

PRESS KIT

FOR BOOKING

CONTACT: jahkings.booking@gmail.com

JAH KINGS



ABOUT:

For 28 years the JAH KINGS project has been delivering compelling, socially conscious, and highly danceable Funk-influenced Roots Reggae performances. Led by former track-star, songwriter/founding member, Alexander "Kofi" Washington, the JAH KINGS project features a fluid, and always dynamic line-up, with frequently featured special guests. They have toured nationally and internationally, at clubs, theaters, festivals, juvenile homes, schools, universities, Unity/Progressive Churches, and Native American Reservations --frequently at Wounded Knee, Pine Ridge South Dakota (where Kofi is honored to have been invited to be a Sundancer).

They have opened for groups such as: The Four Tops, Journey, Foreigner, Phyllis Hyman, Bobby Womack, Cyril Neville, and top reggae acts: Culture, the Itals, Yellowman, Panto Banton, Eekamouse, Everton Blender, and Neville Duncan of the legendary Ethiopians.

GENRE:
REGGAE

HOMEBASE:
THE SAN LUIS VALLEY, CO
(VIA GARY, IN AND KALAMAZOO, MI)

FORMED:
1989

LABEL:
SOVEREIGN SOL SOCIETY

INFLUENCES:

EARTH WIND AND FIRE, MARVIN GAYE, CURTIS MAYFIELD, STEEL PULSE, BOB MARLEY, CHARLIE PARKER, MAHALIA JACKSON, PETE SEEGER, IMHOTEP...

CHECK THE MUSIK:
JAHKINGS.COM

CURRENT LINE-UP:
ALEXANDER KOFI WASHINGTON
- LEAD VOCALS, DRUMS.
TONY E.
- PERCUSSION
RYAN FORD
- KEYS/BACKUP VOCALS
JACOB PESQUEIRA
- GUITAR/BANJO/BACKUP VOCALS
D. SOL
- GUEST BASSIST
WITH FREQUENT SPECIAL GUESTS!

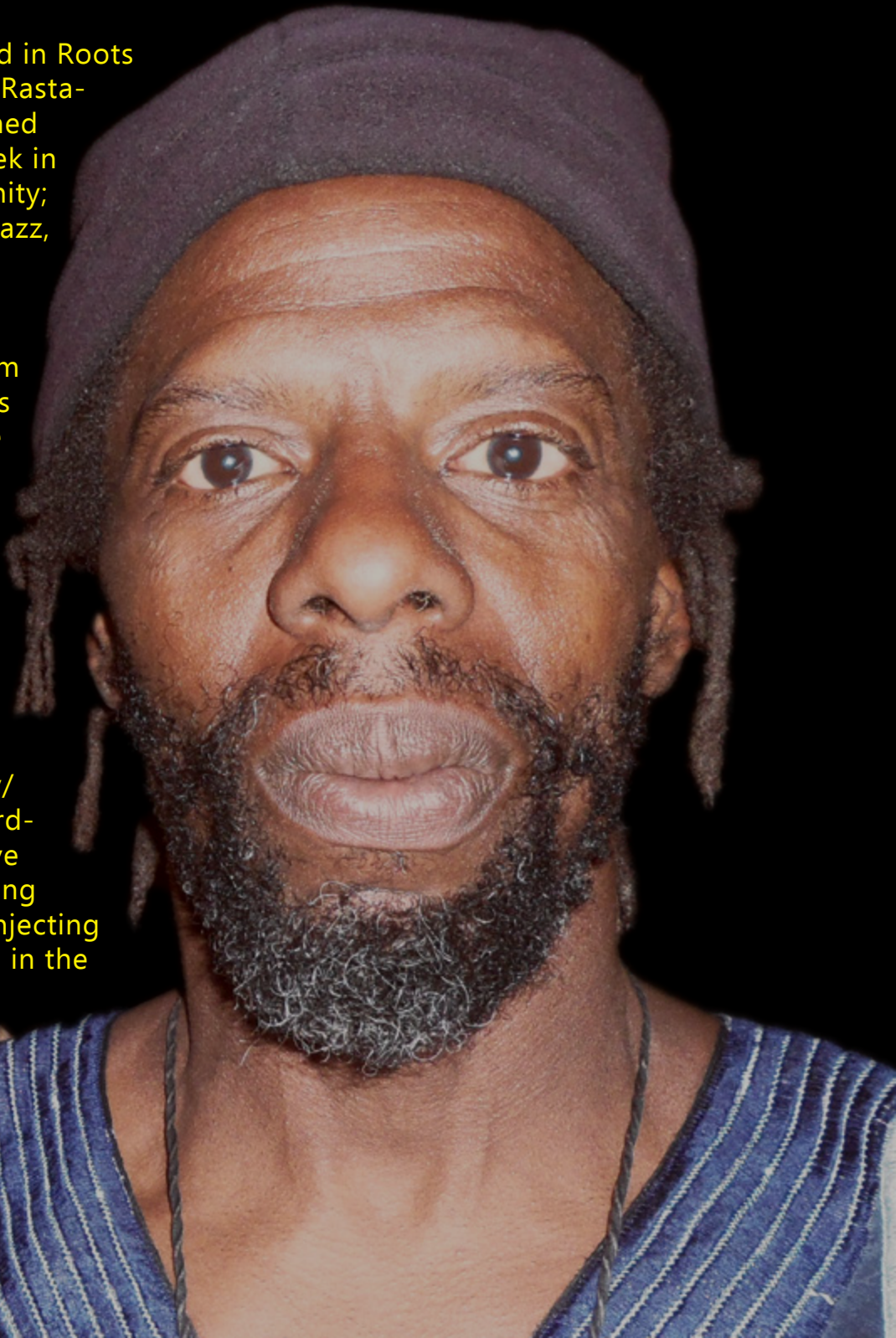
“My music is about LOVE, Unity, Peace, and recapturing one’s culture as I have—having African/Ashante’, Blackfoot, Lakota, Cherokee, and Choctaw bloodlines. My purpose is to use my music for the healing and rebuilding of our African and Native nations, and the co-creation of “Heaven on Earth” for ALL of our human family.”

