

## **INDIGENOUS RESISTANCE TAPEDAVE MUSIC PRESS RELEASE**

artist: **THE FIRE THIS TIME**

release: **IR10**

label: **IR**

websites: [www.dubreality.com](http://www.dubreality.com) | [www.firethistime.com](http://www.firethistime.com)

special freedub downloads: [www.dubdem.com.br](http://www.dubdem.com.br)

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sonicbids epk: [www.sonicbids.com/indigenousresistance](http://www.sonicbids.com/indigenousresistance)

cds: [www.cdbaby.com](http://www.cdbaby.com)

downloads: **digstation, itunes**

youTube: **indigenousresistance**

For immediate release

### **IR10 INDIGENOUS DUBLANDS and FREEDUB45s UNLEASHED ON THE NEW IR LABEL**

#### **LATEST IN SERIES OF PAN GLOBAL REVOLUTIONARY COLLABORATIONS FROM INDIGENOUS RESISTANCE**

*"The guerilla distribution method of IR is always inspiring."*

DR DAS (founding member of Asian Dub Foundation)

The INDIGENOUS RESISTANCE arm of THE FIRE THIS TIME (TFTT), a revolutionary musical collective, has completed IR10 INDIGENOUS DUBLANDS; a 6 track EP with crucial pan global collaborations between indigenous cultures from the jungles, favelas and barrios with those in the industrialized world who work their musical magic in mixing studios and on laptops. IR 10 INDIGENOUS DUBLANDS is being self-distributed, and is for sale as downloads on [www.digstation.com](http://www.digstation.com), iTunes and calabash.com with the CD available for sale through [www.cdbaby.com](http://www.cdbaby.com).

At the same time, IR is releasing IR11, IR12, and IR13 three 7-inch vinyl only releases which are from their FREEDUB series, releases of and by indigenous men and women and given back free to indigenous neighborhoods around the world. As well, the 6 individual tracks have been made available by DUBDEM SOUNDSYSTEMS ([www.dubdem.com.br](http://www.dubdem.com.br)) as free downloads, so their subversive, yet danceable, message can proliferate throughout the dub world and not-sodub, world.

#### **IR10 INDIGENOUS DUBLANDS**

This latest release from Indigenous Resistance was recorded in the Solomon Islands (South Pacific), Sosalakam (South Pacific), Brazil, Jamaica, Turtle Island (U.S. + Canada) and the United Kingdom. The six tracks feature Dr. Das (ex-member of ADF), Kokonda Dub (of TFTT), Sly Dunbar and Robbie Shakespeare (Sly 'n' Robbie), Soy Sos and Christiane D. (of Soma Mestizo), Cree singer Jimmy Dick, Saevo and Tohununo of the Solomon Islands, mixer extraordinaire Ramjac in the U.K. and Percussionist & Sound Engineer Dubmeister Steven Stanley (Talking Heads, B52s, and Black Uhuru) in Jamaica and Tapedave at m/t dublab pulled the tracks together. Dubdem, who has lent his talents to previous TFTT and IR releases, created the artwork in Brazil.

The first track "Sacred Power: Embracing A Free Leonard Peltier Dub" was created by Dr. Das, Ramjac, Tohununo, with Swampy Cree traditional singing by Jimmy Dick. Dubwise remixing by Steven Stanley. The track is dedicated to Leonard Peltier, a member of the American Indian Movement, currently imprisoned in the United States and described by Amnesty International as a political prisoner.

Track two is "IR Communiqation: F\*\*k Patriarchy (Tapedave Treetop Mix)," a reworking of Dr. Das' track "Communique" from his latest album EMERGENCY BASSLINES CD. With additional dub architecture by Tapedave, Kokonda Dub created a message urging men to support radikal women and push past sexism and untruths. The completion of this track was a major catalyst for the self-release of DUBLANDS by IR; they felt a real urgency that the subject matter being addressed warranted a wider release. IR has always supported initiatives by men who address issues denouncing sexism. Their IR2 CD contains Benjamin Zephaniah's powerful poem against domestic violence, "She's Crying For Many."

