' roots singer Danny I is back with his third album to date. 'To Your Majesty' follows his sophomore album 'Unchangeable' released in 2007. Both albums have been released on the VI-based I Grade label.

The production duties on 'To Your Majesty' are handled by The Zion I Kings. This is the same trio – Zion High Productions, I Grade and Lustre Kings – that crafted Toussaint's magnificent solo debut 'Black Gold' put out last year.

'To Your Majesty' contains 14 tunes and is similar to 'Black Gold'. Not lyrically, but musically. It contains heavy bass lines, smooth and mellow tempos and live instrumentation, including some nice horns.

Lyrically this is an album heavily inspired by reality and Rastafarian culture and teachings. On the Streets Again utilizes the Proverbs riddim and Danny I comments on the increasing violence in the small cities and towns of St. Croix.

Some of the best tunes are duets. The foremost highlight is Sometimish Rastaman with Sabbattical Ahdah on the same riddim that was used for Toussaint's wicked Roots in a Modern Time. And the nicely skanking Never Lay Down features veteran singer Arm

Review by Erik Magni

Marketplace by Earl Zero

Another scorcher from Earl Zero.

Last year Spanish producer Roberto Sanchéz put out the acclaimed Earl Zero showcase album 'And God Said to Man'. That was Earl Zero's first album since 2002.

Now it seems Earl has got inspired and motivated to record more music.

His latest album – 'Marketplace' – is a fusion of reggae, dub, funk, soul and some rock influences thrown into the mix. The result is an album full of surprises, twists and turns. It is also a joy to find some dub version of the tunes.

'Marketplace' was recorded in California and is produced by guitarist Siahvash Dowlatshai, who has previously worked with bands such as The Devastators and Lagos Roots Afrobeat Ensemble. The backing band on the album includes members of the legendary Roots Radics.

You will find plenty of organ, clavinet and piano as well as some heavy drum and bass grooves. Mystery Babylon Dub, the version of Blackmans Time, is dark and scary with plenty of echoes.

The intro to Do the Rub A Dub feels like the soundtrack to an Arnold Schwarzenegger or Bruce Willis action flick. And its version Rub a Dub Instrumental adds some Mighty Two sound effects.

This album is different from 'And God Said to Man'. That effort was a pure Channel One style roots album. 'Marketplace' is rooted in reggae, but is still a much broader album. It takes a while before it gets under your skin, but once it has, you will love it.

Review by Erik Magni

Looking Back - The Jamaican Chart Hits of 1958 and 1959

An essential purchase for all musical historians.

True heads know that one cannot understand reggae music by listening to reggae alone. How can the classic rhythm Rockfort Rock be appreciated without knowing it was inspired by the Latin standard El Cumbanchero? Or Satta Amassagana without hearing its origins on Neil Hefti's score for Batman? Hence the importance of this two part series, overseen by Record Collector scribe and Trojan reissue supervisor Laurence Cane Honeysett (with assistance from record seller Phil Etgart) which looks at the seismic shifts in Jamaican music tastes in the late 50s and early 60s commencing with the pre ska charts of '58 and '59. For while received wisdom might paint this period as a pre-enlightened time it is every bit as important as the acknowledged ska-rocksteady-reggae-dancehall progression that followed. Randy's producer Clive Chin recalls how his 50s childhood was soundtracked by the radio playing mainly American music, but that local rhythms were also starting to be recorded and pressed onto disc. Thus, the tracks here are a mixture of mento, doo wop, Latin and R&B sides - many of which will sound familiar to reggae collectors with keen ears. There's Philadelphian pianist Bill Doggett's instrumental Honky Tonk part 1 credited by the great Studio 1 keysman Richard Ace as inspiring the early "shuffle ska". The Trinidadian-led Cyril X Diaz Orchestra's cover of the Cuban rarity Tabu, would be absorbed into the melody of the Gaylads' 1967 Studio 1 side Africa We Want To Go. The "Whap Whap" refrain from Lee Andrews and the Hearts' It's Me would end up in Burning Spear's 1975 roots chant Travelling. Then there's the Rays' Silhouettes, a beautifully harmonized tale of mistaken identity and misplaced jealousy sung by Dennis Brown in 1972 for Derrick Harriott. Meanwhile, Little Willie John's original cut of Fever would be recut by Horace Andy and Junior Byles, whereas You Send Me was the first secular hit by Sam Cooke, who inspired singers from Slim Smith in the 60s to Lloyd Brown today.

Marriage appears to have been a popular lyrical theme

as evidenced by Lord Tanamo's US-styled Sweet Dreaming, Gene and Eunice's The Vow, Milson Luce's Don't Break Your Promise, and Mighty Sparrow's long-suffering calypso Dear Sparrow. And there are two versions of the much covered ode Island In The Sun, one by the US singer and activist Harry Belafonte and a more Jamaican-flavoured take by Count Owen.

Number crunchers may be miffed at the lack of any actual chart positions in the otherwise highly informative sleevenotes. But that aside, this is an essential purchase for all musical historians - as is the followup 'Easy Snapping', which collects the hits of 1960 when local artists began to dominate the airwaves and the dances began to change...

Review by Angus Taylor

Sara Lugo What About Love

One of the sunniest releases of the year.

Sara Lugo, the diminutive diva with the big voice has been a fixture on the German scene, wowing local and international audiences with her live shows and, often impromptu, on-stage collaborations. Now her debut album is here and if you like jazz, soul and lovers rock it's sure to be one of the sunniest releases of the year.

Like a fruity new world sauvignon blanc, Sara's voice is a many splendoured thing. And while lyrically she's not as confident as a Gentleman (to use a lazy comparison) her English lyrics are impressively strong. The album was produced by Umberto Echo, who has been with her since she began her career singing with her brother's band Jamaram. Sara has been open about wanting to cross over – hence this is a record of two halves. Some fans may be shocked by a disc that is equal parts reggae and what the marketing people sadly but inevitably called "neo soul" - which is strange as soul has always audibly been a key part of both reggae music and Sara's sound. What is surprising is how polished and assured this is for a debut. Some of her early singles relied mainly on the power of her vocals and she would have got a free pass due to her extraordinary tones had this been the case here. Yet she and Echo have clearly worked hard to make this a "proper album": unified, well ordered and on point from start to end. Despite the jazzy soul vibes, handclaps and electric piano this isn't an escapist work. There is a strong vein of social commentary running through songs like opener What Happened and the Naptali combo And They Cry.