~Alexander Kofi Washington

...ABOUT CONTINUED...

The JAH KINGS project is bathed in Roots Reggae Culture; Blessed by the Rastafarian Kings and Queens; ordained with the mandate of Melchizedek in LOVE and Service to ALL Humanity; and Blasted through Funk and Jazz, without losing the Roots.

Kofi has been blessed to play with phenomenal musicians from all walks of life, yet he maintains that the music he channels—the JAH KINGS’ Sound—has a life of its own, which is anchored in the themes of integrity, indigenous wisdom, multi-cultural identity/respect/healing/unity, and an Unconditional Love which extends beyond the boundaries of human constructs, or the limited ways in which the concepts of Reality/Spirituality are most often regarded. Kofi’s lyrics and delivery have a knack for leveling an unflinching gaze upon social issues, while injecting compassionate solutions--often in the same breath.





PRESS/TESTIMONIALS

“I was in L.A.’s production and promotion scene for over 30 years, and in all that time I have NEVER connected with a band like I just did with JAH KINGS!”

~Gene Hubert, Authour and Activist - September 8th, 2018

“Kofi is a Renaissance man with a penchant for bettering himself physically and spiritually... The Jah Kings’ sound is warm and rich, with funk, jazz, and Native American influences. Their funky roots are evident in the reggae echoes of Bob Marley.”

~T.L. Testerman, *The Truth is Out There*,
Tempo Magazine, The Taos News - March 16th, 2018 [Read Full Article](#)

“The band mates move together like bodhisattvas praying... The lotus blossom in this scenario is the medicinal nature of this music. It flows like a river of serotonin into the bloodstream through the ear canal.”

~Brian Rill, *The Real Deal Music Review: Jah Kings*,
Colorado Central Magazine - March 1st, 2016 [Read Full Article](#)

“We are so lucky to have an artist like Kofi in our community... JAH KINGS’ performance is World-Class, family oriented, and never fails to draw a crowd.”

~Benjiman Byer, Owner-Operator of The Cloud Station music venue,
Crestone CO [Visit facebook page](#)

DISCOGRAPHY:



1995 JAH FREQUENCY – As a “Black American” performing Reggae music, Kofi spent years getting jeered and taking fire from the critical eyes of Jamaicans. In 1995, JAH KINGS released their debut album *Jah Frequency*, demonstrating Kofi’s resolve and genuine dedication to Roots Reggae music/culture, and gradually garnering a respect among Jamaicans and Americans alike.



