

ROOTICAL

VIBES

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Berlin Reggae Runnings

FREE ZERO EURO

Reviewing 2001

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Yes I, greetings and welcome again and long time no see or read and all that jazz!!! The "Vibes" have been a little outtasight and diggin' the scenes to come out and give a perspective on what it was like for the Reggae people of Berlin and surrounding areas. New faces popped off and on and despite the fact that it was always rehashed business as though the riversof reggae inspiration on the Emtv scene and everybody was glad to see local faces getting play and enjoying popularity. New releases this year included a heavy entry into the Reggae field this year by P.O.T. music under the direction of Ruff MOTTEK who has been quiet force behind LIVIN' SPIRITS, one of Berlin's long standing reggae outfits. Nuff artists are currently featured on the P.O.T. roster. Three albums by Joseph Cotton, and artists like CHARLIE CHAPLIN, JEFF FONTAINE, Flint, and Raggamuffin ALEX have all released a CD on the above-mentioned label. Albums by LIVIN SPIRITS and GROWING TREE also feature in the P.O.T. series.

Mention must also be made of the effort to keep a little Monday night vibe in Kato. Reggae is regularly featured among an exotic repertoire deemed to cater more to those who can afford a late weekstart night and things like that. In spite of hassles, the show still goes on. This year did not see much action for "Fete de la Musique" as was the case when the idea started a couple years ago. It also rained quite a lote that day. Does that mean that the Berlin boys cannot play well? Ask Papayaya!!! By the time summer was here and gone, nothing seemed to have moved in any direction. Same old show in the same place for more and more money and nobody seems to care about that. The organisers just do their job and the rest is up to the consumers of the art.

I wonder how long again this can continue.....new year new rule has been the end of yearly chant ever since....can it be any different this time around? complaints after the massive and crew ~~was to check~~ out the boys after they had done their Summer Jam duties. There seems to be a rise in the amount of local Reggae Festivals in and around Germany this year. All local massives are now wising up to the idea of organising a little action during the summer and getting some home-grown talent to feature and nice up the vibes. At the time of this writing, it was said that the group Seeed would be cancelling their long awaited tour because one vocalist is ill...sad...Yaam also reopened but just had to feature live bands on the very last weekend of their opening....needless to say, it rained again despite the fact that before the downpour, powerful performances were put on by newcomer bands like RADICAL ABDUL & THE HERBALISTS and LION EXPRESS. Thick crowdwhat's wrong with that being the order of weekend?

Pre-Wall-Fall music scene in the East... Where was the REGGAE ??

Yes I, hot topic....first we have to take a look back at the middle 70s when the government of the GDR expelled a well known artist. Others protested against that action and had to take the consequences; they didn't get an opportunity to play live!! Some of them followed him disappointedly in noneastblock-countries because they were always under pressure to write lyrics which did not imply criticism or expressed a different idea of a fulfilled life.

"Religion is (like) opium for the people"... the church was seen as opposition, and its people were disintegrated in a way like the artists who didn't want to support the concept of political activity for the country. This was the place for a lot of alternative ideas and where one could meet many artists. Music and other arts were not only censored by the officials; they made some artists sign on as spies to inform about the movements of this growing opposition. By the end of the 70s, people in nearly all GDR were able to receive western-TV/Radio, and (not only) the youth listened to beat music and western propaganda. As a result, the government began to spend more money than usual on children's education and youth clubs, in order that they could be won over and still be under control. Youth people who seemed to look like a "Rocker", or sported coloured or whatever non-standard hair and clothes, were not allowed to participate in the well supported cultural scene of the GDR. There was a time it was even forbidden for alternative-looking types to enter Berlin, where the underground and official scene was bigger. In the middle 80s, the people's wish to consume as the westlers was stronger than before; they didn't want to accept the prepared copies of western products anymore. Musicians wanted independence from any power, and were reflecting this opinion. Punk Rock (Feeling B, Szeptiker...) and Reggae/HipHop (Messer Banzani...) began introducing international influences despite the wall.

IMPRESSUM

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Why are so many reggae musicians unknown?

Why are so many reggae musicians.. "unkown"?

Tja, I will try to go through this one without mentioning any names or doing any finger pointing. Fact is today the vibes have developed into something other than what they started like, and as a result "products" are what we get in the store or on stage. There used to be a time when the liner notes make interesting and informative reading. One could hear the different combinations of musicians in multiple sessions, backing almost any known artist. Then came the time when bands came quasi-obsolete and the mikeman controlled the vibes. Music is today mostly produced in a way that the liner notes, if any, only indicate who the voiceist happens to be. Such music is usually executed by QbaseLogic or some close relative. No scene, because after some good remousing, even the dreadest patterns take on a shape. It all depends on the level of creativity at work behind the machines. So.... "unknown" musicians? Maybe, but still a vital component, because it is written that all the singers and PLAYERS OF INSTRUMENTS shall be there....