Sara's main message is that people get in touch with their emotions so she doesn't deal in po-

litical specifics as much as general suffering and lack of direction in the world. Her more personal songs brim with innocence and experience in equal measure (as encapsulated by the ambiguous "play with a feather" line on Rocksteady, previously released on her self-titled Oneness Records EP). Part Of My Life, presumably about her brother, on Greenyard's Design rhythm and with its child's vocal refrain, is the strongest track and suggests there is plenty more quality to come. The cliché "the sound of the summer" might apply here but doesn't go far enough. Sara's music IS the summer - every ray, every blossom, every bloom in audio form.

Review by Angus Taylor

Revolutionary Dub Vibrations (Chapter 3)

A very interesting and enjoyable journey through the underground dub scene.

Of the handful of underground reggae & dub labels that work fully and positively for the artists Revolutionary Dub Vibrations has steadfastly stuck to it's principles of showcasing the multi national underground dub movement by releasing free dub albums featuring their works with many of the dub makers and producers that appear on these V/A albums being recognised by the arena as foundation artists, respected and referenced by new and younger upcoming producers.

Today's dub movement is more than ever a family of musicians with many artists in regular collaboration and with some linking up via the internet and physically by travelling around their countries and states to participate in studio workshops and to play in collaboration at 'gatherings'. For many of these artists financial profit is not expected from their works and what with the mp3 online download stores at saturation point with millions of underground and unsigned artists tunes available to purchase - and with not many Joe Public's purchasing – income from the underground is a rare luxury, yet the free download market is big business, not only enabling the artists to gain wider recognition in profile and to firmly stamp their sound into the arena it also gains popularity for the label that releases the album with a large majority of the artists appearing helping to publicise the release on their own community website pages and personal websites, an 'all hands on deck' approach to promotion and, it works. The underground reggae and dub scene has firmly planted its flag pon the summit of musical respectability and during the past three years has gained momentum with new fans and young producers appearing almost every day across the dozens of reggae and dub community sites out there in web land.

This 'third chapter' dub showcase features 22 tracks of variant dub styles and recording techniques from a variety of different studios and equipment set ups, from the humble bedroom studio through to the pro 'we got everything' studio, it's what these producers create with the equipment they have at their disposal that excites the dub fan and with the pedigree of artists appearing such as Jah Billah, Anti Bypass, Iditafari Family, Don Fe (Who mastered the album), Steve Steppa, Digikal Roots, Bandulu Dub, El Bib (founder of RDV label) and Early Worm with perhaps by contrast lesser known artists such as R Dug, Ital and Vital, Dubology and Malone Rootikal appearing here to stamp their identity onto the arena.

Notable omissions from this third chapter; both foundation artists Yabass and The Manor don't appear neither do the younger upcoming dub surrealists Albusark Studios and Denja.The quality of creations here on offer is outstanding for example Canada's Early Worm with their mysterious Orbit The Lion with it's highly infectious trademark bass work and mixing style. UK's Digikal Roots with his 'impact label' style sound featuring Ranking Joe and Dubmatix Jah Praises Dub a full on foot moving skank.

France's Anti Bypass with their Sexy Boy In Dub a blend of old time King Tubby with an 80s dancehall sentiment tailor made for deejay's and Germany's Iditafari Family and their classic dub sound that is Freedom Dub which is about as close to 'that' sound, that feeling of 'from time' that one can get to.

There's more of course to which you'll discover yourselves if you download this free compilation. A very interesting and enjoyable journey through the underground dub scene.

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Review by Gibsy

Revolutionary Dub Vibrations (Chapter 1)

Revolutionary Dub Vibrations (Chapter 2)

New Dub Evolution by Himperial Rockers

A studious blend of Egyptian-themed versions in "golden era" style.

Springline records, home to the more idiosyncratic end of revivalist reggae sounds, is back with an 8 track dub album - the way they used to be. London's Himperial Rockers - comprising Springline stablemates The Manor (guitar, keys, engineer) Yabass (drums, keys, percussion) and Tomcat (bass, melodica, final mix) - have crafted a typically studious blend of Egyptian-themed versions in "golden era" style.

We can safely say dub had a golden era because after the seventies and early eighties it fell out of favour as an artform in Jamaica and became an increasingly heavy (some would say caricatured) worldwide concern. But you'll find none of that post shaka digi influence here. Take New Pharaoh's Dub, which fuses the multi-bounced Lee Perry sound with a beautifully bittersweet lead guitar line. Yet Yabass' drum patterns – inspired by the Roots Radics – frequently bypass the one-drop for an almost hip-hop or funk approach. So although the production is reverent of the past, the envelope is being subtly pushed all the while.

Where lyrically previous albums on Springline such as The Manor's 'Revelation Congo' opened questions about the singer's Rastafarian beliefs, there are no words at all. Just drums, percussion, bass, guitar and melodica - plus that most vital of dub instruments - the studio itself. The Pablo-esque first and final track are two mixes of same rhythm giving the album a dialectical course. Unlike the earliest Springline releases, this set benefits from a nice mastering job that brings out the best in the trio's work.

While the title 'New Dub Evolution' suggests some crazy contemporary fusion, this evolution is as slow as evolution in nature - taking place on a minute scale. But if you enjoy the way Prince Fatty or the Spanish producer Roberto Sanchez bring vintage production techniques into the modern world, this diligently designed disc - by artisans who actually grew up in its epoch rather than looking back to a generation not their own - will rock you in just the right way.

Review by Angus Taylor

Dole Age by Talisman

Dole Age shows Talisman at their peak.

February saw the release of the heavyweight compilation 'The Bristol Reggae Explosion 1978-1983'. That compilation included three Talisman tunes – Run Come Girl (live), Wicked Dem (live) and an eleven minute long 12" version of Dole Age that wetted the appetite.

Other versions of these together with eight additional tunes are collected on the new Talisman compilation 'Dole Age – The 1981 Reggae Collection' put out by Bristol Archive Records.

These 11 tracks from this far too unknown six pieced Bristol-based group are a mix of live and studio recordings made in 1981. The majority of the tunes was recorded live at the Glastonbury Festival and at Bath University and has never been properly released before.