1999 LOVE – In the aftermath of a particularly uncomfortable band transition, Kofi was encouraged by Drunvalo Melchizedek to “go higher” and do better. Like many other times in his life, Kofi embraced the changes, accepted the challenges, and hurtled well beyond the scope of his obstacles. The product of those efforts is the *LOVE* LP, which was nominated in the 2002 Chicago Music Awards for “Best Reggae Album of the Year”, with Kofi also receiving a nomination for “Best Reggae Performer of the Year”. This recognition cemented JAH KINGS’ “Funky Roots Reggae” as a legitimate genre, and catapulted them to a National stage.



2002 NOW EP -- Nominated best Reggae Album in the 2004 Jammy Awards, these songs came through after Nelson Mandela had been elected President. Though plans for a South Africa Tour fell through, the video for “South Afrika Tribute” was sent to the Nelson Mandela Family Foundation, and subsequently featured on their website, granting the JAH KINGS project unprecedented world-wide exposure.



2010 OUR WORLD – Kofi had an auspicious encounter at a potluck with a man named Emanuel Konuah Quarshie, who made it possible for Kofi to tour Ghana via their government-sponsored program, called The Joseph Project, aimed at bringing the African diaspora back to their homeland. He was received by the Ghanaian Government, and Tribal Elders; featured on National Television, radio stations, and a multitude of venues; all the while visiting the old slave forts—even writing his family names on the Door of No Return, at Cape Coast Castle. The three-month tour was nothing short of profound, and provided a deep well of inspiration that continues to flow beyond the contents of this album.

Production on JAH KINGS’ 5th studio album is currently under way.



ALEXANDER "KOFI" WASHINGTON FOUNDER, MULTI-INSTRUMENTALIST, LEAD VOCALS, SONG WRITER

Alexander Kofi Washington was born in Gary Indiana to Lucille Peterson and William Washington on December 28th, 1962: the last day of the Cuban Missile Crisis. William died when Kofi was only 3, whereupon his uncle, J.D. Milton, became the surrogate patriarch for the family. Kofi was raised in a rough part of Gary, Indiana, in the same neighborhood as the Jackson 5. Steeped in the dual worlds of gangster-life, and educated musicians, Kofi credits his second father with inspiring him to pursue a musical career at a young age (12-14). With a group called Born to Love, managed by Tommy Soul, Kofi played the latest R+B hits in the same talent shows and venues that The Jackson 5 had played only a handful of years earlier.

Encouraged by his mother, Lucille, Kofi walked away from the growing success of the band to pursue scholarship through his burgeoning track-and-field career, with the intent to return to musical pursuits later. Coach Roosevelt Pulliam took an interest in Kofi his freshman year of high school, where Kofi found an outlet for the pain and anger that arose from the adversity that surrounded him. Sophomore year, yet another tragedy struck when his uncle J.D. was murdered while in the drug game. Hovering between the two worlds, Kofi's choice was made clear to him in a dream, where his fallen patriarchs showed him the success of following Track and Music, as well as where he'd end up if he followed in their footsteps. In this crucial year, Kofi went from a State-caliber high-jumper to a first year high-hurdler on a \$20 bet.

Later, his senior year, he came off of a broken ankle to win the State Competition. This event earned him a full track scholarship from Western Michigan University, where he gained All American status, and still holds the records for indoor and outdoor 60 and 110-meter high-hurdles. His sophomore year in college, Kofi qualified for the 1984 U.S. Olympic track and field trials, which propelled him into world-class track, touring in Europe and the Caribbean on the U.S national track and field team. While at WMU, Kofi had his first interactions with Reggae Music, which began seeping into his consciousness, and coming through in his late-night -secret- practice sessions, where the first songs were channeled for what would eventually become the JAH KINGS project.

After walking away from world class track in 1988 Kofi began to assemble, write, and refine his songs in secret. He recruited a band and practiced for a solid year before JAH KINGS' debuted at Carlos Murphey's open mic night in Kalamazoo, Michigan --the day Desert Storm appeared on the news. It was an emotional performance, which led to a rapid following in the Michigan music scene. From this humble birth, the JAH KINGS project nurtured a proven track-record of building family, perpetually gaining inertia, and receiving critical acclaim everywhere they go. The rising wave of JAH KINGS popularity is built on 30 years of Kofi's complete dedication to maintaining artistic integrity, and achieving success on his own terms.



