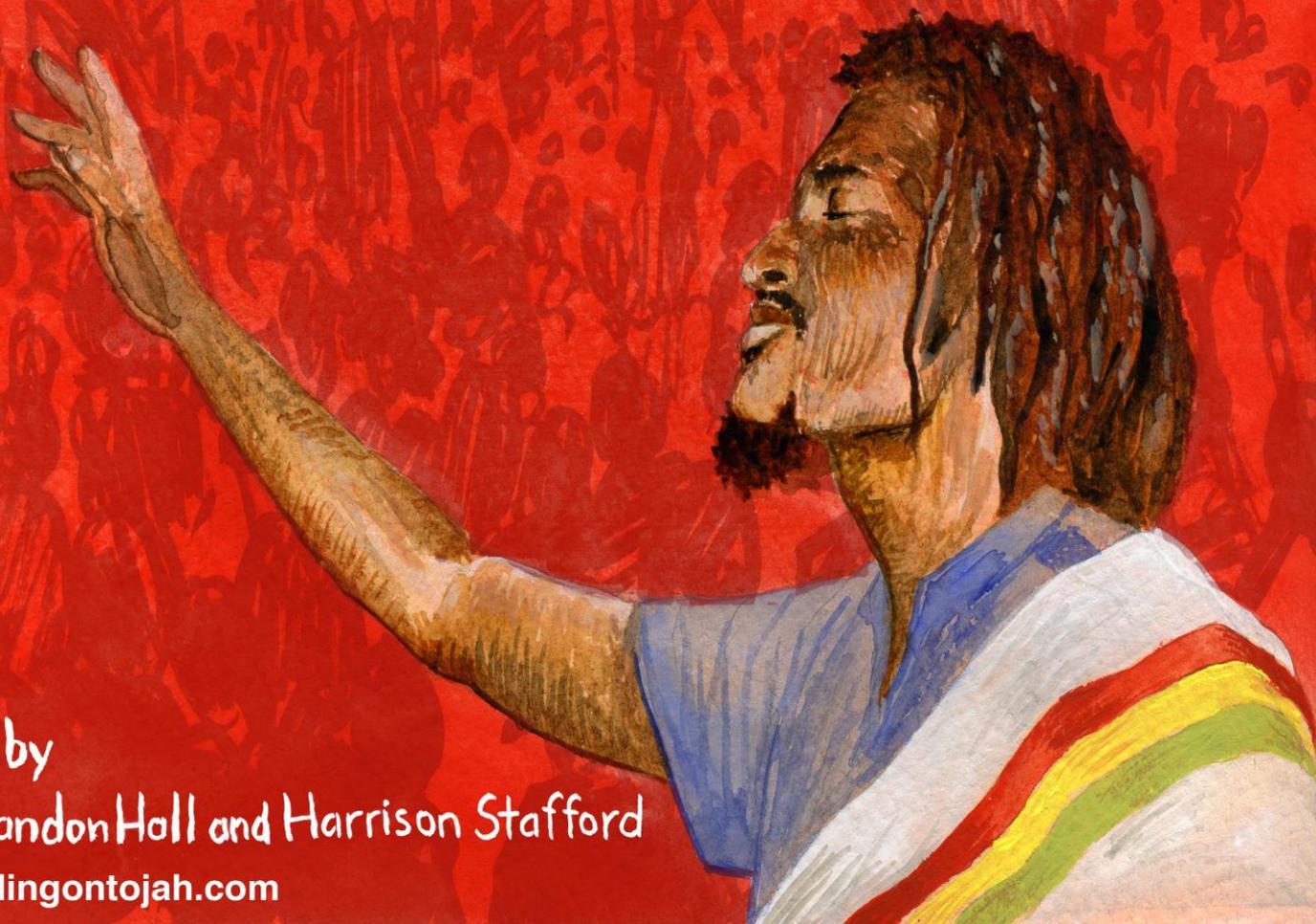


# Holding On TO JAH

The Genesis of a Revolution

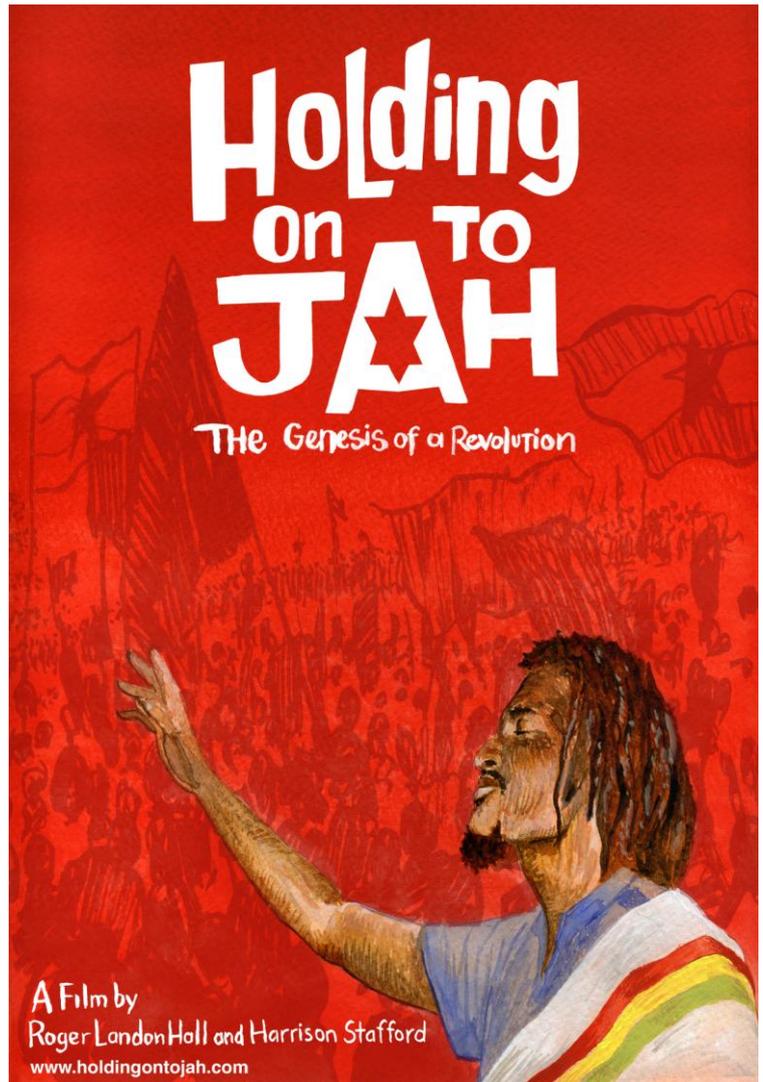
## Distribution Proposal



A Film by  
Roger Landon Hall and Harrison Stafford  
[www.holdingontojah.com](http://www.holdingontojah.com)

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# Executive Summary

***Holding on to Jah*  is the definitive feature documentary about the history of the Rastafarian movement and Reggae music in Jamaica. Told by world renowned Reggae artists, the film chronicles the roots of Rasta and Reggae from the colonial period to the present day, including the critical roles played by Marcus Garvey and His Imperial Majesty Haile Selassie.**

***Holding on to Jah*  offers viewers a unique journey to the heart of the Rasta movement and shows them how, against great odds, a music of salvation and redemption was born. Jamaica's greatest singers and musicians share their personal stories of Rastafari's emergence, and how Reggae has created a positive message and spread the Rasta vibration throughout the world.**

## **Investment opportunity**

*Holding on to Jah*  will greatly appeal to reggae fans and Jamaican enthusiasts all over the world, and tap into the vast audience of the Caribbean diaspora, festival goers and educational institutions. The identified markets offer great profit opportunities in the global marketplace, and we are currently seeking distribution partners who would like to participate in this promising film project.

The American production companies Infinite Mind Media (Roger Landon Hall) and Groundation Films (Harrison Stafford) still need to secure investment of \$120,000 for the licensing of the music, images and motion pictures used in  *Holding on to Jah* . In total, a collection of 34 songs, 125 still images and 10 film clips have been selected to feature in the documentary. Our music cue list contains a diverse array of famous reggae classics and is budgeted at \$58,000. The still images and video clips, consisting of a unique assortment of rare materials from the National Library of Jamaica and three international (motion) picture collections, are estimated at \$62,000 (Appendix II and III). We invite distributors to get associated with us and join our efforts to complete and circulate our entertaining, informative, and educational music documentary  *Holding on to Jah* .