All of the live performances are over five minutes. The sound quality is amazing and it at times feel like you are part of a jam session, especially in Words of Wisdom that spans over 14 minutes.

There is no coincidence that some of the tunes were recorded at a university since Talisman's lyrics often deal with politics and experiences in the Thatcherite 80's.

Despite the group's acquaintance with the cold 80's UK there is incredible warmth in

their performances, and the often present saxophone adds to that feeling.

'Dole Age – The 1981 Reggae Collection' hit the streets on May 9 and is available on CD, digital download and a limited edition vinyl that includes five different tracks. I highly suggest you acquire the CD or vinyl edition since they include very informative liner notes and an interview with saxophonist Brendan Whitmore.

Review by Erik Magni

Rasta Government by Takana Zion

A truly enjoyable listening experience.

Guianese singay Takana Zion has just put out his third album. Rasta Government was recorded at the legendary Harry J studio in Jamaica and includes the anthemic Capleton duet Glory. United Reggae's Erik Magni has trouble finding words and is both passionate and impressed.

I don't know where to begin. I lack words to describe my feelings, but I've an urge to at least try to convey my emotions when listening to Takana Zion's third full length album 'Rasta Government'.

Joy, pride and euphoria are words that run through my mind when writing this. But also thoughtfulness and honesty, because the lyrics on 'Rasta Government' is a cultural affair and deals with injustice, inequality, love and unity. Song writers such as Winston Rodney and Bob Marley spring to mind.

Takana Zion has outperformed himself this time. His first and second albums were highly impressive efforts, but the third one takes things just a little bit further.

'Rasta Government' is uncompromising roots reggae in a 70's style. Takana Zion has toned down the African influences to a minimum and sings mostly in English, whereas his previous albums have included at least four different languages. This makes his new effort his most accessible album yet.

He has previously been described as an African version of Sizzla. Sure, Takana Zion is a

singjay sensation from Guinea, but his voice has matured and on 'Rasta Government' his singing is better than ever. You can hear a resemblance to both Garnett Silk and Culture's late lead singer Joseph Hill. But Takana Zion has a modern edge. His raspy, angry and desperate tone has an uplifting sincerity.

I sometimes complain that contemporary reggae albums contain too many tunes. This time it's the opposite. Ten tracks are just not enough. Luckily though, Takana Zion is just 24 years old, so he has plenty of time recording another set of classics.

The music that was created in Harry J's studio in Jamaica by producers Sam Clayton and Stephen Stewart as well as musicians such as Sly Dunbar when recording 'Rasta Government' is bliss. This is the best album I've heard so far this year.

I hope that these words have got through and that you understand how I feel. Because this is not a review, this is a love letter.

Review by Erik Magni

Joey Fever - In A fever

Catch the fever.

My first acquaintance with Swedish singjay Joey Fever was Youth Dem Rise on Pleasure Beat's Majestic riddim put out in 2007. Since then he has voiced one great riddim after another, for both domestic and international producers, including Partillo, Curtis Lynch, Fast Forward and Lockdown. These singles showed a great talent and a huge promise for the future.

And he must have made an impression on Lockdown since they decided to put out his debut album 'In a Fever' – a varied set that consists of 16 tunes and two bonus tracks. It spans from contemporary one drop and dancehall to ska. All spiced with a retro 80's feeling.

The debut album boosts a number of different producers, but the majority has been handled by Sweden's Mastah L, responsible for Million Stylez' breakthrough single Miss Fatty.

Joey Fever is a clear example of the new generation of reggae singers. He's equally at home with singing as with deejaying.

His is voice is similar to Jah Cure's nasal tone and the singing style is reminiscent of Waterhouse legends such as Michael Rose and Junior Reid. Just listen to Someone Out There and Traffic, completed with Michael Rose vocal gimmicks.

When he switches to deejay mode he's in the same vein as UK's finest early MC's with their fast chatting style, and on Till the Night Is Over he measures up to Tippa Irie himself.

All his promising singles weren't just empty promises. Joey Fever has delivered a mature and varied set.

'In a Fever' hit the streets on May 17.

Review by Erik Magni

Reggae On Rugged Road by The Aggrolites

L.A's The Aggrolites bring you their fifth album.

L.A.'s The Aggrolites are back with 'Reggae On Rugged Road', their fifth studio album since they formed around a decade ago. I have to say when I first put the CD in I was initially caught somewhat off guard. I have been used to sound of their infectious Dirty Reggae and to be honest I was expecting to be greeted by a blast of their mix of gritty, old school, funked up ska, but to my surprise what wafted out of the speakers was Trial and Error, a beautiful piece of late '70s styled lovers rock reggae, with just a hint of Police and Thieves to it as lead vocalist Jess Wagner who usual sings with a gruff soulful style replaces it with a falsetto tone uncannily like that of Junior Murvin. What followed next, after a short, slightly biblical introduction asking for guidance through the wilderness and protection from foes, was the brooding, rootsy organ led instrumental Enemy Dub that keeps the effects count low. This was then followed by the dreamy guitar instrumental Dreamin' of Erie, which sounds a bit like one that got away from last years 'Sweet Misery' from another LA based band The Bullets and perhaps not surprisingly this may have something to do with the fact that keys man Roger Rivas is the linchpin of both bands.

With a further five of the seven remaining tracks here being instrumentals this does tend to leave me with the feeling that this is more of a Roger Rivas showcase than a full on Aggrolites album, but that said the way he splashes, bright shimmering colour across these cuts and recreates the feel and energy of those boss sounds from the late '60s and early '70s is wonderful. Eye of Orbaras may suggest something dark and mystic but in fact what you get is a Perry inspired Upsettersish spry fair ground ride of a track. In The Cut, The Heat and album closer Out Of Sight are of similar ilk while Camel Rock is back in the fold of that funky ska theme that the Aggros do so well. The Aggro Band Plays On is what I'd call typical Aggro fare with both the band and Wagner back strutting their rough diamond soulful side with stories of the places around the world where they've played. The remaining vocal cut is the lustrous, rock steady Complicated Girl, that sees the return of falsetto vocals and harmonies.

