UNITED CONTRACTOR

MAGAZINE #10 - July/August 2011

Sumfest - Summerjam - One Love Festival - Sierra Nevada World Music Reggae Summer Fest - Öland Roots - Dour Festival - Reggae On The River Amsterdam Reggae Festival - Uppsala Reggae Festival - Reggae Sumfest

United Reggae Magazine #10 - July / August 2011

Want to read United Reggae as a paper magazine? Now you can... In addition to the latest United Reggae news, views and videos online each month you can now enjoy a free pdf version packed with most of United Reggae content from the last month.

EDITO by Erik Magni

Summer is a time for recreation – and festivals

Summer is for many people a time for relaxation, contemplation and for visiting and spending time with friends and family that you don't see as much during other parts of the year.

But the summer is also a great time to catch up on music, and to attend concerts, especially the many festivals in Europe and the U.S. In the tenth issue of United Reggae Magazine, which covers both July and August, we have visited festivals and concerts from France and Sweden to the U.S. and Jamaica. We have witnessed – and captured on camera – spectacular performances and interviewed artists backstage. You can read some of these interviews in this issue, while many, many more will be published in the coming weeks and months.

So stay tuned. We also have the usual interviews and reviews. Find out why David Rodigan was dressed as Elvis in the Ninjaman Clash, how Perfect ended up recording with Zion I Kings and Sizzla's reaction when he heard Mista Savona's Fire Dragon riddim for the first time.

The past months have also treated us with many fine releases, several of these actually debut albums. My most played song for the past two months is New York Minute taken from Ray Darwin's eagerly anticipated debut album People's Choice. Other highlights include Hollie Cook's self-titled album, described by herself and her label as tropical pop, and Joggo's energetic Modern Rockers Vol.1. If you have been disconnected for the past two months, then this jam-packed issue is the perfect catching up. Enjoy!

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A Step Closer In and Out of Love by Bitty McLean

Bitty McLean – one of the sweetest voices out of the UK - has teamed up again with veteran musicians and producers Sly & Robbie. Their fruitful relationship resulted in the acclaimed 'Movin' On' set released in 2009. The new single is titled A Step Closer / In and Out of Love and is just as smooth and lovers oriented as you would expect. Their warm and deep riddims suit Bitty McLean's fragile and crooning voice very well. Along with the vinyl release, a CD will hit the streets. It contains the single and three additional tunes from the Movin' On album.

Anthony B and Konshens Beat **Dem Bad**

Having already sewn up an at least solid 2011 with the release of the big album from Luciano, 'Rub-A-Dub Market' and a nice set for the Sweet-Baby Riddim, outstanding Austrian imprint, IrieVibrations have turned their attentions to 2012 when they'll deal a full album for Reggae star Anthony B. The album, 'Freedom Fighter' is set to reach stores early in the year and they're already working with its infectious first single Beat Dem Bad, which features another

favourite of the label, Konshens, alongside Anthony B. Listeners can get their very first taste of Anthony B - 2K12 dim From Sama when Beat Dem Bad arrives in digital stores on July 1.



One Pants by Doniki

Vinyl-heads will remember British producer Matt Downs releasing rhythms like Jah Glory and the Everbless in came known in the press as 2006. CD buyers may recall "strikers in saris", lasted more his tune Higher Level with Zareb being featured on the 2008 were frequent confrontations Greensleeves Spring sampler. Now Downs has a new 45 out on his Lionvibes label: a mournful digital piece voiced by the singer Doniki titled One Pants a seminal moment in British inbacked with a serious dub. Produced by Downs, recorded at Cell Block studios in Kingston, JA, with a mix by Alkemist on the Sufferers rhythm built last year at the age of 77 was by session drummer extraordinaireKirk"Kirkledove"Bennett, One Pants is out now - available at the Lionvibes website.

length concept album of instru- of police officers, a handbag mentals - are soon to come ... dangling from her arm, became

Jayaben Rid-**Roots Records**

Based in Sheffield England Sama Roots Records, who were responsible for the popular Light Switch riddim championed by Channel One Soundsystem last year, will this month be releasing their second riddim. The Jayaben riddim is named after Jayaben Desai the Asian worker who led a walkout, by around 100 mainly Asian, female employees at the Grunwick Film Processing Laboratories in Willesden, North London on Monday 23rd August 1976 in a row about working conditions, pay inequality and institutionalised racism within the company. The dispute by the women, who bethan two years where there between hundreds of trade unionists and the police. Despite the fact that they eventually lost the dispute it proved to be dustrial history, drawing attention to the overlooked plight of female migrant workers. Desai, who died just before Christmas considered remarkable for her defiance of the stereotyping of south Asian women as subservient and for being a strong and eloquent leader. A photo-More releases - including a full graph of her confronting a row. one of the iconic images of the shaking riddim from Mun-1970s and this music is their go's Hi Fi that will be out on tribute to her. The riddim harks an 180g vinyl 12", via Scotch back to those troubled times Bonnet Records on 4th July. and is in the classic roots reggae mould of the '70s. It is pro- There are two vocal cuts, one duced by Fullness from, the from the undiscovered raw tal-South Coast's premier Reggae band, Dubheart who formed in 1999 and have played many festivals and clubs around the UK and Europe, as well as supporting and working with great artists like The Wailers, Easy Star All Stars, Vibronics, Zion Train, Macka B, Don Letts and many more. There are two Vocal cuts on the riddim, the first The Wicked is a conscious affair by the brother and sister duo Rootsamala who recently impressed with their version of Forward To Jah and other works with the BDF band.

The second One Family is from Ghetto Priest who is known for his far-out lyrics and tells listeners not to ignore reality as he warns "don't abandon current affairs, put no trust in millionaires". Both of these cuts have lyrics that Desai I'm sure would have related to and agreed with and so act as a fitting reminder to what she stood for and worked so hard to achieve. There is also a mix of the riddim featuring the Fullness Horns and an elegant dub version by Nick Manasseh.

The Bogle Riddim

The Bogle is the name of the new stripped down, dirty bass would eventually morph into

ent of Jamaican I Bogle and the other from UK veteran toaster Kenny Knots. A straight, untouched riddim version and a dub of Kenny's Gimme Gimme completes the track listing.

Mungo's Hi Fi ft. I Bogle Bogle Mungo's Ri Fi Bogle riddim

Trojan Presents Its 10th Limited Edition Single

The 10th single in Trojans strictly limited edition range is to be the catchy little dance number 'You Are the One' performed by Caltone regulars, (Max) Romeo & the Emotions flipped with erit now at Balarisenn.net! Phil Pratt's 'Girls Like Dirt'.

Both of these tunes are taken from the early summer of '68, when Jamaican musical tastes were starting to change from the lilting sound of Rock Steady to the more rugged style that



the world recognised genre of Reggae. It was also the time when respected label owner Blondel Calnek aka Ken Lack was slowing down the issuing material with just occasional sessions, primarily overseen by either Bunny Lee or Phil Pratt producing a number of fine, if commercially unsuccessful 45s and it is from one of these sessions, before Lack finally locked up shop and emigrated to the United States, that these two cuts come and finally get a first official UK release after more than four decades.

The single, pressed on high quality vinyl and bearing the celebrated Big Shot imprint, is strictly limited to a run of 400 so visit the Trojan store before they run out!

Ba Lari Senn is online now!

Ba Lari Senn is a webzine launched yesterday. It is about reggae and dancehall news from Martinique and Caribbean Islands. It is written in French and features articles, interviews, photos, vidéos, news releases, sound systems and concerts in Martinique. Discov-

Soothsayers -We're Not Leaving

Anyone who has missed the sounds of South London's Soothsayers since their 2009

third album 'One More Reason' and its 2010 companion 'Red Earth Dub' will have been cheered by two uploads **SCTEENIN** on their Soundcloud this year. First came the deep roots vocal Hard Times, performed live and released, in dub form, on the last longplayer, followed by the poignant ballad We're Not Leaving - their most touching slow number since their Mellow Baku collaboration Hold On.



Now We're Not Leaving is due for official 7" release backed with a special mix by Manasseh (a member of 'Sayers Red Earth Collective band in all but name) featuring the voice of none other than Cornell Campbell in dub.

Recorded at Prince Fatty's studio in Brighton with the flipside cut at Bunny Lee's base in Kingston, We're Not Leaving is out on August 1st and for download on August 15th. A extended version of Cornell's piece will be released on 12" in late September (plus recordings with Lutan Fyah and Earl 16) with a full album coming in 2012...

R S e 48 hours for exclusively on **United Reggae**

RiseUp, a documentary on the Jamaican underground music scene, has toured festivals and special events around the world screening in over 25 countries and winning awards such as the AFI/DISCOVERY SILVER-**DOCS Best Music Documentary** Award. It has also been broadcast in U.S. TV earlier this year. But we thought that this great documentary deserved a wider audience so that every- coming album 'Green Light' one could be able to watch it. - set for release in September.

That's why United Reggae TV version of the movie (60 min) for free over 48 hours and also give you the opportunity to BUY the original 90 minute theatrical version, before its official release, exclusively on United Reggae...

Dubmatix **Debut Album** Free Download

'Champion Sound Clash' was released in 2004 and is a modern dub album with a variety of styles and tempos. It spans the outer walls in preparation from the rootsy Blade & Chal- for the recent launch of Sizice and the hip-hop-tinged zla's 'The Scriptures' album, 20,000 Leagues Beneath the produced by King's oldest

Dub to the Hotel Costes styled El Diablo Dub or the Bossa Nova influenced Island Sun with its memorable guitar and flute hook.

If you don't already have this album you should definitely head over to Dubmatix Souncloud spot and check it out. The free download offer ends at August 6th.

Walk Alone by **General Trix**

Romanian born Amsterdamresident General Trix drops the first single as free download. It is taken from his up-

Walk Alone is in an 80's digiteamed with RiseUp Enter- tal vein and the rocking riddim tainment to show you the suits General Trix's heavy patois singjay-style well. The production is carefully handled by Swedish soundman Ante Lynx for Rough Lynx Productions.

King Jammys Studio New Look

King Jammy's Recording Studio has a whole new look from the street since all of the family labels, a family portrait and typical sound system scene were painted on son, Lloyd 'John John' James Jr.

The old gate has been covered with split bamboo and a BIG Jammy's label painted around the doorway. Yes, that's the King himself you see in the doorway or sitting across the street keeping an eye on what's going on in the neighborhood. Big things are happening here, right now and in the months to come. Stay tuned

The River Niger Riddim

Out now on 10" vinvl is The River Niger Riddim, a mighty slice of modern roots reggae from Roots Hitek Music of Feltham, Middlesex, England.

To add vocals to it they have teamed up once again with Princess Linn, the former member of the Royal Rasses camp that worked extensively with Prince Lincoln Thompson, to deliver the uniting anthem Rally. The other vocal cut on the riddim 'Lift Up' is courtesy of Murray Man, who owns and runs the Mellow Vibes Music Company in Birmingham. A very prolific artist and producer in his own rights this is just one of a number of songs he has done with Roots Hitek music.

Also available is a dub of the riddim plus River Niger Horns from Digistep the multi talented saxophonist and musician who produces for the Dubkasm label and can be found here supplying tenor sax and flute.

The People's **Choice? Ray Darwin**

Better late than never! A few years back, the sensational Ray Darwin made his presence known on one of the highest levels of Reggae music via his huge breakout hit tune, People's Choice and it was at least presumed that an album would be forthcoming - And it was true...

Oddly enough, however, it's taken a few years to manifest, but now Darwin releases to the masses his fittingly titled album, 'People's Choice', via Joe Fraser Records. Even in a delayed fashion, the album figures to be very well received by many of the same fans who caught on to the big single,



particularly given the fact that Joe Fraser is known as a label specializing in a very healthy brand and blend of old school Lover's Rock and Roots music, which is Darwin's specialty. Unsurprisingly the album is sprinkled with recognizable classic riddims which push Darwin in a fine direction.

Also recognizable is the duo of guest artists with which Ray Darwin collaborates on the album - The venerable Fred Locks chimes in on the anthem-like In This Time and the incomparable and the wonderful German star, Sara Lugo beautifies the sublime Good For You.

The wait is over! After four years or so of waiting, Ray Darwin's album, 'People's Choice,' is in stores now on CD and for digital download, courtesy of Zojak Worldwide.



Trojan Records Announcement

Trojan Records have just made a big announcement that they are to release a deluxe 5 disc box set featuring 123 tracks across five themed CDs that showcase the hits, artists, producers and labels, as well as an entire disc of rare and unreleased gems.

Not content with that they are also giving away with it a 50 page book that tells the story of this remarkable label's history in fascinating detail from its launch in the summer of '68, right up to the present day, with revealing contributions from many of the company's

key personnel plus a foreword from Rhoda Dakar (the Bodysnatchers/the Special AKA). ephemera including four reproduction double-sided postcards of original rare Trojan flyers and promotional material from the sixties and seventies plus a Trojan window sticker.

To coincide with this historic 'One Big Ghetto', and Skaterelease they have also announced that they will be relaunching Trojan's classic fan Gleaner'. club. Originally established in If you're curious on how Fairthe 1970s as a means for the ground riddim sounds you company to interact directly can listen Maximum Sound's Trojan Appreciation Society which also includes cuts from involved fans in the label's Fence featuring Stylo G.

activities and to carry on this tradition anyone who buys the box set and registers it with the newly re-launched Trojan Appreciation Society will receive an exclusive 12 track bonus digital album.

Both the album and the fan club go live on the 19th August and with the box set reasonably priced at £29.99 this is sure to be a must for any fan. For more information visit the Trojan website.

Fairground Riddim

The always reliable producer Frenchie has dropped another great riddim, this one is called Fairground, and is a nice piece of energetic modern roots reggae. It's voiced by I-Octane, Konshens, Luciano and Fantan The set is further embellished Mojah, and is now available with original photographs, rare as 7" in all good record stores. memorabilia and other relevant In late July it will also be made available as digital download on iTunes. Maximum Sound has had some great releases in 2011. In April the label dropped the acclaimed riddims Sound Exterminata, Ghetto State, with elements from Half Pint's land Killer, based on Eek-A-Mouse's 'Star, Daily News and

with its most ardent fans, the megamix of the riddim below, offered exclusive product and Chris Martin, Cecile and Zinc

New Release From Jah Seal

Berlin based Irieland Music in partnership with One Drop Music and Planet Earth Studios has just brought out a new release from Jah Seal, who delivered us the excellent and varied album 'Itopia' in 2008, called Slow and Deep on 7" vinyl.



This single, on a one drop, is a great slice of modern roots reggae that started life on the Irieland Soundsystem as an exclusive dubplate mix of the instrumental Eins Drei Dub. which is on the flip and was originally recorded early in 2010 in Jamaica by Josie Bigfinga Coppola with Hopeton Hibbert, son of the legendary Toots, on bass. Keyboards and guitars were then overdubbed in Berlin before Jah Seal recorded the vocal version early this year. Eins Drei Dub is also going to be appearing on the forthcoming dub LP by Bigfinga and Aldubb.Available now from www.one-drop.de

Ce'Cile's Jamaicanization

Currently available on etailers is the latest single from Reggae/Dancehall diva, the verv easy on the eyes Bad Gyal Ce'Cile - Singing This Song from Kingstone Records. The catchy tune, which finds the artist celebrating the wonderful man in her life, is produced by Ben Bazzazian and is digitally distributed through the ultra-active Zojak Worldwide. Singing This Song, of course, is only the warning shot from Ce'Cile's forthcoming and hotly anticipated full length album, 'Jamaicanization'.

Also from Kingstone [and Zo-If you cannot wait at all, Sing jak], the album is, arguably,



her most high profile release to date and is also going to have a legitimate claim to being her finest piece of work to date. Along with the extensive work of Bazzazian, who helms much of the album, listeners can also look forward to well known pieces such as Woot Woot, Nah Stress Over Man, Step Aside and others which feature backing work from the likes of Tony 'CD' Kelly, Stephen McGregor, Chrome and Ce'Cile, herself. Also, fans should delight with a trio of big combinations -Featuring oft-collaborator of Ce'Cile's, the impressive Christopher Martin, one of Europe's biggest Dancehall stars, Million Stylez and dominant lyricist, Agent Sasco [aka Assassin].

ing This Song [with Accapella and clean riddim versions] is available now while 'Jamaicanization' - the brand new and scalding hot full release from Ce'Cile reaches stores on August 2.

Sara Lugo is Locked Away!

Just in case you've continued to exercise extremely poor judgment in not picking up her outstanding debut album, 'What About Love', brimming German Reggae star, Sara Lugo. is giving you yet another reason to do just that in the way of releasing an EP for her new single off the project, Locked Away. Along with the original version of the tune, which was ran by Loomis Green, the EP set features a fantastic new and more 'Reggae-centric' track which is touted as the "single version". Also, there is a Dubstep remix courtesy of El Wharton and, perhaps most interestingly, a dubbed out version of Locked Away appears courtesy of Lugo's lead producer, Umberto Echo.

Fans can also look forward to seeing a very well done video for the track! The EP release of Sara Lugo's latest single, Locked Away, is in stores right now. So get it!

Vibes and **Tides Set 1**

Mango Seed Music recently

put out the 16 track compilation 'Vibes and Tides - Set One' with tracks from both new and & Learn' and 'Love Life' should veteran artists and producers.



voice of Bunny Rugs along with Black Dillinger's brand new Sizzla's chanting. The major- album, 'Better Tomorrow' is in ity of the tunes are by singers stores now. in the - just like Bunny Rugs - soulful vein. Jah Cure, Tony Curtis and Maxi Priest just to name a few.

'Vibes and Tides' is a great introduction for new reggae listeners that want to get more acquainted with the sounds, or for the older ones that just need some sweet vibes.

Black Dillinger's Better Tomorrow

Always impressing South African light, Black Dillinger, links up with aspiring, but already well solid, Austrian imprint, RichVibes Records to deliver his latest set, 'Better Tomorrow' which is currently in stores now. The eighteen-track

album, Dillinger's third, follows two excellent sets in 'Live find a very welcome audience as the fiery African chanter has amassed a very impressive and loyal following thus far, which only figures to grow in response to the new release.

Besides featuring combinations with the likes of Jahson and Ward 21 & Tifa, the album is also noted for featuring the blazing former single, Volcano Erupt.

You'll find the sweet soulful Have a listen for yourseflf -



Tony Roots Loves Jah More

The Jamaican born UK based singer Tony Roots has released a new longplayer in showcase format.

It's a collaboration with Parisian production house Reggae Remedy titled 'Love Jah More'.

Tony's cultural messages on seven vocals meet the clap- If you are Ska inspired solo Signs & Heavy Bliss' released ping snares and blazing horns artist or part of a Ska inspired of seven dubs - including an band from anywhere in the update of the Revolutionaries' Mean Girl/I Need A Roof. Love London Intl Ska Festival 2012 take one unselfish act and tell Jah More' is out now.



The London Intl Ska **Festival 2012** Band Competition

The promoters of the London International Ska Festival 2012 are running a competition to enable one lucky band or solo artist, from anywhere in the world the chance to perform at next years festival.

After the resounding success of last years festival, which included many well established artists like Ken Boothe, Marcia Griffiths, Dave & Ansell Collins, Owen Grey, and Rico they Swedish producer Jonahgold want to make a big part of the forthcoming festival as an opportunity to introduce new artists and they'd like the public to help them choose one act.

world and want to enter The It is very simple. You under-Band Competition all you have to do to is email your band name to enquiries@rockersrevolt.com with a weblink to your (myspace/facebook/ music voutube/soundcloud). Please put '2012 Band Competition' in the subject line. All entries must be from the band/management themselves and be submitted by 31st August 2011.

20 bands will then be shortlisted and posted online for the public to vote for their favourite. Voting will take place between 1st September 2011 - 30th November 2011 and the band with the most votes wins.

If you are lucky enough to win your prize will be an opening slot on at The London International Ska Festival 2012, with all travel/hotel expenses paid. The festival takes place 3rd - 6th May 2012 across the Sheperd's Bush Empire, Brixton Academy and the Islington Academy.

Jonahgold Rewards **Unselfishness**

has decided to promote and reward unselfishness. The compensation for doing a good deed is, of course, the act in itself, but also Sheya Mission's

acclaimed debut album 'Nine earlier this year.

Jonahgold about it by sending a picture or a line where you describe the good deed. This goes on for the rest of the year.

You can send your unselfish contributions by Jonahgold at jonahgold /at/ goldheartmusic.com.

This Is Protoje



Prior to Protoje's debut album 'The Seven Year Itch' an album sampler mixed by selector Yaadcore was released. The sampler had five Protoje songs intertwined with dashes of the singer's commentary about each of them.

Now the pair has created another mixtape, but with less talking.

'This is Protoje' contains 23 tracks from Protoje's catalog, where of two are dub versions of Wrong Side of the Law and Dread. You should also pay

special attention to track 19 -Our Time Come. It's previously Maximum Sound has also forunreleased and has producer Don Corleon singing the hook.

'This is Protoje' is available as a free download over at Protoie's website.

Maximum Sound 2011



UK-based label Maximum Sound, lead by producer Frenchie, steps into the digital age and releases an exclusive iTunes compilation titled 'Maximum Sound 2011'.

The new compilation holds 17 killer tunes from artists such as Sizzla, Tarrus Riley and Busy Signal on a variety of different dancehall and one drop riddims, including Skateland Killer, Ghetto State and Praise Jahovia.

Several of the tunes haven't been available on digital platforms until now, which makes it an essential purchase for non-vinyl buyers. Keep an eye out on August 21st, when it hits the streets.

tunately enough decided to alogue on iTunes. And this is a real treat. If you don't own riddims such as I Know My Herbs. Jah Powers and Blackboard already you should definitely head over to iTunes.

Trojan Release A Double 'Double Barrel'

To coincide with their soon to be released new 5CD box set 'The Story Of Trojan Records' the company are bringing out their latest limited edition 7" vinyl featuring two songs taken from it.

The songs both ride on one of the biggest selling Reggae records of all time, Double Barrel which went all the way to the top of the national charts in the UK in March 1971 and featured two of the island's most gifted performers, keyboard maestro Ansel Collins and the immensely versatile singer Dave Barker.

The first of these cuts is a revisit from Ansel Collins who created this organ driven instrumental Double Or Nothing soon after its original release. The second take is from Robert 'Dandy' Thompson who utilised the track on a couple of sides, including this DJ cut that highlighted his toasting skills Double Barrel Man.

Both of these cuts have been lying dormant in the Trojan vaults for 40 years and will firelease their new Fairground nally see issue on the classic riddim as well as the back cat- Techniques imprint, but with just a limited run of 500 copies.



Joel Chin Murdered

Joel Chin, long-time A&R manager for VP records, was shot and killed at his Stony Hill home last night, Tuesday, August 16th. Details are still sketchy and a motive for his murder has not yet been determined. The thirty five year old Chin was the grandson of Vincent & Pat Chin, co founders of VP Records. Chin had relocated to Jamaica some two years ago after spending several years working out of VP's Queens, New York office.

As A & R manager of VP Records he was integrally involved in the release of some of their biggest hits including the Reggae Gold and Strictly the Best series, 'Parables' and 'Contagious' by Tarrus Riley, 'No Holding Back' by Wayne Wonder, 'Moment in Time' by Beres Hammond and

many more. He was well entrenched in the VP Records organization and made a strong contribution that helped elevate several young artistes to the next level in their music careers. He has been credited for signing Sean Paul to the VP which album turned out to be a tremendous success for the company selling over 7 million units. He will be sadly missed.

Familywise by Fyah T



Fyah T, a talented singjay, multi-instrumentalist, composer, songwriter and band leader out of Munich, is set to drop is debut album 'Familywise' on September 2nd. The title describes how the album was produced, but also an attitude towards life, where family is important. The set holds 15 righteous and conscious roots reggae tunes, two of which are combinations with Lutan Fyah and Jah Mason respectively. All riddims are executed by Next Generation Family. Over these riddims Fyah T sings about greedy governments, advocates for more humane ways of interaction

and shallowness.

