

APR 2019

#06.04

IRI

420 ISSUE

RESPECT



featuring

ROIALL

RESPECT.



JAHFÉ
DUB SILENCE
BLACK ROOTS
JOSH WALLACE
SISTA LIVITY + SISTA MONI
GRACIE BASSIE + MYKAL ROSE

ROOTS.

CHRONICLE

GROUNATION DAY

ROCK.

JAMARADO

RELEASES.

RAYNBIRD

REWIND.

REGGAE GEEL

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Jamarado

The Reggae and Dancehall App



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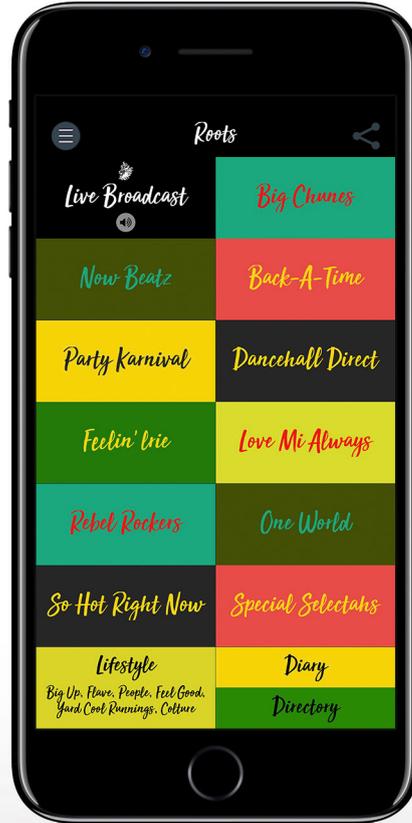


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A new way to enjoy Reggae

Enjoying Reggae made easy

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Find out what's on and where to find in the Global Diary and Directory. Plus features and interviews.



IRIE

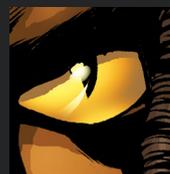
ISSUE #06.04 / APRIL '420' 2019

"Peace demands the united efforts of us all. Who can foresee what spark might ignite the fuse?"

- Haile Selassie I

Nicholas 'Nico' Da Silva

Founder/Editor in Chief





IRIE. EDITOR'S NOTE WELCOME

Yes!! We celebrate 420 with the April '420' 2019 edition of IRIE™ Magazine featuring artist, ROIALL, on the cover along with his EP release of UNDERRATED.

Reggae artists also featured in our '420' issue of IRIE include Raynbird (featured on the cover of IRIE Releases), Black Roots, Jahfé, Josh Wallace, Sista Livity, Sista Moni, Good Over Evil, Gracie Bassie ft. Mykal Rose and Dub Silence.

Our ROOTS feature celebrates the second holiest holiday for Rastafari, '*Grounation Day*', while our ROCK feature shines a spotlight on Jamarado, the Reggae & Dancehall app created by Karen Proctor.

The next must-attend summer reggae festival on our list for 2019 is Reggae Geel, held in Geel, Belgium! Join IRIE as we '*Catch A Vibe*' this summer in Geel, Belgium!

As always, thank you for supporting Reggae music! Respect!

Nico, Michelle, Ash & Miss Lulú

ON THE COVER:

ROIALL

UNDERRATED

FOLLOW

@IrieMag



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PUBLISHER

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APRIL '420' 2019

Volume 6 + Number 4

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RELEASES.

IRIE on Spotify

April '420' 2019



REWIND.

Reggae Geel

Catch A Vibe

JAM



ROOTS.

GROUNATION DAY

Chronicle: April 21, 1966





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ROOTS.

GROUNATION DAY

CHRONICLE: April 21, 1966

April 21, 1966, marks an important holy day for Rastafari... Grounation Day (aka Groundation Day).

At 1:30 pm on this day, Emperor of Ethiopia, Haile Selassie I, made a historic visit to Jamaica, when his Ethiopian Airlines flight landed on the tarmac at Palisadoes Airport in Kingston. He was greeted by over 100,000 Rastafari who had descended on Palisadoes Airport to witness and welcome the Ethiopian leader whom they revered as divine.

The crowd waved signs, beat calabash drums, lit firecrackers, and sounded Abeng horns of the Maroons to celebrate Haile Selassie I arrival to Jamaica. As the Emperor of Ethiopia's plane sat on the tarmac, the crowd pushed past the security forces and onto the red carpet that had been laid out for the reception.

A half an hour passed before the plane's door opened and His Imperial Majesty appeared at the top of the mobile steps waving to the crowd. The roar of the crowd was deafening.

Emperor Haile Selassie I returned to the plane, disappearing from sight until the Jamaican authorities requested well-known Rasta leader, Ras Mortimer Planno, to negotiate the Emperor's descent from his plane. When Ras Mortimer Planno reemerged from the plane, he announced to the crowd to step back and be calm so that the Emperor may land.

Ras Mortimer Planno escorted the African monarch down the steps. Haile Selassie I refused to walk on the red carpet on his way to his waiting limousine (hence the Iyaric term '**grounation**' – the Rastafarian equivalent of grounded and foundation). Haile Selassie I was then driven to the King's House, the residence of Governor-General Clifford Campbell, the first Jamaica-born Governor-General of Jamaica.

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Grounation day is widely held by scholars to be a major turning point that shifted worldview of the Rastafari movement.

Considered society's outcast, the Rastas gained a measure of respectability for the first time. Their acceptance paved the way for the further global spread of Rastafari.

To Rastafarians, Grounation Day is celebrated as the second holiest holiday after November 2, the Emperor's Coronation Day.