2009s Aggrolities 'IV' was a mammoth 21 tracks, but what this little 10 tracker, with a running time of just over half an hour, lacks in the quantity of it predecessor it certainly delivers a quality that leaves you always craving for just that one more for the road.

Review by Karl Pearson

12 Months of Dub by Vibronics

A soundtrack to the apocalypse

Darkness. The surrounding trees scatter in the grim night. It's cold, below zero. Whispering creatures and unidentified shadows screams as they search for their next prey.

I'm walking aimlessly through a desolate landscape. It used to be a highway, now it's only fragments of asphalt. Ash, leaves and stones cover the ground.

The screams are coming closer. I feel a cold breath in my neck and realize that I cannot run from the destiny that is upon me. This is the final frontier and I'm about to meet my maker. I'm sweating. It's only minutes, probably only seconds, left.

This is a story that Vibronics latest compilation '12 Months of Dub' would be a perfect soundtrack to.

Last year Vibronics decided to enter the new decade with an ambitious release schedule. Twelve limited edition 7" was to be put out – one each month. These releases – that spans over several dub styles – are now collected on the 24 track dub gem '12 Months of Dub', available at e-tailers worldwide.

It's dark, uncompromising and filled with chilled beats and riddims. Just listen to the apocalyptic To the Fullness or the spooky and lovingly monotonous Teachings.

This album shows just how great desperation and hopelessness can sound.

Review by Erik Magni

Stephen Marley
The Revelation Pt 1: The Root of Life

Stephen Marley takes tender care of roots reggae.

In 2007 Bob Marley's second son Stephen Marley dropped the Grammy winning and critically acclaimed album 'Mind Control'. The year after he won another Grammy for its acoustic version.

'Mind Control' was a versatile and borderless album, whereas Stephen Marley's new album 'Revelation Pt 1: The Root of Life' is more or less roots reggae – foundation style.

And Stephen Marley fosters the heritage from his father and other foundation artists and groups well. Very well actually. Because this is a stunning album from beginning to end.

Thematically and lyrically it is in the same vein as last year's 'Distant Relatives' set from Nas & Damian Marley. It is conscious with messages of Africa and Rastafarian teachings of love and unity.

Stephen Marley handles the production himself, and the album is built on live instrumentation. The result is an organic and rich sound that assembles drums, bass, guitar, keyboard, saxophone, flute and harmonica in perfect harmony.

Stephen Marley's raspy voice and singing style is close to his father's. And when listening to his three reinterpretations – Freedom Time, Pale Moonlight and The Chapel – of Bob Marley's catalogue it is almost as if you were listening to the father himself.

The remarkable Damian Marley duet and first single Jah Army – the album version also features Buju Banton – set high expectations with its thunderous one drop riddim accompanied by dub reverbs.

With this album Stephen Marley was set to preserve the foundation of roots reggae, and he has exceeded in doing so.

In the press material he is labeled as a five-star general in Jah Army, and I believe that he has rightfully earned every star and can now be nominated for supreme commander.

Review by Erik Magni

Ziggy Marley Releases Marijuanaman

The date says it all. This release was specially chosen to occur on 4/20, the number which symbolizes everything marijuana and hemp. Five time Grammy winner Ziggy Marley, a long supporter of all the varied uses of the cannabis plant, was releasing his long anticipated comic book "Marijuanaman". The book was the brainchild of Marley and done with the fabulous illustrations of Jim Mahfood and the enlightened writing of Joe Casey. To give a brief overview of the book... Marijuanaman is an alien from the planet Yelram, who transforms into a super hero when he smokes the plant. He is battling a steroid driven, biker robot named "Cash Money", who is owned by big business "Pharma-Con", who is out to destroy the warriors from a marijuana using commune called "Exodus". There are many Bob Marley song references throughout the book, and a philosophy of peace and love demonstrated throughout the story.

The party at Golden Apple Comics commenced at 4:20 p.m. with Ziggy showing up at about 5:00 p.m. to do interviews with the press, which ran about an hour, Ziggy beaming with smiles as he described his book. There was a long line of fans waiting outside the store to buy their copies of "Marijuanaman" and have them signed by Ziggy, Jim and Joe. Meanwhile, there was an invitation only party going on outside the rear of the store (I luckily was invited) with food, hemp beer, medicated slushies and popcorn and blaring reggae music. I had the good fortune of having a little dance with Rohan, "Marley Coffee", Marley to "Is This Love", when it played over the PA system. I'm sure there were a number of celebrities on hand (I thought I spotted Quentin Tarantino), but being so reggae focused myself I'm kind of "out of the loop" when it comes to recognizing rock stars! Having recently broken my wrist, this was my first outing with my big Nikon, and my wrist was getting sore by 8:45 p.m. and I had to leave. It was a wonderful celebration for a most amazing new book. All hemp supporters should definitely get a copy of "Marijuanaman"... and it would be good for the politicians too... so that this plant may be used to its fullest potential!

Article and photos by Jan Salzman

Yellowman at Brixton Hootananny

Some people are born entertainers. Tippa Irie has it. If Yellowman could get it from his blood he could bottle it and sell it. Hence another heaving joyous occasion when Winston Foster made his second appearance at the Hootananny on Thursday night.

Dressed like he'd come back from a jog around his mountain home - in a Jamaican flag bandana and air Jordan vest and sneaks – King Yellow played a very similar set to 2 years ago. To an adoring crowd he served up classics including Nobody Move, 226 Super Mix, I'm Getting Married and Blueberry Hill – and foundation segues of Toots & The Maytals 54-46 and Bam Bam, Ernie Smith's Duppy or A Gunman, and the Itals In Dis Yah Time. But it wasn't a carbon copy of 2009. The Sagittarius Band was minus two members due to paperwork issues and was bolstered by two of the Rasites (who backed the Abyssinians in March). Yet the union was seamless – adding an even more explosive rock guitar flavour to the minor key Lost Mi Lover than before.

Those who compare today's Yellowman's voice and technique to the days of old are missing the point. This is a completely different Yellowman: free of intoxicants and slackness - bar a little crotch grabbing, and some cheeky inter-song banter - fighting fit, and overflowing with the energy that comes from surviving cancer and everything else life can throw at a man. And thanks to his longstanding affection for England the vibes had to be experienced to be believed. Just being around him uplifted the souls of people who would get a less than adequate amount of sleep before heading into work the next day. Support came from the honey tones of Brighton's Ruben Da Silva, singing over Roots Garden and Disciples tracks spun by Brother Culture and MC Trooper of Jah Revelation Muzik. He got an encore, as did Yellowman, who held promoter Cecil Reuben's hand aloft in praise – and rightly so.