Man Free, Documentary about Jamaica

'Man Free' is a new documentary - shot mostly between 2003 and 2004 – about the life of everyday people in Jamaica. The stories are told by the people themselves, among them a taxi driver called Master Blaster, a young woman who runs her own bakery and the soulful one string singer Brushy, who you also met in the documentary 'RiseUp'. It's not all about reggae or having a good time. Jamaica is a land with conflicts and struggles, where many people fight for a better life. Young and old come together to battle politics, crime, violence and drugs. 'Man Free' is narrated by the late film director Perry Henzell and also includes the last documentary footage of him before he passed. This legendary director is probably best known for the cult movie 'The Harder They Come', which starred a young Jimmy Cliff.

'Man Free' launches on iTunes in October.

Gimmie Di Bass by Taddy P

Taddy P is a musician, songwriter and producer hailing from Jamaica. His progressive sound is diverse and combines roots reggae riddims with bluesy melodies and soulful vibes.





On August 23rd his sophomore album 'Gimmie Di Bass' reached the streets as CD and digital download. This 15 track set features collaborations with a number of both well-known and more unknown singers, including Maxi Priest, Shaggy, Tanya Stephens and Beniton the Menace. And of course also several irresistible bass lines courtesy of Taddy P.

Sizzla Hospitalized after a Bike Crash



Miguel Collins, popularly know as Sizzla was involved in a motor vehicle accident last night, Wednesday, August 24th. Reports are that he was riding a bike in the Runaway Bay, St. Ann area when he was hit by a motor vehicle which did not stop. He was rushed to the St. Ann's Bay Hospital where he later undergone surgery. The DJ who was in the St. Ann area rehearsing for a show suffered a broken hand, injuries to his ribs and lungs. Early this morning he was flown into a Kingston hospital to undergo further observation and treatment.

Etana Joins Penthouse Records Team



Considered by many specialists as the most talented female singer in Jamaica – she won the EME Awards 2011 in the category "female vocalist of the year" five months ago – Etana has just got a management deal with Penthouse

Records owner Donovan Germain. This deal should allow her to uplift her international career.

"Etana is expected to be at the forefront of the Reggae battle and I am gonna be working very hard to help her accomplish her goals" said Germain.

Traveling the globe this summer performing on the world's largest reggae festivals and planning another European tour in October and November. "The Strong One" will be back in Penthouse studio during autumn to complete her third album which will be released by one from 20-year-old kids to VP Records next year. their grandparents listen to

Reggae's Gone Country

Reggae giant VP Records has teamed up with Warner Music Nashville on the upcoming compilation 'Reggae's Gone Country'. As indicated in the title, this 14 track compilation is about country hits covered by reggae artists such as Beres Hammond, Luciano and Etana supported by reggae and country musicians. "Reggae's Gone Country is taking some of Jamaican's favourite classic American country songs and putting their beats and whole instrumentation around it while still having that root of country. It is this crazy cool idea," says John Rich of the multi-platinum selling country duo Big & Rich and the winner of this year's Celebrity Apprentice. The album opens with Romain Virgo's rendition of the Gatlin Brothers' 1979 hit California, with Larry Gatlin himself contributing vocals, while Busy Signal offers a rendition of Kenny Rogers' country-pop Grammy Award-winning The Gambler.

According to Cristy Barber, Vice President of Marketing and Promotions at VP Records and a Grammy nominated producer for the 2003 dancehall reggae-hip hop compilation album Def Jamaica, country has been a part of Jamaica's musical catalog for years. "Everyone from 20-year-old kids to their grandparents listen to country in Jamaica. People are always so shocked when I say this, but the music plays such an important role in the Caribbean," states Cristy Barber. Cristy Barber also hopes that these renditions will introduce and educate music fans everywhere to the talent that exists in Jamaica. 'Reggae's Gone Country' drops on August 30.

The Sensimillionaire Riddim



Austrian band and production crew House Of Riddim will release their new riddim The Sensimillionaire on September 9th. Among their previous productions you'll find Natty King's latest album 'Born to Be Free' as well as the Hot and Camel riddims. The Sensimillionaire Riddim includes cuts from artists such as Jah Mason, Ras Zacharri and Zareb, and will be available on the usual digital platforms. Buxna Artist Agency & United Reggae present

on tour in October/November 201

For more info visit: www.buxnaagency.com or www.unitedreggae.com

Photo by Jennyfer Papin

Promoters:



Partners:





SYLFORD WALKER

"I went to Europe to do a show and read in a magazine that Sylford Walker is dead!"

The languid chanter Sylford Walker has often been compared to Burning Spear - with whom he shares some stylis- Penlyne Castle in St Thomas tic traits. Yet Sylford always had his own approach - sounding off the cuff and unplanned while somehow just right for the rhythms he rode. He got his start voicing for Joe Gibbs in 1975 cutting the hypnotic Burn Babylon and the mystical Jah Golden Pen. A one away tune with Clive Hunt then gave way to what is now his most famous collaboration - a series of tunes cut in 1978 with the singer turned producer Glen Brown. At the time, however, these did not get a Jamaican album release and it was only in 1988 - long after Glen had gone to America and Sylford's career had stalled - that Greensleeves issued the remarkable 'Lamb's Bread', followed by the 2000 Blood & Fire reissue 'Lambs Bread International' with Welton Irie. Sadly Sylford was in-

jured in a car crash in 2002 and is currently unable to leave Jamaica due to VISA issues. Even so, he has a new album in the works with young US producer Carson McPullish. Angus Taylor spoke to him at his rural St Thomas residence about his plans for the future and the ups and downs of his tough life...

Where were you born?

but I didn't really grow up there. I grew up in the ghetto part of the city. When I was a babe I left my mum to live with my grandmother and in my boy days I was with my mother but I ran to be in the city at around 13.

How did you get into music?

My brother, trust me, I loved music from schoolboy days. I did school concerts and sang in church but then when I ran away from country to town and being around these rebels smoking my herbs the cops came to hold me with a spliff.

I went to Central and spent one year for that spliff in jail. That's how I built my song "It's a long long long long time I man burn

up the Collie Weed" [Burn Babvlon].

How did you get into Rasta?

Well it is a part of the vibes where the love of music and the roots and culture that is in me going towards life, that is the only way of I seeing it. It was the 12 Tribes Of Israel with Dennis Brown because we were close brethren and Dennis a lot of little man joined the 12 Tribes so I ended up getting baptized and joining. But I don't really go to the assemblies because I am now living in the country. Since I left Switzerland [where he stayed with Asher Selector] I got a change of living.

How did you record for Joe Gibbs?

With Mr Gibbs I had come from jail and been walking looking

Golden Pen because he told me up the work now in hand. Burn Babylon wasn't selling and there was nothing going on with it.

How did you come up with those lyrics?

Jah Golden Pen was more like a church song from my boy days. It used to say (sings) "WRITE **MY NAME UP THERE... YOU GOT** TO PUT YOUR FINGER ON THE GOLDEN PEN ... " and because I was living in "South" at Gold Street I saw that song as gold. That was one of my biggest songs in England. That and Burn Babylon. All around the world! When I was in Jerusalem and all over if I don't sing those songs there is no show! (laughs)

How did they do in Jamaica?

Well it was going on but it seems they never wanted I to know the whole secretness and switch of the business. In London and in Jamaica it was playing on the radio station for maybe two or three months but there was nothing coming from it.

Why did you leave Joe Gibbs?

Well the system wasn't right and I was suffering. I was going to a little music school

the producers would look at my clothes. I thought there I went to my bredda and buy me. I went to Mr Gibbs and he was nothing in music. It was 22 different roots so then it sent me to his engineer Errol only after I went to Europe and Thompson and that's where saw people from all over say-juggling for everybody who I broke away. I built that song ing "Sylford, you are great and [Burn Babylon] and I sang [Jah] legendary and thing" so I take

> What did you do for a living when you weren't making music?



for a producer and none of where I couldn't even change I was just boiling some roots. becomes powerful. It was just needed a bottle of roots but it was cheap. But I still sent my kids to school and had restaurant where I'd cook up a little Ital food.



the producers would look at Dennis Brown - we all used to me. I went to Mr Gibbs and he move together. Until maybe the sent me to his engineer Errol love of people, laughing peo-Thompson and that's where ple and don't like guilty people I broke away. I built that song [Burn Babylon] and I sang [Jah] Golden Pen because he told me Burn Babylon wasn't selling and there was nothing going on with it.

Why did you only do one tune, **Bad Bad Bad, with Clive Hunt?**

He carried me down to the maximum. Told me nothing was going on but when I go to Europe I see all those songs selling and I got nothing from them. Now I hear they gave him 17 shots and he's still alive - because his name's Clive! (laughs)

How you meet Glen Brown?

That's another poison man! (laughs) I and him were living on the same street. Lobban Street in the eastern part of town. Then while I was going to Joe Gibbs he told me he had some rhythms he would like me to voice - some King Tubbys rhythms. I went with him and voiced them and then went away!

You also knew the late great Freddie McKay who sang many great tunes but sadly passed away before the roots veteran revival. What was he like?

Freddie was a man who was a humble soldier and a very great

for a producer and none of singer. Him, Horace Andy and suffer Freddie dead. One of his biggest songs that a lot of people here know - the elders like we - was Dance This Ya Festival. Great festival song. This is the thing in Jamaica - there is no one to see you until you either get on top or die.

> Why was your Lambs Bread album not released in Jamaica? Most people didn't hear it until it was released by Greensleeves in 1988.

It didn't release in Jamaica but it released in New York. Then he made me a lot of promises where he would link me with Greensleeves until I heard he sold me out to Greensleeves. I wasn't able to live in the country where I am now until Blood and Fire gave me £1000 [for the 2000 reissue Lambs Bread International].

Tell me how you came up with songs like Lambs Bread, Chant **Down Babylon and Africa Homeland?**

After I did Burn Babylon everyone was saying they needed a different high grade song so I sang Lambs Bread. That and all those songs were voiced in King Tubbys studio. Tubby was a good man. A very great engineer and a man who tried to see you did your work well.

Your work sounds improvised. Do you write your songs down or just respond to the rhythm?

Yes I. It was just vibes. I'm good at that way. Very much creative that way. As soon as Glen came up with the rhythm and I listened I had something to put to them. That was how it went for me and him. He never wrote any song for me and I never wrote one on paper.

And when you sing the songs live do you remember what you sang? Do you keep them in your head?

Yes I've got it all because once it comes out it is always in my mind.



People have compared you to Stitch doing a recut of one of Burning Spear. Which singers your Glen Brown tunes Deudid you admire?

(laughs) The right man you call! Spear! It was Spear, Horace Andy, Dennis Brown, Bob Andy - great guys. The all powerful. Also Alton Ellis and Ken Boothe. But my favourite was Spear. I was more like him which is why they beat me down saying it [Burn Babylon] was Spear when it was me.

Why did Glen leave for New York in 1979?

up there. He gave me a lot of And Gold. promises that he would do this for me and let me reach I did Tra La La La La [I Love You] and things but after a while for the brethren you're talking I realized he sold me out to about now in London. Greensleeves.

Have you had any contact at by Stafford Douglas" on the all since he left?

He tried to but I didn't want anything from him at all. Not even to hear his voice. I thank him for what he has done but he can go to hell. I never heard anything about these songs after I recorded them until I heard them again. Or maybe when I did I thought people wouldn't even listen. It's not like now when I know the music turns hearts more. I was just trying to be what I wanted to be.

You also recorded for the Art and Craft label and producer Stafford Douglas with Jah

You in 1979-1980?

That is the next great song that I have. I had that song even before Burn Babylon and Golden Pen. It was another one from my bible days. But listen - Books Of The Old Testament was first done for Paul Clough but he died in New York. I did three songs for Paul Clough. Books Of The Old Testament, God Love and one I have never heard released by the name He went because his wife was of Rally Around Jah Red Green

So why does it say "produced Art & Craft 12?

That's the trick. Because I'm in lamaica and don't know what's going on they just did what they wanted to do. I don't even know who named that. Maybe if I saw him again I'd have some food, brother! (laughs)

By this time we're getting to the 1980s. What did you do for a living then?

I was just boiling some roots and it moved to the people just like the songs. I had three girl children and all of them are big erful there. now so now I leave it alone and

teronomy as Books Of The Old Testament as well as I Love

took the music more seriously. All over the world I see that it is Sylford they are talking about.

Did part of that come from the **Blood & Fire release in 2000?** Tell me about that...

They linked me and released and that was when everyone else realized about Sylford. He was here in Jamaica for a little time and he told me what was wrong.

They gave me £1000 and I took it and started a home here. It is in Yallahs St Thomas but I never heard anything more from him again.

Tell me about your car accident in 2002.

I was living in South and then at the same time not really knowing what is next. Then my friend called me to go to Old Harbour to help him deliver some ice on a truck. When I got there they left me to come out of the truck and when I came round the corner there was a car that hit me and mashed me up.

But give thanks that my life was spared and I can walk. That was the time they wrote in a magazine that I had died because when I went to Europe I saw I was meant to be dead. That was when loe Gibbs asked for me and said "You been dead a long time" so that might be what made my shows so pow-

So tell me about your second period of recording for Joe Gibbs after the crash...

Mr Gibbs said I must do an album for him and he will give me \$250000 and I ended up doing 200 more songs for him. We put out an album by the name of Nuti Nah Gwan. At the same time I went to Europe to do a show and read in a magazine that Sylford Walker is dead! But I did my best there and have been there five times.

brought you for some shows in 2004 that was when you realized there was an audience for you?

The thing that made me realize was these songs I did from the beginning like Golden Pen, Burn Babylon and even Lambs Bread. Those were the songs that Asher Selector was playing and then he sent for me from Jamaica in about 2004. I went there five times then Jerusalem, Tel Aviv, all over the world, man.

Welton Irie for a tour?

I can find him but he was not that much. When I was going to Switzerland he was going to Germany. So maybe they wanted I and him to go but by that time I was on Asher's programme so I could never reject it.



How did you feel when Joe So when Asher Selector Gibbs passed away in 2008?

> I went to his funeral and the engineer's. Errol's was bigger than Mr Gibbs! (laughs)

How come you can't leave Jamaica now?

don't know. Maybe I need money to Rocky to get Sylford. some help from a good agent Rocky gave me \$1000 Jamaican who can help me send down the documents and things because when I went to the embassy that little spliff is still a problem. I'm trying now to get some money to go the police high place and then clean off in contact with Mac. So we are that record. Because I have working on an album but I also Did you consider linking with seen men murder people who almost have finished an album can fly every day! I don't know for myself named My Time Has what's wrong. I went to the Come. Eight songs are finished embassy and they turned me but I don't have the collateral down. There was a brethren in to do the other four songs. I'm Mount Vernon named Hira who trying to put out 12. But we was trying to get me for some have kind of run out of collatrecord business but when he eral so we are stuck until I can sent for me he didn't send a get some work and help myself. work permit so I could never go. Brethren right now I'm looking Interview by Angus Taylor to find a godfather.

You released an EP United in April 2011 with Carson McPullish and I believe there's an album coming right?

He's supposed to get back to me about doing an album. You know that song reached number one? Rocky [Joe Gibbs son] sold me out. Mac sent some and told me he wanted me to do one song for him. When I did the song I found out it is not his own! So my nephew who is my manager saw what was happening on the internet and got

DUB **AKOM**

"We begun as a band, and the label started in 2007"

Being in Dub Akom means a busy time

One of this summer's best riddims comes from the southern part of France. Stars such as Konshens and Lutan Fyah ride continues talking about the lo- dim in 2008 featuring Jah Mathe pulsating hip-hop-tinged Bonafide riddim. Dub Akom is the production crew behind it. "It's getting better. There are the Highlight riddim with Pres-And they have more things on some local bands, but no big sure, Jah Mason, Natty King the stove - backing Pressure, scene. It's hard to make events and some youths from Jamaica. Etana and Protoje on some here. Artists don't stop in Marof their European tour dates. seille when they're on tour," he United Reggae got a chat with concludes. David, drummer and producer.

Dub Akom is a label, back- - is also present during the ining band and production crew terview. David asks her guesbased in Marseille, in the tions in French when he needs southern part of France.

I reach David on the phone, and he speaks excellent Eng- label started in 2007. Murray lish with a heavy patois accent. Man was the first artist we re-

"Marseille is different than Par- continues: is. It's no business city. It's the sea and the sun," he says, and "Then we did the Vitamin rid-



cal reggae scene:

Faby – bass player in Dub Akom to find the right words.

"We begun as a band, and the corded," explains David, and

son, Lutan Fyah, Natty King and Edge Michael. After that we did These two releases resulted in a two riddim album put out on **CD.**"

The story of Bonafide riddim

Bonafide riddim is Dub Akom's latest riddim. It was first released as the single Weak from Konshens.

"We had some good response and we said like 'yo, it's time to make a series on it'."



Dub Akom managed to find some great artists to voice the riddim. Both newcomers and more well-known ones.to voice the riddim. Both newcomers and more well-known ones.

Two of the more interesting new names were South African singjay Jahnett Tafari and Ricardo Clarke from Bahamas. David explains how they got in contact.

"We have worked with Black Dillinger [also from South Africa] before and one day I sat behind my computer watching a Black Dillinger show on Youtube and saw Jahnett Tafari. He had some good feeling, so I looked him up on the Internet and linked with him. I sent the riddim and he came back with this huge cut. Maybe we'll record some new cuts with him," he says, and adds:

"I already knew Ricardo Clarke. He has made music with a friend of mine, so I tested and

sent him the riddim."

Busy through the summer

This summer seems jampacked for Dub Akom. They are the backing band for several Jamaican artists coming to Europe for festivals and other gigs. Previously they have worked with Jah Mason and Lutan Fyah. This year Pressure, Etana, Burro Banton and Protoje will be added to the list.

"It's odd sometimes just being the band," says David, and explains what makes a great backing band:

"It's important when the artist come to have rehearsal time. But we almost never rehearse with the artist as we don't have the time," he laughs:

"The artist must feel good about the structure and the riddim. It must sound good for the artist."

Dub Akom begun the festival season on June 25th with Sun Seine Festival 2011 where they had to back Chezidek, Lyricson, Anthony John and Jah Marnyah.

"It's challenging," says David:

You have to know 15 or 20 tunes by each artist. The artist usually sends us the playlist and then we discuss it."

New productions this fall

After the summer when things have cooled down Dub Akom will go on with production again.

"We have recorded Jah Mason and Queen Omega on a new dancehall riddim. It will hopefully be released in September or in October."

Interview by Erik Magni Photos by Jennyfer Papin



Mista Savona

Mista Savona puts Australia on the reggae map

lake "Mista" Savona is the leading reggae producer from Australia, and the first to consistently travel to Jamaica to record some of the country's most acclaimed singers and deejays. United Reggae got an early morning chat with this well-educated and humble producer.

Australia is not necessarily known for its burgeoning reggae and dancehall scene. Rather pop music and artists and groups such as Kylie Minogue and INXS.

Reggae is according to Jake Savona regarded as a mostly underground style in Australia and is not in the mainstream consciousness yet.

"The scene is fairly small here", explains Jake Savona over the phone, walking through a park age of six. in Sydney in the middle of the day, while I have just woke up and am preparing for breakfast.

Started early

Jake is a classically trained musician and has been playing keyboards such as the piano and Hammond organ from the

"Playing keyboards gives you different skills. It gives you melody, harmony and composition techniques," he says.

"Sizzla loved the riddim. He jumped around and kept hitting the CD player when I played it in his yard"



He learned to play reggae by himself through trial and error, listening to records and also through friends. And he says that the music expertise in Australia is very good.

"I have many inspirations. Augustus Pablo, King Tubby and Lee Perry. That mid 70's sound. But also the late 90's and early 2000's sound, like the Diwali and Coolie riddims. Not much

day. It has too much auto-tune that riddim was inspired by Koand is too generic," he says rean music and kung fu sound- The album's core messages and adds:

world music, and vintage Bollywood music."

Begun with dub

lake first became interested in dancehall and modern reggae when living in Brixton for a month in 2000. And he clearly remembers when he heard dub for the first time.

"First time I heard real dub was at someone's house in deep downtown London. Horace Andy was there in person singing, and there were speakers on all the walls," he laughs, and continues:

"I went back to Australia and started making hip-hop beats with reggae influences."

Travelled to Jamaica

In 2004 Jake visited Jamaica for the first time, and his first recording there was with Anthony B. Since then, he has been back two times - in 2008 and last year.

While in Jamaica in 2008 he recorded some of the vocals for the wicked Fire Dragon riddim, a clever interpretation of the classic Drum Song riddim.

of the music from Jamaica to- "I'm a vinyl collector and for vocals were laid in Jamaica. tracks. The bass line in Drum are concerned about the state Song was itself inspired by old of the world today and the en-"I also love electronic music, 50's Latin American stuff. My vironment. This is obvious in version is in a totally different tunes such as Clean Air Clean style. It is Arabic and Middle Country by Burro Banton and Eastern sounding," he says.

> The riddim was voiced by chanters such as Burro Banton and Sizzla.

"Sizzla loved the riddim. He jumped around and kept hitting in his yard," he says, and continues:

"He is an amazing guy. Moody and inspired. Reminds me sometimes of Johnny Depp's character in Pirates of the Caribbean. A brilliant character the recording which took place with amazing vocal ability."

Jake also reveals that he has "It was amazing. Alton heard recorded a full length album it [the riddim] and loved it. He with Sizzla, hopefully due later went through a news paper this year. It is a reggae album to get the words going. I have with some hip-hop, dancehall also done a yet to be released and dubstep influences.

Important messages

Mista Savona's latest album is the compilation 'Warn the Nation'. It has been available in Australia for a year, and was recently released in Europe and the U.S through Soulbeats Records in France.

The music was mainly recorded in Australia, while most of the

Why Does the World Cry by Sizzla.

"Why do the same things happen again," asks Jake rhetorically, and continues:

"I want to put out music with the CD player when I played it a message. Not necessarily about girls, money or consumerism. Plenty of people are already doing that."

> Warn the Nation also features the late Alton Ellis on Chant Rasta Sound. Jake remembers in London.

combination with Sizzla on that tune."

Jake says that he is already planning his next trip to Jamaica, and once the Sizzla album has dropped internationally he will go back and voice another set from the top Jamaican singers and deejays.

Interview by Erik Magni

Phillip Fraser "In those times artists

weren't getting no money. That was why the music was so good"

Phillip Fraser was a helped bring to fame... mainstay of the roots reggae scene that centred around the Greenwich Town area of Kingston in the late 1970s and early 1980s. He played a central role Farm area. in the development of Bertram Brown's Free- I was born in Whitfield dom Sounds and Errol Town but in Greenwich Don Mais' Roots Tra- Farm I grew. I was just dition labels, singing born in Whitfield Town classic cultural and and never even stayed love themed singles there. I spent my whole including You're No life in Greenwich Farm Good, Come Ethiopians so really I was born and Mr Wicked Man. there but officially I Yet where some of the was born in Whitfield Greenwich Town sing- Town. I was just a child ers like Rod Taylor and so I never really under-Earl Zero left Jamaica stood why we moved and have been fairly but in those times my prolific abroad, the dis- family never really tinctive voiced Rasta- owned a place so they man has preferred to had to move up and stay in Kingston and down. record for his own Razor Sound label. Angus Taylor spoke to this crucial veteran about his long and distinguished career in music and the neighbourhood that he

You were born in Whitfield Town but you are associated with Greenwich Town/

What were your first experiences that got you into music?

It was something I was born with when I check



of Jamaica's number one danc- Jerry Butler, Curtis Mayfield. bymother was my brethren's ers. His name was Sparky and And it goes on like that be- sister so we used to be in the he used to dance with another man as Sparky & Pluggy.

I was young I used take some match boxes and try to build a turntable. I'd a get a bottle had to listen to people that are them chalice and be like wwstopper, which was round like a record and dig out the inside these people's songs you know and I just put the round part on a match stick, bore it and put it on the match box like a turntable. I remember doing these things as a little boy.