The '*Abu Ye! Abu Ye Abu ye! Abu ye!*' chant is an important element of Grounation Day festivities.



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GBR



ROCK.

JAMARADO

Reggae Rules the World

ROCK.

JAMARADO

REGGAE RULES THE WORLD

Photography by: [Lydia Evans](#) 

Jamarado was founded in London by long-time Reggae DJ, fashion designer and style-life selector, Karen Proctor. Karen's quest was to create the ultimate easy-to-use, super-stylish reggae and dancehall App for anyone drawn to exploring the music and lifestyle from those with a fledgling interest to those who live the music.

The world of reggae in one, the App is designed to allow listeners to select the music by their mood or the general genre. Each Zone or more focused Special Selectahs allows subscribers to intuitively enjoy continuous flow, curated tracks from a hugely diverse collection. Karen wanted Jamarado to be all about the music—no Ads, no chat, fiddly playlists or image bombardment. She believes this Radio X Streaming approach creates an explorative and inspiring listening experience, streamlined to counter today's over-loaded choices. Jamarado is a new way to listen to reggae - the simplicity of the past with the tech of today.

Jamarado's unique Lifestyle zone is integral to Karen's vision. It includes a global Diary and Directory and snappy coverage of the best in reggaematic food, health, fashion and home alongside the people and the culture. Jamarado wants to connect and empower the businesses, creatives, artists, and people who love and live the music.

Behind Karen's motivation lies the belief that this much-loved music deserves more reach and more power. Launched in 2019, Karen believes Jamarado can give the music more prominence, show its diverse talent and reach both existing and new audiences. In 2018 the UN ruled that reggae be protected due to its contribution to world peace and social equality.



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Featured App



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October 18, 2018

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Karen's own passion for reggae has spanned over 20 years and touched her entire life from spirituality and politics to fashion, interiors, travel, food, festivals, and friends. It all started with a tape of Jamaican Rocksteady and a very memorable cab journey from Brixton with a Ghanaian driver who played Gregory Isaacs all the way. On hearing this music, Karen felt she came home.

The music drew Karen to a new world as she began DJing. It was the era of raves and house music where vinyl ruled and the clubs boomed. Karen succeeded in bringing reggae to the chill rooms, bars, and private parties. Moving to Notting Hill further fuelled her passion. She connected with the people who lived the music and the communities that have embraced it. She then won a Ph.D. scholarship at UCL to research the impact of Jamaican culture on British identity.

Single motherhood and fashion then called. Karen was one of the founding members of Liberty of London personal styling department, going on to run her own bespoke label Albertine Burdett (known for its tropical, floral and African Vlisco prints), and her own styling business, The Intrepid Stylist.

Throughout the highs and lows of her life, Reggae always grounded Karen. Whether listening at home or going out dancing she loves how uplifting the music is. As Bob Marley said "One good thing about music, when it hits you, you feel no pain," In Karen's words, "Jamarado, like the music itself, was born from passion, loss and rebirth, and the belief that brighter days will always dawn.

The App is all about exploring the music and checking into its vibes, knowing the best places to go out, what to enjoy, how to look and feel good, whilst feeling a sense of belonging and adventure."

Jamarado is the easy-reggae music and lifestyle App with a big vision.



The Interview

IRIE. Can you share with us the story about your cab journey from Brixton that introduced you to reggae music?

Karen Proctor. That's a very long time ago, mid-90s. Seems a lifetime away now. I got the cab back after a House music rave at the Dog Star on Coldharbour Lane. It's still there and back then when we had parties everyone talked to each other and engaged in a different way to now, much more open and free. Brixton, London was very much the place to party (and still is) - there was a freedom in the air there, a rebellious feel and a counter-culture within the youth as well as an empowered Afro-Caribbean community that had fought to establish themselves in Post-war Britain in the face of the racism and colonial legacies.

When it came to the acid house culture, Indie Scene and raves, money, status and hype around celebrities just didn't feature - it was about having a good time, the music and the people. And being yourself! Who you met, what atmosphere you created in that one building where the music



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played and people lost themselves – that’s what mattered. You actually went out for the music, party vibes and to free your mind. Mobile phones barely featured then – let alone the Social Media.

To this day some of my deepest and best conversations have been with cab drivers. I was still very sheltered in a way at this time, coming from comfortable middle-class Blackheath and I loved hearing about lives different from my own—many times the cab drivers had the most interesting stories and experiences to tell as many had migrated or come as refugees. On this occasion, I got to hear Gregory Isaacs non-stop and that was at the time one of my first introductions to Reggae outside of Bob Marley. I have always been a hopeless romantic and of course, I fell in love with the lyrics and Gregory’s crooning voice and the warm tones of the rhythms and bass. What fascinated me was the connectivity of Ghana to Gregory Isaacs and Reggae too, given the histories of Jamaica and the African diaspora. The driver was telling me how popular Gregory was in Ghana. Years on I discovered Reggae artist Sonia Spence. Her voice is hauntingly, stunning. It’s the same story with her. Her most popular market was Ghana. I love how music travels in the expected and most unexpected way to other countries and people. That’s how it breaks down barriers and brings its universal human messages and experiences.

IRIE. You are a Reggae DJ & a Fashion Designer. You’ve also won a PHD scholarship at UCL to research the impact of Jamaican culture on British identity. What motivates you to be the entrepreneur that you are?

Karen Proctor. I’m only an entrepreneur in terms of my ambition to create a product or service that I’m passionate about and bring it to people. That for me is the true definition of the word -it’s about realizing a passion into an entity that can operate in the economy to generate positivity and income for people. This relates to my vision for Jamarado – I believe the music has huge potential to grow its revenues and elevate the lives of those who make the music and work in its community.