Article by Angus Taylor
Photos by Adelina Royall

Steel Pulse in Hollywood

The infamous day, Friday the 13th, has always been a lucky day for me. And so it was for me this day. My favorite British reggae band, Steel Pulse, was performing in town, and I was set to cover the show. Steel Pulse was calling this tour the "back to our roots, 2011". This Grammy winning band ('Babylon the Bandit', 1986) exemplifies the best of the British reggae bands, with an extremely polished stage presence; they rock all of their classic hits with precision and expertise.

Harking back to their roots, Steel Pulse opened their set with Find It…Quick from their first mega-hit album 'True Democracy'. They continued the hit-after-hit set with Natty Dread, Rally Round, Roller Skates and my favorite uplifting song of all time, Chant A Psalm. Steel Pulse blazed on with Pan Africans Unite, a Handsworth Revolution/Drug Squad medley, then back to the landmark album… 'True Democracy' with Leggo Beast and Your House. They closed the main part of their set with the driving tune from 'Earth Crisis', Stepping Out. After a rousing crowd cheered them on, Steel Pulse returned for an encore keeping the conscious vibe going with Wild Goose Chase (Who shall save the human race). Next they treated us to a new song, Rocksteady, which the crowd really loved! Babylon Makes the Rules followed… and they closed the night's performance with Blazing Fire (can't stop rasta), from their historically significant album 'African Holocaust'. Lead singer and main creative force within the band, David Hinds, performed to the max, sometimes with his guitar, sometimes without it, flashing dreadlocks and generally gave the audience a spectacular show. Selwyn Brown, the only other original member, came out from behind his keyboards for a little jaunt across the stage on one song.

Most of the band chilled out for a while on the bus…it was a chilly night and they were all sweaty and in tank tops…they have to stay healthy for the tour! The members then came out, after a change of clothes and some warm jackets, and mingled with friends and a few fans that lingered on. I greeted everyone with love and positive vibes and then headed home fulfilled with the fantastic nights performance. I listened to 'African Holocaust' while driving home.

Article and photos by Jan Salzman

ILLUSTRATION BY LOUISE BURROWS

Bob Marley and Emancipation From Mental Slavery

On 11 May 2011 it was 30 years since Bob Marley joined the ancestors. Bob Marley was a cultural artist who became internationally known as a defender of love, freedom and emancipation. This week we remember him, his songs and his contributions to both revolutionary consciousness and his call for us to emancipate ourselves from mental slavery.

BOB MARLEY FROM THE JAMAICAN COUNTRYSIDE

It is usually from the most rural areas where the cognitive skills and the history of community solidarity continue to prevent total mental breakdown. Robert Nesta Marley was born in the rural areas in the island of Jamaica in February 1945. Jamaica was one of the slave-holding territories of British imperialism. The history of rebellions among the enslaved informed the consciousness of the peoples of this island to the point where its name has grown beyond its size as a small island with less than 3 million persons. British cultural imperialists worked hard to inculcate Anglo-Saxon eugenic values of individualism and selfishness but cultural resistance from the countryside provided an antidote to oppression. The assertiveness of the people meant that even among the imperialists, some from among the British fell in love with the island and with its people. Bob Marley was the product of an interracial relationship between an English military person (Norman Marley, a captain in the colonial army and overseer) and an African woman, Cedilla Booker, from Jamaica. Marley identified with Africa and broke the long tradition of mixed-race persons who denied their African heritage. Bob Marley spent his early years in the lush countryside of St Ann, but moved with his mother to Kingston while still in his early teens. He grew up in Trench Town among the most oppressed sections of the working-class districts of Kingston and was influenced by the Rastafari movement. His formal education came from the Rastafari who developed independent bases for educating the people so that they could escape 'brainwash education.' The Rastafari movement has been one of the most profound attempts to transform the consciousness of the Caribbean people so that they recognised their African roots and celebrated Africa's contributions to humanity. From the Caribbean, this movement has spread to all parts of the world. Bob Marley was one of the most articulate spokesperson for this movement.

Marley's career as a cultural artist started in 1961 and by 1964 he had teamed up with Neville Livingston (Bunny Wailer) and Winston McIntosh (Peter Tosh) to form the 'Wailing Wailers'. As a youth I grew up listening to the lyrics of the Wailers and witnessed their transition from rude boys pushing the culture of defiance (in the music of ska and rock steady) to Rastafari spokespersons articulating a different version of peace and love.

Because social movements are not static, the dynamism of the Rastafari culture has been challenged by the mainstream attack on the Rastafari along with the attempts at cooptation within the system. However, one of the severe weaknesses of this movement was the extent to which some of the most conscious elements of the movement succumbed to homophobic and patriarchal ideas.

The fact that this movement had extended itself to embrace a king in Ethiopia reflected the traditions of the colonial society. Many were critical that the Rastas held defensively unto the Ethiopian monarch Haile Selassie. There were those intellectuals such as Orlando Patterson who called them escapists and millenarian. But these writers and intellectuals never said why Caribbean peoples who claimed a European king and queen as the head of state were normal but those who called for an African king were escapists. Unfortunately, if labeling the Rastas escapists was the only crime of the intellectual, this would not be fatal. What was significant was how some of these intellectuals justified state repression and violence against the Rastafarian movement. From the original attacks against the Rasta camps in the hills of Jamaica to the use of the dangerous drugs laws to incarcerate thousands, the repression and the persecution of this social movement demonstrated what the African and the poor had to withstand in all parts of the world.

Bob Marley, Peter Tosh and Bunny Wailer came from the ranks of the oppressed youth and soared to great heights internationally. Together they had formed Tuff Gong Label in 1970, which marked a turning point in their career. Soon the Wailers' reputation spread outside Jamaica after they began to tour Europe and the USA. After the breakdown of the group in 1974, Bob Marley formed his own group 'Bob Marley and the Wailers'. Bob Marley was backed up by three of the most gifted female artists in Jamaica: Marcia Griffiths, Rita Marley and Judy Mowatt. From 1974 to 1981 Marley became a world leader for truth and justice. He did not allow individual fame to detract from the message of the music.