## Project Description

*Holding on to Jah* represents a collaborative effort by Roger Hall and Harrison Stafford. The two Americans grew up together in the Northern California Bay Area and became close friends during high school, sharing a common love for Reggae music. In 2000, when Roger and Harrison went to Jamaica for an educational project, they recognized the importance and value of documenting and recording the Rasta story and its intimate relationship with Reggae music. It was the inspiration for a ten year project that would become the documentary film *Holding on to Jah*.

Roger and Harrison's intent was to show the history of Rastafari and its inseparable connection with the island of Jamaica and Reggae music – and to do it in a way that captured the beauty and spirit of the movement, the island and its people. In 2000 they began filming in Jamaica, where they “reasoned” with many Rasta musicians and historians about the island's history, the culture of Rastafari, and the birth of Reggae. Over the years, while shooting on location at various places across the island and the United States, they interviewed over two dozen veteran Reggae artists who have spread the message of Rastafari to the world (see Featured Interviews).

Also during this time period, Roger and Harrison conducted interviews with Jamaican cult actors Countryman (*Countryman*) and Leroy “Horsemouth” Wallace (*Rockers*), Abba Melkezedik (the exiled advisor to H.I.M. Haile Selassie), and Reggae historian Roger Steffens, who would become the voice-over of the film. Furthermore, the two filmmakers visited the National Library of Jamaica in Kingston and explored several photo collections, where they found unique archival materials related to the history of Rasta and Reggae.

By 2008 Roger and Harrison had gathered enough material to begin the editing and compiling phase of the project. The first task was to go through the 100+ hours of footage, separating all the recorded interviews and historical materials according to the premise of the film's storyline (see Film Treatment). Roger locked himself in his loft and began the post-production process that would become the final version of *Holding on to Jah*. The end result is a compelling 96-minute film that offers a rich chronicle of a unique place and people.



## Production to Date

*Holding on to Jah* is essentially completed and ready for release. However, before we can distribute our film across the globe in various media, we need to obtain the licensing rights of all the songs, images, and videos used in the film. The budget for these rights still has to be raised (Appendix II and III). We invite sponsors, investors, and distributors to join our project to pool the funds required to secure the clearances.

## Strategic Advantages

### Original Subject Matter

The film tells the original story of Rasta and Reggae from personal interviews with famous Jamaican artists, such as Joseph Hill, Pablo Moses, and late Sugar Minott. They are complimented by rare archival recordings and striking contemporary images.

### Powerful Reggae Soundtrack

Reggae music serves as the backbone for the film's narrative. Our soundtrack contains over thirty songs that will resonate deeply with reggae fans all over the world (Appendix III).

### Unique Niche Positioning

Jamaica is a strong global brand that has enjoyed great international success for decades. *Holding on to Jah* presents a musical journey that will delight everybody who is interested in Rasta history, Reggae music, and Jamaican culture, and has been waiting for an original documentary of this kind.



# Film Treatment

This is the story of roots Reggae music and the Rastafarian movement as told by the musicians and people who brought it to the world.

