

Solid Foundation

An Oral History of Reggae



David Katz

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Solid Foundation An Oral History Of Reggae

Wenbin Ji



Solid Foundation An Oral History Of Reggae:

Solid Foundation David Katz, 2012-12 Book Solid Foundation is the definitive history of Jamaican reggae from the earliest pioneers of the 1940s to the new stars of the 21st century Drawing on more than 300 first hand interviews this landmark book tells the fascinating story of some of the most compelling characters in popular music It features a diverse range of reggae pioneers such as the Skatalites the Wailers Jimmy Cliff and Lee Scratch Perry dub legends such as Augustus Pablo Prince Jammy and Scientist as well as dancehall giants like Elephant Man Beenie Man and Buju Banton It details the entire evolution of Jamaican popular music including ska rock steady roots reggae dub dancehall ragga and more First published in 2004 Solid Foundation was widely praised as a cracking read and a necessary work This fully revised and updated edition brings the story into the 21st century with new chapters on the key performers of recent times and extensive additions throughout

Solid Foundation: An Oral History of Reggae David Katz, 2013-02 *Rude Citizenship* Larisa Kingston Mann, 2022-01-11 In this deep dive into the Jamaican music world filled with the voices of creators producers and consumers Larisa Kingston Mann DJ media law expert and ethnographer identifies how a culture of collaboration lies at the heart of Jamaican creative practices and legal personhood In street dances recording sessions and global genres such as the riddim notions of originality include reliance on shared knowledge and authorship as an interactive practice In this context musicians music producers and audiences are often resistant to conventional copyright practices And this resistance Mann shows goes beyond cultural concerns Because many working class and poor people are cut off from the full benefits of citizenship on the basis of race class and geography Jamaican music spaces are an important site of social commentary and political action in the face of the state's limited reach and neglect of social services and infrastructure Music makers organize performance and commerce in ways that defy though not without danger state ordinances and intellectual property law and provide poor Jamaicans avenues for self expression and self definition that are closed off to them in the wider society In a world shaped by coloniality how creators relate to copyright reveals how people will play outside within and through the limits of their marginalization

America on the World Stage Organization of American Historians, 2008-04-02 A fresh perspective on United States history emphasizing a global context

Peppermint Twist John Johnson, Joel Selvin, Dick Cami, 2012-11-13 The never before told story of The Peppermint Lounge the famed Manhattan nightspot and mobster hangout that launched an era The Peppermint Lounge was intended to be nothing more than a front for gambling and other rackets but the club became a sensation after Dick Cami Camillucci began to feature a new kind of music rock and roll The mobsters running the place found themselves juggling rebellious youths alongside celebrities like Greta Garbo and Shirley MacLaine When The Beatles visited the club Cami's uncle in law had to restrain a hitman who was after Ringo because his girlfriend was so infatuated with the drummer Working with Dick Cami himself Johnson and Selvin unveil this engrossing story of the go go sixties and the club that inspired the classic hits Twisting the Night Away and The Peppermint Twist

Transnational Culture in the Internet Age Sean A. Pager, Adam Candeub, 2012-01-01 Digital technology has transformed global culture connecting and empowering users on a hitherto unknown scale Existing paradigms from intellectual property rights to cultural diversity and telecommunications regulation seem increasingly obsolete confounding policymakers and provoking wide ranging debate Transnational Culture in the Internet Age draws on a range of disciplines to examine new approaches to regulating communications and cultural production The insightful contributions shed new light on insufficiently examined issues and highlight connections that cut across the many different domains in which such regulations operate Building upon the framework presented by David Post one of the first and most prominent scholars of cyber law and a contributor to this volume the authors address the implications and economics of the Internet's astronomical scale jurisdiction and enforcement of the web as it relates to topics including libel tourism and threats to free speech and the power of global communication to dissolve and recreate identities Ideal for students and scholars of innovation technology cyber law and communication Transnational Culture in the Internet Age will be a valuable addition to any library

Jesus Dub Robert Beckford, 2006-09-27 Engaging with the Black church and Black society the crack age hip hop theology and TV this radical and cutting edge Christian message presents dub as a tool in which Christians can find new empowerment and purpose

Route 19 Revisited Marcus Gray, 2010-09-10 Twenty eight years after its original release The Clash's London Calling was inducted into the Grammy Hall of Fame as a recording of lasting qualitative or historical significance It topped polls on both sides of the Atlantic for the best album of the seventies and eighties and in publications as wide ranging as Rolling Stone VIBE Pitchfork and NME and it regularly hits the top ten on greatest albums of all time lists Even its cover the instantly recognizable image of Paul Simonon smashing his bass guitar has attained iconic status inspiring countless imitations and even being voted the best rock n roll photograph ever by Q magazine Now the breakthrough album from the foremost band of the punk era gets the close critical eye it deserves Marcus Gray examines London Calling from every vantage imaginable from the recording sessions and the state of the world it was recorded in to the album's long afterlife bringing new levels of understanding to one of punk rock's greatest achievements Leaving no detail unexplored he provides a song by song breakdown covering when each was written and where what inspired each song and what in turn each song inspired making this book a must read for Clash fans