I became an entrepreneur out of necessity and personality. I didn’t seem to have a choice about being an entrepreneur as I tended to always cut my own path and my passions always seemed to push me down

this route for better or worse. As a single mum, I was also always struggling to make ends meet working in child-friendly jobs so I was constantly thinking – what job can I create for myself to generate income and fulfill my purpose and potential? I think my education and upbringing taught me to be independent in thought, although sometimes I think that made my life more complicated. I actually started a Law degree, my parents barely talked to me for a year when I dropped out, but my passion for History just didn't go away and I chose to study that.

Being an entrepreneur can be a tough and lonely road. There are many highs and lows and rewards in terms of achievement but it can feel like a lot of responsibility in the early days and I sometimes think picking the Road less traveled may not have been the easiest of routes, yet it is the one with the most interesting twists and turns, most beauty and deepest experiences.

IRIE. How did the idea for Jamarado come about?

Karen Proctor. The idea was based on having a well-designed, easy-to-use, stylish platform for getting all the music, lifestyle and culture in one place. When it came to the music, I wanted to find all the music I loved, across the styles from big classics to niche gems, from the 60s to now in one place. I also wanted to know where I could find the best Reggae-inspired places to eat, stay and go out around the world and where all the festivals were happening.

Ultimately, I wanted a simple process to enjoy and discover the life and culture as well as listen to the music. Our lives are so busy now and too full of choices and marketing bombardment – I wanted an effortless escape in my pocket to the world of Reggae.

Reggae is so diverse..... I wanted to bring that diversity out and connect it globally and show people the music's huge breadth, talent, and vision. Somewhere, I guess, I felt Reggae has been dealt some difficult cards that have hampered its true empowerment as a musical and economic force.



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Karen at People's Sound Record
Notting Hill, London

When it came to the music I wanted to be able to get Roots, Lovers, Dancehall, Ska, Rocksteady, Afro-beats, Fusion and more at my fingertips without having to search or over-think what to play. I have individual artists that I love but often I just want the flow and vibe of the tracks and to discover new ones easily. I often found selecting on Spotify overwhelming and too many adverts on Youtube.

I started working on Jamarado 18 months ago, yet I had been looking for an opportunity to work with the music since DJing and my Ph.D. over 20 years ago.

IRIE. Did you experience any barriers or obstacles in taking Jamarado from concept to product?

Karen Proctor. I almost feel I should say No Comment..... mentally, financially, emotionally and spiritually it's been one of the hardest things I've done. Little, independent start-ups with a global vision face a lot of challenges. Reggae faces many challenges..... it always has.

Artists have given their lives to this music and some have lost their lives. I often think of Bob Marley's track Small Axe, that's us!

I hope readers appreciate my honesty here! I can't pretend otherwise. I say to people it's like climbing Mount Everest. You have a compelling drive to do it and it calls you from the greatest heights but the magnitude of strength and faith that you need to climb is overwhelming.

The detailed planning and obstacle dodging are intense and it's a constant learning curve which definitely stimulates your mind. The good news is, I have just made it to base camp – just about – I now have the mountain to climb and there are no guarantees that I'll reach the summit. If I do reach the summit and have the privilege of putting Jamarado and the Reggae flag on-top of the world then I will definitely celebrate!!

It's taught me so much about resilience and how incredible the Reggae artists are in their huge capabilities and determination to bring their music to the world.



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Jamarado

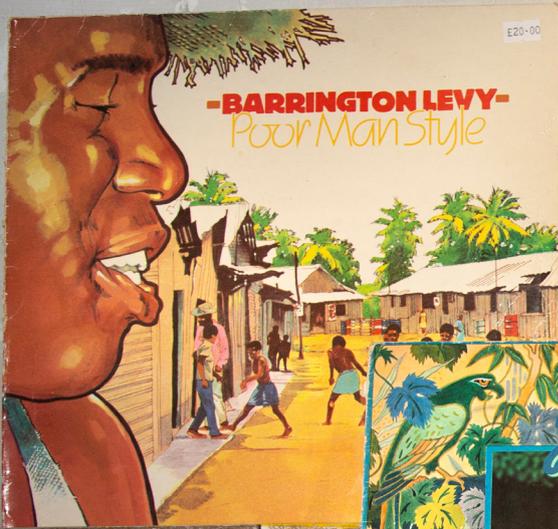


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ESS & REISSUE LP's As Priced

THAKA STYLE

10 INCH NEW TO OLD



Vintage Vinyl
Brixton, London

IRIE. What do you hope users get from using Jamarado?

Karen Proctor. A unique and fun listening and lifestyle experience. Somewhere they can go to escape and be warmed by the beauty and power of the uplifting music. A sense of discovery and adventure and the chance to belong to an independent, global Reggae community that wants to empower the movement.

The opportunity to get back to the music as music and to find everything Reggae that you could wish for in one place.

IRIE. Is there anything you would like to say to the IRIE audience?

Karen Proctor. Sign up to Jamarado's Free Trial to see what we're really all about! Take the time to get into the App as the music will take you on many journeys.

And I'd really appreciate hearing from you directly! Email us on info@jamarado.com. If there are things you love, think we need to add or improve on, let us know.... We're always growing and evolving.

I'd also love to hear which Zones people like and what they've discovered through the app.

IRIE. Much Love & Respect!



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Lion Vibes Record Store
London, UK

JAM



REGGAE.

ROIALL

Underrated



REGGAE.