For track three, "Tatoo Dub mix (Soy Sos mix / Tapedave edit)," Kokonda Dub's field recordings of Sosolakam musicians, Saevo and Tonhununo, were the basis for Soy Sos' expansive and atmospheric music bed. Building up the rhythms, Soy Sos (Soma Mestizo member and wizard Producer) created an entrée into the sacred world of Sosolakam. The track features the dub beautiful vocals of traditional singer, Tohununo and Soma Mestizo vocalist Christiane D. Further information on how this track was created, piece by piece, over the internet can be found within the section [Ideas Behind IR] below. By the way, Soma Mestizo has just released their latest CD TELOMERE. Check it out.

Track four, "Make A Stand (Dr Das meets Sly 'n' Robbie)," is a dub/funk encounter between reggae superstars Sly Dunbar and Robbie Shakespeare and Asian Dub Foundation's founder Dr Das intersected by Kokonda Dub's message of self-reliance and non-compliance.

"Original Sosolakam Rockers (Saevo mix)," track five, is probably the first time a track has been created bringing together Sosolakam nose flute, Jamaican Nyabinghi drumming and traditional Swampy Cree singing of Jimmy Dick from Turtle Island. This track was inspired by the dub vibes of Augustus Pablo with Saevo adding the nose flute and keyboards to drums recorded by the wizards of Downsound Studio of Kingston, Jamaica.

Track six is the redub version, Chanting Cree Mix of "Sacred Power." Jimmy Dick's full throttle Cree chanting is unleashed into a funk dub courtesy of mixmaster Steven Stanley. This was an alternate version that Steven sent to IR from his mixology lab down in Jamaica. It caught the pan-global vibe that is the intention of IR's existence, while giving props to the Cree culture. Which is why it slots in last, to sum up the whole IR10 experience. Plus it's super funkee and IR totally concurs with Anarchist Activist Emma Goldman who said, "If I can't dance, I don't want to be part of your revolution."

## **THE IR FREEDUB SERIES**

As the name implies, these have been released as free 7-inch vinyl and through Dubdem Soundsystems at <http://www.dubdem.com.br>

IR FREEDUB releases are completely autonomous self-funded works achieved through barter, little money, but an abundance of commitment and co-operation.

The interactive sites created between IR members in the remote South Pacific island of Sosalakam and Dubdem in Brazil is one example of this inter-continental cooperation. All three 7-inch releases were pressed at Bob Marley's Tuff Gong Studios in Kingston, Jamaica.

**IR11** features the track "Instinto Revolucionario" created by IR in collaboration with Brazil's Dubdem Soundsystem and showcasing voices from different regions of Brazil: Zumbi (Rio de Janeiro), Jah Uli (Sao Paulo), and Dandaradub (Pernambuco). The release of this track marks the tenth anniversary of the horrific murder of the Patoxo Indian Galdino, at the hands of rich young thugs, in Brasilia, a subject that most Brazilian artists and media are still reluctant to address directly.

IR11 Side A "Instinto Revolucionario" 3:29 (featuring Dubdem Soundsystem, Zumbi, Dandaradub, Jah Uli and Dr Das.)

IR11 Side B "Original Sosalakam Rockers" 3:25 (featuring Saevo on nose flute and Dubdem Soundsystem)

**IR 12** is dedicated to the politics of the imprisoned and of the assassinated. All visitors to Leonard Peltier's site ([www.leonardpeltier.org](http://www.leonardpeltier.org)) are greeted with his words: "Silence, they say, is the voice of complicity. But silence is impossible. Silence screams. Silence is a message, just as doing nothing is an act. Let who you are ring out & resonate in every word & every deed." To that end, we wish that IR 12 resonates with the honor of those who have been found guilty and are in prison for inciting that the truth be told: Mumia Abu Jamal and Leonard Peltier; and with the honor of an indigenous leader who stood on the high ground, and paid with his life, trying to keep his homelands free, Xukuru leader Cacique Xicao. "Mon Ami" highlights the first-ever recording of a Senegalese drumming ensemble (Technosiko) playing traditional Assiko music collaborating with a Brazilian singer (Dandaradub) with mastering and editing supplied by Ramjac in the U.K.