The Dead Yard Ian Thomson, 2011-03-29 Named the Dolman Travel Book of the Year The Dead Yard paints an unforgettable portrait of modern Jamaica Since independence Jamaica has gradually become associated with twin images a resort style travel Eden for foreigners and a new kind of hell for Jamaicans a society where gangs control the areas where most Jamaicans live and drug lords like Christopher Coke rule elites and the poor alike Ian Thomson's brave book explores a country of lost promise where America's hunger for drugs fuels a dependent economy and shadowy politics The lauded birthplace of reggae and Bob Marley Jamaica is now sunk in corruption and hopelessness A synthesis of vital history and unflinching reportage The Dead Yard is a fascinating account of a beautiful

treacherous country Irish Times Dub Michael Veal, 2013-08-15 Winner of the ARSC's Award for Best Research History in Folk Ethnic or World Music 2008 When Jamaican recording engineers Osbourne King Tubby Ruddock Errol Thompson and Lee Scratch Perry began crafting dub music in the early 1970s they were initiating a musical revolution that continues to have worldwide influence Dub is a sub genre of Jamaican reggae that flourished during reggae's golden age of the late 1960s through the early 1980s Dub involves remixing existing recordings electronically improvising sound effects and altering vocal tracks to create its unique sound Just as hip hop turned phonograph turntables into musical instruments dub turned the mixing and sound processing technologies of the recording studio into instruments of composition and real time improvisation In addition to chronicling dub's development and offering the first thorough analysis of the music itself author Michael Veal examines dub's social significance in Jamaican culture He further explores the dub revolution that has crossed musical and cultural boundaries for over thirty years influencing a wide variety of musical genres around the globe Ebook Edition Note Seven of the 25 illustrations have been redacted Historical Theory and Methods through Popular Music, 1970-2000 Kenneth L. Shonk, Jr., Daniel Robert McClure, 2017-08-17 This book examines the post 1960s era of popular music in the Anglo Black Atlantic through the prism of historical theory and methods By using a series of case studies this book mobilizes historical theory and methods to underline different expressions of alternative music functioning within a mainstream musical industry Each chapter highlights a particular theory or method while simultaneously weaving it through a genre of music expressing a notion of alternativity an explicit positioning of one's expression outside and counter to the mainstream Historical Theory and Methods through Popular Music seeks to fill a gap in current scholarship by offering a collection written specifically for the pedagogical and theoretical needs of those interested in the topic **Sonic Bodies** Julian Henriques, 2011-09-08 *Dancehall* Sonjah Nadine Stanley-Niaah, 2010-10-27 DanceHall combines cultural geography performance studies and cultural studies to examine performance culture across the Black Atlantic Taking Jamaican dancehall music as its prime example DanceHall reveals a complex web of cultural practices politics rituals philosophies and survival strategies that link Caribbean African and African diasporic performance Combining the rhythms of reggae digital sounds and rapid fire DJ lyrics dancehall music was popularized in Jamaica during the later part of the last century by artists such as Shabba Ranks Shaggy Beenie Man and Buju Banton Even as its popularity grows around the world a detailed understanding of dancehall performance space lifestyle and meanings is missing Author Sonjah Stanley Niaah relates how dancehall emerged from the marginalized youth culture of Kingston's ghettos and how it remains inextricably linked to the ghetto giving its performance culture and spaces a distinct identity She reveals how dancehall's migratory networks embodied practice institutional frameworks and ritual practices link it to other musical styles such as American blues South African kwaito and Latin American reggaeton She shows that dancehall is part of a legacy that reaches from the dance shrubs of West Indian plantations and the early negro churches to the taxi dance halls of Chicago and the ballrooms of Manhattan

Indeed DanceHall stretches across the whole of the Black Atlantic's geography and history to produce its detailed portrait of dancehall in its local regional and transnational performance spaces **The Pioneers: Second Book of Proverbs and Social Commentary in and of the Songs** Inyaso,2016-08-20 In over 50 years of toiling the Pioneers Reggae transitioned steadfastly from the Ska era to Rocksteady and to Reggae and some of its many fusions The Pioneers Second Book of Proverbs and Social Commentary and its counterpart First Book of Proverbs and Social Commentary as well as the book titled Collectively and Individually The Pioneers Record Sleeves Over the Decades were written to celebrate the Pioneers Reggae Group's musical journey as seen through the eyes of a lifetime fan whose intent is to draw on narrative and content analysis as a methodology to bring the groups lifeworks to prominence and to remind the world of the great works created by the Pioneers and their important contribution to the reggae music industry **The Pioneers: First Book of Proverbs and Social**