ROIALL

UNDERRATED

Written by: **Dan Dabber**  Photography by: **Dennis Fyffe** 

It's clear that **Fyah Roiall** stands out, even when he's in Kingston video chatting with a Reggae nerd in Philly. He doesn't look like other Jamaican musicians. He's the only one that pairs dreadlocks with facial piercings, lobe spacers, and painted fingernails. He doesn't talk like an artist from Kingston. He punctuates his sentences with equal parts Dancehall and Hip Hop slang, but he generally speaks more like an American dude than a Jamaican yute.

Roiall's interview style also stands out because he starts this conversation the same way he starts most of his songs, by lighting a spliff, which is great if you happen to be a journalist who is looking for an in depth interview. To steal a line from Dave Chappelle's character in Half Baked, "Smokalot opened up to me like I was Barbara Walters. It was ridiculous."

The title of **Fyah Roiall's** new EP, **Underrated**, is inspired by the frustration he feels as an artist who doesn't fit into any one scene, especially in his hometown. Always introspective and ever confident, **Roiall** says of the title, "It just come from asking myself, What am I doing wrong? What am I not doing enough of? What should I be doing that I am not doing the right way or am I doing it TOO right?"

He pauses to draw smoke from his spiff and as he exhales he says, "And then I was like, *I'm just fucking UNDERRATED. I'm fucking awesome.*"

Underrated is **Roiall's** first official long form release, but he has been putting in work for years, boasting a long list of singles, remixes, and videos on his Youtube and Soundcloud channels. He released another R&B



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Roiall



Featured Single



Wolves

March 12, 2019

WEBSITE

fyahroiall.com



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Roiall



Featured Title



Airplane Mode ft. Vaxzein
January 30, 2019

WEBSITE

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flavored EP, **Audio Therapy**, through his Soundcloud in 2016, but **Roiall** is ready to take it to another level with **Underrated**. He is turning away from R&B and settling into a more aggressive, Rap-inspired sound. “The whole Hip Hop thing as it relates to being a movement in Jamaica, it’s not happening. Not yet. And that’s what I’m on. I want to start that shit.”

He has been captivated by music since his youth, but **Roiall** was never one to make distinctions. Whether it was American Hip Hop and R&B, Reggae and Dancehall, or something else entirely, “I didn’t know the difference until I was like 13 or 14. Up until that point, everything was just the same to me. It was just music.”

Roiall didn’t learn about his family’s historic interest in music - his grandfather’s stint as a sound system singer, his father’s vocal talents, and his mother’s dreams of being involved in music - until after he had chosen music as his vocation. His family has been supportive of his career choice, but he arrived there on his own, free from anyone else’s secondhand tastes or vicarious dreaming.



Since **Roi**all's grandfather's generation, Jamaican music has typically been rather conservative, at least in the artists' and producers' willingness to take creative chances and stray from Kingston's status quo. But this insular approach is hurting Jamaican artists in the current global market, as they are generally failing to capitalize on progressive niches and popular movements that are heavily-influenced by Reggae and Dancehall. Pop artists in the U.S. and Latin America are monopolizing many of the most innovative producers from Jamaica - **Stephen McGregor**, **Don Corleone**, **Supa Dups**, and **Rvssian** - and making huge global hits. Dancehall-derived genres like Grime and Afrobeats have largely surpassed current Jamaican music in terms of worldwide popularity. Moombahton and Future Dancehall repurpose Dancehall songs for the EDM crowd, but the American and European producers are the ones to profit, not the Jamaican artist. Whether Jamaica likes it or not, Dancehall has become a dynamic global movement, and Jamaican producers and artists no longer have control over the fate of their music as they once did. Even with its imperfections, the future of this new, global Dancehall looks bright, but Jamaican artists will continue to get shut out of the global market as long as they let their traditional approach get in the way.

**“The place traditional AS FUCK. They stick to their tradition.
You're not supposed to be this way or look like that. FUCK THAT.
I'm gonna do what I fucking want.”**

ROIALL

Roiall's dreadlocks, nose rings, painted nails, and stretched earlobes may be a common look for baristas and punk bands from the States, but his aesthetic stand out in a conservative place like Jamaica. He clearly doesn't give a damn about what people think about him, but the way people feel about his unorthodox vibe does place a nearly insurmountable obstacle between **Roi**all and success through traditional music channels in Jamaica. The only Jamaican artist to have swayed public opinion about these kind of things in recent years is **Vybz Kartel**, who built an unrivalled legion of fiercely loyal Jamaican fans through traditional means before flipping the script and making headway in Dancehall's acceptance of tattoos and



FOLLOW

Roiall



Featured Freestyle



I Love

November 8, 2018

WEBSITE

fyahroiall.com



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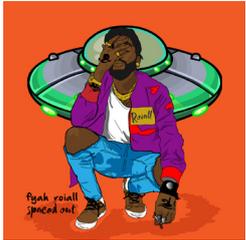


FOLLOW

Roiall



Featured Single



Spaced Out

April 23, 2018

WEBSITE

fyahroiall.com



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blow jobs, two previously frowned upon subjects in Jamaica. Roiall has bypassed the traditional Jamaican channels, so his best chance of getting his home country to embrace his unconventional look, sound, and general drive to be different is to prove his vision abroad.

“I’m trying to be that guy that puts Jamaica on the map for another reason. When you hear Jamaica, you think **Fyah Roiall** in the same way you think about **Peter Tosh** or **Bob Marley**, but for another reason, in the same way you think about **Sean Paul** or **Shaggy**, but for another reason,” says **Roiall** through wisps of smoke. “And, on a global scale, I’m trying to be compared to **Eminem** and **Kendrick** and them.”