That was because you were influenced by sound system?

my own sound system! And then, living in Greenwich Town Fraser, Michigan and Smiley; I used to hang out with Slim Smith. But before Slim Smith even, I used to be at a place called Club Bohemia doing a little talent show business me, Johnny Clarke and Mighty Diamonds. So I used to go on a lot of talent shows singing foreign songs like Wild Flower, play and it was the first sound So it must have been quite a Help Me Make It Through The that had day sessions. Night and those tunes and ended up winning a couple of these talent things. That was because I could manage those types of tunes well because I was a real listener of a lot of foreign songs.

Who was your favourite foreign singer or song?

My favourite singers were Sam Cooke as number one artist for me (just as Slim Smith is my

it. You see my father was one number one local artist) then was my idol because his bacause I always tried to listen to same yard. When Slim Smith the top ones all the while so I would come he was singing know where I stand. Because with Lloyd Charmers and Jimmy Then in Greenwich Town when I never went to music school - in the Uniques and they would it was born into me. So for my rehearse and I used to just sit training and things like that I down and listen and smoke singing real and if you can sing wooooooaah, because the man what you're doing.

What was your favourite sound system?

My favourite sound system was one from Greenwich Town named Echo Vibrations because that was the sound Yes, that was my little idea for where we all started. Peter Ranking, General Lucky, Phillip that was our sound before we launched out and started singing for any other. Echo Vibration used to play in Greenwich Town every Wednesday and that was the first sound I ever saw that used to play in the day. Pure night sounds used to

Prince Alla told me he used to look up to Slim Smith. Did you used to do the same?

Slim Smith had a babymother in Greenwich Town so he used to often be in Greenwich Town whereas Striker Lee used to live in Greenwich Farm and he was a big producer so all the artists used to come to Greenwich Farm. But Slim Smith

can sing you know? Then me and him became close and he would carry me to town where he lived and introduced me to Roy Shirley and people when I just a kid. So I idolised Slim Smith because when I listened to all the voices that came out of Jamaica and compared them to his voice I realized he had the real voice!

What was Slim like?

He just a humble person the same as me. I never saw him in any violent thing nor ignorant nor nothing. That man just smoked his pipe and had his guitar and sang.

shock when you heard of his death.

Yes, it was a shock because we used to see each other when Bunny Lee and him were driving up and down. I was just a kid and they were bigger men and I'd see them going to the studio with people like Cornell [Campbell]. Then suddenly I heard that Bunny Lee left Slim at his house and he was complaining saying he was sick but the people took it for a joke.

They claimed he said he saw somebody at the window and he thumped out the glass and bled to death by the time people came back and found him. So it was a shock.

What was the first tune you recorded?

It was a song named This Time Won't Be Like The Last Time which was recorded by ourselves - Freedom Sounds my little brethren [Bertram Brown]. A guy named Tony Mack who was around Bunny Lee, a bigger man than us, he knew the business and showed us how we could do it. The Soul Syndicate band was in Greenwich Who influenced you to em-Farm at the time because Chinna [Smith] and all those guys used to rehearse on 9th Street. Well, to be honest listening to While they were rehearsing Tony Mack said we could go to the studio, take some money and buy a tape because we didn't even know that. So when he told us Mr Brown was working so he became the producer, bought the tape and booked the studio time so we and Soul Syndicate went to Dynamic Studios. I recorded This Time..., Single Man, Mr Blue Bird and we started working on coming up with an album. That was how the Freedom Sounds label started.



brace Rastafari?

the music when we were small like Bob Marley and Burning Spear, talking about Africa and things like that. Then we grew up in an environment where it was pure Rasta that surrounded we as little youths, smoking pipes, cooking Ital food, and we would sit down and read our bibles every day - it was how inspiration came. We came to realize about His Imperial Majesty, how Africa was for all of us and these things. So you understand it was an inborn thing but we were around people that made it come out



more. We were around elders like a brethren named I-Eye whose son used to cook his food on a stove with kinds of fruits which he used to put on top of his bamboo house. His son used to cook his food with enough pepper and herbs when you used to eat that food I'm telling you! He was one of the influences, seeing his life, seeing Rastafari and seeing him as a dreadlocks so when we read the bible and saw certain things our little circle just grew up saying, "Yes Rasta!" because it was the right living. So in the music we started singing certain tunes from the bible and it went from there...

What was your involvement with Earth and Stone that led to you recording the 1978 album Back To Africa together?

Yes, with Buster Riley - Winston Riley's brother. A lot of people don't even know that album because it didn't get released in Jamaica. Two singles were released - Back To Africa and Dance Crasher but not the album. I just did some tracks and then I guess Buster did some tracks with Earth and Stone and compiled them together.

Tell me more about your in- do a Slim Smith tune today!" volvement in the Freedom Sounds label.

Well Freedom Sounds is really me, Bertram Brown, Prince Alla and Earl Zero. I was the one that really started it as I told you when my friend Tony Mack introduced me and Bertram to buying the tape and taking Soul Syndicate to the studio. So that's how it started. We used to go to King Tubbys to do the voicing but before that we used to go to Channel One to make the rhythms with Soul Syndicate. That was how Freedom Sounds and all those labels started. That's how Corner Stone started, that's how Roots Yes! All of a sudden it just blew Tradition started. I helped start away and became the biggest all those labels because we thing! I'd say, "Bwoy, it's a joke were all youngsters in Green- this because some of the tunes wich Town, all of the same age I sang in a high pitch that I love group.

It was on the Roots Tradition label that you also brought back your inspiration Slim Smith's Never Let Go in 1979.

Definitely. Once Freedom Sounds was up and running, big hits. Don Mais was another youth from Greenwich Town who was working at the time. It was only me, Prince Alla and Earl Zero outside of music! (laughs) Don Mais was working so he had a little fund that he could spend as a producer. So we went into the studio same way and licked this rhythm. He looked upon me and said, "Phillip Fraser. You love Slim Smith we have to

so we just went in there to Channel One with Soul Syndicate and made the rhythm and then went to Tubbys and voiced it. When I voiced it I didn't even like it because I thought I was singing too flat! But everyone said, "No man! You're comfortable! It bad!" By this time no one really knew Slim Smith did the original. Even to this day people still say it's I who did the original. That's because the Slim Smith one was on a Studio 1 LP.

That rhythm became very big in the dancehall in the 80s.

and see my pitch is right - it's not that. It's Never Let Go run everything!"

You also recorded Come Ethiopians in 1978 on the same rhythm to Rod Taylor's Ethiopian Kings and both became

Yes, it was Rod who laid the rhythm and about two days after he did I was listening to who have never done any work it. Through reading the bible a lot I just came up with this concept of Come Ethiopians whereas Rod Taylor sang Ethiopian Kings. I just came up with it out of my own head because in those times I never used to write music on paper. I'd just hear the rhythm while smoking,

ing a vibes - and lyrical content leased in England. Now it is like would just come! I'd hear a tune a different thing because they and just sing! (laughs)

That tune did very well in England too. How did you come to spend some time over there?

The first time I came wasn't on music. I had some relatives work with? over there and my aunt died in 1970-something and ljust came I did some recording for Juno for the funeral. When I went Lawes but they never released back again Sugar Minott was them except on dubplate. He there with a couple more peo- was a nice youth and I miss ple and I spent some time there him. He was a very nice quiet - me and Toyan staying with a guy named Rusty. Now Rusty would look for shows for us and I met Silver Camel who put out Blood Of The Saint [10" in 1982].

I ended up spending a year out there and having two kids They'd just get a bag of crackup there and doing a whole ers and a piece of cheese and heap of shows to get myself go in the studio. That was why popular because I wasn't that the music was so good. Now popular. Then when I came artists get everything and the back to Jamaica I was the hottest thing because Never Let Go was mashing up the place!

What did you think of the reggae being made in England?

At the time all the reggae being made in Jamaica was exported to England. America at the time wasn't getting reggae music so England was like the next headquarters of reggae after Jamaica. The LP I did with Earth and Stone wasn't released here but it was in England. Most songs producers used to

cooking Ital food and just hav- do here were automatically rehave kinds of changes: Ragga and all those kinds of things. I don't know that because I only know roots rock reggae!

> You did some recording for Junjo Lawes when you came back. What was he like to

> brethren. He was the first producer who would give artists money and carry them to foreign. He gave artists enough because in those times artists weren't getting no money.



producer is afraid to talk to them because now producers aren't even producers - they just have money. In our time producers were real and all artists wanted to do was sing good songs and hear ourselves upon the radio and feel good.

Tell me about your memories of Scientist who you worked with on many occasions.

Yes, well most of the tunes we did at Freedom Sounds and Roots Tradition were mixed by Scientist at Tubbys. Tubbys was a place that you could go to voice and mix while the rhythm laying happened at Channel One.

You could voice and mix there too but Tubbys just had that sound! Scientist was just a little youth and we were all young so we'd just try to experiment. So eventually that was how he got the name Scientist because he was just experimenting and experimenting with songs.

You produced your own album in 1984, I Who Have Nothing and you recorded two combinations with Tristan Palmer. Was that what inspired you to break out with your own label later?

Yes, I did some work with Tristan Palmer on the Black Solidarity label. Then in the 905 I decided I was going to break away from everyone and have my own label Razor Sound because I showed everybody how to have a label when I worked with them but I never got the Go. right justice. Better I have my own label. So I just come with my own label now and put most things on there.

How did you react to the changes in the music in the 80s and 90s?

I never really reacted. There were producers who wanted me and more artists to come on what I would call "racehorse rhythms" that would get up and run and they wanted me to say anything and everything but I wasn't into that. So I decided to just keep cool and stay with my label and record what I feel is the right thing to record. So people weren't seeing Phillip Fraser enough because I didn't want to go on those rhythms. I did a couple for Jammys but he didn't release many. He released a various artists album with me and Big Youth with my tune called I'm Holding On. I didn't get the right justice there either because you go

into people's camp and they did Never Let Go. The first song have their favourites. So it was he sung out of his mouth was all these things that made me African Girl and it was a hit and decide to have my own label so then he went to England and I could get the right justice and people could hear the things I have in my head. I'm not going to record Phillip Fraser and same. Only me and Prince Alla put it down - I'm going to put are still here! I see Alla every it out! (laughs) Not like people day at the studio where I am. like Bobby Digital who put it on the shelf. I must give credit to a man named Barry Clarke from Afro Eagle label. In the 8os he put a tune with me he wrote called Please Stay and it was a big song to follow up Never Let

Did you consider a move to **Europe like Rod Taylor?**

No, even though all my breth- tion with me and him, father ren did and I have two kids out and son, Roots Man Time. We there. I never considered living have seven tracks each. My in no foreign country like Europe or America or nowhere. healthy, still singing. I did a I have been to all of them but show in New York on Christmas my roots is Jamaica and my feel Eve which Jah Life put on as a is Jamaica. Because what I un- vintage thing with Big Youth derstand is when an artist lives and couple more artists like overseas the respect is not that. For the future, I'm not runthere anymore because you ning down this thing because have to know how to condition the music alone shall live, but yourself. A guy sees you at this what I see going on is pure club and at that club and then rat race. So I just keep myself sees you at the racehorse shop healthy, fresh, fit and nice, still so you become cheap. By the doing my private recording in time someone puts you up for a my own studio. I just recorded show people say, "I seen Phillip a song with my son for a radio Fraser at that race track. I see station in Canada and they sent him at the party last night!" But it on to a radio station in Engwhen they here "Phillip Fraser land where it is getting some live from Kingston, Jamaica" good play. it's more exciting and more appealing. So I never try to leave. All of my brethren did: Sammy Interview by Angus Taylor Dread was going good after | Photos by Charles Le Brigand

across to New York and Sammy never came back. Then Michael Prophet and Earl Zero did the

Are there any plans for more music in the works?

Definitely. I'm still doing some recording right now. I put out an album No Escape with my son Ras Fraser Junior who is a very cultured little youth coming on. He has a couple of songs out there playing and things. Also there's a compilanext project is keeping myself

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Perfect

"We are injecting that one drop medicine into the veins of the people"

Since we last spoke to Perfect, the fiery performer from Bamboo St Ann's has released fifth full length effort 'Back For The First Time' with Californian production house Lustre Kings - a return to the organic roots sound that made his name. Working with the Lustre Kings team of producers - Andrew Bain, Laurent Alfred, Nick Listrani and David Goldfine - he has once again created a contender for the best album of the year. The time seemed right to hear from one of our most passionate and eloquent past interviewees so Angus Taylor caught up with Perfect shortly after he had stepped off a plane in Poland on his two month European tour. He had just entertained a rainsoaked but joyous crowd at Ruhr Reggae Summer and performed second single HIM Smile in Stuttgart on the day of Haile Selassie's birth. Together they discussed his globetrotting recording habits, the quest for authenticity in reggae music, the misfortunes of two of his favourite artists and why he has yet to commence a long term project on the island he the years I have played with calls home



Is Back For The First Time a concept album and if so what is the concept?

Well, it definitely is a concept album and the concept is Perfect going back to the authentic side of Perfect. Because over different genres of music and

different producers from locations around the world so we just decided that for this album we were going to have a very rootical authentic approach to it. Bringing back the same vibe you got from the original Perfect songs like How Come, Handcart Bwoy, Black Marcus and all those songs.

Whatwastheprocessofmaking

the album like? Did the Lustre Kings team come to you with some rhythms or did you come to them with songs and they built the rhythms behind you?

I would say it happened both ways. This album started about two years ago. I was up in California for the first time in Santa Cruz and I met Lustre Kings after doing a concert. At that time he just wanted to voice a couple of singles so I took the rhythms from him and I went back to Jamaica and recorded the two singles. Then, after sending the songs to him, I got about another five rhythms from him a week later. So after I recorded two out of those five songs I was already thinking about doing an album. Their rhythms were very special - the composition of the rhythms, the vibe and the whole arrangement just wasn't another ordinary rhythm that I felt like doing a single on. Somehow the rhythms motivated me to start an album.

A few years ago you were working with European producers. Now lots of Jamaican artists do that and you've gone to America instead.

Each time I do an album I think about trying to create something new with somebody new. And as I said before rhythms from Lustre Kings, which is the same stable as Zion I Kings, productions are not just the

regular one drop rhythm you the productions that have been will hear. The composition is coming out of Jamaica recently very unique and intense and the majority of them are crosshas a lot of detail to it. So it over stuff, so the producers is the rhythm that inspires are experimenting right now the artist. A rhythm can make and there's nothing wrong with you write a good song or a that. But the majority of probad song. A rhythm can bring ducers are experimenting with out the best in you. And this crossover music and putting a is what I was hearing - Lustre little of the dancehall and reg-Kings rhythms were bringing gae flair into it more than proout some melodies from me which I haven't heard in a couple of years. When you hear those horns - it's not like some kid who gets a little synthesiser bass from a keyboard and a little drum track off a computer Why? with just a little bang of a piano. There's not really much to experiment with on something like that. But when you hear the sax and guitars coming in it sends your brain all over the place. So it's not about how I've said it before but how I'm going to say it again.

Since we last spoke there has been a lot of talk in the Jamaican media about losing control of reggae to foreigners.

Music is universal. Jamaica is the land in which this beautiful music which we call reggae was born. But we also have to understand that the Europeans have been listening to our stuff for a lot of years and they have almost perfected it, so to speak. When it comes to the more authentic sound of reggae - and it's a bit sad to say but - it is more prevalent right now in Europe than Jamaica. Because if you should check

ducing the authentic roots one drop reggae vibe there. You know, I have never been approached by a Jamaican producer to do an album?

Probably it's because of my message or the type of music I do. They know that Perfect is one of them Groundation. We come to hold Groundation music - no matter how we might experiment for one or two days with something else we are here to maintain roots. There is a saying right now that goes "If it not live, it's dead" which I think is really true. Either it's live or it's dead. It can't be half live or half dead. So the producers in Jamaica are experimenting because the US has a lot of influence on Jamaica - but they should be doing right now is being done by European producers.

You yourself finish your album with a totally up to the minute "trancehall" track. Is there a danger that roots reggae will become like the blues - controlled by foreign enthusiasts and critics who get to

decide what is and isn't authentic? "No Autotune", "no R&B". Won't this put the music in a museum?

I don't think so Angus. The reason is because you're always going to have artists around who will be willing to hold a rootical vibe. You're always going to have a Jah Mason, a Lutan Fyah, a Perfect, a Fantan Mojah, an Anthony B, a Sizzla, a Jah Cure - the list goes on. No matter how you might hear us experiment with something else for a minute it's just to show the listener or the fan we can do that and we are wellrounded in the music. I'm not a reggae-cian - I'm a musician. But the authentic vibe we hold on to - we're just not letting go. I even had a meeting with a couple of artists recently - Lutan Fyah and Jah Mason - and we decided to really give back the people some of that authentic one drop vibe that everybody thinks is slipping away from the business. That is what we are trying to inject back into the music. That is why this album is called Back For The First Time. We are injecting that one drop medicine into the veins of the people.

Speaking of which, there are some great musicians on the album like Dean Fraser and Earl Chinna Smith.

Yeah man. Because Lustre Kings came to Jamaica and did some work there also. This album was recorded between



and St Croix. It was mixed in songs there. St Croix, mastered and some overdubs done in New York, much of the recording for the album was also done in California and Oregon - Hold On Buju and Smile were recorded at the studio in Oregon. Then Slave Driver and other songs were recorded in Jamaica at Anchor where you had Dean and Ch-

Jamaica, California, New York inna doing work on some of the

Why is there only one guest vocal combination on this one compared to your previous album French Connection which had Sizzla, Zamunda, Lutan **Fvah? Was this deliberate?**

didn't want any combinations the same throughout the pason this album because I can sage of time. The message of life. I really miss Amy and I also do it by myself and I wanted to the Rastaman is equal rights think she is sadly missed by a do it by myself. But Ginjah is and justice, upliftment for the lot of people in England and all an artist with talent and a terrific voice. He's a younger artist the listener so I don't think my than I am in the business and I just ran into him at the studio When it comes to my vocals I when I was playing the rhythm have learned to use my voice - which I had got ten minutes more efficiently on different before. I had downloaded it and put it on my iPod and was playing in my car just parked up outside the studio. Ginjah stepped over and said "That riddim sounds great - whose next morning and I'm prob- the system has to say, Buju's is it?" and I told him it was for some producers in California In a month's time you might and it was actually for my new see this Rastaman pull up at bad, rich or poor, that's our litalbum. He was like "It bad" so I said "Listen to it. If you come up with something good we do something together for my new album". Ten minutes later I was standing at a restaurant and I heard him singing out of his voice! So the studio was right there so I said "Go do your part. I'm going to smoke a joint and then come and do mine". We booked the studio time. I was outside for five or ten minutes then I went in and did my piece and it was mixed the same night. The whole song was done in less than 45 minutes. The chemistry was right and I didn't fight it.

You're on your fifth album now - how would you say you have developed since Born Dead With Life when we spoke last?

To be honest I haven't really changed vocally or lyrically

This was deliberate. In fact I because our message remains ing about her as a singer. I'm people and positive words for over the world. lyrics have changed that much. types of rhythms. I listen to a lot of stuff. People will see Perfect pull up at the gas station and who am I listening to? Amy Winehouse. See me pull up the ably listening to James Brown. the gas station playing a Beatles CD. So from listening to a thing wrong this morning, it's whole bunch of stuff my head is crowded with billions of melodies and I improvise on them. Because of out of one melody comes melodies if you know what to do.

As a fan of Amy Winehouse you must have been saddened by the news of her death this weekend.

I'm sad. I'm really sad. I really loved Amy. Trust me, I really think I'm one of Amy's biggest fans and that sounds so impossible. A Rasta artist saying Amy Winehouse. But I'll say it again. Amy Winehouse was such a sweet heart. I really admire her music. I really admire her lyrics. I really admire her style. Her tone was so incredible. And regardless of her cocaine activities or whatever, I really don't care about that, I'm talk-

not getting into her personal

There's a similar sentiment in your song Hold On Buju. It's not about what he did or didn't do - it's about missing a person and his music.

Yeah! Guilty or not guilty - that's our Buju. Regardless of what ours. He's a son of the soil and he will always be ours, good or tle Buju. If your kid did somestill your kid. And if your kid did something right the other day, it's still your kid. You have to compromise regardless, guilty or not guilty the world misses Mark Myrie, just like the words said.

How		did	you	cele	brate
Haile	9	Se	lassie's		birth-
day	on	Sat	urday	23rd	July?

I was alone on Saturday. First in the day time I had a show in Stuttgart which was tremendous with a nice turnout and during that set I paid tribute to His Majesty with the song HIM Smile. I'm not lying when I say it's the most beautiful song I've heard about His Majesty and not because I did the song. I've never heard anybody who chose that topic - singing about His Majesty's smile. People sing about the positive side of

bravery, his kingship - but I've is also looking good. I also ad- You could be walking down the never heard anything about mire His Imperial Majesty Em-His Majesty's smile. So I think peror Haile King Selassie I The about His Majesty's smile in his attire. I think as an artist away because the driver of the but it came out as a very nice it is really good to be looking song and I really, really love good. I learned from an early goes Perfect!" It isn't good to this song. So after I paid trib- age that whenever you leave not look good in a picture. I ute to His Majesty during the your house as an artist you've set I was alone and because it got to leave looking good. If was an early show at about 3 o' you only have one pants and clock in a day festival it was re- one shirt you wash it out, iron ally a holy vibe for the rest of it, starch it, put it together and the afternoon.

You were a vocal critic of George W Bush. How do you feel about president Barrack **Obama?**

It's just a new face for the same system. I feel no different. What should I say? A black George Bush? Probably. That's a nice way of saying it - a black George Bush. Things haven't really changed. They still remain the same. He still has to answer to the so called "elites", so he's a new face for the same system. I feel no way. I'm the same victim.

My friend Jess interviewed you and first drew my attention to that fact that you put as much work into your outfits as your music. Is clothing important to you?

Yes, it is. Clothing is very important. It helps you to create the thing you are trying to create. The way you attire yourself helps to bring out the best in

make sure you step out clean and neat - because you never know who you're going to walk into. It might be you're not booked for a show but you'll

him - his consciousness, his you also. Because feeling good never know what will happen. street and there is a car stopping with ten tourists from it was so stupid for me to sing First for always looking so royal France that want pictures right car knows you and says "There don't think so. So it's really important to get yourself together and look good for the people.

> **Interview by Angus Taylor Photos by Christian Bordey** and Michael Patton



MAFIA & FLUXY

"Beres Hammond calls us Harmony House UK!"

Leroy "Mafia" Heywood and David "Fluxy" Heywood - out of Tottenham, North London, UK, - are Britain's most famous reggae rhythm section come production team. They Mafia: We had a sound sysgrew up around their uncle's Wizard Hi Fi and in the mid 70s formed their school group the Instigators - catching the attention of neighbour and local scene eminence Fatman who helped link them with the best and brightest vocal talent of the day. Their success as a backing band and as rhythm makers for labels like Chris Lane's iconic Fashion imprint snowballed until 1987 when they forged their eponymous label, travelling to Jamaica to record for Sugar Minott and eventually Donovan Germain and Beres Hammond. Lately, the dynamic duo have been touring Africa and the UK with Luciano, playing the One Love Peace Festival with John Holt, and releasing critically acclaimed albums with both veterans like Little Roy and newcomers in Adele Harley. The brothers' impenetrable synergy as a musical unit is matched by their habit of finishing each other's sentences!

ray Studio to talk over what sorted! has been a varied and truly remarkable career.

How did you get into musound...

tem in the house which we grew up with and he had all the tunes from the ska tunes coming to the rocksteady. Me and Fluxy used to take them - and these were the days of paraffin heaters and lino - and we used to slide on them and use them as skateboards! But growing up listening to all that we knew all the new tunes, so we used to go to school anybody used to sing a tune and I'd say "I know that tune", you know what I mean? So we had a good knowledge of tunes. We knew who Toots & The Maytals were, Prince Buster, Desmond Dekker, Pioneers, Skatalites, Bob Marley - we grew up listening to all of them.

Fluxy: We were getting prereleases from Jamaica and UK releases from his sound system box and would stand on a chair and play them. So the knowledge flowed from there.