TONY E.
– PERCUSSION

A fair portion of Tony's past is cloaked in mystery. He is a man of few words, preferring instead to let his drums do the talking. What we have managed to glean so far is that he was reared in the multi-cultural streets of Spanish Harlem. Tony found his way out of the streets and onto the stage, after being captivated by the rhythms of the Rumberos that he attended with ever increasing frequency. Says Tony: "The drums would call to me, and I had no choice, I knew I had to be where they were."

His percussion career really started after relocating to Denver in 1997. He bought a conga for a hundred dollars at a pawn shop and started playing at circles until he joined a non-profit charity, called Drumming for Food, aimed at feeding the homeless. He did this for three years, and fortified many polyrhythmic friendships.

Tony began accumulating conga players around his Saturday busking sessions at the 16th street mall, which grew to a solid multicultural-group of 10 players, with various guests, dubbed "The 16th Street Mall Rumberos." They're popularity grew rapidly among locals and tourists alike. Reflecting on those times, Tony says, "THAT's when I really understood how good it felt to share my joy with other people."

After 14 years as a staple in the Denver music scene, Tony decided he was ready for a change of scenery, and was inspired to live "off-grid". In 2013, he found his way to a rural mountain community in the San Luis Valley, where he and Kofi found they had a shared vision. They started playing music together in 2014, forming a kinship that continues to this day.



RYAN FORD
KEYS

Born in New Mexico, a child of the southwest, Ryan fell in Love with Reggae Music at an early age, and was blasting his Dad's Bob Marley, Jimmy Cliff, and Steel Pulse albums at full volume by the time he was 10 years old. He began teaching himself guitar at age 13, and joined a local jam band in highschool, which gave Ryan the initial experiences of creating, composing, and playing in front of small crowds.

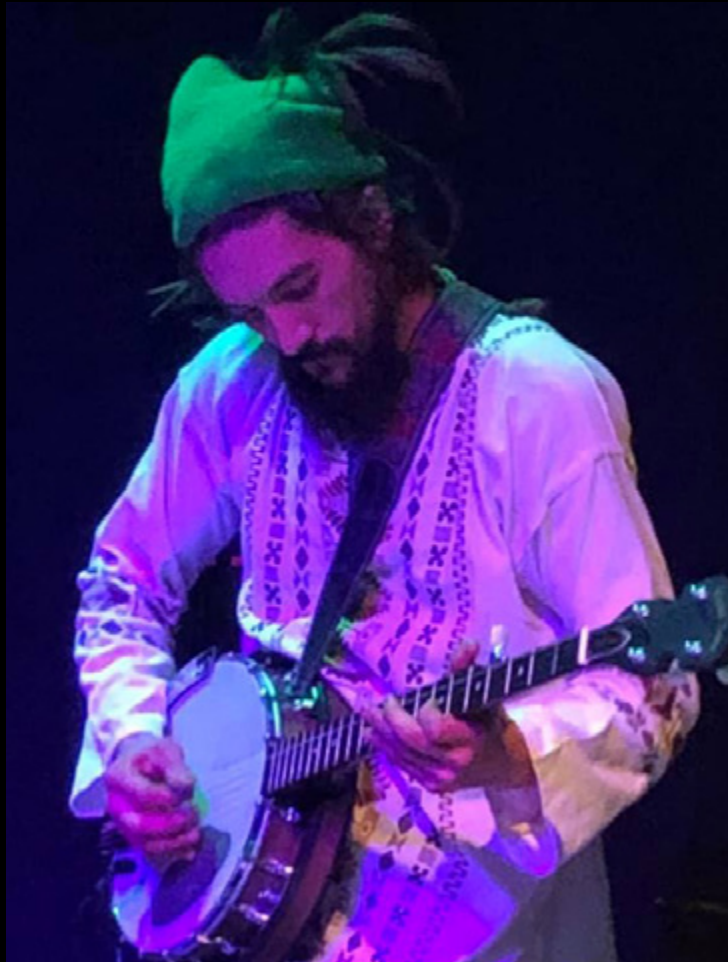
Ryan's experience playing Reggae music began to solidify during his college years at the University of New Mexico. He joined with groups such as the "Roadside Prophets" and "I Conscious", who helped affirm his Love for Reggae and the transformative message that comes with the music. This sincere appreciation was noticed, and resulted in Ryan being taken under the wing of "Mystic Vision", New Mexico's premier (at the time) Reggae group featuring Dre-Z, JB, and Joseph General.