Underrated is **Roiall**’s first big push to become Jamaica’s Hip Hop ambassador, and he closely controlled nearly every step of the process. “It’s basically me being picky and not trusting people enough to execute exactly the way that I envisioned,” **Roiall** says. “So I want to be there and be hands on.” He wrote the songs. He either built the beats himself or worked closely with the producers who did. He sat in on every mixing session for every song. He even designed the cover art, and every upcoming music video from **Underrated** will be directed and edited by **Roiall** as well.

Roiall’s musical vision for **Underrated** covers a lot of territory, even beyond Hip Hop, but listeners will be hard pressed to find much evidence of a direct Jamaican influence, other than the deejay’s native patois. While his beats tend to reflect the prevailing trends in the US and the UK, **Roiall**’s vocals are unmistakably Jamaican, and they stand out on the world stage in an extremely good way, at least within the context he presents them. **Roiall** builds on classic and contemporary Dancehall cadences, incorporating a further arsenal of rhythms associated with Hip Hop and Trap. The most notable weapon in his collection is the triplet-based Gucci flow, which is commonly utilized by mainstream Trap artists like **Future** and **Migos**. **Roiall** also displays his impressive stylistic range on experimental tunes like **3 AM in Kingston** and **Demigod**, an EDM-style song laced with hair metal guitar samples.

When leading Hip Hop curator and **Hot 97** DJ, **Ebro**, premiered the cannabis-themed lead single from



Underrated, Spaced Out, on Apple Music's **Beats 1 Radio**, he described the young artist as a *Champion Freestyler* and used the word *Grimehall* to characterize his unique vibe. With hard hitting bass and a repetitive, catchy hook, *Spaced Out* is one of several tunes on this project with the potential to crack Pop and Urban markets in the US. **Roiall** also takes the Trap flavor in another, slightly more Jamaican direction on the **Teflon Zinc Fence** produced **Amun Ra**, which generated buzz when the artist performed it on a **BBC 1Xtra** showcase at **Big Yard** in 2017. The main instrumental element that ties these two songs and the rest of **Underrated** together is the 808 drum kit.

"I'm a bass junky," says **Roiall** as he relights his spliff, "and Hip Hop bass - the 808 bass & the 808 drums - when that shit drops, it's like magic, bruh."

Roiall has chosen a path that couldn't be more Jamaican, even though his music doesn't sound like any other artist's music in Jamaica. His adherence to tradition is more of a philosophical one. "I'm not the type of nigga who is going to mirror the ACT of a man," says **Roiall**. "I'm going to mirror the EXAMPLE of the man."

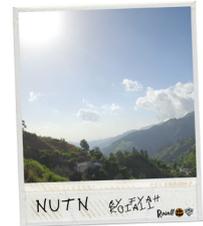


FOLLOW

Roiall



Featured Single



NUTN

August 14, 2017

WEBSITE

fyahroiall.com



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FOLLOW

Roiall



Featured EP



Audio Therapy
August 2016

WEBSITE

fyahroiall.com



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Like his musical forefathers, he has looked abroad for inspiration and then put his own personal, and clearly Jamaican stamp on it. His ability to step into multiple creative roles is directly inherited from a long tradition of ingenuity in Jamaican music, usually born from a lack of resources. **Roiall**'s instinct to break the rules of Jamaican music and maintain creative autonomy is in line with a defiant streak that runs through Jamaican culture, as evidenced by the rebellious lyrics of Roots Reggae and the long held Jamaican appreciation for outlaws. Even **Roiall**'s choice to blend Dancehall and Rap can be traced to at least the early 90's when, for a brief moment, Hip Hop and Dancehall were so intertwined, they were almost indistinguishable.

Roiall is in a unique position to bring the legacy of Hip Hop and Bass music back to the tiny island where it all began decades ago. He is more in touch with the current global market than his Dancehall-centric Jamaican contemporaries, and he is more authentic than the foreign producers and artists that capitalize on the trendiness of Jamaican-derived genres. Jamaica may not be comfortable with his look or creative freedom yet, but, with this new project, *Underrated*, it won't be long before the entire world realizes how underrated **Fyah Roiall** is.





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The Jamaican Anime & Comic Con

- Ricardo 'Riic' Carter (Con Chairman)

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AnimeCom is poised to become the Caribbean's most magical anime & comic convention and popular arts creative festival- Inspiring Creativity. Celebrating the Popular Arts.

The event will feature all kinds of creators and exhibitors from artists, authors, animators, film producers, game developers and so many more. This is also a show for our local talents to produce and sell original as well as fan-derived work.

Held in 2018 on the lawns of Hope Gardens, Kingston. Last year's attendance count was a little over 1000 fans, which is a very good look given our meagre budget and lack of sponsorship support. Patrons can expect much more this year after the AnimeCom committee have confirmed a number of valuable partners and guests.

This includes the international founder of this goodly magazine; creator and author Nicholas 'Nico' Da Silva who is the creator of the multimedia series Dread & Alive along with his business partner at Irie Magazine, Michelle Monreal. Confirmed also are Racquel & Henry Grandison local author and illustrator respectively of the comic Maroon Black, animator Kevin Jackson of Abeeku And The Maroons as well as local partners such as Jamaica E-Sport initiative (JEI), Incontrol Gaming, ATM Gaming, Jamaica Animation Nation Network (JANN) and ListenMi Studios just to name a few.

Attendees will not only be treated to the exhibit hall and panels but also performances, art battles, video game tournament, Jamaica Cosplay Championship and so much more.

Join us this summer... it's gonna be one epic con weekend!