DREADERITORIAL

Blessings to all bredrens and sistrens out deh strugglin' to make it a better place for the kids coming up and also their kids too. Time seems to have reached a point where everything always comes back at the appointed time, and massives just have to follow through and pay or else wait for next year. Something funny happening in the reggae world and it is up to the consciouse and interested Is to take up the cause and try to see what positive change can be done for the general betterment of all. Good yearstart it was with promise of regular happenings at the newly (just in time) opened Revalerstr. Tempel. First gig was usual mashup with the multitude coming to discover the place and to feel the vibes. In a month or two the place was never again heard about, and the promoter (well known smiley boy) must have cooped away a nice little dust from the first runnings. A new reggae label burst upon the scene with local boys featuring heavily...Koki, Cotton and Alex all came out and will be headlining a big P.O.T. showcase in the Weisse Rose on the weekend before Xmas. The usual summer scene was taking place at the original Yaam, but it always is a boring place when no live action is inside. The Seed and others gig was well attended and left the people asking for more. After the summer they "moved" the scene to a place called "Stonehouse" or whatever, but not really conducive to the kind of vibes that one would expect. Lucky Dube also made a quick pass thru with the usual poster/ticket/concert/baps!! finish/, shystem. Most of the shows were all featured in a similar manner. One promoter even suggested tzo a disgruntled fan that she could send an e-mail to the artist's management and register her dissatisfaction!!! Cheeky boy!! Imagine that you pay a reasonable amount for a show and the sound is right and everything, but after 50 or so minutes the show comes to an end and just one more intro to outroduce the players and is packup time. But the boys were also on a three week tour playing almost non-stop and were tired and just had to do that as a quickie. Such is the life and the scene nowadays.

THE RETURN OF DUB... IN FULL FORCE

Well yes my idren, greetings and hail up in the name of the Most High that liveth Fariva. One thing that is certain is that all reggae lovers like the dubwise....some just go all the way for strictly dubwise alone and that is another heights, but all the I an dem like it when the vibes just take a little chill and the bass an drum take it to levels!!! Yes I, we all know the long history of the particularity of reggae music and in fact it is the reggae engineer's own. Scratch go off while trying to get to the black shining heights of the mistery that surrounds this particular art of the form. It does take our heads to space and when a good sensi set the pase and is something that Professor or the Obeah Man of Dub mix, (words cannot approach the person known as Lee Perry) there is no guarantee that UFOs will not become real or that five minutes could last so long. However since the media had turned its attention away for the moment and had begun another kind of trip dubbed "Drum & Bass", the real thing was kept away until now. It must come back in full force because the so-called Tekknoish Drumanbase thing did not really have the mystic vibes that the real dubs contain. Plus, it must be observed that sensi will always stone out any of the other kind of stuffs that they try to promote with the nastificial kinds of substances like powders and/or pills. The hard work done by the greats like Tubby, Scientist and Dr. Alimantado must not be forgotten or overlooked. It can rightfully be stated thast dub was what brought about hip-hop and rap and whatever they want to call the new America chanting style. They just did what the Caribbean bredren had already begun, and did it in their own funkee-Yankee way. Today, speakers begin again to resound with the throbbing, pulsating sounds of real Bass and Drums inna Dubwise style.... ccheck it out!!!!

THE FUTURE FATE OF MEDIA-ORIENTATED MUSICK

The original meaning of the Greek word "musike" is an **activity** to let grown mind and soul. When music is known to be as necessary as working, drinking, thinking, eating or sleeping, it's creation must result in a higher level of development of mind and soul. But a lot of people did not get the chance to learn to create "things", which express their own way of seeing I&I. In all times and places, Poorlietricksters misused the feature of music to influence the people. They censored all kinds of art and made the musicians compose hymns to make the people pay homage and follow the system like in bondage. Who wanted to be a musician all that time? Not anybody. But the people never forget what music could be in spite of not being taught that. Now, as always, there is an increase demand for music consumption in the world. That led to more and more business and official people controlling the movement of the music market. That, in turn, put professional musicians under pressure to create music for the taste of the marketasses (market/masses) and not for their own satisfaction. Their individuality got weaker like in old times, because the musicians of today are not only influenced by the common trend; they are depending on it to make money. So who is able to change the development of music as long as the market is determined by the absent courage of the "trendsetters" to lose money by presenting new styles? A generation of coverers and samplers **demonstrates** the danger of this cycle. Will there be a future for the countless yet undiscovered faces of music, or will music will be another victim of globalisation?

Reggae & Vegetarianism...do they go together?

Hail up!!! And since we are about to delve into the food bizness, it is fitting to say "bon appetite" to all who have just yammed up or those in the process and those who just checking to get something inside soon. So, we all know that what is eaten is processed and comes out on another form, but what about the intake? Are we supposed to just eat anything that taste o.k., or shoul we use our intelligence and try to fulltake from all the wonderful things that nature and JAH has set up for our bodily food? This is a subject that a lot of people just shy away from with the pretext that man can do whatever he / she wants, but why on earth some people will feel at ease to go through pieces of cow, but they have a problem with pieces of horse, for example. Lots of dreadlocks burning carrot size spliffs, but still will wash down the drumsticks with a little beer. How can one have the mentality of a fish while eating trees all day every day!!!!

Tips & Quips

We cannot let the information out... it's too sensitive!!

Winston B



NEXTISSUE

Kwéyòl Lesson #3

The simplicity and complexities of early roots reggae

Politics & reggae Lyrics.....up to what point?

Ital food? In the Suppamaakit?

The Internet as a Properganda medium.