Angus Taylor met them out- M: Yeah we used to rush home side their regular weekly ses- and whoever got to the turntasion at West London's Sting- ble first, that was his evening

So it was sound system first before music.

sic? Your uncle Ivan had a

F: Yeah. And then my mother bought him...

M: ...a guitar for five pounds from a friend of mine. Because we used to go the Tottenham school and there was a school band that used to play in music lessons and I used to say "They wicked". Then I said to my mates "I want to be a producer" and they kind of laughed!

Why a producer?

M: Well at that time we'd met Bunny Lee and people like that, we knew Fatman. We liked the stuff Striker was putting out but we couldn't play any instruments then so when my mum bought me the guitar just before the six weeks holidays I used to put on albums and rehearse and practise off of them until I found it was the bassline I was playing. That was what I picked up. I couldn't do the chords and everything so I was playing the notes of the basslines to all the tunes and I was picking them up quick and learning

them fast.

Timing is quite important performing on a sound system, so was that good early schooling for you as a rhythm section?

F: Yes, absolutely.

So how did you go from that to drums?

F: After Mafia learned to play the bass he said "You're going to have to learn to play the drums vou know". So I continued listening to the music and just tapping along. I had a homemade drum kit - some bamboo sticks and a speaker for a snare drum, a bicycle lamp for a hi-hat and an odd shaped microphone we would plug into a speaker and step on so - boom! - it would give me the kick drum! Until later on in life my elder brother bought me a drumkit and we just played along to songs, any tune that was out. Most of the stuff was Bob Marley and Burning Spear and Aggrovators, Bunny Lee stuff - that top three was like that. We also started to play along with funk stuff like Ohio Players and all that.

So we're talking mid 70s now.

F: Right on.



So is that why you called we were rehearsing a track in your first band the Instigators - after the Aggrovators?

F: Exactly - because we when we built the band we said we had to have something that ended "T-O-R-S"! So Instigators came out of the bag! Instigators was Mafia & Fluxy on drum and bass, our elder brother Dingle played guitar, Tony Cooper, who's now called Skully played keyboards, the leader sing was Toyin Adekale but it went over to Courtney Bartley who recently passed away, and the guitarist's name was Redeve.

How did you get your names?

M: Back in the day they used to say "Yuh bad on guitar. Yuh bad on bass" so I'd say "Oh, bad, Mafia" - simple as that.

F: My name came about when

our parents' bedroom. We'd set up for our rehearsal and were about to record a track so I counted them in and did a drumroll and everyone started laughing! I said "What's so funny?" and they said, "Bwoy, that drumroll sounded kinda Fluxy yunno!" and it kinda stuck from there!

How did you link Fatman?

F: Fatman lived up the road so every minute we were having rehearsals in the house we used to put it on cassette. King Jammys used to stay at Fatman's house so we used to knock on the door and say "Listen to this! Listen to this!" and Jammys would say "Yuh good yunno, but keep practising!" We knew deep down he was saying we weren't really ready yet! But they took it quite serious though until

he managed us. We then Sugar Minott's studio. We laid started to play a residence at the first set of tracks with Paa club called the 100 Club in blove Black on keyboards who M: So Wayne Wonder started Oxford Street and all the art- just came and jammed with us ists from Jamaica like Trinity, and it was really good. Al Campbell, Clint Eastwood, Barrington Levy started to do shows in there and we were the support band. So that was how we got to know artists as well - that was our introduction. The band then grew until we became a backing band as well backing people like Cornell Campbell, Sugar Minott, Johnny Osbourne and all those artists who came over from Jamaica so we were known to those artists and they started saying we should come over to Jamaica. In about 1987 we drew for our Mafia & Fluxy label because we knew artists now and we thought if Sly & Robbie had their Taxi label when they were doing Black Uhuru we could do the same with our Instigators - we were going to call it Mini-Cab label! But then we thought that was a bit too close and went with Mafia & Fluxy.

Tell me about your first music related trip to Jamaica.

Fatman came to a point where there - the first time was using

How did you start working for Penthouse?

M: We got introduced to Penthouse by an artist by the name of Sugar Burke.

F: We were at Bunny Lee's house and he said "I'm going to bring you to Penthouse's manager. He needs you guys".

M: But at the same time Germain had a good relationship with John at Dub Vendor so John must have told him that we were coming over as well. The first time we did a session was for Wayne Wonder and it was massive. The studio was packed with people. Everybody wanted to hear these Englishmen's sound so we had to be on it!

F: Can you imagine like a dancehall! The studio was packed and it was a big studio! There was a load of people watching and we were in M: It was in 1987 when we one corner on our own. It was went to do Maxi Priest in Sun- like being on a stage! And splash. But because of the then the man said "Let me backing we knew artists like see what you can do. Wayne Sugar Minott and Bunny Lee Wonder, here's the mic. Let's and they were glad we were see what's going to happen out there. So again, me and out of this." You could hear Fluxy started recording over mumbling "Damn English mu-

sicians, English man, let's see that they can do".

singing, I found the chords to the song he wanted to do and Flux started tapping up the beat same time. We whacked it out quick and everyone started tapping their feet and nodding their heads.

F: And me and Mafia were nudging each other now going "We've got 'em. We've got 'em!" That was our way into Penthouse. After then we didn't look back.

You often work with people who are skilled producers themselves. Does it ever become like too many cooks?

F: No, I'd say us ourselves are very good to work with. If we have an input we would say it but we wouldn't drill it in and go "No no no - it should be like that". With most producers they just say "Give me a Mafia & Fluxy feel" or something! They just leave it down to us so then me and Mafia will have a talk and say "Shall we go here? Shall we go there?" Some producers will say we should play it a certain way but we avoid the "too many cooks thing".

M: It's either that or an artist will sing a song and we build the rhythm behind them. Or someone comes with a series

of tunes to lick over.

Do you ever get phased by working with big artists or have you been around it for so long that it doesn't matter anymore?

M: Yeah it is like that but back M: So if Take That wanted us in the day when we were first to produce them tomorrow doing a tune with Gregory bring it on! Isaacs...

F: Wow! That was like "Man"! When we first did Gregory that was like big time phase! But now it's like "Hey"...

M: ...Bring it on!

You work in all styles from roots with Sip A Cup to One Drop and Dancehall with Frenchie - who you know from Fashion days - to lovers with Adele Harley to R&B.

M: Yeah, we want to expand it even more. We like to experiment and do some fusion stuff as well. For our dancehall style we put a lot of input from the UK club scene and use those kind of Lady Gaga-ish sounds as well. In Jamaica a lot of people are just starting to do that now.

Is there any kind of music that you don't like that you'd never put into your productions at all?

F: (laughs)

M: (laughing) Everything is a Pioneers. challenge so there isn't really any music we don't like.

F: Music's music - that's all we know.

Tell me a bit about the Little Roy album Heat you did ear- so we can go easy. lier this year.

F: You know what? We met up because we were doing a Bob Marley tribute at Jazz Cafe and when we were rehearsing me and Mafia looked at each other and said "He's worth doing you to the way they were rean LP with". So we called him over and said "Roy, we're at Stingray on Tuesdays so come down". He came down the following Tuesday when we weren't even expecting him and we laid a track ...

M: Two tracks.

F: Yeah two tracks. We had such a wicked vibe in there. Everything was live - I set up the drums and everything, Mafia got the notes and Roy would sing. We just clicked and said "Let's go for an album". Live horns, live percussion, everything 100% live. Ideal artist.

M: Yeah we're on the next one

now with him. Same vibe. And we've got one now with the

Are you on Little Roy's Nirvana covers album?

M: I played on that one.

F: Yeah Mafia played on that one. Roy said he really wants to take his time with our one because he's got the Heat one and he's got the Nirvana one

He's recorded some of his songs many times - he's quite a perfectionist - but he's been saying he prefers the songs he recorded with corded back in the day.

F: Yeah, he kept telling me that and I thought "Yeah, right ... " but it's nice to hear that. I felt really good about that.

M: It was nice to work with him and George Dekker of the Pioneers.

And how about your work with Adele? How did that come together?

M: We actually met her on Myspace. I went on her page and said I liked her stuff because two of the rhythms on her page were ones me and Fluxy laid. She'd done one for Pickout and one for Mikey got a serious input and he lis- swered! When we first started Brooks. So we started talk- tens. We and Beres went back I was trying to count and then ing after that and said "Why from Penthouse days and we we got more popular and ran don't we get together and do kind of clicked. We worked out of zeroes! some tracks?" Her voice is with him here there and eve- M: There's a whole heap of great and whatever I throw at rywhere. But when he rose rhythms we worked on for her she delivers and she just up he didn't knock us back or people like Al Campbell and takes it her own way. I could anything. Every time we went Jah Shaka that haven't even give her the Satta Amassa- to Jamaica he said "Come up touched the street yet. We gana rhythm and she hasn't to Harmony House. Let's do used to play for Al Campheard the rhythm before but something tonight now!" The bell every Wednesday at our she likes it and she'll write to last trip we were producing studio in Tottenham [which it. That's what I like about her. his artists for him for Harmony closed in 2006] - we used to She doesn't come with the House - we're always welcome same old melodies - she just up there. He calls us Harmony takes it somewhere else.

Who is your main production inspiration?

F: Bunny Lee, Donovan Germain...

M: Sly & Robbie. F: Obviously Sly & Robbie.

What's the main part of what you do - playing live or in the studio?

M: It very much balances because we're in the studio and we get called away for a tour then we're dying to get back in the studio. If we're in the studio for a while and nothing's going on we're dying to do a tour!

Who is your favourite artist to record with of all time?

F: My personal favourite is Beres. We have a nice vibe when we make songs together. He's House UK! M: Garnett Silk was a good one as well.

F: And Buju Banton - he is very good to work with in the studio. He has got some nice ideas.

And who do you like touring with?

Isaacs that hasn't been re-F: At this present time I would say Luciano. leased yet which we need to M: And we used to tour with work on. Soul II Soul. That was great M: We need to catch up on our when we supported James mixing. We've done a lot of recording but we're behind on Brown in Germany. F: He was cool. He was nice that. man.

How many tunes would you estimate you have worked on?

F: Pffffttt! M: (laughing) Wow! F: How many people are there in the world? M: I could never name it. F: (laughing) That goes unan-

fill up a tape every week.

What projects should we look out for in the future?

M: We've got another Adele album we're working on, another Little Roy album we're working on, the R&B to Reggae series, a Pioneers album, a tribute to Jackie Mittoo album...

F: We've got some Gregory

Who's still on your list to work with?

F: You know who I would really like to work with? Bunny Wailer. If Bunny came here right now I'd say "Let's do an album right now!"

Interview and photo by **Angus Taylor**



TIWONY

Tiwony is a Guadeloupe-born artist, active since the 90s, and a member (with Black Kimbo Original B Lyaï, Luzdi and Fefe Typical) of Blackwarell Sound System, Champion Sound System of France in 2003, which he has led since 1999. His new album 'Cité Soleil' was released in May. It's a very heterogeneous album which allows us my family. It is a label, a colto appreciate the talent of lective and a soundsystem. I Tiwony, as it evolves from reg- started this album before my gae to dancehall to gwo ka to mix tape 'Viv La Vi'. I wanted nyabinghi and beyond...

"We are dynamic. I make music with passion. I'm not subject to the calcu-lations of record companies"

Your new album 'Cité Soleil' level. was recently released. Who worked on it with you?

First, I worked with my usual crew : Blackwarell, which is something different, something I could take to a higher

D & H production, brithers from Rennes who are a composing duo and also do a lot of remixes, worked with me on Never Give Up with Konshens. They also mixed several tracks. They are very versatile and have produced riddims with very different styles.

Tyrone Downie (ex Wailers),

did arrangements on several tracks (My continent, So Special).

There are also productions by my cousin Original B who is part of Blackwarell, some by Scandalize from Guyana who is part of the group Damaniak, then Kaprisson who also made one instrumental, as well as Jaly Beats, Jean Marc Guiose and Don Dada ...

In the end we tried to make something open and have fun with everything.

This album was recorded and composed by France, Jamaica and Africa.

Which guests feature on the album ?

My father Vicky Edimo, did the track So Special about mothers. There's also Konshens with the track Never Give Up.

Then there's Winston McAnuff. who was like a father to me in Jamaica. He first brought very promising singjay, is also me there to do the mix, and he found himself in the studio when we mixed a track. Da Brain from Senegal I met He liked the vibes of the song at the studio from Dider Awadi and we decided to do a duet. He sang it in an original way.

I did a song with Anthony B and Gyptian, which began The guest appearances hapwith an Anthony B demo. He suggested I could sing on it with him. The track was remixed by Marc from Animal sound. Speedy, a brother and

On this album you worked present on the album. with your father(successful bassist Vicky Edimo), how did you find working with him?

(Positive Black Soul), has recorded African Whine. It's a big tune now in Senegal.

pened as and when we met. Nothing was planned in advance, in general it is an exchange.



We did one track together. He also did some backing vocals, and was musical director on some songs.

We were partners. After seeing I took music seriously, he accepted I could do it for a living job, although he knows

that even successful musi- I came up with the title before we try to do different things. cians don't make much of a the earthquake, but it's also living. We do great things to- a way to pay tribute to the gether whether recording mu- Haitian people. "Cité Soleil" sic or playing on stage like at is one of the largest ghetthe "Festival des Arts Nègres" tos in the Caribbean. I saw a l've made contacts throughout that took place in Senegal.

There is a wide diversity of sound on this album, it seems like you have no musical limits?

It's all about the vibes. I grew up with lots of different music. All of which inspires my flow. I've never had boundaries. I listen to zouk, rap, R'n'B. During a trip to Jamaica, I realized that even in the motherland of reggae music, the brothers things.

Even Bob showed us the way without limits. It is more often in France that there are fixed genres. And it does not serve the music.

Will you perform this new album live?

I do have dates for the album. There is a tour with Turbulence and on June 9th, I did doing a very special gig at Cabaret Sauvage in Paris.

"Cité Soleil" is the name of a district in Haiti. Is the choice of this title a way of paying tribute to the Haitian people, affected by an earthquake in 2010?

documentary "Ghosts of Cité the world through the internet Soleil" produced by Wyclef Jean (of the Fugees), which touched me deeply. We see people like this every day. As I always say, "much love and so much hatred." I also wanted to big up every ghetto in the world.

I'm going over there for a charity show. I had very good vibes with the people. The song "Pitit Toussaint" was made in direct response to the earthquake. Haiti has a spelistened to a lot of different cial place in history thanks to Toussaint Louverture, who is known for being the first Black leader to have defeated the forces of a European colonial empire in his own country, and establish the "First Republic of a black people "

> You are very productive and active on the Internet (myspace, skyblog, facebook ...) and always offer us new tracks, some even for free download. Do you think this is a way out of the music industry crisis?

> We are dynamic. I make music with passion. I'm not subject to the calculations of record companies. When I like a riddim, I make a song. Every day

Internet is a new communication tool to interact with the public, so it helps to have a fast turnaround of new tracks. - in Chile, the USA and I have even done shows in Canada.

What is the future of music today and more specifically the reggae and Caribbean music scenes?

We always have had to cope with the crisis in the world of reggae music, so this are just little changes. We can now benefit from new broadcast networks, which allows us to move forward in parallel.

There may be a lack of structure which could be improved on the business side. In the Caribbean the talent is there we have to sort the logistics.

When I see the lineups of the major reggae festivals in France, I wonder why they are inviting artists from Jamaica when they could schedule an evening just with Francophone artists. Their loss. Promoters should not be afraid to invest on the French artists.

You supported French hiphop group NTM for their 2009 reunion. How did it feel to open for them and how did it come about?



NTM for me was always anti Fefe Typical? Establishment. They have always been an sinpiration for me, through their lyrics and their music. They always said aloud what others thought and whispered. We had already worked with Joey Starr producing BOSS (Boss Of Scandalz Strategyz) and the Ragga Connection compilations. I also opened the Joey show in Olympia. It was a new audience for me but I got very good feedback from the public.

After the success of the first your destinations? 2 albums, will there be a new album in collaboration with

We are always together and we already have new songs. But we are not ultimately a group. We might do things together but we have two distinct careers. This is my big brother, so he was one of the first to hear this album and give his assessment.

You travel a lot. You have pictures on your myspace of you in Jamaica, in Africa and Haiti. How do you choose

I often leave the country to

do music, to record or play a show. But visiting Africa was more about my spiritual journey and identity. I wanted to set foot in the cradle of humanity. I've also been to islands like St. Martin, Antigua and St. Thomas for "gatherings "of all the houses of Rastafari (Nyabinghi, Bobos ...) for prayer, Bible studies, and to discuss future prospects for the Rastafarian movement. It was outside of music, but often I developed relationships that eventually led to professional projects.

Interview and photos by **Franck Blanguin**

DAVID RODIGAN the UK. An appearance before neers in 1972-73 were doing

"When I first broadcast in Jamaica I realized the true power of ra-dio"

David Rodigan has been called many things in his life: an ambassador for reggae, a showman, a legend. But in factual terms he has to be one of the best known broadcasters and selectors in the music. The son of a treasury officer from a mining village in Kirkcaldy, Scotland, David was born in Hanover and grew up in Libya as a small child and as a teenager in Oxford. In the early 1970s he defied his father's wishes and trained as an actor before his love of both performance and reggae got him a job at BBC Radio London. In 1983 he visited Jamaica where Barry G challenged him to a clash live on air, a event that began his second career as a soundclash champion, travelling the world to take on all comers. Now approaching his 60s, and in a climate of reduction for specialist radio, Mr Rodigan has become more outspoken at what he sees as a bad patch for Jamaican recordings, increasingly supporting foreign artists like Collie Buddz, YT and Alborosie, and the dubstep movement in

voung dubstep fans at the Lon- was and is similar to what's don superclub Fabric led to the happening now. There's somerelease of his 'Fabric Live 54' thing about the breaking down cd where all kinds of Jamaican of rhythms and the rebuildand Jamaican-inspired music ing of them which is basically are given typically seamless what dubstep and dub in its mix - proving that while Rodi- original form are - that excites gan definitely has the tunes people. And in an environment it's still what he does with where people are gathered tothem that counts. Angus Taylor gether in hundreds and thouspoke to David in the spring at sands (and similarly in the the studios of Kiss FM where drum'n'bass experience) it is a he presents their Sunday night bass experience. It's not really reggae show.

You've been getting more and more into dubstep recently what has dubstep done for the UK reggae scene?

people to the likes of King enal. And I think that they - the Tubby, Lee Perry, Errol Thomp- young dubstep audience - have son - the engineers, the sound identified that in reggae and system, the dub engineers of dub music - and it's led them Jamaica, via the music. Be- also into rubadub. Now you cause if you discover dubstep and I know what that is and you must progress - and I think why it's an important part of Japeople do naturally investigate maican music. Modern dancebeyond the perimeters of the hall doesn't have that element: music as it is. And certainly the bass, the breakdown, the the reason I've been booked at bounce, the depth - it's too endubstep gigs is quite specifi- ergized. Dubstep, dub music cally to play dub music (not all and rubadub music from the night!) that I've collected from 70s and 80s has that. So there back in the day so I think there is a direct connection and you is a direct lineage connecting can hear it and feel it in the King Tubby with Caspa, Break- music. And I think it has had a age, all these people. There's profound effect on reggae bea fusion. What King Tubby and cause I've noticed now when the people like him, the engi- I'm playing at my gigs - and

a vocal experience.

What do you like about it?

There's something about the culture which when I've seen and been to dubstep things, the energy current that's cre-What it's done is introduced ated by the music is phenom-

some of them are not necessarily reggae gigs, more dubstep or drum'n'bass gigs - and I'm playing elements of traditional reggae and the crowd is going crazy. You Can Get It If You Really Want by Desmond Dekker is hardly a dubstep record, it's hardly even a dub record, but I tell you what - when it's played it gets a phenomenal forward. Because there's something in that song and many songs like that - whether it's Abyssinians Satta Amassagana I mean you know you love the music - that brings something out in people in terms of its soul, its content, and the essence of it. When you hear it it's like "What was that?"

Who was into dubstep first you or your sons?

Oh, the boys! My eldest son first, lamie, who has a sound system called Extra Stout and then subsequently Oliver who is four years younger than him. Extra Stout is my son and three other chaps who love Rubadub. Probably what really sums it up Angus would be this, and I've probably told you this before but about 3 years ago I went into my son's bedroom and he was horsing around with that Stop That Train rhythm and I asked him why and he said because it just blew him away. That rhythm was made in '67. Lynn Tait and the Jets. (imitates guitar sound) I remember the first time I ever heard it was when I was at the movies and I went to see The Harder They



Come and it was a Brixton cin- that song which is on the Fabema and everyone was talking ric album - he cleared it with and they had subtitles - it was a Derrick Harriott- and he built bizarre experience. But that se- his melody on top of it. I said to quence when Ras Daniel Hart- him, "why did you do it?" and man's walking down the track he said "that guitar you know and the guitar goes and "For- (imitates guitar again) and the ward and fyaka" I said "What way that rhythm drops" - Lynn is this?" I remember there was Tait and the Jets – what a band. something so haunting about Priceless. it. And my son when we has 17 got the same experience to Last time we spoke you were such an extent that he created unhappy with the state of reg-

terms of new artists and tunes. Stephen McGregor is very tal-

Yes I think it has. I'm particu- a genius but maybe they've put sions on that message rhythm larly impressed with the al- that title on him. Because he's from Don Corleon - one or two bum from Protoje which I think young and he's obviously very things on there. is very refreshing. I like the astute when it comes to work-Nyabinghi rhythm which rolled ing with technology because Since the 90s you've been inout at the end of last year from that's clearly his strength. Posthe TOK camp. I'm enjoying the sibly in Jamaica they're quick to new Steven and Damian Marley give someone a title if they're tune Jah Army, there's a Mava- impressed – and he comes do tune I quite like called Pep- from a great heritage from per, it's a relatively new rhythm Freddie. I'll just guickly look at by Stephen McGregor called my playlist here [looks in bag] the Pepper rhythm. There's – (must remember to send that also a Stephen McGregor and birthday card!) the Etana I'm Vybz Kartel – I almost want to wash my mouth out.

(laughs) Why?

I find a lot of Vybz Kartel stuff sickening because of the subject matter but this one is a warning to young people to avoid dangerous drugs - I forget what it's called [Careful] but it's a one drop rhythm and I really enjoying her People Talk but I haven't heard the album. I've heard it's weak in places. Also Beres Hammond's Keeping It Real, a couple of tracks on the Apple Gabriel album I'm enjoying. I like that Shaggy with Mavado - Girls Dem Love We - I like that. And even though

it's an old rhythm I'm enjoying Macka B's 45 on that old 54 46 rhythm "Nothing But The 45"

-gae. Has anything improved in like the way it's been recorded. talks about vinyl. It's already shaping up to be an interesting ented – I'd hardly say he was year so far. A couple of nice ver-

volved in soundclash. What does soundclash mean to you?

The essence of soundclash appeals to the ultimate collector. It is essentially about people who are so obsessed with the music that they will go almost to any lengths to record something that they have as an exclusive or customised or branded song for themselves. So in essence they will go and get new versions of popular songs recorded personally for them by the artist. That is slightly obsessive behaviour. It's a bit like a musical boxing match and if you weigh in at the right weight with the right number of dubplates in your right class - whether featherweight, middleweight (I think the boxing analogy works) it's a bit of a blood sport and the people that come to it want to see action and they want to see a result - they want to see somebody winning and somebody losing. And similarly there are supporters for each sound system who turn up en masse. Sometimes they're brought in buses by the sound system. There are one or two solo sound selectors but essentially it's a team work and usually consists of three or four people in a team who work together. There's a

lot of work involved in it – of to clash with younger sounds me "the man we see waiting cutting dubplates and specials because I don't want to be put in the wings is not the man we and going to the trouble of in a position - and for a num- see in a sound clash. Somefinding the artists and booking ber of years I've refused to do thing happens." I'm aware that studios. And then the essence the Riddim Clash in Germany - something happens but I'm of it on the night is to basically for the simple fact that I didn't quite sure what it is. I've never show your skills as a mixer and with speeches that reflect what sounding pretentious, showing I know there is a change out you're talking about in terms of music and what you're about ing "I can beat all you guys" beto play against your opponent. So it's a musical boxing match and if it's performed correctly systems. I think they should be out there - facing 2000 people in the traditions of it, it can be clashing with each other and a lot of fun. If it descends into a slanging match it can be unpleasant.