Jamaican Cosplayers



Art by: Linford Forbes, Michael Campbell & Mugumichan.

WANT TO GET INVOLVED?
Contact us at: 1(876) 835-8678
Email animecomja@gmail.com

FOLLOW



RESPECT.



Black Roots

United Kingdom



Jahfé

United States



Josh Wallace

United States



Sista Livy + Sista Moni

Spain



Gracie Bassie + Mykal Rose

United States & Jamaica



Dub Silence

France

BLACK ROOTS

GBR



RESPECT.

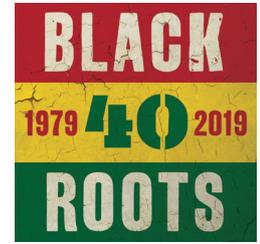
BLACK ROOTS

BLACK ROOTS first came together in March 1979, though they cannot recall the exact day when it all started, but 40 years later they are still making new music, performing it live, spreading love and inity, chanting a conscious message, sharing their knowledge and overstanding and keeping foundation roots reggae relevant and current. The seed that they planted 40 years ago has spread like a tree laying its roots firmly into the ground growing, spreading out its branches from which new seeds have dropped and taken root. Their career has left a legacy that all who want to share their vision can tap into.

Between 1983 and 1993, they toured throughout the UK and Europe and released 11 albums including classics like *Black Roots* (1983), *The Front Line* (1984), *In Session* (1985), *All Day All Night* (1986), *Natural Reacon* (1990) and *With Friends* (1993).

Although things went quiet shortly after they released *With Friends* they surface once again when French label Makasound travels to their home town Bristol, licenses and releases compilations of their early recordings on 2 albums, *On The Frontline* (2004) and *In Session* (2007). The success of these two records brings them back out of retirement. A core group of band members come together to start working again. There are 2 further reissues a compilation of their singles titled *The Reggae Singles Anthology* (2011) and *Black Roots* (2012), the debut album, is reissued on vinyl only by Bristol Archive Records.

But importantly they go back to the studio, after a 25 year break, and start to record new music. The first original album *On the Ground* (2012) was released on Sugar Shack Records, *Ghetto Feel* (2014) and *Son of Man* (2016) followed on Soulbeats Records and most recently *Take It* (2018) on Khanti Records. They are also touring once again playing all over Europe and the UK. And there is much more to come so stay in touch.

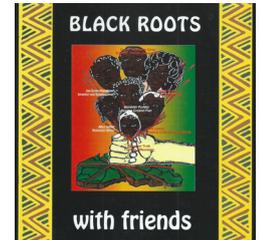


FOLLOW

Black Roots



Featured Album



With Friends
April 26, 2019

WEBSITE

blackrootsreggae.net



IRIEMAG.COM

JAHFÉ

USA



RESPECT.

JAHFÉ

Photography by: [Lakay Photography](#) 

From humble beginnings, to an international powerhouse pop-roots-rock-reggae outfit, **Jahfé** has always been for the people.



To the brainchild of spiritual band leader Sasha Sanon, music and the message has always been a part of his life growing up in Haiti. Nearly 15 years from its inception, Jahfé has evolved into a world-renowned reggae ensemble.

A pivotal figure in the movement is Esther Fortune; often described as militant and passionate. Such a rarity, a woman fronting a successful reggae band, Esther dispatches her calling with strength and dignity. Jahfé plays the role of the 'prophet' and seeks to take the message of Jah to the masses.

Through its music Jahfé gives a voice to the oppressed, and carries its mission to speak for those without a voice. Jahfé's been voted the number 1 band in Florida 6 years running by the local media and were winners of the Grammy Florida 2010 Showcase award.

Jahfé has performed at some of the world's premier reggae festivals including the Rototom Sunsplash in Spain, Montreux Jazz Festival in Switzerland, Kasumama Festival in Austria, plus many more. Their discography includes Godly Lips, The Solution, Third Eye Manifesto, and their latest single Warning.



FOLLOW

Jahfé



Featured Single



Warning

April 20, 2019

WEBSITE

jahfemusic.com



IRIEMAG.COM

JOSH WALLACE

USA



RESPECT.

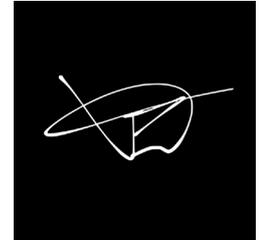
JOSH WALLACE

Josh Wallace's musicality combines indigenous polyrhythmic music with contemporary songwriting. "My music is a direct reflection of the places I've lived and the interactions I've had with other people throughout my lifetime," Josh says.

His new single, '*Red, Green, & Gold*', incorporates drums of the South Pacific. "Tahitian drumming is something that many people don't know about, and I consider it a hidden gem," states Josh. "Incorporating the Tōere (a hollowed-out log drum) and other Polynesian percussions into Reggae is just the start. My goal is to help bring this powerful and energetic percussion the place it deserves in modern music."

Born in Southern California, his interest in music piqued in early childhood when his parents enrolled him in piano, voice, and tap dance classes. By age 11, he was invited to learn colonial American music as part of a Fife and Drum Corp, which sparked in him a passion for all things percussion. Concert band, Wind Ensembles, and Youth Orchestras were the foundation whereupon he would build his musical skillset.