**IR12 Side A** "Mon Ami (Song For Mumia & Leonard Peltier / a Ramjac Radikal Edit)" 2:33 (featuring Technosiko (Senegal) & Dandaradub (Brazil))

**IR12 Side B** "Xukuru (Adrian Sherwood Mix)" 3:23 (featuring Tohununo, Saevo, Pandgit G, Dubdem Soundsystem, & Bobby Dubman)

**IR13** features the mixing wizardry of Steven Stanley and Soy Sos, the awesome bass of Dr Das and traditional singing from the Solomon Islands (Tohununo), Turtle Island (Jimmy Dick), and the dub beautiful vocals of Soma Mestizo's Christiane D. Soy Sos created the percussion beats from rocks and bamboo percussion sounds recorded by Kokondadub in Sosalakam. With the additional lyrics by Christiane D., dub and groove meet in a mystical form.

**IR13 Side A** "Tatoo (Soy Sos Mix / Tapedave Edit)" 3:04 (featuring Tohununo, Saevo, Christiane D., & Soy Sos)

**IR13 Side B** "Revolution Dub (Steven Stanley Mix / Tapedave Edit)" 3:25 (featuring Dubdem Soundsystem, Tohununo, Jimmy Dick, Dr Das, Ramjac, Mapu, Dr Skype, Senor Acai, & Jaabi)

## **IR / THE PROCESS** from Kokondadub

### **IR9 WISDUBS**

IR tracks and its creative process are very much influenced by indigenous and black philosophies. To share some of these convictions, IR published the book IR9 Indigenous and Black Wisdub featuring rich visual dub mixes by Brazilian graphic designer Dubdem. Our book features dub philosophy and wisdoms/wisdubs drawing on black and indigenous political thoughts from John Trudell, Jeannette Armstrong, Douglas Cardinal, Assata Shakur, Jean "Binta" Breeze, Tohununo and Pesio.

Here are some excerpts from IR9 Indigenous and Black Wisdub:

"Leaders know you can't trust one who follows. Followers know not to trust one who leads. They say whoever has the most money has the most power. That's not true. Whoever makes the most money basically is greedy! They say whoever controls the political system that's power. No that's not power, That's exploitation and deceit! But if we believe these things are power then obviously we don't know ourselves and we don't trust ourselves enough to know that we are connected to the real power source which is life and earth."  
John Trudell

"One has to state that all premises that men have as women are basically wrong and you start from there. Even the language is wrong. We almost have to create a new language which shows respect for women. I think as men if we walked in women's shoes for a while we would be outraged."  
Douglas Cardinal

"The money world/ this money world is moving too fast/ for people to take notice of things/ things that are important/ this is the blindness that will defeat them/in the ways of the sacred indigenous world the people's eyes were open/they were encouraged not too concentrate on accumulating material possessions/instead they were taught to accumulate a wide range of survival skills, knowledge and understandings they could take with them wherever they traveled and moved."  
Tohununo.

[IR10 Indigenous Dublands, when downloaded as an album from [www.digstation.com](http://www.digstation.com), includes the full pdf file of IR9 as a free bonus]

### **PARTNERSHIPS**

To extend the music out from the indigenous ghettos, IR has created a new model of partnership between indigenous people and western artists. This runs counter to the "ROCK STAR MODE" (i.e., Sting, Paul Simon) of portraying exotic indigenous people who are in need of rock stars to accomplish anything of importance and are incapable of independent self-directed actions but excellent for photo ops standing besides the liberal-leaning pop idols.

IR runs counter to trend of trying to this exotification of the indigenous in our collaborations. IR works with indigenous people who live and fight in the jungles for

their freedom, we also acknowledge and work with the thousands of indigenous people who live in the favelas (poor areas) of Brazil's major cities like Sao Paulo. These include indigenous computer wizards...Hackers. The image of indigenous people being proficient with computer programming is counter to the current exotic image of indigenous people."

IR also stands for indigenous reality, creating works that show the world of the indigenous as they really are, not the manufactured photo ops published in the mainstream press.