Mystic Vision played shows with and created albums with artists like Midnite and other Virgin Island artists. They trained Ryan in the roots tradition on the keys, bass and guitar. They also instilled in him a clear vision of the importance of the message of Haile Selassie I, of unification, and of the search for esoteric understanding. Ryan points to these times as an extraordinary period of growth.

After Mystic Vision, Ryan joined with Dre-Z and RootsGwaan for their album release tour "Sons of the King", which ended up touring out to the Hawaiian Islands. He didn't leave Hawaii after the tour had ended, but rather stayed for almost five years, and formed another band called "The INITES". They played local shows and backed bigger artists like President Brown, Perfect Giddi-mani, Army, and others as they came through the islands.

During this time, Ryan also worked as the recording engineer for Conscious Riddims Records on the big island, producing albums such as: RootsGwaan's "Exalt HIM" solo album; "Be Still and Know" - a collaboration album featuring 15+ artists, including Midnite's Vaughn Benjamin, Fikir Amlak, Biblical, Ishense, Army, Mada Nile, among others; "INITES" - debut album for the band; and other albums that are yet to be released...

Since moving from Hawaii Ryan has played with bands like One Foundation with Dre-Z, The Joseph General Band, and I Conscious with Kurt Wyaco of the Zuni Pueblo. "I have been eagerly seeking a group to play roots music with a strong message since moving to Colorado, and I am very excited for the opportunity to link and grow with JAH KINGS!"



JACOB PESQUEIRA
STRINGED THINGS, BACK-UP VOCALS

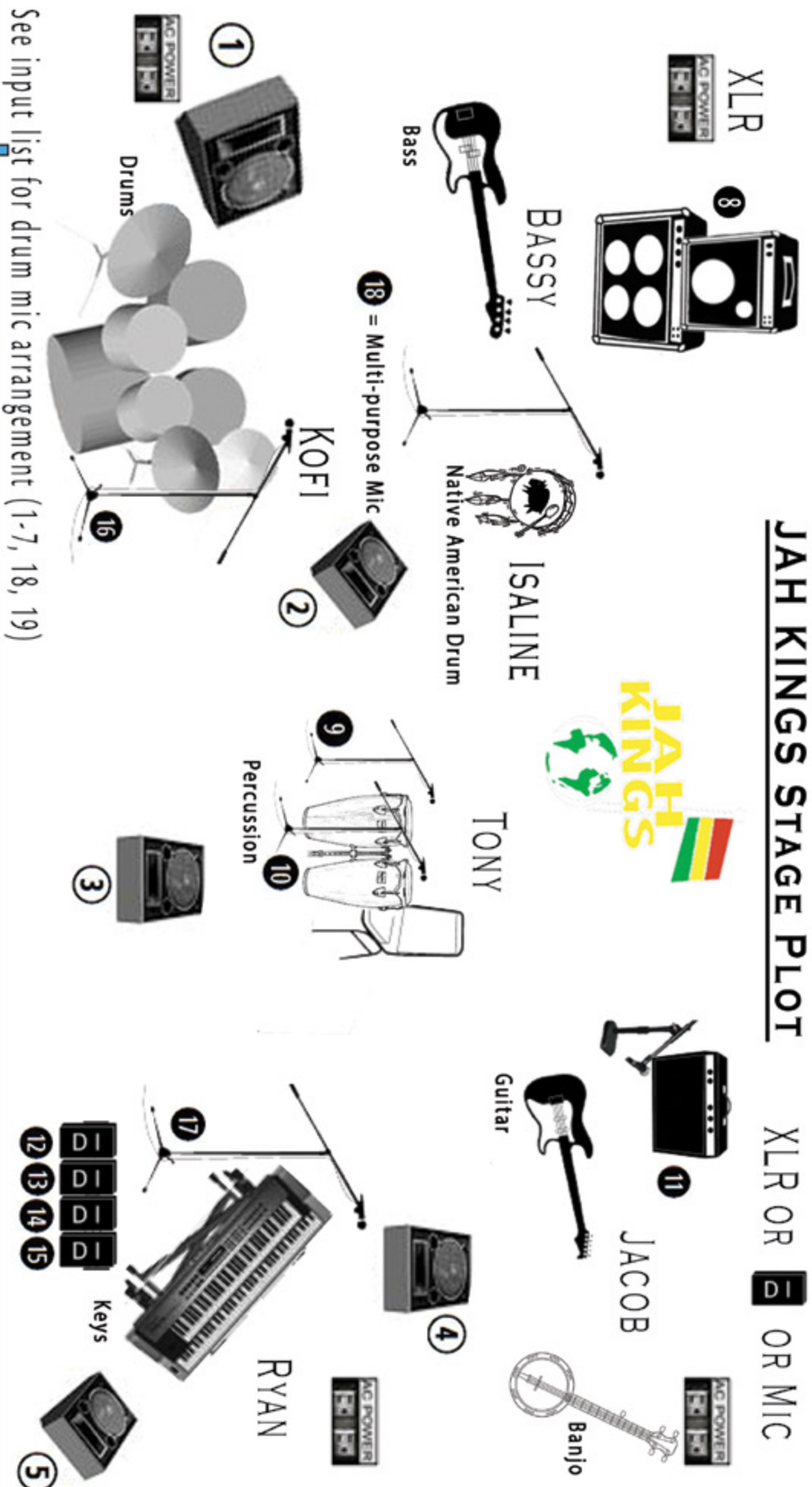
Jacob Pesqueira is the latest addition to the JAH KINGS Family and lineup. He contributes a pure Love and a unique soloing style, rooted in a combination of Spanish Gypsy and Bluegrass flatpicking techniques. He grew up in a small town called Rio Rico near the US/Mexico border in southern Arizona where, at the age of 10, he began playing on a classical guitar, developing a sound inspired by his surroundings, as well as by his family's Spanish, Mexican, and Germanic heritage. He went on to become further influenced by the likes of Jimi Hendrix, Santana, Bob Marley, Yes, Miles Davis, Pink Floyd, Grateful Dead, and Frank Zappa.