In October of 2016, Josh completed his undergraduate degree at Brigham Young University – Hawaii as a General Music Studies Major (Percussion emphasis), participating in the BYU-Hawaii Salsa Orchestra, BYU-Hawaii '*Shaka Steel*' Drum Band, and Concert Choir. He was a featured soloist for the Hawaii Symphony Orchestra performing Schwantner's Concerto for Percussion. At the Polynesian Cultural Center, he was a drummer for the night-time show '*HA: Breath of Life*' and also a Master of Ceremonies for the Award-winning '*Ali'i Luau*'. He completed his Master of Music Degree in Contemporary Performance (Production Concentration) at Berklee College of Music's Valencia Campus in July of 2018. With the skills in music production, performance, and business, Josh Wallace hopes to continue creating music that will change the world.



FOLLOW

Josh Wallace



Featured Single



Red, Green, & Gold
April 5, 2019

WEBSITE

joshwallacemusic.com



IRIEMAG.COM

ESP



Only Love



RESPECT.

SISTA LIVITY + SISTA MONI

Sista Livity and Sista Moni present their new album, '*Only Love*', produced by Good Over Evil. It features seven themes and their respective Dub versions. In this album by Sista Livity & Sista Moni we can find conscious lyrics, catchy melodies and powerful instrumental. It's a Roots Reggae album that invites you to enjoy, dance and ponder. The album '*Only Love*' consists of 3 songs shared between Sista Livity and Sista Moni (Mr. Sun, Only Love and Beat Kick) and 2 songs of each artist (111 and Not Wicked Man of Sista Livity and Grow our plan and Sing along of Sista Moni) + the respective Dub versions.

Sista Livity is the personal project of Nerea M., singer of soul influence focused on conscious reggae. Out of the Barcelonean Sound System scene, she was part of the Purple Rockets collective for a time before embarking on her career as a solo singer. She has released several singles before this new album in combination with Sista Moni called Only Love. Sista Livity is part of Good Over Evil and Dr. Dubwiser projects.

Monica Lira aka Sista Moni, born in Sweden 1988. Moved to Spain in 2000 where her musical career started 2004. Coming from a musical family, when she was 15 years old she started her musical career being part of Brainfood "family" Soundsystem in Torrevieja Spain. During those years she had the opportunity to gain more musical experience by performing, recording and doing collaboration with many good musicians, selectors, producers and Sound Systems around Europe.

Born between Les Terres de l'Ebre (Tortosa) and Barcelona with a conscious Rastafarian message and a compact sound, own and forceful, Good Over Evil are often accompanied by different musicians and singers in their direct. GOE have produced songs for artists such as Carlton Livingston, Alerta Kamarada, Leah Rosier, Sista Livity, Hermano Ele, Sista Moni, Pato Ranking, Anayah RootsLevi, Raszor Brankata, Robel, Ras Elijah.



FOLLOW

Good Over Evil



Featured Album



Only Love
May 1, 2019

WEBSITE

goodoverevilprod.com



IRIEMAG.COM

GRACIE BASSIE

USA



RESPECT.

GRACIE BASSIE + MYKAL ROSE

Reggae artist/multi-instrumental bassista Gracie Bassie, just released a new single April 16th in time to get rolling for 4:20 titled '*One Draw*'. A song dedicated to this magical medicinal plant that Gracie along with many others worldwide are advocates of. Weed. Herb. Marijuana. It's been a very positive aspect in her life. Born and raised high up in the mountains of Colorado, one of the first states to legalize the recreational use of cannabis in 2012. She has witnessed how many others also benefit by using cannabis, in different forms, in places all over the World. She grew up hearing about the so called '*gateway drug*', when in reality, it inspired her to create, to look inside, and actually steered her away from drugs and alcohol. Like the great Bob Marley said, "When you smoke the herb, it reveals you to yourself."

Gracie grew up listening to classic roots reggae artists such as Grammy Award winning reggae singer Mykal Rose, who is featured on her track singing both new and classic lyrics of his, alongside Gracie. Once upon a time about a decade ago, Gracie was called up on stage to play bass with one of her all time favorite artists, Mykal Rose. It lit a musical fire inside her that still burns today. Take a trip, full circle with Gracie Bassie and Mykal Rose as they combine forces from Colorado to Jamaica, thanks to Mama K international collaborations, bringing you something fresh and different in honor of this unstoppable plant...'*One Draw*' is a heavy yet mesmerizing riddim. Dreamy and Rootsy. A weed smoking tune, made up of both live and digital instruments. The song began with Gracie and Reggae/Dancehall producer Jamar Kelly. Gracie continued to add her rolling bass line, piano, live drums, organ and more. Soulful guitar riffs and chop coming from her Brother Cuatro Kruse. Distinct vocal styles from the honorable Mykal Rose in combination with Gracie Bassie's feminine tones, are refreshing and complimentary. Mixed and mastered by Kyle Jones (Dub Morpheus), this will be the second single this year to be released under her independent label '*Gracie Bassie Music*'...Salute to the international herb!!



FOLLOW

Gracie Bassie



Featured Single



One Draw ft. Mykal Rose
April 16, 2019

WEBSITE

graciebassie.com



IRIEMAG.COM

DUB SILENCE

FRA



RESPECT.

DUB SILENCE

“Dub Silence offers you a dreamlike journey, a sincere and touching adventure, punctuated by a fraternal atmosphere. This band is a subtle mix of reggae, hip-hop and lyrics with a musical smile. Love, sharing and friendship are the watchwords of the project. This concentrated energy will vibrate the scene and your hearts until the synchronization of your organs with the universe. Dub for sound and silence to allow sound to exist. “

It all started with YouTube covers in 2013 that Augustin, Clément (twin brothers) and Mehdi created Dub Silence. Their first homemade music video ‘*Musical Opposition*’ has a small success deserved since everything for a start is mastered. But it’s the resumption of “Hits from the bong” Cypress Hill will take off their YouTube channel. It’s actually a complete rearrangement of the song, since the two brothers only repeat the lyrics and create an instrumental harmonic reggae: a difficult exercise. There will be several compositions and collaborations with friends, and lots of covers by bands such as Danakil, Tryö and Naâman. The alliance of the two brothers’ voices with that of Mehdi is very harmonious and contributes enormously to the musical identity of the band in a very natural way. This is Dub Silence: Spontaneity.