THE INSPIRATION OF MARLEY AND HIS REGGAE PHILOSOPHY

Bob Marley was one of the most articulate spokespersons for peace, love and justice. is music of inspiration continues to act as a rallying cry for those who are struggling for change. In the past 30 years, the literature and writings on the philosophy of Bob Marley served to shed more light on the role of music and song as a mobilising force in society. His songs of love and inspiration are now enjoyed in all parts of the world, breaking language and racial barriers. It is now acknowledged on all continents that Bob Marley was one of the most influential musicians of all time. His performance at the Zimbabwe independence celebrations in April 1980 sent the message to the apartheid rulers that oppression would not stand. Within South Africa, Lucky Dube deepened a brand of progressive reggae so that today in all parts of the world there are reggae groups placing their own stamp on this culture of resistance. In 1999, Time magazine dubbed Bob Marley and the Wailers' Exodus the greatest album of the 20th century, while the BBC named One Love the song of the millennium.

The hypocrisy of the British knew no bounds: the same British imperialists who celebrated the song One Love as the song of the millennium were the same down-pressors who unleashed police to arrest and harass young persons who identified with the Rastafari movement. Bourgeois intellectuals in Britain continue to criminalise youths who identify with Bob Marley, stating that these youths belong to a 'criminal subculture'. Yet it is the Rastafari reggae song and the positive musical healers from among the Rastafari who continue to inspire young people to stand up to defend their humanity in the face of the massive push to turn young people into mindless consumers and gadgets without a care for the world in which they live. These youths listen to Peter Tosh, who wailed, 'everyone is talking about crime, but who are the criminals'. The progressive wing of the Rastafari movement continues to challenge young people in the capitalist centres to oppose the current social order that is 'dominated by the relentless privatising and commodification of everyday life and the elimination of critical public spheres where critical thought, dialogue and exchange take place.'

One of the songs that continues to be played in all parts of the world is 'Get up stand up, stand up for your rights.' Bob Marley was aware that there could be no peace in a world of injustice and brutal exploitation.

IT TAKES A REVOLUTION TO MAKE A SOLUTION

Though Bob Marley transitioned on 11 May 1981 when he was 36 years old, today we can hear the music of reggae in different languages around the world. Today, as revolutionary upheavals shake Africa and the Middle East, young rebels listen to the lyrics of Bob Marley as they instill in themselves the confidence to stand up for their rights. In Tunisia and Egypt, home-grown reggae

artists were parts of the revolutionary process which is still unfolding. Tunisian youths played reggae music and other songs calling on the soldiers, 'don't shoot the people'. Clearly, in the revolution, one of the tools was progressive hip hop and reggae. The music of Lion revolution used symbols popularised by Bob Marley to rally the youths of Tunisia to stand up and fight.

Marley had emerged as a Caribbean revolutionary who wailed to promote the spirit of love as the basis for revolution. The revolutionary Che Guevara had clearly stated that, 'At the risk of sounding ridiculous, let me say that the true revolutionary is guided by feelings of love.' It is this revolutionary love that informs the philosophy of Rastafari, and their principles of peace and love could be discerned in the present international revolutionary pressures. Wherever one goes, young people instinctively turn to the song 'One love' to express group solidarity. It is to this song, 'One love', where we have to turn from time to time to cope with the challenges of 'Babylonian provocation'.

Today, many are again turning to the inspiration of Bob Marley in their search for levers to understand the chaos and destruction of the capitalist world. Over the years, I have written on the electric presentation of Bob Marley at the independence celebrations in Zimbabwe in 1980. Such was the power and force of the music that hundreds of thousands of Zimbabweans flocked to the stadium that night to turn the independence celebrations into a people's celebration. Because many people could not get into this official celebration, Bob gave a free concert the next night at the Rufaro stadium in Harare and pledged that the music of reggae was now at the gates of apartheid South Africa and that the task of the reggae artists was to continue the fight, just as Peter Tosh had sung, 'We have to fight, fight against apartheid.'

In his small newspaper called Survival, which was published from the Hope Road Headquarters in Kingston, Jamaica, Marley had this to say in 1980:

'I and I make our contribution to the freedom of Zimbabwe. When we say natty going to dub it up in Zimbabwe, that's exactly what we mean, give the people of Zimbabwe what they want, now they got what they want, do we want more? Yes, the freedom of South Africa. So Africa Unite, Unite, Unite. You're so right and let's do it.'

REGGAE AND REVOLUTION

In any revolutionary process, one of the most important tasks is for the people to recover their self-confidence in order to make history.

Rastafari imbued confidence in the peoples of the Caribbean, and it was this same self-confidence and self-esteem that underpinned the spirit of resistance among the Rastafaris from the hills of Jamaica to the streets of Zimbabwe. In his song, Africans a liberate Zimbabwe, Marley prophetically predicted that, 'soon we would find out who are the true revolutionaries'. Robert Mugabe and his clique exposed themselves soon after independence, when the Zimbabwe government attacked the Rastafari movement in Zimbabwe, castigating Rastas for nor dressing 'properly' because they did not wear British suits like the leaders. Mugabe called the Rastas 'dirty' and 'unwashed', but this was the first sign of a regime that attacked women, same-sex persons and those who opposed the self-enrichment of a small clique. Many Rastas are now listening to the words of Bob Marley, who in the song 'Ride natty ride' calls on politicians to pull their own weight and stop making speeches to confuse and oppress the people.

The Caribbean reggae lyrics of confidence and personal dignity continue to spread as people gear themselves for today's revolutionary moment in world history. As one of the commentators on the Egyptian revolution stated: 'What the revolution offered the people was the opportunity to restore their sense of self-esteem, honor and dignity. Once the fear barrier was knocked down, they acquired a new sense of pride and empowerment that not only challenged the state monopoly on violence but also defeated it using solely peaceful means. With each passing day they became more determined to fight for their rights and quite willing to tender the sacrifices needed to gain their freedom.'