## **BETWEEN THE WORLDS**

IR originates out of the so called "third" and "fourth" world. (Fourth world was a term coined by indigenous activist George Manuel to describe indigenous territories worldwide.) Resourcefulness and ingenuity are the essence of our work as we often work without what many in the "first" world take for granted, like money, stable electricity, instant electronic communication...for a start.

IR self-initiated the method of creating tracks via the internet. Since we couldn't afford to send musical parts using courier companies like Federal Express or DHL, we refined a technique of uploading musical tracks through Yahoo mail or yousendit.com and sending parts of track out to be reconstructed later. An indigenous Brazilian hacker helped us enormously to perfect the system. At one point we would have tracks flowing back and forth from 3 different continents."

For instance, for IR4 we created a track with Soma Mestizo, a group out of Pittsburgh, PA in the United States. With indigenous musicians from the Solomon Islands in Sosalakam, we recorded sounds and musical patterns. We uploaded these along with rough mixes and partial vocal arrangements to our email account and allowed Soma Mestizo to download them from there. We also send lyrics to Soma with a loose idea of how we heard the track play out, leaving plenty of room and freedom for musician and engineer Soy Sos to improvise and create.

He processed the rough field tapes of the sound samples through the board in his studio, adding effects and creating a riddim track, adding in layers of extremely appropriate instruments. We received his instrumental mix back through our email account—a very exciting part of the process as everyone, producer and musicians alike, eagerly waits to see what the interpretation will sound like. Downloading huge files in third and fourth world environments, over slow internet hookups adds a huge amount of anticipation to the process, thus creating an event out of the process of sitting around the cyber café or internet office awaiting the download. The final reward of listening to the track, hours later, is all-the-more sweet.

Working with Soy Sos and his new vision for the music, we then write and sing chants to fit into the instrumental track he wrote. At the same time we sent back our comments and edits that we felt would make a stronger piece of music. Along with these instructions we also uploaded a rough mix on our own showing where we envision our chants being placed.

Soy Sos worked with this and then sent us the track, which was now further developed with the chants now added into the mix. For the next step of adding in the vocals, I recorded a rough mix of the singers performing vocals in order to give Soma Mestizo singer, Christianne D, an idea of the phrasing and feeling we wanted

to convey. She understood this was a basic track and she had the freedom to go with the flow, to extend her singing to take our meaning, yet put her sense of self into the lyrics."

And so it went back and forth with us all sharing the special email account set up by IR for this precise process. The email account would act as our private ftp (file transfer process) account. We would upload files as attachments, save the email, and so others could go in and download the attachments, or upload new files. A smoother operation can be obtained through the website, yousendit.com, which was not open for business when we started this venture a few years back.

Though we ourselves didn't have a phone, we would hook into someone's cable internet or ask a sympathetic employees of the local Cyber café or Videogame Palaces to help us upload and download tracks. Once we explained who we were and played (and traded) them a few of the IR releases, most were helpful. In some cases, IR members have had to take a boat from a remote island to reach a mainland location that had internet facilities.

One Cyber café owner, Bruno, in Recife, Brazil, was very enthusiastic about our project. Once we ran into technical problem and couldn't upload a file. While we had to continue on with our journey out of town, the next day, Bruno very conscientiously continued trying to upload the file for us. Two days later after a lot of effort, he succeeded, on his own time and his own dime.

When the topics of recording were too controversial for the Brazilian media and records stores to touch, IR created their own alternative distribution system with used vinyl record seller Zumbi distributing IR recordings through his pushcart on the streets of Rio de Janeiro. Zumbi reflects the true spirit of IR. He donates his time to distribute IR records for free to the public even though he himself is materially not well-off and has a family to support. Zumbi often jokes that IR records are his most popular item and wishes people showed as much interest in his other LPs.

In the Portuguese version of [www.firethistime.com](http://www.firethistime.com) visitors can find more information on Zumbi.

## **GALDINO**

The first IR release (IR1) was a blue 12-inch vinyl featuring collaboration between Asian Dub Foundation, Mad Mike (UR) and the Krikati Indians of Brazil. One of the tracks on this vinyl was "Galdino."