FOLLOW

Dub Silence



Featured Album



Anomalie

April 19, 2019

WEBSITE

dubsilence.fr



IRIEMAG.COM



RELEASES.

IRIE ON SPOTIFY

April '420' 2019

RAYNBIRD 
Rebel Dubplates

RELEASES.

IRIE SPOTIFY PLAYLIST

IRIE Magazine's April '420' 2019 edition of IRIE Releases is here featuring Raynbird (cover), Gracie Bassie ft. Mykal Rose, Jah Cure ft. Damian Jr. Gong Marley, Sista Livity & Sista Moni, Good Over Evil, Melekù, Josh Wallace, Attila, Balaguero, FY-Aado, Dub Silence, The San Antones ft. Brother Culture & Lt. Stitchie.



FOLLOW

@IrieMag



Featured Playlist



Raynbird



Melekù



FY-Aado



Jah Cure/Damian Marley



Balaguero



Josh Wallace



Dub Silence



Gracie Bassie/Mykal Rose



Sista Livity/Sista Moni



Attila



The San Antones



Lt. Stitchie



Featuring Raynbird
April 20, 2019

FOLLOW

IRIE on Spotify



IRIEMAG.COM

BEL



REWIND.

REGGAE GEEL

Catch A Vibe





REWIND.

REGGAE GEEL

CATCH A VIBE

The time has finally come: Reggae Geel 2019 is in sight! Last year our 40th (!) edition turned out to be a sensational party - for which we'd like to congratulate and thank both our co-workers and visitors. And now it's time to announce the first names for this year's edition. It will be a fantastic edition, with temperatures well in the high tropics.

On Saturday we welcome no one less than Buju Banton. He's been absent for 8 years and 7 months, but already his Long Walk to Freedom edition has been praised for attracting more than 40,000 reggae enthusiasts to Jamaica. This year, Reggae Geel has managed to add him to the line-up for the very first time, allowing him to detonate his major party bomb across the entire festival grounds! In other words: you don't want to miss this artist during the festival season.

Friday will be a blast too, with dancehall legend Busy Signal performing at the main stage.



FOLLOW

Reggae Geel



WEBSITE

reggaegeel.com



IRIEMAG.COM



FOLLOW

Reggae Geel



So, make sure to be well-rested, drink lots of energy-smoothies, and go crazy during his live-act!

Of course Buju and Busy won't be the only great artists you can enjoy at our festival. On Friday, the 2nd of August, The Congos, I Wayne, Bushman, Agent Sasco (aka Assassin), Kranium, Warrior Sound and many others will create a lively atmosphere. Acts such as Richie Spice, Sir David Rodigan meets King Jammy, Kumar and Keida will perform on Saturday, the 3rd. In a nutshell: 2 days, 80 acts and 4 stages covered in reggae-happiness!

What else does Reggae Geel have in store for you this year? Well, we proudly present to you our new Tallawah Stage. Tallawah is the hybrid merger of our former Yard and Skaville stages, where you will experience a mix of new talent, acoustic sets, reggae-yoga-sessions, ska artists and so much more.

And good news for the early birds amongst you. Our camping site will already be opened on Thursday, the 1st of August, at 6 p.m. Campers will not be bored though. Because that very same Thursday night our One Love Tent will gladly welcome you for a Free Pre-Party. Yes, you've heard us: a party without any entrance free!

So, let's meet at Reggae Geel 2019, the festival known for its lively atmosphere, delicious food, delightful shops, eco-friendliness, fair-trade mentality and, most of all, its solidarity...

More acts to be announced soon!

Join IRIE Magazine as we '*Catch A Vibe*' at Reggae Geel this summer!

For festival and campsite tickets, visit <http://www.reggaegeel.com/en/tickets>. 

WEBSITE

reggaegeel.com



IRIEMAG.COM



Reggae Geel, August 2-3, 2019
Geel, BELGIUM



Reggae Geel, August 2-3, 2019
Geel, BELGIUM



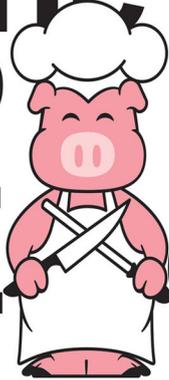
Reggae Geel, August 2-3, 2019
Geel, BELGIUM



Reggae Geel, August 2-3, 2019
Geel, BELGIUM

San Francisco's newest addition to the food scene
serving Asian inspired sliders.

The Pork Exchange

A cartoon illustration of a pink pig wearing a white chef's hat and a white apron, holding a white knife. The pig is positioned in the center of the word 'Pork' in the logo.

807 Ellis St., San Francisco, CA 94109

(415)-932-6931

theporkexchange@gmail.com

Mon to Sat 11am - 8pm



#theporkexchange





IRIE

IRIE would like to thank the following people who helped make this issue a successful one. Without their efforts, this magazine would not be possible.

Nico, Michelle Monreal, Ashley Hyde, Miss Lulú, Giovanna Guimarães, Dan Dabber, Dennis Fyffe, Karen Proctor (Jamarado), Lydia Evans, Lakay Photography (Jahfé), Johan Tackx, Danielle Pater & Kris Eelen (Reggae Geel).

Nuff Respect!