Bob Marley articulated the need for radical revolutionary change and he dug deep into black life to grasp what C.L.R. James had understood, that black people formed a revolutionary force in world politics because of where they had been located in the system since the Atlantic slave trade. The task of the revolutionary artist and revolutionary intellectual was to unearth the revolutionary potential of the people. This Bob Marley consciously sought to do through his music and concerts. In his last years, his concerts were like giant political rallies.

Of his many renditions about emancipatory politics and the emancipation of the mind, Marley turned to religious language and images to reach a section of the population that is not usually reached by traditional radical discourses on revolution. Those who study wave theory and the physics of music are examining the lyrics and vibrations of the music produced by Bob Marley and reggae artists to see how this art form and spiritual message emerged as a revolutionary form. They are studying the real meaning of Rasta vibrations. Today, these vibrations are helping to inspire revolutionaries as they remember the words of Bob Marley: 'It takes a revolution to make a solution.'

Bob Marley's use of religious metaphors stimulates the imagination of the oppressed. In the song, 'It takes a revolution to make a solution', Marley starts out with the need for a memory of truth. He used the word revelation, which served as the opener for his call for truth. Secondly, this truth telling would allow the people to expose the mainstream politicians who perpetuated what was termed, 'the Babylonian system.'

In contemporary society, politics is more or less about accumulation, exclusion and divisions. Bob Marley said that one cannot trust a politician: 'Can't trust no shadows after dark.' He added:

'never trust a politician to grant you a favour.' In addition to calling on the people to self-organise by standing up for their rights, Marley in this song on revolution also called for the people to fight so that 'Rasta can never flop.'

He used the metaphor of the storms and hurricanes to remind the people of the chaos caused by the social system and to call for the overthrow of this system which is capitalism: 'blood a go run.' Marley states: 'In this process of revolution there will be redemption as righteousness covers the earth, as the water covers the seas.' For Marley, the weak in mind and heart cannot make revolution. The weak conceptions of inferiority had to be transcended in order for revolution to develop. Revolution and freedom were the constant theme of the lyrics in which Bob Marley was calling for the prisoners of Babylon to be free:

Too much confusion ;
so much frustration
I don't want to live in the park
Can't trust shadows after dark
Like the birds in the tree, the
prisoners must be free.

Eusi Kwayana, the Caribbean revolutionary, grasped the importance of the Marley intervention and called his contribution one of the landmarks achievements of the Caribbean revolution. In the preface to my book, 'Rasta and Resistance: From Marcus Garvey to Walter Rodney', Kwayana wrote:

'The placing of the stamp of Babylon on the whole of official society and the wide acceptance of this description is one of the landmark achievements of the Caribbean Revolution. The more it is seriously accepted, the more the culture divides into two poles of authority: a necessary forerunner to any long term revolutionary objectives. Those members of the society who do not accept or embrace the dress, or need the religious ideas, accept the language, those who do not accept the language with the movement's definition of the order of things, accept the music. In fact, such is the power of art that Bob Marley's music has done more to popularize the real issues of the African liberation movement than several decades of backbreaking work of Pan Africanists and international revolutionaries.'

PAN-AFRICANIST MARLEY AND AFRICAN UNITY

Bob Marley was very conscious that the African revolution and African unity were inseparable. In February 2005 at the moment of his posthumous 60th birthday celebration, Rita Marley and other members of his family organised the massive African Unity concerts in Addis Ababa, Ethiopia. Members of the Marley family were reminding the youth that long before Colonel Muammar Gaddafi claimed to have supported African unity, Marcus Garvey, Kwame Nkrumah, and Bob Marley were supporting the full unification of Africa. In all parts of Africa the people sing the song of Bob Marley, 'Africans unite'.

This call for African unity from the grassroots is as urgent today as it was 31 years ago when Bob Marley uttered these words of unity from the stage in Harare, Zimbabwe. Marley had joined his voice to the push for the full liberation of Africa. He understood that no black person could be free until Africa was free, united and liberated from foreign domination and military interventions. Bob Marley worked hard. I witnessed this in Harare, Zimbabwe, in 1980 when he was spending his time grounding with Zimbabwean musicians attempting to learn as much as possible about Zimbabwean music while he was there. One could also see that he was intimately studying the situation on the ground. This capacity for hard work ensured that the Rastas of that period developed independent sources of information on Africa.

In the last year of his earthly life Bob Marley worked hard to unearth spiritual energies to make the people stronger. In his growing awareness of his own mortality, Bob Marley intensified his work and pushed himself to the point where he collapsed in his final concert. Bob Marley was suffering from cancer. This suffering showed him that he only had a short time on earth. Today, Bob Marley is larger in death than when he was alive but as we remember him, we must remember him as a human with strengths and weaknesses. We now know more of these weaknesses and Marley himself communicated his pain and hurt in his songs. It is this same pain and hurt that infused his songs that connected him with other persons going through similar pain. Despite the weaknesses and the pain, Marley stressed the positive and as we remember him, we seek to highlight the positive while learning from the negative.

In the last album, appropriately called 'Uprisings', Marley reminded the people that they should 'have no fear of atomic energy for none of them can stop the time'. The song 'Redemption song' exposed the versatility of Marley when he returned to strumming the guitar and asked simply, 'How long shall they kill our prophets while we stand aside and look?' This was where Marley called on the people to 'Emancipate yourselves from mental slavery, none but our selves can free our minds.'

This theme of self-emancipation sought to bring the fusion of the ideas of spirituality with the revolutionary changes in the material and technical conditions of production. Reggae music was an early attempt at this fusion in order to provide emancipation from mental slavery so that humans could unleash the latent power of self-expression. In essence, when the Rastafari and Bob Marley called on us to 'emancipate ourselves from mental slavery,' they are admonishing the intellectuals and the activists to make a break with the epistemologies that justify and cover up oppression.

Bob Marley seems to have anticipated today's capitalist push towards mindless consumerism and the attempts to dumb down the kind of deep, critical thinking that is required to challenge entrenched capitalist exploitation and dehumanisation.

Thus Marley's call for emancipation from mental slavery also speaks to all humans seeking alternatives to the massive push towards mind control and robotisation that is promised in the era of technological singularity, where human beings would be rendered inferior to super-humans who would be products of biology, genetic engineering and robotic science. In such a climate, the Rastafarian movement and the humanist philosophy of Marley promise to act as a force to hold the youth together as humans

The Rastafari movement has been one of the most profound attempts to transform the consciousness of the Caribbean people. The movement confronted problems pertaining to the colonial and neocolonial world, humans' relationship with the universe, humans' relationship with spirits, humans' relationships with matter and how to reorganise society. In its own way, this movement that arose out of the hills of the Jamaican countryside challenged the greed, competition and individualism of capitalism.