## The Island

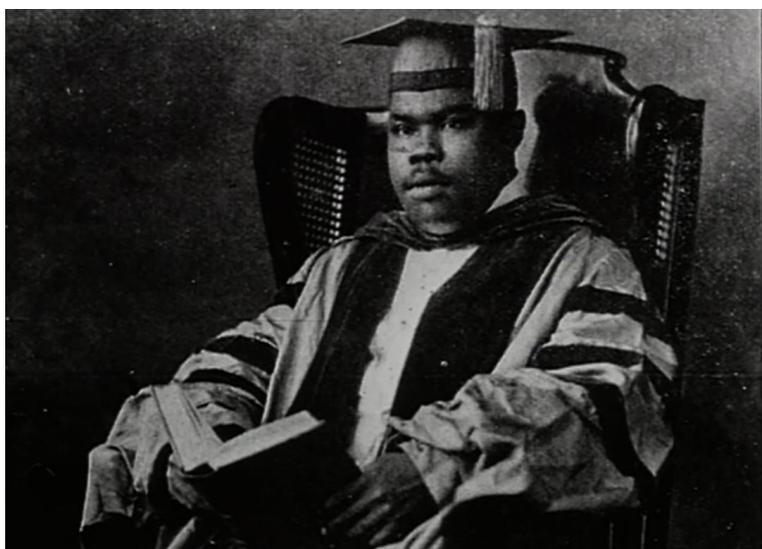
*Holding on to Jah*  begins with the history of the island of Jamaica. In the years following Columbus' landing at Jamaica in 1492, the Spanish seized control over most of the Caribbean – in the process subjugating the native Indians. Spain's dominance in Jamaica came to an end in 1657, but the new overlords, the British, continued and expanded the plantation system.

The plantation economy demanded an enormous pool of labor. This labor came from Africans forcefully brought to Jamaica via dreadful slave ships. The British perpetuated the slave system, not emancipating the slaves until 1838. Unshackling the captives came with a hefty price. Their new found freedom proved to be a harsh reality for the former slaves. The British awarded the land and slave-owning aristocracy of Jamaica over £40,000,000 as compensation for losing their slaves. The former slaves, who had endured generations of deprivation, were given nothing.

In 1962 Jamaica was granted independence from Britain. Four hundred and seventy years after Columbus arrived in Jamaica, the people of Jamaica were finally free – or so they thought. Despite their independence, the highest political figure, the Governor General, is a representative of the British government. Legislation has to be approved by the Privy Council or the British Parliament through the office of the Governor General. To the Jamaicans, they may have been pronounced free, but they have never been granted true freedom. The country has continued to struggle economically due to a lack of leadership and vision.

## The Prophet

Despite centuries of oppression, Jamaicans remained a proud people. Their first national hero was the visionary Marcus Garvey. He was born in St. Ann's Bay, Jamaica on August 17, 1887, and was largely self-educated. After moving to the U.S. he became one of the most influential public figures in the world. Garvey started the Universal Negro Improvement Association when he was still in his 20's. He became one of the main proponents of the Back to Africa movement. He believed that only by uniting could blacks ever achieve social, political, and economic freedom and equality. Martin Luther King praised Garvey saying, "he was the first man on a mass scale and level to give millions of Negroes a sense of dignity and destiny."



Marcus Garvey planted the seed for many who were looking to reclaim their African heritage that was lost during and after the time of slavery. In Jamaica many saw Garvey as a prophet who spoke directly to them and their needs. They believed that Garvey was the reincarnation of John the Baptist. His words, "When a king is crowned in the north, worship him as your god and king," resonated among the Rastas. When Emperor Haile Selassie was crowned "King of kings, lord of lords, conquering lion of the tribe of Judah," in Ethiopia in 1930, people like Leonard Howell of Pinnacle Valley in Jamaica (popularly credited with being the first Rasta) took Garvey's prophetic words "look to Ethiopia for your god" to heart, and accepted Selassie as the returning Messiah.





## The King

Selassie was born Tafari Mekonnen. As governor of Harrar he became Ras Tafari. Upon his ascension to the throne of Ethiopia on November 2, 1930, he decided to be called by his baptismal name, Haile Selassie, which means, “power of the holy trinity.” His coronation as Emperor of Ethiopia, the only African country to be free from colonialism, created great publicity throughout the world, including in Jamaica. Haile Selassie almost immediately gained recognition as the Messiah amongst poor Jamaicans, who started to call themselves “Rastas” or “Rastafarians” in his honour. Looking into their Bibles, they saw the fulfilling of many prophecies from the book of Revelation.