There's an upward mobility aspect to soundclash isn't there? The new people taking on the establishment.

I agree completely and without the new element the music can only be considered to be an old boys network and that's not acceptable. I frequently encourage new artists and soundsystems. I've always done so. I think it's wrong to hate on young sound system selectors as some sound systems do. It's a sin. It's just so unfair. We need new selectors. We need ideas. We need new young blood to come in and take a look at it to turn it on it's head. If we don't have that it won't progress. The only thing I would say is I feel sorry for some young sound systems because it's impossible for them to get vintage dubplates because the artists have died. And that makes it unfair for the older sound systems. Frequently I deny and refuse

off or bigging up my chest saycause I have nothing to prove. the body because there is a big Certainly not to young sound adrenalin rush when you go that world should develop in its have to entertain. own way. The old boys network - there is a danger with that of it being "here we go again". How many times can we hear some of those old dubs? I think that's why the sound system clashing has peaked and now fallen off without doubt.

You started as an actor. You seem to love performing.

I knew when I was much don't want a miserable lookyounger that I enjoyed performing. Elton John summed it he's just had an argument with up brilliantly when he was interviewed recently by saying, so does Rod Stewart and Mick tain. I realized that when I first Jagger. Three of the biggest did a school play which was show offs in show business." Our Town, the Thornton Wilder When he said that it struck a play. I had a character called chord with me. There is an ele- the Stage Manager, a narrator. ment of showing off in the ex- The first night I did that I will treme version of entertainment never ever forget it. I was sixbecause it requires a personal- teen and I knew, standing on ity that changes when you go that stage and performing that out on stage. I think Robbie Wil- part, that this was something liams said there is a moment I really really wanted to do. I on stage when his mad brother dreamed of working in the thejoins him. I identify with that atre and I was told "you can't because people often say to do it, you can't do it, you can't



want to be seen to be, without been able to fully explain it but there whether it's just sheer adrenalin that pumps through or 200 it doesn't matter. You

How has your theatrical training helped you?

OPP - other people's problems. In the theatre you're taught never bring your problems onto the stage because the public are not interested in seeing them. They've come to see Crown Matrimonial or Henry VI Part 2 or The Tempest and they ing actor to come on because his girlfriend. They're not interested. When you walk on "Yeah I love showing off. And stage, you are there to enterels and went and studied Eco- ulous. And I thought, "Elvis... nomics because I was told I clash with Ninja... No it's ricouldn't even think about be- diculous". That night, having ing an actor, it's ridiculous. Af- dinner with Mighty Crown in an ter six months of studying eco- Italian restaurant in Osaka they stir crazy and I ended up work- a trap" Elvis. I said, "this has ing at Whitbreads in Chiswick got to happen". And I made the "I've got to go back for my sec- do Elvis to clash Ninia. I came ond year – I just can't do it". I back here – actually got an ofbooked myself into classes in ficial Elvis costume with the Holborn at the City Literary in- wig and everything - because stitute. They did acting, speech in previous incarnations I've and movement classes four been an Indian Taxi driver and I nights a week. I was there eve- go to theatrical costumers and ry night, realizing that I wanted to pursue theatre. I started going for auditions and was offered a place in East 15 acting school. I attended LAMDA and didn't get offered a place, I attended Webber Douglas auditions, and I was offered a place at Rose Bruford and snapped it up and don't regret a moment of it.

Is that why you do things like dressing as Elvis for the Ninjaman Clash in New York in 2007?

(laughs) Yes I think so. I remember that. I was clashing with Ninjaman and I knew that Ninjaman loved costumes so I was going to wear a ninja costume but then I thought "no, that's too predictable. He'll probably come in a ninja costume." I was on tour in Japan and on a bullet train and the guy in front of me had a laptop and the host of this Japanese TV show had the most ridiculous Elvis and

do it" so I finished my A Lev- he was like 22 but it was ridic- (laughs). nomics I was going absolutely were playing "You're caught in on a summer break, thinking decision in Japan that I would get costumed up - I've even been a jockey in a horserace in various clashes over the years.

You have made over 40 albums and now there is a new generation of artists. Do you consider yourself a veteran?

I wouldn't say that. I leave that to you and the people. I consider myself a messenger, a humble servant, a father, as a role model. People are looking unto me. But to give myself titles saying I am a veteran I think is really presumptuous. I leave that to the people and just keep doing my work. I didn't come to claim titles. I came to see the sheep to spread messages! (laughs) I would say I'm a shepherd. I would say I'm a priest. I would say I'm a king. I would say I'm a humble servant. I would very much say I'm a prophet. I'm a teacher. But a veteran? I don't think that's for me to claim. Leave something for the people to decide!

The camera people go running over when they see you coming on? How did you keep it secret?

I was outside freezing cold in a truck, waiting to come in because I couldn't let anyone see me. Ninjaman won the toss so he went first and played his 15 minutes and I heard them saving "this is the last song from Ninjaman" and they were phoning me saying, "this is the last song, get in here now". So I knocked on the stage door of this big place in Queens the Amazura - and the security opened the door and tried to shut it again because they thought I was a headcase guy standing out there in an overcoat and an Elvis costume. I banged it and said, "let me in please. I'm Rodigan" and then someone else saw and said, "that's Rodigan" so they let me in and I hid in a cupboard for a few more minutes. And then I had a dubplate with Richard Asprey an actor saying "we're terribly sorry but David Rodigan is unable to perform tonight but he has sent a substitute selector from Las Vegas and I ran on as Elvis. I decided I would sing my own dubplate - I don't know if that's on the video but I sing "Ninja you caught in a trap, you can't get out, Rodigan will kill you".

You play regularly in London but you also play a lot

in towns and cities outside. Those scenes are very diehard and committed aren't they?

I think when you live in a small community, a small town and some small cities I think the environment can breed a very intense passion. I remember living in Oxford where I was reared from my teenage years and we were very passionate about rocksteady and ska and soul. We were devoted. We had our scene and went to our clubs like the Bridge in Wheatley and those places. I think because it's harder to get and you look to London as the hub, the heartbeat, the beacon, but often the scene is more intense in a local community and more accessible as well.

What does the future hold?

As long as the phone rings and people want to book me I will always perform because Ken Dodd said "when you're counting success don't count money, count happiness" and he made a song called Happiness, The Greatest Gift That I Possess. I'm very happy doing this and I'm stealing Ken Dodd's lyrics here but they interviewed him on Newsnight a few months ago and when they tried to bring up the word retirement he said, "Don't you dare use that word!" and they said "why" and he said, "retiring is something people do when they're sick and tired of doing what they've been doing and they start doing what

they've always wanted to do. What I've always wanted to do is to make people laugh so I'm not retiring".

That's playing out and as we know touring is having a resurgence in the current climate. What's the future of radio?

dium in the way Youtube is im- where Peter Tosh was born mediate but it's even more so all you heard as we drove was because it's talking to some- cassette recordings from the one. That's the thing I've al- night before. That showed me ways loved about radio from the power of radio particularly when I first joined BBC Radio in a country like Jamaica where London. What they taught me hardly anyone had a television there in my first tuition les- in the early 80s in Jamaica and son in how to be a broadcast- reception was limited but most er was "You are being invited people had radio. In The Hardinto someone's home. Please er They Come you'll see a sebehave accordingly. If you're quence where there was a guy invited into someone's home walking down the street - just you wouldn't start shouting or a long shot, not a character in screaming at them. You would the film - and he's got the tranbehave with dignity and re- sistor radio to his ears. And if spect. Be informative when it's you go to Antigua you'll see necessary to be informative. people on the street listening Do not be patronising. In be- to the cricket on transistor radiing informative you are prob- os - now that was the original ably confirming something the rhythm box. You could hold it listener already knows and if in your hand walk around with they don't know they are learn- it. That is the instant power of ing it but don't do too far down radio is it not? And I don't think that road. Carefully choose the radio will ever die. Pictures in songs you are playing and be the mind. aware of the fact that they are precious and never crash a vocal." That still stands and radio will always stand because of that. Why do I say this? Because when I first broadcast in Jamaica I realized the true power of radio. That Saturday

night in 1983 when Barry G challenged me to a clash at 8 o clock during the news when I was supposed to be co-hosting the show with him, was a pivotal point in my career because he said Jamaicans love a contest. So from me just playing some songs and saying "I'm David Rodigan" it became a clash with Jamaica's number one. Next day when we drove Radio is always going to be down to Belmont because we there. It's an immediate me- had a big show in Belmont

> **Interview by Angus Taylor** Photos by Christian Bordey

QUEEN OMEGA

"My upcoming album shows places where I haven't been before"

Queen Omega advocates culture to the people

Queen Omega is a singjay hailing from the Caribbean islands of Trinidad & Tobago. She has put out five albums and a sixth on the way. United Reggae met her backstage at two in the morning after her performance at Swedish reggae festival Öland Roots.

She hails from Trinidad & Tobago's second largest city San Fernando, located on the southwestern part of Trinidad. It's a city known to be the country's industrial capital.

She was raised in a musical family and grew up listening to soul artists like Aretha Franklin, Anita Baker and Whitney Houston, as well as jazz and the traditional music of Trinidad. At the age of nine she began entering local talent shows.



She was later drawn to Rastawith roots and reality.

Her self-titled debut album was recorded in London with producer Mickey D and released in world 2001. It was followed by 'Pure Love' in 2003 and 'Away From Babylon' in 2004.

On her fourth album - 'Destiny' – she began working with French producers Bost & Bim. Together they developed her vocal technique further switching to a more singjay oriented approach.

'Destiny' was released in 2005 and she has since then put out 'Servant of Jah Army', yet an-

other strong album effort. She has also dropped lots of strong fari and started writing lyrics singles, mainly for European producers and labels.

Toured the

During the years Queen Omega has toured the world, and has visited Europe many times.

"It is great to be here. It's my second time in Sweden. Last time was a festival as well. This time I'm going in and out," she says. Queen Omega sits in a sofa backstage after her well-attended performance at Öland Roots. It's two in the morning and she's going back to Trinidad in a matter of hours.

The reggae scene in Trinidad & Tobago

We begin talking about the reggae scene in her homeland.

"The reggae scene in Trinidad & Tobago is growing," she explains, and continues:

"But we need to work on the industry. There are no proper labels, no infrastructure. We need money, investors, promotion. The usual stuff," she laughs.

There are certainly some great reggae artists coming from Trinidad & Tobago. But the way not many are well-known. Queen Omega mentions artists such as Jah Melody, Marlon Asher and Million Voice.

Dancehall is taking over

Queen Omega is concerned that dancehall is taking over.

"The radio is pushing dancehall. They're pushing it to the people. But people love culture. Trinidad loves culture,"



she says, and adds:

"Dancehall has some positive and some negative sides. But it's the same over and over having money, being rich. But everybody is irie, there's no fighting among one and other."

New album on

During her long career she has worked a lot with European producers. She explains why.

"I like Europe. Europe loves culture. I'll never stop coming here. It's natural to come here. There's a request for Queen Omega," she explains, and reveals her upcoming plans:

"I'm working on a new album right now. I only need a few more tracks. It's produced by High Fly Music out of France and

is on a higher level. It shows places where I haven't been before. I'll tell you about the I. It's a product for the people."

Mark Wonder reveals upcoming project

During the interview Jamaican singer Mark Wonder sits beside Queen Omega. He has also performed at Öland Roots.

He has been rather silent during our chat. I ask him about his upcoming projects.

"I've recorded an album with Oneness out of Germany. It's finishing right now and I'm working on getting the thing together," he reveals.

Interview by Erik Magni Photos by Anna Thunander

Dub in HD Don Corleon DON CORLEON

PRESENTS

stated that he used Pro Tools when mixing the tunes. He has managed to put a whole new level of energy in the songs, something that gives them new character and new life.

Jamaica has not been in the forefront when it comes to dub in the last ten years or so. It would be great if other young Jamaican producers took interest in one of the foundational reggae genres, and a genre that has influenced several artists in other genres, most notably in the house and electronica vein.

Please let this album be the beginning of a new trend.

Review by Erik Magni

Don Corleon's tough dubs.

Jamaican producer Don Corleon - famous for mellow riddims such as Changes and Seasons - has just put where to be found and this out hard hitting dub album consisting of ten tunes.

The selection ranges from the tough Ghetto Life in Dub on a relick of the Baltimore titled, has a contemporary riddim to the softer Drop sound and Don Corleon has

Leaf riddim.

The Don has ripped apart the tunes, put emphasis on the bass and the drums and then put them together again. His usual polished style is noalbum certainly showcases a brand new sound from this acclaimed producer.

'Dub in HD', as the album is



2 Times Revolution Alborosie

Alborosie makes you smile.

Italian-born Jamaican resident Alborosie is back with '2 Times Revolution', his third album to date. It is jam-packed with his distinctive heavy patois singjay-style and has influences from Europe, the Caribbean and North and South America.

'2 Times Revolution' is both accessible and complex. Accessible because of the infectious melodies and grooves on tunes such as the sun drenched Grow Your Dreads with its wicked piano or the rolling Soul Train. Complex because of the many styles, influences and novelties utilized. However, that is olucion with its acoustic guitar also one of the album's several and melancholic trumpet. strengths.

blast in the studio when he re- spired tune somewhat similar corded and produced '2 Times to Games People Play, original- Review by Erik Magni



probably the best example. covered to great effect by Bob

Revolution'. Raggamuffin is ly recorded by Joe South, but

Or the Manu Chao-like La Rev- Andy in the late 60's/early 70's.

If this album will start one or two revolutions remains to be The digital release of this al- seen. But if this is the sound-Because this is an album that bum features the bonus track track to the revolution you will makes you happy. And it is ob- Games. Be sure to check that certainly find me in the frontvious that Alborosie has had a one out. It is a great 80's in- line along with Pupa Albo. Viva!

Modern Rockers Vol. 1 **Joggo**

Joggo adds his star to the lights of Dutch & Surinamese Reggae

It seems to be occurring more and more - A new and interesting name on the Dutch Reggae scene will give the world a reason to pay a greater level of attention to the garner the 'lion's share' [pun in- the powerful You Don't Know, country which has been literally brimming with big vibes for the fans is the stirring Strong Like ferent level of music from your past few years. The latest addition to attempt to make his name side Jamaican star, Turbulence, as Joggo urging more application to the rest of the world from an already very impressive pack currently headlined by the awesome find you Turbulence at or near the of a lasting relationship. The tune Ziggi Recado and featuring the likes of Maikal X and Smiley is an artist who may very well prove to bring a similar level of attention to the country of his heritage as Joggo manages to create a project of mind, I'm not saying they're think twice of which Suriname Reggae fans wrong But I know there is a place LOVE IS A NATURAL REMEDY OF can be proud, with his debut album 'Modern Rockers Vol. 1'. As the title of the album [which is produced by Dutch-Surinamese sing Rasta's song" label, Dredda Records] would suggest, this is an project which is much like loggo himself - geared towards a more old school approach of making Reggae. Such a tune, directly speaking, gets the album up and going, DJ Play

to gain an audience amongst the and is a very upful and excellent multitude of like-minded fans, vibes. The same could be said who long, like loggo, for an era of for the previously heard Strong Reggae which has now passed. Black Woman, which is the only Also, it should be said that it's none Dredda produced track on one of the finest written selec- the album - This one chiming in tions on the whole of the album on the Paradise Riddim from the and it sets a lyrical tone, as far boiling Dutch label pairing of Jahas quality, which is maintained SolidRock and Not Easy At All. throughout the project. The song Also present are strong lover's on the album which is likely to sets Love You Like No Other and tended] of concentration from the latter of which is simply a dif-Lion, which features Joggo along- standard type of track and it finds well as Jah Decko, who is the al- of love in the prevailing sense, bum's producer. Anytime you can rather than 'merely' for the sake top of his game, you have a guar- also finds the artist delivering anteed big tune and he impresses one of the greatest lines of the to no end on the track.

"Yow, dem seh Zion is a state "When things badder, you haffi where my people belong Ethiopia awaits The Conquering Lion Hey Dredda Youths come Still, it's difficult to not find the al-

Lion. The album's other combination, I Am Blessed, is one of sevto be found throughout 'Modern unusual manner as in the midst Rockers Vol. 1'. The tune features of wholly more potentially

Me Some Roots. This song is sure another Dutch artist, Mr. Patze entire album -

LIFE"

bum's closer, I Wonder, to be the real class of the love song on the -Turbulence from Strong Like album. From beginning to end it is just a stunning piece of romantic Reggae music. The entire album eral strong love songs which are reaches its peak in a somewhat identifiable material such as es to run the listener through names such as Kenny B, Koyethe captivating Peace & Love, a musical gamut of emotions ba, Little Guerrier and others the previous heavy antivio- which is nearly flawless! lence single, Gundown, and the very Steel Pulse-esque and Really the only critique to is that there was more of this historical. Jah Jah Nevah Jall be made for the album, as a one, what is present is mighty of which make up some of the whole, is that it only contains work and perhaps a bit forbiggest moments to be found eleven tracks. However, should ward-reaching as well - 'modhere] - Is the somewhat unas- this one prove to do well, per- ern rockers' indeed. suming, but entirely MASSIVE1 haps the proverbial gates may & I Know. On a very easy and open and the rest of the world

laid back tune, Joggo manag- can get a taste of the works of

MODERN ROCKERS





doing big vibes for Surinamese Reggae. So, while the wish

Review by Ras Achis

Dub Revolutionaries Zion Train

2CD "best of" from one of the most forward thinking Brit-ish reggae in-fluenced acts of the last 20ish years

Zion Train... 'Dub Revolutionaries'? Well first off I wouldn't call a lot of their music "Dub", Power, taken from their 1992 they sometimes fail to connect a moniker that I feel is way over played in reggae music with followed by Ross Ice Shelf, are into that trap of too housey for just about everything that is an instrumental applying the name to make it sound cool, and back feel that wouldn't sound you are more open minded in secondly revolutionary? Acts out of place on many of today's your approach to music then like the Ragga Twins, Longsy D or the Beatmasters with their 1989 mix of Skacid that featured on Ska Train, the B-side the internet. However tracks music that they are proud off of hit Hey DJ I Can't Dance beat them to the punch, but Zion Train have sure picked that ball up and run with it further than anybody else and been one of the exit, as they leave the reg- This album is a decent retrothe most forward thinking, and yes in a way revolutionary, British reggae influenced acts of vibe. The frenzied ska induced pushing work and with a new the last 20ish years with their blend of reggae and electronic. techno, rave sounds.

of which has been complied samples the vocals of the late by lifelong Zion Train col- Malcolm Owen, who scored a leagues Maken of Warsaw and top 10 hit with the song in 1979 Les Earthdoctor of Wales rath- with punk band The Ruts is er than the band, though of something of a car crash that is course they did give their full probably best forgotten. cooperation and thus included are some vinyl-only rarities. It would be easy to dismiss and a never before released ra- this album as out-dated and dio session for John Peel.

The opening three tracks on age well. This is also where, disc 1, Dub Power and Dub To by the bands own admission, debut album 'Passage to India' with people because they fall what could be described as typ- the reggae crowd and too regical digidubs with a mellow laid gae for the house crowd, but if albums of this ilk by the nu- Zion Train may have something merous bedroom studio based to offer you. They have always artists out there that populate stood by their guns and made like Eagle Ray, Fly and War In and have never bent to seek Babylon which cranks up the popular appeal and for this I BPM up will have most reggae applaud them. fans running and screaming to gae virtually to one side and

The album itself is a 2CD best while Babylon's Burning that

indeed I do find that house music, as a genre does not

spective look at Zion Trains go for a full house/club/dance previous varied and boundary Dance of Life and Baby Father album reportedly out in the featuring YT show how well the autumn this collection acts as two genres can work together, a nice prelude to its release



This album is a decent retro- some interest as to where they spective look at Zion Trains may go next. previous varied and boundary pushing work and with a new album reportedly out in the autumn this collection acts as a nice prelude to its release and leaves me wondering with

Review by Karl Pearson



Musical Raid RockDis and Blackboard Jungle

Musical Raid is a hidden gem.

Blackboard Jungle sound sys- singers, like Daba, Anthony tem, both based in France, John and Mo'Kalamity. The have sneaked out the excellent most well-known names are roots reggae compilation 'Mu- probably Prince Malachi from

sical Raid'. It assembles ten vocal cuts and five dub versions chi's apocalyptic Jah Fire. of the heaviest sort.

ciples and the crew behind handled by fairly unknown gae firmly rooted the 70's.

Jamaica or African Simba from the UK.

Regardless of the singers previous credits all tunes are solid, and the production is loaded with distinct influences from the late 70's Channel One sound.

Standout tracks include Reality Souljahs' Born Again where the singer goes Marvin Gaye over a thunderous steppers infused riddim, Christine Miller's Signs of the Times with a nicely pumping organ or Prince Mala-

This compilation is a must have RockDis aka The Rockers Dis- The vocal duties are mostly for fans of contemporary reg-

Review by Erik Magni

Love Filled Dub Band Pama International

Soul-fuelled, dub-induced **Roots, Rockers** and Reggae



Originally released on CD and vinyl via their own label Rockers Revolt in 2008, after leaving Trojan Records where they'd become the first band in 30 years to sign to the illustrious label, Pama International's 'Love Filled Dub Band' is due to be re-released in digital format, by new record label Phoenix City as part of their opening salvo of releases. The album, which was their fifth at the time, found them really starting to hit their stride, and it gave you exactly what it said on the tin, a musical mix of "Soul-fuelled, dub-induced Roots, Rockers and Reggae". Not always one for the reggae purists, but their mix of Studio One, Black Ark, King Tubby with Stax flavoured funk and soul a member of 2 Tone one single with punk and 2-Tone ideology wonders the Swinging Cats. thrown in, they created their There are, as the album tiown unique style and brand the suggests also a couple which always promoted reggae of dub versions nicely scatin a positive way. Lyrically the tered across the album rather album is fairly conscious deal- than following straight on in ing with the "one love" ideal the shape of Orgon will Foland the multitude of troubles low (Wherever You Lead) and, in the world today. From envi- Lovely Dub (Lovely Wife) both ronmental global disasters and keyboard driven classics that war, to violence on the streets evokes memories of Studio One and the wasteful consumerism house band Sound Dimension. that plagues our society. Don't This album was probably the however let this put you off as best album from Pama with the tunes are not all doom and keys man Sean Flowerdew and gloom, but try to raise the spir-vocalist Finny, the two conits with a party vibe that begins stants in the band; they have with the funky, soul fuelled been together since the late reggae of, Wherever You Lead. 8os when they were with ska Former single Highrise, used to band The Loafers, in fine form. spearhead a campaign tackling The production by Sean with the issues of gun/knife crime the aid of John Collins, who was within our communities, rides also behind the desk for The a slowed down version of the Specials seminal Ghost Town, Cherry Oh Baby riddim and fea- is crisp and solid with the band tures guest vocalist Michie One having something of an edgier (one half of the London Reg- sound than with earlier releasgae duo, Louchie Lou & Michie es. It was lauded by a lot of the One), while The Specials gui- music press, MOJO, Echoes tarist Lynval Golding takes and so forth on initial release lead vocals on his self penned and featured in many peoples Wonder Wonder. In fact Lynval Top 10 Reggae albums of 2008 appears on all of the songs including those of Record Colwith other guest appearances lector and Total Music mag littered throughout. There is so if you didn't get this first the trombone of Rico Rodri- time round it would be churlguez MBE, Sir Horace Panter of ish of you to miss out again! The Specials on bass and sax player Paul Heskett who was Review by Karl Pearson

The Free The World riddim

Single riddim album from the Reality Shock production house.