After coming to visit a friend in Crestone, Jacob and his wife decided to move there with their children, feeling it was important to raise their family in a peaceful community connected to nature, and far from the rat race of the city. Once there, Jacob developed many musical connections, playing with a myriad of local talents and recording with a locally formed 3-piece, called Plan Be.

In 2018, Jacob connected with the Jah Kings for Crestone's 7G Energy Fair Music Festival, where together they played a roots version of The Soggy Bottom Boys' "Man of Constant Sorrow". It was a smashing success.

In the first weeks of 2019 Jacob was invited to be a guest soloist for another Jah Kings performance and was asked if he could take on a few more songs. During the practice sessions Jacob had a series of profound experiences while learning the roots reggae guitar style with Kofi. From there, a powerful musical connection brought Jacob into the Jah Kings Family, and he has expressed an exuberant dedication and a tremendous excitement for the opportunity "to co-create a music of Love and Unity, honoring the true Roots Reggae, and Giving Thanks... this is feeding my soul in a way that I only suspected was possible!"

JAH KINGS STAGE PLOT

XLR OR  OR MIC

STAGE FRONT



- | | |
|-------------------|---------------------------------|
| 1. Kick | 11. Guitar Amp(XLR, DI, or mic) |
| 2. Snare | 12. Keys1 L (DI) |
| 3. Hat | 13. Keys1 R (DI) |
| 4. Roto-Tom 1 | 14. Keys2 L (DI) |
| 5. Roto-Tom 2 | 15. Keys2 R (DI) |
| 6. Large Rack Tom | 16. Lead Vox |
| 7. Floor Tom | 17. Backup Vox1 |
| 8. Bass (XLR) | 18. Drum OH or Multi-use Mic |
| 9. Percussion 1 | 19. Drum Overhead (If Required) |
| 10. Percussion 2 | 20. Talk Back |

18' Minimum

- Please consult JAH KINGS Technical Rider for more specific details.
- Monitor Mixes generally carry a bit of everything (to be adjusted at soundcheck); Kofi (1) Prefers monitors with Strong LFR.
- The Keys require a minimum of 2 DI Boxes (4 is preferred).
- Special Guest instrumentation may require additional (but not excessive) accommodation, to be determined at Sound Check.

-These are general guidelines with plenty of flexibility. Nonetheless, should ANY changes to these specifications be required, please contact Director David Swain at jahkings.s3@gmail.com or (719)323-5890.

GRATITUDE!