Commentary in and of the Songs Inyaso,2016-08-20 In over 50 years of toiling the Pioneers Reggae Group has transitioned steadfastly from the Ska era to Rocksteady and to Reggae and some of its many fusions The Pioneers First Book of Proverbs and Social Commentary in and of the Songs and its counterpart Second Book of Proverbs and Social Commentary as well as the book titled Collectively and Individually The Pioneers Record Sleeves Over the Decades were written to celebrate the Pioneers Reggae Group's musical journey as seen through the eyes of a lifetime fan whose intent is to draw on narrative and content analysis as a methodology to bring the groups lifeworks to prominence and to remind the world of the great works created by the Pioneers and their important contribution to the reggae music industry *Copyright and Piracy* Lionel Bently,Jennifer Davis,Jane C. Ginsburg,2010-10-28 An understanding of the changing nature of the law and practice of copyright infringement is a task too big for lawyers alone it requires additional inputs from economists historians technologists sociologists cultural theorists and criminologists Where is the boundary to be drawn between illegal imitation and legal inspiration Would the answer be different for creators artists and experts from different disciplines or fields How have concepts of copyright infringement altered over time and how do such changes relate if at all to the cultural norms operating amongst creators in different fields With such an approach one might perhaps begin to address the vital and overarching question of whether strong copyright laws rigorously enforced impede rather than promote creativity And what can be done to avoid any such adverse consequences while maintaining the effectiveness of copyright as an incentive mechanism for those who need it

Bob Marley Jason Toynbee,2007-11-05 Is Bob Marley the only third world superstar How did he achieve this unique status In this captivating new study of one of the most influential musicians of the twentieth century Jason Toynbee sheds new light on issues such as Marley's contribution as a musician and public intellectual how he was granted access to the global media system and what his music means in cultural and political terms Tracing Marley's life and work from Jamaica to the world stage Toynbee suggests that we need to understand Marley first and foremost as a social author Trained in the co-operative yet also highly competitive musical laboratory of downtown Kingston Marley went on to

translate reggae into a successful international style His crowning achievement was to mix postcolonial anger and hope with Jamaican textures and beats to produce the first world music However the period since his death has been marked by brutal and intensifying inequality in the capitalist world system There is an urgent need then to reconsider the nature of his legacy Toynbee does this in the concluding chapters weighing Marley's impact as advocate of human emancipation against his marginalisation as a Natural Mystic and pretext for disengagement from radical politics

Migrating Music Jason Toynbee, Byron Dueck, 2011-03-31 *Migrating Music* considers the issues around music and cosmopolitanism in new ways Whilst much of the existing literature on world music questions the apparently world disclosing nature of this genre but says relatively little about migration and mobility diaspora studies have much to say about the latter yet little about the significance of music In this context this book affirms the centrality of music as a mode of translation and cosmopolitan mediation whilst also pointing out the complexity of the processes at stake within it *Migrating music* it argues represents perhaps the most salient mode of performance of otherness to mutual others and as such its significance in socio cultural change rivals and even exceeds literature film and other language and image based cultural forms This book will serve as a valuable reference tool for undergraduate and postgraduate students with research interests in cultural studies sociology of culture music globalization migration and human geography

Sonic Interventions Sylvia Mieszkowski, Joy Smith, Marijke de Valck, 2015-07-14 *Sonic Interventions* makes a compelling case for the importance of sound in theorizing literature subjectivity and culture Sound is usually understood as our second sense and as our belief in a visually dominated culture prevails remains of secondary interest Western cultures are considered to be predominantly visual while other societies are thought to place more importance on the acoustic dimension This volume questions these assumptions by examining how sound differs from and acts in relationship to the visual It moves beyond theoretical dichotomies between the visual and the sonic the oral and literature and instead investigates sonic interventions in their often multi faceted forms The case studies deal with political appropriations of music and sounds they explore the poetic use of the sonic in novels and plays they develop theoretical concepts out of sonic phenomena and pertain to identity formation and the practice of mixing in hip hop opera and dancehall sessions Ultimately the book brings to the fore what roles sound may play for the formation of gendered identity for the stabilization or questioning of race as a social category and the conception of place Their intricate interventions beckon critical attention and offer rich material for cultural analysis

DJ Culture in the Mix Bernardo Attias, Anna Gavanis, Hillegonda Rietveld, 2013-10-24 The DJ stands at a juncture of technology performance and culture in the increasingly uncertain climate of the popular music industry functioning both as pioneer of musical taste and gatekeeper of the music industry Together with promoters producers video jockeys VJs and other professionals in dance music scenes DJs have pushed forward music techniques and technological developments in last few decades from mashups and remixes to digital systems for emulating vinyl performance modes This book is the outcome of international collaboration among

academics in the study of electronic dance music Mixing established and upcoming researchers from the US Canada the UK Germany Austria Sweden Australia and Brazil the collection offers critical insights into DJ activities in a range of global dance music contexts In particular chapters address digitization and performativity as well as issues surrounding the gender dynamics and political economies of DJ cultures and practices

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