This single riddim album from UK DJ Kris Kemist's Reality Shock production house was recorded at the House Of Hits studio in Spanish Town, Jamaica and features vocal performances from some of the islands leading reggae artists including Jah Mason, Junior Kelly, Lutan Fyah, Jah Mali, Tony Curtis and more that all deliver in fine style. This very percussive original roots/steppers riddim track is powered along by the drumming of the legendary Leroy "Horsemouth" Wallace, star of the 1978 film "Rockers" and is supplemented by tambourine and scraper, with a choppy rhythm guitar for melody and keys adding bright accents here and there. As with a lot of Reality Shock riddims it s has something of an old time feel, yet remains sounding fresh. Lyrically, as you may expect from a riddim of this name, the songs are strikingly conscious and none more so than Emanual Stain & Coolant's opener that delivers

FREE REALITY SHOCK THE WORLD

LUTAN FYAH - JAH MASON - JAH MALI -JUNIOR KELLY - TONY CURTIS - HONEY B -EMANUEL STEIN - COOLANT - RAS SINIE -NATEESHA STREAM & MANY MORE

condemnation to a world full but then on the other hand if of "politricks". Breaking away you didn't put all these cuts in from the conscious style and one place then many could be giving the riddim a lighter edge overlooked and this would be with a more lovers vocal are unjust as this album serves as female vocalists Honey B and a great testament to all the vo-Nateesha Stream who both calists here that they manage give powerful and soulful per- to make the riddim sound their formances on Crazy Love and own and a testament to the Give Love respectively. I'm not quality of the riddim itself that usually a lover of single riddim albums as no matter how good its component parts are after hearing the same riddim six times in a row I do tend to wilt.

it works so well with all the different vocal styles on display.

Review by Karl Pearson

Back For The First Time Perfect

Perfect goes back to the roots - and it's no bad thing.

Two years have passed since the last album by Bamboo St Ann's Greg Rose, also known as Perfect. The flamboyantly dressed Bobo Ashanti deejay-singer has been a big believer in the results yielded by roots-oriented lamaican artists working with European producers and is one of the most explosive live performers on the continental festival scene. His second "concept" album, 'Born Dead With Life' with Austria's IrieVibrations. was hands down the finest

longplayer of 2008 - and while neither of the follow-ups have been quite as extraordinary as that felt at the time, he maintained a good standard with the hip-hop roots of 'French Connection' with Kingston based Frenchman Sherkhan. Now he has unveiled this intriguingly-titled set with respected US production house, Lustre Kings, who were behind Jahdan Blakkamoore's 'Babylon

Nightmare', arguably the best of dread slow single Hold On concept album of last year. Buju, which speaks for many in The Kings' glossy lavishly-pro-stating "guilty or not guilty, the whole world miss Mark Myrie". duced rhythms are not a million miles away from those of Irie Vi-There's also some romance in brations and the overall feel of Cece Peniston do-over Natuthe two albums is distinct but rally and, of course, the obliganot dissimilar. Horns and militory herb tune in Never Gonna tant drumbeats abound. Angry Stop. On the uncharacteristi-



missives like the anti-politician piece Fakers and Slave Driver The promo copy arrived at quite (which manages to pay tribute to Prince Lincoln in its lyrics, Bunny Wailer in its Armagideon-like rhythm, and Peter Tosh in its dedication) cohabit with uplifting cultural material such as "picture of Selassie" song verse 'French Connection', it's ity chant Eye Wata. The latter is it so well. delivered in a style reminiscent of Buju Banton - the subject

cally dancehall title track Perfect even invokes Jahdan saying "Babylon you're MY nightmare" - while matching Jahdan's gift for mimicry with an impersonation of the Congos' Cedric Myton at the start of the melodica daubed Doom's Day. The only genuine guest appearance comes from former Beres protégé Ginjah on marching "success against the odds" combination Mash Up Di Ting.

short notice but it doesn't take many listens to detect another quality album from Perfect. Although, it might feel like he is going back to familiar territory here after the musically di-HIM Smile and the stoical real- hard to guibble when he does

Review by Angus Taylor

Invasion **Of The Mysteron Killer Sounds**

Impressive look at the sounds & influence of digital reggae music.

Back in 1984 King Jammy came across the Casio MT-40 keyboard. He plugged it in, switched it on, chose one of the auto rhythms called rock which was based around the old Eddie Cochran hit 'Something Else', hit one of the tiny keys on most hypnotic trance like state the left hand side that added a or just makes va wanna move. bass melody and the shape of reggae music was changed forever as what emanated from voured opener 'Streetsweeper' the little built in speaker was what would become known as category as it's precise, crisp the 'Sleng Teng' riddim.

was like electronic punk rock in that it now enabled a lot of orcheaply, it retailed for around all sorts of sounds from trumpet to glockenspiel, add drum beats and of course bass melodies and do all types of exciting things, I should know I had Dub'. one back then as well!

Anyhow history lesson over controls, has more to offer digithis 2 CD, 35 track collection, compiled by Soul Jazz's Stuart Baker and Kevin 'The Bug' Martin embraces, past, present and future sounds of digital reggae and dance music that at times paints stark almost post apocalyptic visions in your mind, can draw you into an al-Disc 1 is down to The Bug and Steely and Clevie's hip hop flacertainly falls into the latter beat has something of a parade ground drill feel about it. The Casio MT-40 back then Lenky's 'Diwali', celebrates the victory of good over evil to a beguiling Bhangra / Bollywood dinary people with no musical beat, while Fira's 'Hummer Verability to easily and relatively sion' feels like a creepy mix of Halloween and Blade Run-**£**100 pounds, make music with ner. In amongst all the various styles of disc 1 there is also an appearance by the irrepressible Tippa Irie with the Grynch

on the more traditional dancehall sounding 'Electro Agony in

Disc two, with Stuart at the reggae fans as some familiar names and riddims stand out. The daddy that started it all 'Sleng Teng' is mashed up with panache by King Tubby on 'Fat Thing Version' and Sly Dunbar leaves Robbie to team up with Christopher Birch on the frenetic space age dancehall styled 'Corners Boy'. Prince Jazzbo and Pliers follow a different path as they take old Studio Riddims riddims 'Heavenless' and 'Give Me The Right' and very subtly add digi touches on 'Great Stone Version' and 'I'm Your Man Dub'. The best mix of old and new for me however is by Henfield and Shadowman, a couple of artists that are new to me, with their cut 'Babatunde' which uses the hook line from the 'Slaving Riddim', probably best known for its use on I Roy's 'Blackman Time', to create a very contemporary, digi – organic, dancehall hybrid number with a classic twist that is

just dying for a "chat".

Soul Jazz have over the years garnered quite a name for themselves when it comes to compilations, go listen to their Studio One or Dynamite series for proof and this impressive look at a musical genre that is sometimes cheaply regarded as being cold and soulless completely disproves that theory. The cuts here are varied and exciting slices of technological wizardry and with the majority of songs coming in at just over 3 minutes none out stay there welcome. Although not what I'd call a regular reggae album the traditions and influence of it can be felt in every electronic beat and note and highlights the profound influence that digital reggae music has over many modern dance music styles.



SOUL JAZZ RECORDS





DOUBLE CD COMPILED BY KEVIN MARTIN (THE BUG) & STUART BAKER (SOUL JAZZ RECORDS) WITH LIMITED EDITION GRAPHIC NOVEL



Deeper Revolution Mo'Kalamity

Deeper Revolution takes time to appreciate.

Mo'Kalamity is a singer who originates from the small republic of Cape Verde. Nowadays she resides in Paris, where she has recorded her two albums - 'Warriors of Light', put out in 2008, and 'Deeper Revolution', originally released in 2010 with poor distribution.

Fortunately enough the label realized that 'Deeper Revolution' had potential and decided to release it more properly this past spring.

'Deeper Revolution' is a roots reggae album composed and written by Mo'Kalamity herself and produced by L'assos Pi- its memorable chorus. kante, who had the same duty on the debut. It assembles 14 But the thing about this album But once you have dedicated tracks whereof one is an echoing dub version of the rolling voice. It has a fragile jazz tone. be the same. Inner Peace.

The riddims are easygoing, often with deep bass lines and heavy percussion work. Check off-key at times. Autour de Toi, the nyabinghistyled title track or Walls with A revolution doesn't come easy.



is Mo'Kalamity's distinctive It is cool and laid-back. Often like whispering with low energy. Her voice is best suited for lower notes and it does sound

It takes time to go through with. And same goes for this album. yourself to it, your world won't

Review by Erik Magni

Words Of Wisdom **Vernon Maytone**



Vernon May-tone is still in fine form.

Remember the great vocal duo The Maytones? They recorded some great tunes with producer Alvin Ranglin in the 70's. Songs such as Boat to Zion, Madness, Zion Land and Money Worries, also featured on the 'Rockers' movie soundtrack. Anyway, lead

singer Vernon Buckley, aka Vernon Maytone, is nowadays living in Canada and runs his own label - Music Life Movements - together with his cousin Everton Phillips. Last year the label collaborated with Dutch producers Manu Genius and Marc Baronner from Not Easy At All Productions, the same producers responsible for acclaimed albums from Chezidek, Earl Sixteen and Apple Gabriel. The result was an album titled

'Foundation Compilation - Reggae Series vol.1' with performers such as Ken Boothe, Leroy Sibbles and the late Sugar Minott. Their collaboration obviously worked out fine since they have teamed up for the album 'Words of Wisdom'. This album is almost a solo album from Vernon Maytone. It collects 15 tunes, where of three are duets with Linval Thompson, U Roy and Vernon Maytone's son Dillon Buckley, who turns out to be an above par rapper. The U Roy duet was featured on 'Foundation Compilation', Show us the Way was originally put out in 1979 on the 'One Way' album and some of the riddims have been heard on other Not Easy At All productions.

'Words of Wisdom' is however a well-produced modern roots reggae album. Vernon Maytone's heartfelt singing is just as great as it was in the 70's and suits the polished live-played riddims nicely.

I've been a long-time fan of The Maytones and I've previously praised Not Easy At All's productions. So don't get fooled by the gangsta hip-hop album sleeve and check out 'Words of Wisdom'.

Review by Erik Magni

The People's Choice Ray Darwin

I choose Ray Darwin.

My first encounter with Jamaican singer Ray Darwin was through BMC's excellent reggae mixes. First the People's Choice mix in 2007 and then the celebratory (Nothing can Touch) My 45 mix in 2009. Both named after the Ray Darwin tunes by the same names.

Even though both tunes received great response when issued Ray Darwin hasn't been over exposed at all. He has actually been rather quiet over the years. Until now. His debut album with its boisterous title 'People's Choice' reached the streets on July 19th. It compiles 15 tracks recorded in Germany, Italy, Jamaica and the U.S The former includes the title 'People's Choice' gathers both duet Good for You. relicks and original riddims.



and is produced by Ray Dar- track, a version of the Mean win himself, sometimes with Girl riddim originally recorded which is the case on the strong a little help from Piet Abele, at Studio One, and New York album opener Time Flies. Rootical Records, Philip Meck- Minute, a superb cut of The seper and Lloyd Campbell. The Wailing Souls Jah Give Us Life. latter is also responsible for Ray Darwin is a great singer in putting out 'People's Choice' the soulful Beres Hammond through Joe Fraser Records, a vein. Sometimes on fire, but label recognized for some fine never aggressive. Sometimes lovers rock and roots reggae. a crooner, like in the Sara Lugo

Therefore it's a shame to ruin the singing with auto-tune,

Despite the too heavy use of auto-tune on some tunes, this is a strong album that needs your support. Do I as do and give Ray Darwin your vote.

Review by Erik Magni

Ghetto Princess Diana Rutherford

Diana Rutherford is a pop princess from the ghetto.

Diana Rutherford has made some excellent efforts on French producer SherKhan's riddims in the past years. Now the pair has made the album 'Ghetto Princess' together, an album that assembles 16 urban tunes.

But first things first. 'Ghetto Princess' is neither a straight reggae nor a straight dancehall album. This is a popish RnB album with some notable exceptions. The dancehall excursion Hot Gyal is one such.

'Ghetto Princess' is rather in the same vein as Jason Mraz or Bruno Mars. But with a lot more attitude.

It's radio friendly, stylish and often with infectious hooks and bass lines, even if the riddims and beats at times are minimal. Just listen to Caged on the Sufferah riddim.

Diana Rutherford sings with a



sexy diva approach and with eral of the tunes would most authority. She's at her best likely appeal to a young urban when sounding fierce and an- audience that is continually fed gry, as in Beware, where she with the latest Nicki Minaj, Flo warns that your best friends Rida and Keyshia Cole. are your worst. Or in the straight gospel tune The Treas- Review by Erik Magni ure with its grand chorus and harmonies.

RUTHERFORD

This album will probably disappear under mainstream radio's radar. And that's a shame. Sev-

Love is Overdue **Gregory** Isaacs

The very essence of reggae.



both a heavy blow and the as a crooner for the ladies is voice. close of an era for music. Right well represented on the aforeup to his final live performance mentioned title piece, there is If you haven't grown up with at the Big Chill Festival near some gentle but compelling Malvern, England, thousands religious and cultural material or two to tap in to the full brilflocked to experience his leg- here too. A perfect example is endary charisma and stage the soaring prayer Happiness tap in you must. For if someone presence - which remained un- Come, where Gregory promisdiminished 'til the end.

Isaacs was hugely prolific for his own African Museum label. Where disc one is all Gregory's started at the turn of the 70s writing, the heavier late 70s with Errol Dunkley, as well as sounds of disc two showcase for a roll call of top producers his ability with cover versions through the years. In the af- such as Alton Ellis' Breaking Up termath of his departure it is and Tyrone Davis' Can I Change then unsurprising that his early My Mind. There's also one of

CD collection of his album and sential cover treatment itself single sessions for Alvin "GG" by the Birmingham singer Pe-Ranglin - that yielded wedding ter Spence. and christening staple Love Is Overdue in 1974 - is a nicely In his excellent sleevenotes made Gregory great.

es to sing for the Lord and you believe him 100%.

catalogue should be reissued few minor key offerings, The for posterity. And this double Border, recently given an es-

packaged indication of what John Masouri likens Isaacs to Sam Cooke in his style and his control of his music. Vocally, A gifted, deceptively sim- however - though he spawned ple, songwriter, the Cool Rul- a couple of knowing imitators er, like a painter, dabs and - there was nobody quite like strokes his wonderful voice him. The closest comparison over the stripped down brit- from the world of soul is pertle yet supple rhythms of Soul haps his Mississippi contem-The loss of Gregory Isaacs to Syndicate and then the more porary Syl Johnson who, while lung cancer on 25th October militant work of the Revolu- distinct, possessed the same last year at the age of 59 was tionaries. And whilst his image plaintive pleading tone to his

> Gregory it may take a listen liance of what he's doing - but asked to be played the very essence of reggae music - without frills or affectations - this would be it.

Review by Angus Taylor

Hollie Cook

Beautiful debut album from Hollie Cook.

British singer Hollie Cook has music in her blood. She is the daughter of Paul Cook, former drummer in legendary punk band Sex Pistols.

But luckily enough her musical path has headed in a different direction, and has lead her into the arms of Mike Pelanconi, aka Prince Fatty, a talented producer and engineer as well as an expert in vintage recording techniques.

Hollie Cook has contributed on both Prince Fatty albums. And her contribution has been welcome, very welcome indeed. Her tracks Milk & Honey, from 'Survival of the Fattest' put out in 2007, and That Very Night in Dub, from 'Supersize Me' released last year, were among the standout tracks.

Her self-titled debut album ingredients – old school sounding reggae and dub without phere. sounding traditional or boring.



Check Sugar Water, a smart cut some well-known musicians, of Scientist's Dangerous Match bourne's Love is Universal.

That Very Night captures the of the great Lone Ranger. feeling nicely – pulsating, dark and a bit psychedelic. Her Brit- This is certainly a truly enjoybears all of Prince Fatty's best ish voice is delicate, breezy and creates an intimate atmos- finish.

The album is also hosted by



most notably George Dekker 1, a dub version of Johnny Os- of The Pioneers and Dennis Bovell. The most prominent guest is however Horseman, a The first single of the album deejay with a style reminiscent

able experience from start to

Review by Erik Magni
The Story Of Trojan Records

123 track, 5CD box set coverthe ing proartists, labels ducers, and unreleased gems, rarities & oddities.

fied reggae in the UK during and author of 2003s 'Young, place anyway! the late '60s and early '70s and Gifted and Black: The Story of since its heyday back then and Trojan Records', who has in- The 5 discs are broken down the advent of CD's it has had its name somewhat sullied as of the big hits many tracks that disc being titled "25 Big Ones various companies have held are making it on to CD for the - UK Hits". The tracks here run the rights to its immense cata- first time, some that have been chronologically from The Uplogue and flooded the market unavailable since their original setters Return Of Django, a with lots of brash and fairly release in Jamaica and 20 that #5 hit in October '69 through tawdry releases. Over the last are completely unreleased and to penultimate track Ken twelve months or so present unheard until now plus there is Boothe's Crying Over You that owners Universal Music have the addition of a 50 page book, reached #11in December '74. gone along way in putting the some gloss and pride back in to this one of the most important reggae labels ever with their limited edition 7" vinyl se- that the book is embellished and Ken Boothe making it all ries, of obscure and previously with lots of original photogra- the way to the summit with unreleased material, re-issued phy and other facets of memo- Double Barrel in March '71 and classic albums on CD in their rabilia. Plus you get 4 original with Everything I Own in Seporiginal guise and brought out reproduction double-sided an improved 'Trojan Presents' 2CD albums series. Now, on August 29th, they about to re- a Trojan Window Sticker and, if 40 but are still iconic none the

'The Story Of Trojan Records'.

hits, Alotofyou may be thinking why do I need another 'Story Of', after all as already mentioned tal album. I would like to tell this labels back catalogue has seen many extensive releases but like you I'm afraid I'll have and 'Story Ofs' before. Well to wait until its release to find where this one differs is that out more. I can however tell it has been lovingly complied you a bit about the CDs which by Laurence Cane-Honeysett, I presume is why most people Trojan is a name that personi- the Jamaican music specialist would want this set in the first cluded along with a selection into categories with the first with a foreword by Rhoda Da- Nearly all of the songs in bekar, the former singer with The tween went high in the UK Top Bodysnatchers and The Spe- 40 with many going top 10 plus cial AKA. It is also reported both Dave and Ansell Collins postcards recreating flyers and original promotional material, here that didn't make the Top

lease a 123 track, 5CD box set you register your box set with the newly invigorated Trojan Appreciation Society online, you can get your hands on an exclusive 12 track bonus digiyou more about these goodies

> tember '74 respectively. There are however two exceptions

as believe this song failed to bird and many more. chart at all on original release.

The second disc "Reggae Gems, Rarities & Oddities". Greats - The Artists" shows that Some of the tracks here ride rarities and unreleased tracks back then just about anybody on popular Trojan hits like Anwho was anybody in reggae sel Collins organ driven instruhad a song released through mental Double Or Nothing and Trojan. There is the ever popular Bob Marley & The Wailers prizes for guessing what they ting proudly in any reggae fans with Stir It Up, the sweet vocals are versions on. Then there is collection. of the Prince of Reggae himself the not so obvious Mama by Dennis Brown on Meet Me At Nora Dean on the Liquidator The Corner and the DJ styles riddim. There are a couple of of Big Youth on Natty No Jester funky reggae numbers I Can and URoy for Black Heart.

ers" is the title of disc 3 and Gladstone Band. There is some highlights the strength of pro- nice early reggae from Earl duction talent on Trojan's il- Lawrence on a Another Day Is lustrious roster from legend- Dawning, the sweet falsetto ary names like Harry Johnson, sounds from an early Flick Wil-Joe Gibbs, Lee 'Scratch' Perry son track Black African Woman and Leslie Kong among others. and what could maybe be best Disc 4 is the "A To Z Of Trojan described as the basis for lov-- The Labels". Trojan had many ers rock as Marcia Griffiths numerous subsidiary and im- puts her dulcet tones to My print labels from Action to Lee Love. Perry's Upsetter with which the company had a distribution I dare say there are a few of deal for the UK. There was also you who will look through the Pressure Beat which dealt with track list of this album and ask many Joe Gibbs productions, why is that song not included Moodisc for the works of Harry or why have they picked that, Moodie, the ultra rare Peoples but when you have a vast array Reggae Series that as far as is of classic songs and hidden known only had one release gems to choose from you could plus the more widely known easily produce another three Big Shot, Attack, Horse, Song- or four 'Story Of's' and still not

Finally disc 5 is "Unreleased Win by Bob Andy and a guitar plucking instrumental cover "The Big Shots – The Produc- of I Shot The Sheriff from The

please everybody. I feel the tone is right and as a lot of Trojan songs are already out there then the inclusion of these make this a worth while investment and if the book is half as good as the song choice then Dandy's Double Barrel Man, no this Trojan Story should be sit-

Review by Karl Pearson



Horace Andy in Los Angeles

Jamaican singer Hor- reggae artists. Horace gave a ace Andy played at The Dub Club, The Echoplex, Los Angeles, California on **June 22.**

The Dub Club was packed with fans, this night, awaiting the performance of reggae veteran, Horace "Sleepy" Andy, whose works date back to the early 1970's to present. His nickname, Sleepy, is aptly shown in his trademark sleepy eyes, which barely open...even for posed pictures. He was backed by local musicians, The Gumption Band, who drove a pounding reggae riddim all night long. Horace has a massive discography...too long to mention in this review as he has been a prolific songwriter and singer for the duration of his career. Thanks to a copy of the set list, which was provided by renowned reggae archivist Roger Steffens (who got to it before I could), so that I could provide you, the readers, with an accurate accounting of the night's performance. There were a number of favorite songs performed that Horace has recorded on multiple CD's including: Skylarking, Zion Gate and Elementary. One of my fave's was Money, which he sang near the beginning of his set. Horace's high pitched voice is so recognizable... sweet and unique among all

fantastic performance, dancing energetically throughout the show. He did newer songs and older classics that thrilled the massive crowd. This was the set list as Horace wrote it:

Report and Photos by Jan Salzman







Sierra Nevada World Music Festival 2011 Part 1 (USA)

Country Roads, Sierra Neváda Musíc Festival 2011

"Take me high above the mountains, let me fly on the wings of love" - Duane Stephenson, Misty Morning

The mystical hills of Anderson Valley are best known for vinyards, sheep ranches and apple orchards- with one exception. Every June, Anderson Valley becomes the home of the Sierra Nevada World Music Festival, a professionally crafted, family oriented weekend, culturally rich in music, diversity and goodwill. The tight winding drive from Ukiah to Boonville is rich in color, a wild frontier of golden grass, coney dark pines tinged with an occasional splash of crimson blooms. Nature's glorious display of red, gold and green elegance is an appropriate harbinger to a spiritually charged musical revival infused with abounding fellowship of friends, family and Rasta-Fari.