Bob Marley opposed conspicuous consumption and the obscene accumulation of wealth. Up to the time of his passing there were efforts to make him succumb to the disposition of his material wealth, but he eschewed the capitalist forms of inheritance. One witnessed court cases and long litigation because of his opposition to capitalist wills.

Thus even on his bed while he was making the transition to the ancestors, Bob Marley was opposed to the obscene consumptive patterns of the capitalist mode of production and railed against the forms of economic organisation that placed material goods before human needs.

My work on the Rastafari movement in the book 'Rasta and Resistance' was an attempt to learn from the positive traditions of this movement to be able to inspire the youth to the long struggles for freedom. This was an attempt at trying to lay the foundations for the move from resistance to transformation. This attempt remains premature, for such a transformation will only be possible when there is the harmonisation of the culture and language of the majority with that which is taught in the schools, colleges and universities in the region. The Egyptian revolution of 2011 has opened new possibilities at the political level. As we remember Bob Marley, revolutionaries will seek his inspiration to push for a quantum leap beyond the world of capitalist oppression, dehumanisation and injustice. Most importantly, in order to move from resistance to transformation and achieve the quantum leap that takes us beyond the world of exploitation and dehumanisation, we must ultimately emancipate ourselves from mental slavery, and from the capitalist forces that celebrate genocide, subjugation, military invasions, environmental plunder and crimes against humanity as progress.

Article by Horace Campbell

PHOTOS

Gentleman in Mainz

German artist Gentleman played at Phönixhalle in Mainz, Germany on April 27th, 2011. Check the photos from the show.

Photos by Michael Grein

Rockers Rockers Rockers Festival in Paris

The first edition of French festival Rockers Rockers Rockers took place in Paris and Toulouse last month. While Vybz Kartel wasn't there because he couldnt obtain his passport from the UK embassy and MC5 had to cancel the dates in Lyon and Nice, Gappy Ranks, Duane Stephenson, Chaka Demus and Pliers, Tanya Stephens, Richie Spice, Gyptian and Jah Cure played at the Zenith in Paris on April 25th backed by the Ruff Cut Band. Check the photos of the event.

Photos by Franck Blanquin

The Legends Easter Fete 2011

The Legends Easter Fete took place on Easter Sunday, April 24, 2011 at the Miramar Regional Park in Miramar, Florida. Ken Boothe, John Holt, Third World, Barrington Levy, Byron Lee & the Dragonaires were on stage backed by Ruff Stuff Band.

Photos by Gail Zucker

Ken Boothe

Cat Coore / Third World

Richard Daley / Third World

John Holt

Ruption

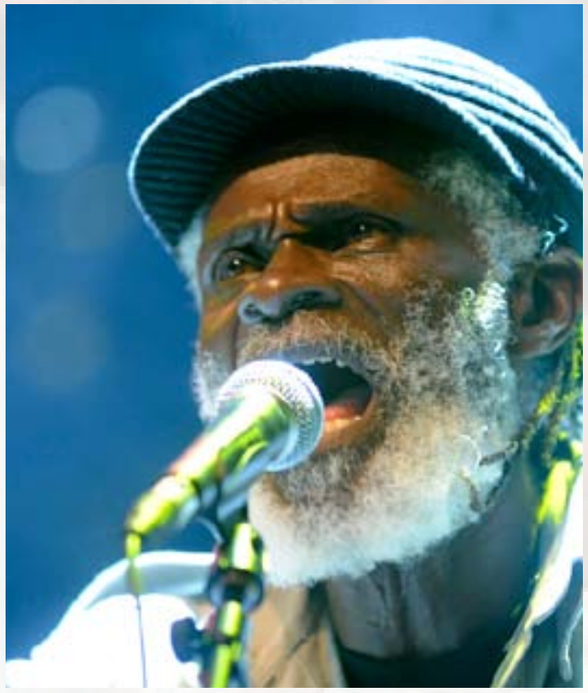
Barrington Levy

Roger Lewis of Inner CirCle / Bunny Rugs / Ken Boothe

The Congos and The Abyssinians in Paris

The Congos and the Abyssinians played at La Gaité Lyrique in Paris on April 27th. Check the photos from the show.

Photos by Franck Blanquin



Rotterdam Reggae Festival 2011

The first edition of the festival took place at the Ahoy in Rotterdam, Netherlands on April 24th. Check the photos from Chaka Demus and Pliers, Tanya Stephens, Maikal X, Richie Spice and Jah Cure.

Photos by Paco Van Leeuwen.

30 Year Commemoration at the Bob Marley Museum

Thirty years later, Robert Nesta Marley lives on.

I remember when we used to sit
In the government yard in Trenchtown
And then Georgie would make the fire light
Log wood burnin' through the night
Then we would cook corn meal porridge
Of which I'll share with you...

On May 11, 2011, I had the privilege of photographing Georgie at the Bob Marley Museum in Kingston, Jamaica. This day marked the 30th Anniversary Commemoration for Bob Marley. The Museum was buzzing with TV and radio broadcasters covering this heartfelt event. A Mento band sang Marley songs near the steps of the museum. Marley has made a great contribution to the world lyrically through his revolutionary spirit and proverbial wisdom. His sons, Ziggy, Stephen, Damian, Ky-Mani & Julian have successful musical careers and daughter Cedella has her 'Catch a Fire' clothing line. Marley's philosophies continue to rings around the world and remain the inspiration for redemption and revolution.

Text and Photos by Gail Zucker.

UNITED REGGAE MAGAZINE

Artists - News - Articles
Forum - Videos - Photos - Music

United Reggae is an online magazine created in October 2007 and dedicated to reggae music. It has the intention of offering a real international platform of information on this rich and healthy music. Our aim is to promote and spread the inspiring and healing vibrations of Reggae music and culture.

United we stand, Divided we fall... join us!

Conception, design and creation
Xavier Simacourbe & Camille Monchicourt

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HTTP://UNITEDREGGAE.COM

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