Erika, a resident of Rio, obtained IR1 and emailed her thoughts and gratitude to TFFT. "Galdino" on that release had re-ignited her anger about a horrible incident in Brazil's recent past. Galdino was a Patoxi Indian, who was set on fire by some wealthy teenagers thinking, "He was just a homeless person." (IR3 features a powerful remix of "Galdino" by Sun-J of Asian Dub Foundation which utilizes and repeats the chorus to full incendiary effect.)

"I was deeply shocked when I found out about Galdino's death. He went to Brazil's capital (Brasilia) to commemorate "indigenous day" on the 19th of April. Unfortunately, he missed the last bus home and slept as million people used to do in Brazil, any available spot on the street. But there were some 4 abnormal teenagers who passed him by in a car.

These monsters lit him on fire as a joke...to scare him, thinking he was a homeless. Joke? It was unbelievable!!! Don't the homeless have right to live anymore? What a kind of joke was it? Three of the monsters were under-aged and they are in a 'teen jail' till they reach 21 years. One day I heard one of them was in a pub with a friend and a girlfriend. He was the only one tried as and was in a conditional liberty...He was free and Galdino was dead. What wheels of justice is that? Is Brazilian justice just a joke??? Thanks for taking us seriously. And for making our people's worries, yours!!! I'm so grateful about IR!!!"  
Erika

The Brazilian artist Dubdem created a series of propaganda posters and tee shirts. These were printed and distributed free to the public in an effort to stir the media up and reacquaint the public with Galdino. At the time, Galdino's murderers had resumed a partying lifestyle, wholly unrepentant and flouting their parole violations. TFFT knew months before Brazil's national press and released these items in order to get the media's attention. It worked.

The first tee shirt and poster were emblazoned with: "These bastards: Max Rogerio Alves, Antonia Novely, Cardoso Vilanova, Tomas Oliviera De Almeida, Enron Chaves Oliviera murdered Galdino" beside the image of an indigenous person crying tears of blood. IR was able to convince some well known musicians to wear the T-shirts during major media interviews to help bring the names of the murderers back into the public spotlight. Various sites in Brazil reproduced IR poster and writings on Galdino.

"We are proud," Ragingblakkindiandub said, "to have been able to affect the press coverage of these bastards through our propaganda efforts."

In 2007 on the tenth anniversary of the murder of Galdino, IR created a full color poster featuring the reflections of Zumbi on the murder of Galdino, the situation facing indigenous people and those fighting against injustice in Brazil. Thousands of copies of this poster, also designed by Dubdem were distributed in Brazil alongside the IR11 vinyl to bring continued attention to the case of Galdino. Ten years after the fact, Brazil's media and artistic community are still reluctant to review the case of Galdino and the ramifications his death has for the future of Brazil.

The Galdino T-shirt image (the indigenous person crying tears of blood along with the names of the bastards who killed Galdino) along with other Dubdem poster designs, can be downloaded as high-resolution files in 300 dpi, for free at from the VISUALS section of IR website [www.dubreality.com](http://www.dubreality.com).

## **OTHER IR PROJECTS**

I.R videos are also up on YouTube just search for the compound word *indigenouresistance* among the videos you can view are "At least American Indian People Know How They Have Been F\*\*Ked Around" the title says it all and at the same time the video debunks the myth that people of color don't read or value books.

*Kona Warrior* The online indigenous comic/graphic novel "Kona Warrior."

A collection of photography on the Mapuche, the indigenous people of Chile, distributed free as a bound, untitled book throughout Chile and Brazil.

*Exploring The Connections Between Black and Aboriginal Peoples* A treatise and travelogue of Ragingblakkindiandub's experience as a Jamaican musical warrior traveling within indigenous societies. This book is sold online through Blitz and distributed in bookstores by AK press.

IR6 A documentary taking the ideas formed in "Exploring The Connections..." and expanding them further with interviews and musical collaborations conducted within the region of Oceania. IR negotiated a primetime slot on national Vanuatuan television to give the interviews directly back to the people of the region.

The media contact for Indigenous Resistance, TFFT and the IR Label is Kokondadub. As he is on location, recording chants and music for the next release on the IR label, he can only be reached by email. His email address is [tfft3000@yahoo.ca](mailto:tfft3000@yahoo.ca).