"Our singing and dancing is always for prayer, a blessing and never for war" - Clayton Duncan, Pomo Tribal Elder

stice, in tribute to the Pomo Native Americans and in the three days of world class pergraphed across two stages



Brigadier Jerry. The dancehall years. is quick to jam up and boogie down for several more hours into the morning mist.

offered a wide range of classical roots artists including sentimental journey of hard a rare performance by Pablo driving riddims. Leba Hibbert, In honor of the summer sol- Cables, ska and mento veter- set, while Junior Toots joined ans, The Jolly Boys and the be- later for a special father son formers are perfectly choreo- time rock steady dj's Winston "Lion of Zimbabwe," poeti-Reedy, Dennis Alcapone and cally delivered caustic social

from 11 a.m. until the wee Brigadier Jerry further captihours of the next morning. vated the massive crowd who There is no rest for the weary. began skanking and singing As soon as the stage shows out to favorite reggae hymns. end, an early morning dance- SNWMF fans have come to sahall begins on both Friday vor these special moments, to and Saturday nights starring witness the deeply treasured international sound system old time vintage performers, di's such as Stone Love with especially with many legends Jah 9 and Jah Love Music with passing over the past few

Saturday night, headliners Steel Pulse and Toots and the Maytals rocked a full house This year's legendary line-up revealing a catalogue of historical hits, couched as a Moses, Studio One artists The Toots' daughter opened his loved Horace Andy. As an ad- combination. On the Village spirit of unity and world peace, ditional compliment for highly stage, the elegant Thomas inspired roots devotees, old Mapfumo, known as the



commentaries in Chimurenga style, to a spellbound crowd. Like many other outspoken singers whose messages promote social activism, Thomas Mapfumo was banned by his own government due to his outspoken stand on revolutionary struggles. Vusi Mahlasela, hailing from the Mamelodi Township of South Africa, acoustically sang of painful change and political manifestations resulting from a sick and perverted apartheid regime. His soulful set clearly defined why he is considered "The Voice" within a country whose social change came with violence, destruction and racial turmoil. Taj Weekes and Adowa left a mark deep in the hearts and minds by sharing his potent messages through moving ballads inspired by environmental disasters, human apathy, ravages of war and child abuse. Spiritual griots, Vaughn and Ron Benjamin, known collectively as Midnite teach to royal anciency of African knowledge and discipline. Although these lyrically potent artists engage in skillful poetic messages, enhancing sensitivities around the failings of humankind, they also present the opportunity of hope and empowerment for a better world.

Artistic professionalism and conscious messaging were crucial as modern day favorites took to the big stage. and Jesus Diaz Y Su QBA. I Duane Stephenson, promoting his latest release 'Black cellent segments of 7th Street Gold', delivered a smooth and inspiring set, highlighting his soulful voice and deep lyrical Massive respect goes out to introspection. Duane's deliv- all of these artists who I am ery proves his reputation as a profoundly insightful and talented songwriter. Romain Vir-



go bounded on stage with his major hit Mi Caan Sleep and the crowd went wild. Anthony B, Prezident Brown, and Collie Buddz fired up the crowd with frenetic intensity. Their conscious sermons met with a waving sea of red, gold and green flags.

With any show this large, there were many acts I was not able to catch such as Rebelution, Tribal Seeds, Reggae Angels, Rupa and the Angel Fishes, The Expanders, Saritah, DJ Leydis, Ozomatli, Mambo This was able to see short but ex-Showcase, and a mix of Dubskin with Alcyon Massive. unable to write about and yet, who contributed to the overall success of the festival. The backing bands such as New Kingston, Gumption and others supported the show with perfection and true rootical style.

The Sierra Nevada World Music Festival is far more than a three day music event. It is a magical time and place where the best of human kind is reflected in the community of people who perform and attend. Photographers, writers, vendors, and volunteers unify in spiritually charged collective consciousness. Producers, Warren Smith, Gretchen Franz and Jennifer Buchanan each year create a mythical experience that fills the souls of the people. Their work and vision will be treasured for generations to come.

Report and photos by Sista Irie









Sun Seine Festival 2011

(France)

Chezidek, Lyricson, Anthony John and Jah Marnyah played at this new French festival on June 25th.

The first edition of Sun Seine Festival in France (La Chapelle St Ouen) took place place this week-end.

This festival was presented by Anthony John and Flyroots Production.

On Saturday the line-up was:

Jah Marnyah with tunes such as A New Day (Bonafide Riddim) and Stormy Weather, Anthony John with Ready or Not and Rock the Boat, Lyricson with Blessings and Bad Load and **Chezidek with Secret Ennemy** and Burn De Ganja.

French band Dub Akom backed all these artists.

Sunday (which I could not attend) Anthony John gave us an acoustic stage, followed by the performance of Ras Zacharri backed by My Name Is Band.

In the countryside, under the summer sun, the vibration was perfect.

See you next year for the second edition!

Report and photos by Jennyfer Papin









Sizzla Album Launch

What a Whoa release!

The naysayers said you couldn't have an album launch outside of New Kingston, that the press wouldn't travel to the historically troubled neighborhood of Waterhouse, especially when the Sumfest launch was taking place the same night. But both the artist and the producer felt strongly that where the music was created, so should it be presented to the world, and they couldn't have been more right. June 29 was the night that both the press and the disciples of Rastafari came together to celebrate the release of Sizzla Kalonji's new album 'The Scriptures', together with the King himself and his family at King Jammy's Recording Studio. Everything at the studio was fresh-up and spotless, the entire block had bright, newly white-washed curbs and was the picture of respectability.

Right from the very start, you knew the party would be special when the artist himself was one of the first to arrive. This was his night to celebrate the fruits of a year-long recording and mixing process shared with his close bredren and producer, Lloyd 'John John' James Jr., and I guess he didn't want to miss a moment of it. Labor of love doesn't even begin to describe the care they put into the creation of this wonderful body of music.



friends and well-wishers.

Things really peaked when Sizzla performed almost the At one point when I thought the entire new album and I don't artist was leaving the party afthink anyone enjoyed the exu- ter about six hours, he instead berant performance any more held an impromptu prayer serthan Sizzla himself. Joy was vice outside the gates of the the theme of the night and studio for the many youths of this party was certainly one the neighborhood who had worth taking, to quote one of come to listen. An hour or the songs from the album. The so later, when it seemed like catering was supplemented by the party was finally winding contributions from Rum Bar down, Sizzla and John John and thoroughly enjoyed, in ad- were inspired to head upstairs dition to a sublime conch soup to the studio to record a new prepared by King's wife Iris song, where they were joined The courtyard of the studio had and of course, a never ending by Capleton. This celebration

ers for the occasion but by the Stripe. The sacred herb was end of the night, all of those in plentiful abundance and posters would come down to you could witness other label be autographed by Sizzla, as heads and staff of the album's he accommodated the many, digital distributor, Zojak World many request for his words of Wide, all enjoying themselves wisdom. Journalists a-plenty right along with Sizzla and his were granted video-taped in- entourage as the party moved terviews and countless photos on to DJ-ed music that had the were taken of Sizzla and his crowd up and dancing on the ballroom floor to many classic Sizzla tracks.

would not, could not, have been as sweet in one of the typical New Kingston hotel venues for launches and although it was expected that much of the crowd would move on to the Sumfest launch, that didn't happen, everyone was having too much fun to leave. I can't help but believe that other album launches to come will take the party to the people at the spacious temple to reggae music that is King Jammy's Recording Studio.

'The Scriptures' album is available at all fine etailers in digital format and is physically distributed exclusively by Ernie B at ebreggae.com.

Report by Susan de Leon Photos by Locksley Clarke





Josey Wales and Little John pay tribute to Sugar Minott

JahRevelationMuzik meets Youth Promotion sound with some very special guests.



Almost one year after the passing of Lincoln "Sugar" Minott the sense of loss remains undimmed. The filling of the front room of the Hootananny (London, UK) for his tribute show just three days shy of the anniversary of his departure on July 10th 2010 was testimony to that.

Promoter Cecil Reuben's own sound Jah Revelation Muzik, featuring MC Trooper and Brother Culture played a very serious selection - indicating that this was a unique event. They were followed by Mr Shorty, Daddy Ants and Colorman of Minott's Youth Promotion crew, who started with exclusive cuts by Michael Rose before letting fly with their fallen mentor's hits like Good Thing Going and Never Give Jah Up. Though the Hootananny was only sparsely attended at ten thirty when the "away" sound first took the stage, within an hour attendance had swelled and the back of the venue was opened to make room.

The latecomers were vindicated when Jamaican veterans Little John and Josey Wales emerged at half past midnight for the first PA of a six city UK tour. John, an imposing figure dressed in a voluminous check shirt, joked he was "not so little" anymore. Yet he was still in sweet voice and let lucky female audience members sing into the mic.

"The Colonel" Josey Wales, attired in a red t-shirt and gold chain, provided a gruff counterpoint, chanting messages of racial unity and Jamaican patriotism in his grainy tones. He also supplied the crowd with humour, asking the by then crowded stage to watch his drink and making statements too risqué to be published here! Honourable mentions in the warm up included singer Original Thriller and London's own deejay Daddy Ranks.

Despite a very late start for the headliners on a weeknight, the people of Brixton and the surrounding area turned out and stayed to do Sugar's memory proud. Half empty reggae nights even for important occasions are an all too common phenomenon in London but the Hootananny and their team continue to be the exception to the rule.









Report by Angus Taylor Photos by Theresa Emmanuel

Stand Up For Love Summerjam 2011 (Germany)

Such a wide variety of music and such a wide variety of visitors!

With the slogan "Stand Up For Love" the Summerjam-Festival 2011 started on the first weekend of July. It was the 26th edition of one of the best European Reggae festivals.

Friday - Tarrus Riley, Patrice, **Busy Signal, Barrington Levy**

Sara Lugo opened a weekend full of music and good mood. She managed to give the people a perfect start. Austria's Iriepathie followed after her.

Red Stage Dub à la Pub, a tenman Reggae-Ska group, played before Holland's Reggae artist entered the stage and sang for number one Ziggi Recado entered the stage. He convinced Tarrus Riley presented some the massive from the first songs of his latest album 'Conminute on.

Ce'Cile presented adjacent to Ziggi Recado her new album 'Jamaicanization'. With her hot Dancehall rhythms she inspired everybody. Boys and girls from the audience were allowed to enter the stage and to shake their hips with Ce'Cile. Isaacs. With the English, French and Kabyle singing of Dub Inc it got multicultural. Their mixture of Arabic sounds, Hip Hop, Dub and Reggae is typical for them and unique. A fantastic stage setting offered Patrice as the first day headliner on the Red

Stage. A huge picture of wood was placed behind the musicians and a big curtain with a big eye staring at you fell down during the first song. Patrice showed that he was in a very good mood; he even climbed up the stage trestle. His famous tunes Soulstorm and Everday Good were sang along of an enormous massive.

At the Green Stage the program was changing in the afternoon because John Holt's show was cancelled. Andrew Tosh performed two songs (Equal Rights, Johnny B. Good) backed by Tarrus Riley's musi-Just a few meters away on the cians with the famous Dean Fraser on saxophone. After Andrew Tosh, Duane Stephenson the audience his Soul Reggae. tagious' and enthused with them the Summerjam.

> In contrast to Tarrus Riley's sound Busy Signal continued with fast Dancehall and hurling helicopters. But he also delivered some calm covers, for example Number One of Gregory

Contemporaneous to Patrice it was Barrington Levy's run as headliner on the Green Stage. He put a great massive under his spell with his Reggae and singers. originally Dancehall vibes.

Saturday – Anthony B, Alpha

Blondy, Jimmy Cliff

Unfortunately the weather on this weekend was a bit too cloudy and cool, that's why the beautiful "Fühlinger See" didn't invite the people to take a swim. But some didn't let them stop! Also the spirit of the Summerjam braved the weather!

The program on Saturday on the Green Stage started with two powerful Reggae and Ska groups from Barcelona with Che Sudaka and from Argentina with Karamelo Santo. The American Hip Hop artist Atmosphere and the German Irie Révoltés, which are known for their intoxicating Live-acts, continued. Marteria and Madcon prepared the scene for Culcha Candela, a German Reggae-Dancehall-Hip Hop group.

The Red Stage started into the day with Illbilly Hitec, I-Fire and Samy Deluxe. The latter attracted with his German Rap a big audience. Samy Deluxe presented a lot of songs of his soon published album 'Schwarz Weiß'. The Dancehall-Duo Mono & Nikitaman came with their album 'Unter Freunden'. At the moment there is no German speaking Dancehall act which attracts the people more than these two likeable

Afterwards the first main act of the day was celebrated by the people. After a short delay Anthony B entered the stage and provided a fantastic and energetic show. Beside well-known hits such as Police he presented his album 'Rasta Love'. He also sang Buju Banton's tune Not An Easy Road to support his detained friend.

Now it was up to Alpha Blondy. He performed under a wonderful sunset his song Jerusalem. The sound and the spirit during his concert were perfect! Big respect!

After these two notable Reggae greats the massive waited with joyful anticipation for Jimmy Cliff, the veteran performer of Jamaica. He played his endless hits in front of celebrating people. The audience sang along at almost every tune, like Wonderful World, Beautiful People and You Can Get It If You Really Want. Enormous exaltation appeared at the first notes of Trombone Shorty & Orleans Many Rivers To Cross. Jimmy Cliff lived up to his name and made the day perfect!

The one who was not yet tired could celebrate until the morning hour with Pow Pow Movement and Sentinel in the Dancehall Arena.

Sunday - The Congos, Max Romeo, Lee 'Scratch' Perry, **Ziggy Marley**

On Sunday Who Dat!? and Heckert Empire started at the Red Stage while Mellow & Pyro

and The Busters opened the program on the Green Stage.

On time to the breaking open of the cloud cover and under blue sky The Congos took the massive by storm with their charismatic singer Cedric 'The Congo' Myton and his background singers "Ashanti" Roy Johnson, Watty Burnett and Kenroy Ffyffe. The Congos shared a slot with Max Romeo and Lee 'Scratch' Perry, like often recently. Max Romeo followed soon with his tunes One Step Forward and I Chase The Devil. The musician and producer Lee Perry inspired the massive with his crazy appearance as well as with his music. His new album 'Revelation'is finding clear words against the system. At the end of the slot they came altogether on the scene to celebrate the tune War Inna Babylon.

Avenue, a master on trombone and trumpet, followed. His funky and jazzy rhythms were elating. The French singer Ben l'Oncle Soul convinced the audience with his Soul à la Motown and a perfect choreography with his background singers.

Joy Denalane did the closing of the festival on the Green Stage with strong-voiced Soul and R'n'B of her new album 'Maureen'.

Contemporaneous The to

Congos, Max Romeo and Lee 'Scratch' Perry, at the Red Stage Gappy Ranks fired up the massive and cleared the way for the Jamaican newcomer Romain Virgo. Both did a fantastic show with a powerful sound.

Ayo brought more smooth notes on the scene with her album 'Billie-Eve'. Her touching as well as expressive voice was moving.

Ziggy Marley continued with his albums 'Love Is My Religion' and 'Wild and Free'. He gets on the family tradition with his music successfully. Beside numerous tunes of his own Ziggy Marley elated also with songs of his famous father Bob Marley.

As a grand final of the Summerjam 2011 the "Voice of Senegal" entered the Red Stage. Youssou N'Dour addicts with his album 'Dakar-Kingston' beside African sounds predominantly to Reggae music. With Tyrone Downie on keyboards he fascinated the massive of the festival.

Such a wide variety of music and such a wide variety of visitors (about 28.000) that it would be nice to do it all over -Stand up for Love!

Report by Viktoria Spratter Photos by Michael Grein





One Love Festival 2011 (French Guiana)

On 17th and 18th lune. the second edition of One Love Festival took place in Baduel stadiúm in Cayenne, French Guiana.

The young artist Protoje performed the songs from his debut album 'Seven Year Itch.' He is a very talented songwriter and has matured into a talented performer. He was accompanied by his cousin and producer Don Corleon.

Queen Ifrica did an extraordinary performance and her positive energy won't be forgotten by the Guianese massive.

Just off a tour in Brazil, Tarrus Riley was the headliner of the June 17th show. He gave a stellar performance in front of 1500 fans singing hit after hit including his recent Never I Leave. Conductor Dean Fraser performed amazing saxophone solos that thrilled the fans. Great showman that Tarrus is, both he and the Guianese crowd braved the rain and didn't become disheartened. He told us that the next continent that he will be traveling is Africa, beginning with Gambia.

On June 18th, the show began with veteran Barrington Levy. Always consistent, Mr Levy lived up to his reputation and had the crowd singing along with him, knowing every word. The 4500 fans present on the

second day of the event especially enjoyed his hit Be Strong and once again embraced every word. Dancehall aficionados were pleased to witness one of the best ambassadors and showman... Shaggy. He sang his classic tunes and songs from his new album. Shaggy's style and personality pleased the women and they loved his Jamaican dance steps.

A big thanks to the whole One Love Festival team and especially to soccer player Florent Malouda, the promoter of the event.

Report by Frederic Weinum Photos by Claudia Berthier

















Sierra Nevada World Music Festival 2011 Part 2 (USA)

A huge success and a wonderful family experience!

After Sista Irie report about the festival, enjoy a second one by Gail Zucker with Lee Abel as photographer.

The Mendocino County Fairgrounds in Boonville, California was host to the 18th Annual Sierra Nevada World Music Festival on June 17-19, 2011. No wonder it is said to be one of the best world music festivals anywhere and if you've never been to this area, you are missing a real treat! The days are warm and sunny and the nights, fresh & crisp.

My first experience at SNWMF was so enjoyable, I'm already thinking about when I can return to the lovely little town of Ukiah, California, just over the mountains from Boonville.

The three day Festival consists of two stages and a late night Jamaican dancehall. Friday night Brigadier Jerry gave a stellar performance on stage and later in the Dancenhall joined by veteran JAH LOVE selector Ilawi. Taj Weeks & Adowa hailing from St. Lucia performance was spiritual and vibrant. Pablo Moses did an energetic set.

Saturday started in the early afternoon with the Cables, a Jamaican foundation group



with hits such as What Kind of World and Baby Why. The audito his songs. He was backed by Gumption Band and they rocked it! He is so fresh on the scene and his lyrics are relevant to what's going on in Jamaica. Horace Andy gave a supreme performance followed by Midnite and the Jolly Boys. Toots and the Maytals were next. The set began with his daughter, Leba Hibbert. It seems like Toots doesn't age at all. He is so fit with endless energy. Then a treat, Junior Toots joined the stage and father & son did a duet of 54-46.

Steel Pulse energized the stage with all of their hits. They were surely a crowd favorite.

My Sunday started off with

Dennis Alcapone the legendary Jamaican deejay who migrated to England in the 70's and made quite a name for himself. Duane Stephenson's gentle spirit makes him one of the best recent artists and he didn't disappoint his fans. President Brown's lyrics and relevantcy to the times made his stage presence exceptional.

Anthony B's energy and positive vibez exuberated the audience. His performance was so energetic and exciting. He sang most of his hits.

It was impossible to see every artist as two stages were happening at the same time, the ence loved Romain Virgo they Valley Stage was the larger seems to know all the lyrics stage and the Village Stage much smaller. One had to really plan their days as to which artists they wanted to take in and enjoy themselves. There was so much happening for children also: face painting, balloons and activities. Drumming and endless varieties of foods from all nations were plentiful.

> The Sierra Nevada World Music Festival is a wonderful family experience! See you next year!

Report by Gail Zucker Photos by Lee Abel











Reggae Summer Fest 2011 (France)

Check the portraits that from artists played at the French festival.

The fourth edition of Summer Reggae Fest took place near Saint Malo in France on July 8th and 9th, 2011. The festival, powered by Legal Shot sound system, invited some Jamaican and UK veterans (Johnny Clarke, Michael Prophet, Jimmy Cliff, Horace Andy, Aswad and Martin Campbell) as well as upcoming artists (Ziggi Recado, Alborosie and Diana Rutherford) to perform in Brittany. Like previous years, the audience could go from the sound system corner to the "Live stage". A very exciting part of this 2 day festival was probably the soundsytem area. Indeed here, singers and deejays such as Johnny Clarke, Echo Minott, Al Campbell, Shinehead and Martin Campbell could show their skills alongside new comers like female singjay Soom T and French Pupa Jim (of Stand High Sound). They mashed up the versions on David Rodigan, OBF, Channel One (UK) and Legal Shot selections.

Check these portraits from photographer Christian Bordey. He photographed most of the artists that played at the festival alongside some background pictures.

Report and photos by Christian Bordey















Öland Roots 2011 (Sweden)

Cool and casual at Öland Roots festival.

Öland Roots is Sweden's coziest festival and has grown a lot in recent years - from being a fairly small festival with mainly Swedish acts to a well organized event with two stages with several foreign artists, this year boosting Junior Kelly, Etana and Queen Omega among many more. This was the eleventh festival and it was sold out for the fifth year in a row.

The setting of the festival is beautiful. The premises are located in the woods just next to the beach on Öland, an island in the southern part of Sweden.

The crowd is a vital mix of young and old people, and several have dreadlocks and African inspired clothes. Only vegetarian and vegan food are served and it's also a kind of family vibe, since there are lots of children. The secluded area for drinking beer probably adds to that.

This year Öland Roots took place Friday to Saturday July 15-16th. But it had a sneak start on Thursday night when All Out Dubstep and Curfew Steppas played on the beach between 1.00 and 4.00 in the morning. And those beach parties also take place on the two other nights. This year with Sweden's Safari Sound, Million Vibes and Ashman as well as

Dutch Herb-A-Lize It. **Several Swedish acts**

on Friday

On Friday it rained during the day, but that didn't stop the attendees from partying and dancing to mainly Swedish bands and artists, such as Stures Dansorkester and Glesbygd'n. The crowd was also treated rising dancehall star T'Nez as well as Queen Omega and Mark Wonder who were on a short European tour and luckily enough dropped by Öland.

T'Nez performed at 8.00 pm, a usually awkward time at a festival. Most people are away eating, drinking and preparing for the night. The crowd was therefore pretty thin in the beginning of the set. But T'Nez raw energy and charismatic appearance had people running to see him perform a string of up tempo dancehall hits.

Mark Wonder and Queen Omega had the last slot on Friday night. Due to some sound difficulties Mark Wonder took stage at a quarter to one, 45 minutes after schedule. His Garnett Silk like aesthetics and gospel-infused voice swept me off my feet for about 45 minutes. It's a bit sad though that he was offkey during his last tune.

Queen Omega took stage after Mark Wonder and was also

minutes. But the sound difficulties made her show 15 minutes shorter. Despite the troubles she made a wicked performance and owned the stage from start to finish. She has an authority few come close to and a treasure chest full of mind-blowing tunes.

Great performances from start to finish on Saturday

Saturday started off in fine style, and the sun was shining when Hanouneh performed her hip-hop/dancehall influenced roots reggae.

And the strong performances replaced one another. Jah Turban, Joey Fever, Mr. Williamz, Etana, Million Stylez and Junior Kelly were all in great shape.

Joey Fever took over the smaller Roots stage in the late afternoon. His Jah Cure styled singing and UK styled MC:ing was appreciated by the crowd. His voice seemed a bit tired though since he had been warm-up for Busy Signal in Stockholm and Malmö the two nights before. Therefore the best song parts were in deejay style rather than straight singing.

Mr. Williamz probably had the festival's hardest slot. Saturday between 7.45 and 8.45 pm. The crowd was very thin, which is very unfortunate. Mr.Williamz – backed by UKproducer Curtis Lynch – made supposed to perform for 45 a solid 30 minute set where

Lynch produced tunes. Mr. Williamz has attended dancehall school, which was very obvious during the set. During the last 30 minutes Mr. Lynch juggled some of his own material.

Etana has one of the sweetest voices in contemporary reggae music and she performed an impressive string of hits during her one hour show. She set the mood with Jah Chariot from her debut album followed by tunes such as Mocking Bird, August Town and I'm Not Afraid. She spiced up her own catalogue with a vast number of cover songs, whereof three from Bob Marley. She also did a nice a cappella introduction to Rivers of Babylon, originally performed by The Melodians.

The vastly talented Million Stylez took stage at 10.45 pm in front of a huge cheering crowd. He jumped onto stage to Love We a Deal With. But this version sounded like it was on speed. And this was actually for every tune on his set. The pace was high and the temperature rose when he invited Joey Fever to perform alongside him on Young Gunz, and the same for Mr. Williamz during Police in Helicopter.

Junior Kelly rounded off the festival. And what a concert this tall rastaman from Spanish Town did. He was backed by The Roots Harmonics Band

he performed all of his Curtis – their fifth act during the fes-





Junior Murvin and Willie Williams live in London

Two voices, two bands, one great evening.

Two weeks after Little John and Josey Wales took Brixton back to the eighties in tribute to Sugar Minott, the late seventies were in style at the Hootananny once again. On an unusually hot summer night two veteran singers, each of whose biggest hits were covered by punk group the Clash, demonstrated a still scorching mutual ability to entertain. Introduced as "a legend of Studio 1" by promoter Cecil Reuben, the St Ann parish-born Willie Williams answered in kind. Attired in white, he sang on a series of rhythms launched by the label: Rockforth Rock (The Unification), Heavenless (Music Maker) and of course, Real Rock (Armagideon Time). To the drum and bass of the Hootananny's own Artist band, he brought his knees up to his chest for tough steppers fare like Messenger Man and Home Sweet Home. All that was missing was his self-produced classic Unity, originally released on the In Land label. But having attended Haile Selassie's birthday celebrations the night before he had this unity message for the audience "You can't love the Creator unless you love the person in front of you" delivered in his trademark cool drawl. He



was followed by Junior Murvin, dressed in a red, yellow and blue dashiki, who cut a less active yet equally riveting figure on stage. Starting with one of his greatest Lee Perry recordings, Roots Train Number One, he caused the venue to erupt at the first sound of his falsetto voice. But as well as hits like Badman Posse (for Mikey Dread) and Cool Out Son (for Joe Gibbs) he also shared his passion for American crooners Ben E King and Nat King Cole, whose lower registers he was perfectly able to imitate. It is his unblemished falsetto, however, that found him fame and when he held the long notes

the people went wild. On returning to the spotlight to sing Police and Thieves, the anthem of the troubled 1976 Notting Hill Carnival, the message was not lost after 35 years, with crime and police brutality still in evidence. He was ably backed by Desmond Dekker's oo7 Band. PA support came from the UK's Bunny Melody who braved the heat in leather trousers. As well as new single Just Go, he gave an impressive rendition of Cliff Richard's Miss You Nights - as reworked by Lloyd Brown on his last album 'Cornerstone'.

Report by Angus Taylor Photos by Theresa Emmanuel

The Itals and Kenyatta Hill in Norfolk

AT&T Reggae Solstice Rocked Towne Point Park.

The AT&T Reggae Solstice produced by Festevents, a nonprofit organization, took place in Norfolk, Virginia on Saturday July 9, 2011. The event was a peaceful, positive celebration with a waterfront back drop on a weather perfect day. Kenyatta Hill opened the night with a voice resembling that of his late father. Kenyatta has stepped in to complete many of his father's songs and has now made a name for himself in the industry as a talented and likeable artist.

The celebration continued with the legendary Itals, who throughout the decades have given us quality, well-loved music like Herbs Pirate, Smile Knotty Dread, In A Dis Ya Time, Let Dem Talk and Rasta Philosophy. 2011 marked the reunion of the original three Itals, Keith Porter, Ronnie Davis and Lloyd Ricketts (RIP), for their first tour in over 15 years. With big smiles and tight harmonies, their energy and vibes seemed to radiate throughout the crowd at the park. This iconic trio grooved and satisfied the well diverse fan base, who chanted the songs along with the Itals. Good, conscious reggae music





is loved by many and comes with a message of love, oneness and peace. Clearly, we all need more of that!

In the words of the late, great Joseph Hill "I'm not afraid to hold Jah, not in any crowd".

Report and photo by Cree

Dour Festival 2011 (Belgium)

Check out the photos of the 23rd edition of the Dour Festival.

Sun, rain, mud and storm, every kind of weather you were faced with while the Dour Festival. And like the weather the music was also multisided. In 4 days over 200 bands were playing on 7 stages on one of Europe's biggest festivals. It took place in Dour, Belgium near the French boarder from July 14th to 17th.

This year a lot of reggae artists came to present their music to the audience. Johnny Clarke, Horace Andy, Israel Vibration and Anthony B were on stage as well-known reggae greats. Groundation even played two times, one time with their "Tribute to Bob Marley" show and one time with their own songs. They fascinated the festivalgoers and after 10 minutes of uninterrupted exultations they came back on stage.

Some upcoming reggae singers such as Alborosie, Duane Stephenson, Tarrus Riley with Dean Fraser and Busy Signal also performed in front of an elated crowd.

Check out the photos of the 23rd edition of the Dour Festival!

Report by Viktoria Spratter Photos by Michael Grein





















Garance Reggae Festival 2011 (France)

"We wanted to pay tribute to original reggae, conscious reggae and to this generation of artists who created it"

Burning Spear, Horace Andy, Johnny Clarke, Max Romeo, Ken Boothe, Twinkle Brothers, Third World... From July 27th to 30th, reggae veterans gathered at Bagnols-sur-Cèze, France, for the 20th edition of Garance Reggae Festival. On the menu : "strictly reggae" and, most of all, "strictly roots".

"It's the heart of this music". says Jérome Levasseur, local coordinator of the festival. "We wanted to pay tribute to original reggae, conscious reggae. And to this generation of artists who created it". On opening night, Burning Spear gave a powerful concert lasting more than 2 hours. Also on the bill was Studio One Revue, a tribute to the mythical label of the 60's and 70's. "We thought to build this Studio One Revue choice, it's the Jamaican regfrom long time. We did it thanks to Fatta of French Soul Stereo sound system who works with artists like Lone Ranger and Carlton Livingston for several years". The festival-goers, seurs. "The movement grew up most of them not born during the golden age of Studio One - discovered some of the deejays and singers that contribut- Africans or West Indians in reged to the label's success: King

Stitt, Prince Jazzbo, Dillinger, Willi Williams, Dawn Penn, Jim Brown and also Alpheus, last signing of Clement "Coxsone" Dodd, in the late 90's.

But roots doesnt necessarily mean old. The new generation was also present at Bagnolssur-Cèze with artists such as Gyptian, Queen Ifrica, Protoje, Midnite, Junior Kelly and Lutan Fyah. There was also the "Dub Station Corner", dedicated to UK dub and fat bass fans. Powered by the two heaviest a militant music, politically and French soundsystems, Blackboard Jungle and OBF, it featured Jah Shaka – UK scene icon - and King Jammy - renowned producer who launched digital reggae with his famous Sleng Teng in 1985 – that made the audience vibrate with their serious selections. French artists and dancehall artists were absent from the Festival (except one French band, Danakil). "It's only the second edition in Bagnols. We wanted to strike hard. The heart of our artistic gae. It's the reason why French people come to the festival". Indeed, the French are wellknown even in Kingston to be serious roots reggae conaisyear after year. At the beginning of the 80's, there was only 1% of White people and 99% of

gae concerts in Paris. I saw the audience mix up progressively. Nowadays, youths of 17 years know the roots music I listened to 30 years ago !".

Regardless, this music is ignored by big labels and media. The reason? a lot of clichés associated with reggae. "In first position, the cliché of weed. People prefer reduce the thing and only see Rastas smoking spliffs and being stoned... We never talk about the real thing : socially engaged".

48.000 people came to Garance Reggae Festival this year. It's enough to be sanguine for the future, according to Jérome Levasseur. "In the 8o's, no French reggae group could play **Reggae.** Several variety singers tried, but it sounded bad. Only Serge Gainsbourg succeeded because he worked with Sly & Robbie. Since the early 90's, bands began playing reggae rhythms and developed them. Hundreds of groups and sound systems exist today in France. Today Jamaican artists appreciate working with some French backing bands like Dub Akom (that backed Protoje, Pressure, Lutan Fyah and Gyptian on July 30th) or No More Babylon who play with Ken Boothe".

Report by Maral Amiri Photos by Jennyfer Papin

















Reggae Sumfest 2011 (Jamaica)

Check out these photos of Reggae Sumfest with Gyptian. Cocoa Tea, Beres Hammond, Movado, **Vybz Kartel and** many more.

The 19th staging of the greatest reggae show on earth turned out to be more successful than ever. Reggae Sumfest 2011 kicked into high gear with dancehall night on Thursday, July 20 with several current top DJ's playg to a packed venue. Every artiste put their best foot forward but Cecile, Khago, Kip Rich, Konshens, Bounty Killer and Movado especially thrilled the crowd. Spice with her unique fashion style and collaboration with US singer Maya also deserve special mention as did I-Octane who a big hit and masterfully kept his audience on a high. The DJ of the moment, Vybz Kartel, closed the show however the buildup did not live up to the crowd expectation. Despite the late cancellation by R Kelly on International Night 1, the show went extremely well. Reggae greats Cocoa Tea and Bunny Wailer were called in as last minute replacements for the R & B singa splendid performance. Tanya Stephens delivered her usual witty lyrics and singer extraordinaire Beres Hammond was



honoured by the organizers for his 35 years in the reggae music industry and his contribution to Reggae Sumfest. International Night 2 was headlined Cure and Gyptian. The dynamic er. In the end they turned into by US Rapper Nicky Menaj who performed to a jam-packed down the curtains to Reggae crowd. Apart from her perfor- Sumfest 2011. mance being short, she was well received by the crowd who

could accompany her lyric by lyric. Other artistes who made the festival a truly memorable one were Wayne Wonder, Jah reggae band Chalice brought

Report and photos by Steve James



















Uppsala Reggae Festival 2011 (Sweden)

A musical feast at **Uppsala Reggae** Féstival.

The biggest reggae festival in the Nordics took place in Uppsala - an hour north of Stockholm – on August 4-6. The eleventh consecutive festival had more domestic artists than ever, but also boasted huge international acts such as Gyptian, Mr. Vegas and The Heptones.

In 2010 Uppsala Reggae Festival celebrated its tenth anniversary and had a best of the best line up. This year the festival's management had followed the same path as the years before - some of the biggest Jamaican dancehall and roots artists, both newcomers and veterans.

This year also had a separate scene for dance, called Dance-4Life, where there were workshops and dance shows. The management described it as "a giant step into the new decade with a focus on street dance, dance performances and dance parties." And it was obviously a good idea since the younger audience showed up in the tent to learn new steps and styles.

Each year between 15,000 and 20,000 people attend the festival. And it's no surprise that so many people show up. It's easy to reach, it's clean, it's safe and has a mix of both reggae aficionados and people who happen tunately his microphone was to live in Uppsala or just like festivals and great music.

But the majority of the crowd probably comes with one or more artists mind. Several where therefore vastly disappointed when Toots Hibbert had to cancel his show in the rounded off the evening with last minute due to a missed flight in London. Yared Tekeste, founder of Uppsala Reggae Festival, was immensely disappointed since he had been trying to get Toots Hibbert to the festival for years.

Thursday: Leroy Sibbles enjoyed the stage

The festival started out in fine style with Romain Virgo on early Thursday evening. He was Friday: Mr. Vegas is the ultibacked by a DJ, and showed the crowd that it doesn't take much more than an angel's voice and Donovan Germain produced songs to make a solid performance.

Three other youngsters took it was early in the day. stage just after. Protoje, backed by his cousin and master producer Don Corleon, did a mature set with a nice surprise - Don Corleon took the microphone and sang the hook to the unreleased tune Our Time Come. A wicked song with a hip-hop type of beat.

Don Corleon and Protoje are touring with Pressure. He took stage just after Protoje. Unforset a little low and his singing was also a bit off-key at times. But he did justice for strong tunes such as Ghetto Life, Be Free and Love and Affection.

Legendary vocal trio - nowadays duo – The Heptones a 75 minute set that consisted of so many classic tunes that I lost count.

Leroy Sibbles took bass duties for a few riddims and did a hefty version of The Drifter. It's impressive that he still has such a great voice, and when he danced off stage it seemed like he wanted to return for another set of songs.

mate energy source

Norris Man was the first out on the second day of the festival. He was backed by Kapten Röd's band, and the crowd was rather thin. Probably because

Kapten Röd took stage afterwards. He is one of the biggest Swedish reggae artists and managed to attract a huge crowd that sang along to his political lyrics full of social commentaries.

After his more than one-hour performance, the crowd was waiting for roots veteran Johnny Clarke. He treated the audi-



-ence a musical feast. Full of his most well-known hits from the 70's. His band played the festival's deepest bass lines, so loud and deep they forced me to pick up my ear plugs.

able strong voice and a set of songs that would make other artists envious. He did classic flying cymbals tunes such as None Shall Escape the Judgment and Enter into His Gates with Praise. The only question is – why did the bass player hide behind the amplifier for most of the show?

The two last acts on Friday since Toots Hibbert cancelled were in the contemporary vein.

for the first part of his set, but suddenly switch to deejay managed to pick it up in future mode where she sounds like sing a long classic Yap Yap.

Mr. Vegas did the festival's best performance. His hour long set included dancehall She is followed by Tony Rebel,

classics such as Heads High and Hot Gal Today. He is hugely popular among the ladies, and when he took off his shirt the screaming was almost deafening. Mr. Vegas charisma and energy on stage is so intense that Germany could easily replace their nuclear plants and use him as a power source.

Saturday: Highly impressive from Queen Ifrica

Saturday is at first all about veterans. At least it seemed like it. Ken Boothe, aka Mr. Rocksteady, had the main stage for one hour early in the evening. His gritty singing still sounds like it did in the 60's and 70's. At least for the majority of the show. When he did his classic Johnny Clarke has a remark- Freedom Street, he didn't manage to reach the high notes. But his set was nonetheless solid.

According to the concert schedule Tony Rebel would have been up next. But some familiar Queen Ifrica tones reached my ears. It must have been confusing to many as she and Tony Rebel switched times in the playing schedule without the festival making us aware of it in advance.

Queen Ifrica is such a talented Richie Spice seemed distant artist. She can sing, and then a more furious Buju Banton or Bounty Killer. Highly impressive.

who takes us for a musical journey back to the 90's and then onwards to the present. Tunes such as Jah is by My Side, Fresh Vegetable and Pretenders Paradise get the crowd cheering and singing along, even though the sound quality could have been better. The Garnett Silk tribute Splashing Dashing is also somewhat disappointing. It's a great song, don't get me wrong, but I would have preferred the actual Garnett Silk duet Christian Soldiers.

Many of the female part of the audience had been longing for Gyptian. However, he seemed unfocused for a long part of the show and he also invited Nitty Kutchie on stage for a substantial portion of his one hour set. Even if Gyptian seemed to be somewhere else during part of the concert, he had the area in front of the stage boiling when he did his monster hit Hold Yuh.

Elephant Man, the energy God, rounded off the festival with an bouncy performance where he, just as Mr. Vegas, had dancers on stage.

Report by Erik Magni Photos by Anna Thunander













Marcia Griffiths in Los Angeles

Marcia Griffiths performed at The Dub **Club, The Echoplex** in Los Angles, California on August 10, 2011.

Marcia Griffiths is undoubtedly the "Queen of Reggae". Her illustrious career has spanned more than four decades with many massive hits to her credit. Working with the famed Coxsone Dodd in the mid-sixties, Marcia started her brilliant a set list at the end of the night career, first working as a solo artist, then teaming up for duets with Bob Andy in "Bob and Marcia", which spanned 1970-1974. In 1974 Marcia formed the "I-Threes", the magnificent backing singers for "Bob Marley and the Wailers", where she performed until Bob Marley's untimely passing in 1981. Marcia sparked a dance craze in 1989 with The Electric Boogie having the dance The Electric Slide, which is a line dance, sweep the US. This is just a little history of this wonderful singer who played to a packed audience at the Dub Club in Los Angeles, California.

Anticipation was in the air for this more than an hour performance. We were treated, about two weeks prior to this night, to a performance of the I-Three's at the Hollywood Bowl. Now was Marcia's moment to shine as the incredible solo artist

that she is.

Marcia blazed onstage in a colorful, red, gold and green dress to the song Childish Games, from her 1997 CD, Land of Love. She has a vast repertoire to draw on for her performances and she gave us a taste of her history. This woman can dance, too! Another favorite of mine that she performed was Fire Burning, from her 'Indomitable' CD. I was able to retrieve from the bass player (thanks bassie), so you can peruse the list to see how many wonderful hits that she performed. Marcia paid homage to the late Desmond Dekker when she sang the song Israelites, and closed the main portion of her set with Bob Marley's Buffalo Soldier and Could You Be Loved. Of course, she was brought back for an encore by the incredibly enthusiastic crowd. Her encore was Dreamland and then she brought down the house with her smash hit Electric Boogie; during which she brought people onstage with her to perform the Electric Slide. Marcia kept us rocking throughout the night! I loved this show and was impressed with Marcia's consistent high energy. You go girl! Thanks for a wonderful and inspiring night!

Report and photos by Jan Salzman











Reggae On The River 2011 (USA)

The festival took place in California on the 16th & 17th July.

redwood trees, on a bend in the the two members of the great-Eel River, Reggae on the River celebrated its 27th festival in a memorable fashion. Boasting two days of solid reggae music, Humboldt County's only reggae festival paid tribute to reggae's roots in Jamaica, Africa, South America, and more. This year, with unforgettable performances from Rootz Underground, Seun Kuti, Human Rights, Gondwana, J Boog, Edi Fitzroy, Queen Ifrica and Tony Rebel, and the kickoff collaboration tour of Ky-Mani Marley and Gramps Morgan, the festival lived up to the hype it has maintained since the 90s.

on two different stages (a new edition to this year's festival), Reggae on the River provided hippies, businessmen, and doctors alike with a greater appreciation for music. From Edi Fitzroy jumping off the stage and performing in the midst of the crowd, to J Boog's blend of reggae, r&b, hip hop, and Polynesian soul, to Gondwana's representation of Spanish reggae from Chile, to Rootz Underground's overly-packed performance on the small stage, all music lovers were content.

and ready for the dynamic performance of Gramps Morgan and Ky-Mani Marley who brought down the house Satur-Tucked far away amongst the day night. The collaboration of est reggae families, the Marleys and the Morgans, exceeded all expectations and kept the audience dancing late into the night, chanting for more. Gramps' soulful lyrics and reggae roots mixed with Ky-Mani's hip hop beats and tribute to his father were the perfect ending to a spectacular day on the river.

A plethora of food and beverages was available to satisfy all vegan, vegetarian and carnivore needs, from the everpopular Jamaican Jerk chicken to traditional Greek gyros and the local fire station's ice cream With a variety of performers stand. Unique vendors provided the newest and greatest fashion, including feather hair extensions, exotic clothing, jewelry, and wooden furniture.

> On Monday we drove south through the magnificent, mysterious redwood forest, still basking in Reggae's positive vibes. Feeling inspired and alive, we started planning for ROTR 2012.

Report by Alexis Anne Photos by Lee Abel







This year's crowd was pumped



Stephen Marley and Toots and The Maytals in Paris

The artists played in Paris on August 16th to close the summer season of "La Place du Glazart".

It was a beautiful summer evening at "La Plage du Glazart" where they choose reggae music for the last concert tune he cursed "Bumbaclot" before closing the doors until as if he wasn't ready to end his next summer.

A large audience awaited for the doors to open to see Stephen Marley, the prodigal son, presenting his second album released in June, 'Revelation, Part 1, The Root of Life.' Toots and the Maytals, a veteran of the reggae scene was also on the promising bill.

Everyone was not inside when Stephen Marley opened the show. He started with a song from his father Punky Reggae Party with a bluffing mimicry and the audience reacted with much excitement. He continued with Chase Them from his first album and then some from his new one: No Cigarette Smoking (in my Room), Selassie is the Chapel and Break Us Apart. The audience enjoyed the live set and the energy was electric.

The set list covered a wide variety of his father's tunes, maybe a little too much for my It was a good time that Mediactaste. They included Three Little Birds, Could you be Loved, ised, and in times of shortage and Buffalo Soldier.

Stephen also delivered a med- can not complain. ley of his raggamuffin tracks, Traffic lam and Mission but hese songs were definitely lacking the presence of Damian Marley.

The set was cut short, barely a half an hour. After his final performance.

It was a short concert, but of great quality even if we would have preferred that he played more of his own repertoire than those of his father.

After a long intermission, it seemed they were trying to get the sound right, Toots appeared on stage. His daughter Leba opened the show with one of her original tunes.

Toots entered, as always smiling and dynamic. He began his set with Pressure Drop and continued singing his hits from his extensive career such as Louie Louie, What a Bam Bam, and 54-46 was my Number.

It was a beautiful evening and we had the pleasure of enjoying a live concert. If only Stephen Marley's set was a little longer and less time between his set and Toots, the evening would have been perfect.

om and the Glazart has promof reggae concerts in Paris we

Report and photos by Franck Blanquin







Reggae Sun Ska 2011 (France)

Check the portraits from some of the artists that played at the French féstival.

The 14th edition of Reggae Sun Ska took place in Pauillac in South West France from August 5th to 7th, 2011. The festival featured artists such as Etana, Luciano, Takana Zion, Stephen Marley, Admiral T, The Heptones, Big Youth, Professor and many more.

In three years the festival has changed location three times - due to high demand, thanks to the quality of their music selection. This year Reggae Sun Ska took place over a period of three days, and took place on three stages, two with live bands and one focused on sound systems.

There was also an off site festival, which was set up along the estuary of the Gironde. There you could watch the movie 'The First Rasta' by Helene Lee, and also discussions by Bob Marley archivist Roger Steffens.

Report by Christian Bordey Photos by Christian Bordey and Agata Wolanska







Barrington Levy in Paris

Barrington Levy is actually in Europe and he played in Paris at Cabaret Sauvage on June 28th. He was backed by French Roses Band. Support was provided by Kenyon and Alerta Kamarada, warm up by Soul Stereo Sound System. Photos by Franck Blanquin











Takana Zion in Paris

Takana Zion played at New Morning, Paris on May 10th. Here are the photos from the show. Photos by Frank Blanquin











Amsterdam Reggae Festival 2011

On Sunday July 31st the Amsterdam Reggae Festival holded its first outdoor edition at the NDSM Werf in Amsterdam. Gentleman, Midnite, Junior Kelly, The Skatalites, Ken Boothe, Romain Virgo, Third World, Lutan Fyah and Ziggi Recado performed on the main stage. Photos by Paco Van Leeuwen



















Ziggy Marley in Paris

Ziggy Marley is on European tour to promote his new album 'Wild and Free'. On July 4th, he played in Paris at La Cigale. Ziggy sang tunes from his new album such as Personal Revolution, Reggae in My Head, Forward to Love ... He also played his repertoire of classics like Love is my Religion, Justice, Tomorrow People. Of course, he performed songs from his father, the legendary Bob Marley (Stir it up, Pimpers Paradise, Lively up Yourself ...). At the encore, there was a special guest, the female singer Yael Naim who sang a duet with Ziggy on Is This Love. A concert that lived up to our expectations... The Rastaman vibration is positive !!!! Report and photos by Emmanuel Parata



Gregory Isaacs 61th Earth Day

On July 15th, family, friends and members of the music fraternity celebrated the 61th birthday of the Cool Ruler, Gregory Isaacs. The day started with a ceremony being officiated by the Ethiopian Orthodox Church at the Dovecot memorial cemetery. A series of drumming and chanting led by Bongo Herman and the Ethiopian Orthodox Church followed. The event also included the laying of a new headstone at the tomb of the late singer. The celebration continued at the singer's residence in Kingston where close friends continued to remember the life and music of one of Jamaica's greatest entertainers. The Gregory Isaacs Foundation which was recently launched is assisting the Walkers Place of Safety which caters to children that are homeless and mentally challenged. Report and photos by Steve James







UNITED CO CO 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

Special thanks to:

All United Reggae authors and photographers from all over the world : Angus Taylor, Anna Thunander, Anthea McGibbon, Barbara Blake Hannah, Benjamin Peronne, Catherine Fearon, Charlie Pelham, Christian Bordey, Claudia Berthier, Colin McGuire, Cree, Daddy Matty, Davina Hamilton, Doug Heselgrave, Ed Kapp, Emmanuel Parata, Erik Magni, Franck Blanquin, Frederic Weinum, Gail Zucker, Geoffrey Philp, Gibsy, Guillaume Huyard, Horace Campbell, Jan Salzman, Jennyfer Papin, Jessica Dore, John Fenwick, Karl Pearson, Kokumo, Laura Gardner, Lee Abel, Max-Him, Maral Amiri, Martin Monchicourt, McClain Johnson, Michael Grein, Mick Sleeper, Nadia Bestjamaica, Norman Darwen, Paco Van Leeuwen, Ras Achis, Sista Irie, Steve James, Susan De Leon, Tom Orr, Tomas Palermo, Valentin Zill, Viktoria Spratter and Zapo, our partners and all those who help us spreading reggae vibes **every day**.

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