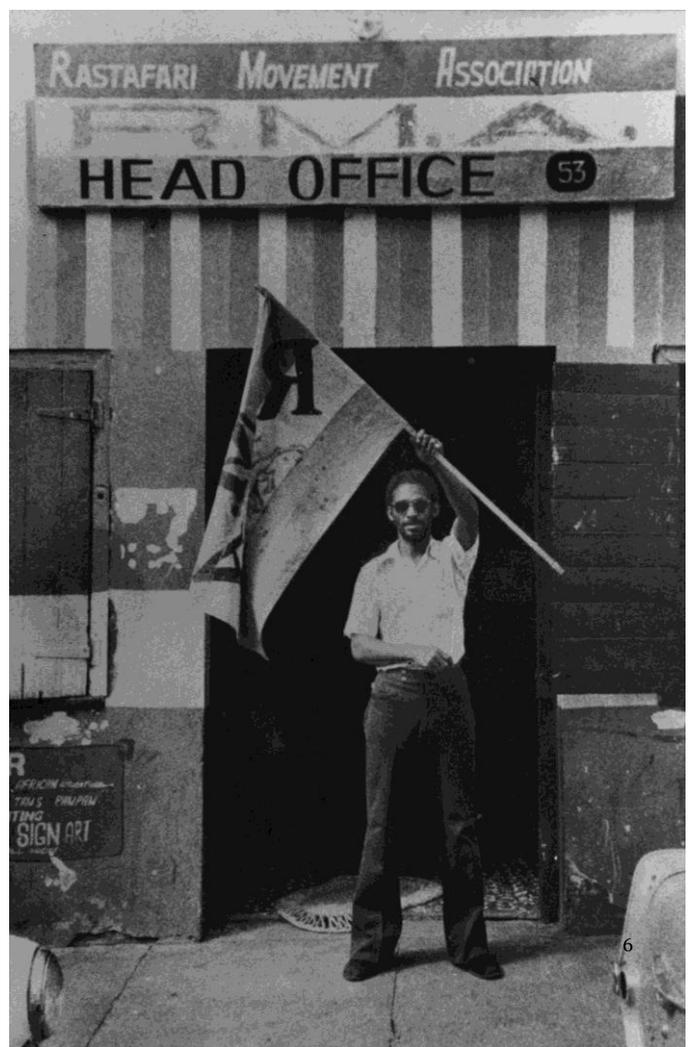
One reason for the Rastas to appoint Selassie as the Messiah, apart from Garvey’s prophecy, was the connection of Selassie’s official title as “King of kings, lord of lords, conquering lion of the tribe of Judah,” and his lineage to King Solomon, son of King David. The Rastas found in Bible passages such as Revelations 5, 17, 19, Acts 1:11, which make reference to the “Lion of Judah” as the new saviour. Psalm 132:11 stated that God had sworn to David that there will be no end to his lineage and that a Christ would rise to sit on his throne. Selassie, thought to be the hereditary descendant of King David through King Solomon and Sheba, to the Rasta, fulfilled this prophecy. To the Rastas he was the second coming of Christ on earth.

## The Revelation

In 1933, Leonard Howell, one of the earliest Rasta adherents, began spreading the word to the people of

Jamaica. Those early Rastas found themselves instantly at odds with the colonial authorities and church leaders. The elites would not tolerate Jamaicans devoted to Haile Selassie in a British colony largely based on the Anglican Church. Policemen, in an effort to crush the growing Rasta movement, forced Rasta followers out of their homes and towns to live as fugitives in the bushes. Howell became the first to be persecuted, charged with sedition for refusing loyalty to the Crown. From then on the harassment of Rastas became widespread. Jamaican police and military had standing order; “shoot rasta first and ask questions after.” The Rastas chose to live in the hills, abandoning and rejecting what they called the “Babylon System”. For them, Babylon stood for the oppressive power structures responsible for keeping people poor and oppressed.

While still living as outcasts in Jamaican society, in the 1960s the Rastafari movement gained both strength and respect, inspired in part by Haile Selassie’s visit to Jamaica in 1966. Thousands of Jamaicans from all over island welcomed Selassie at the airport and streets of Kingston. The event made clear that Rastafari should not be underestimated. When Reggae music acquired popularity and mainstream acceptance in the 1970s, their message of resistance and solidarity spread throughout the world.



## The Music

The music the world has come to know as Reggae is the rhythmic heartbeat of the Rasta's quest for justice, peace, freedom, and love. The final segment of the documentary looks at how Jamaican musicians have used the words and sound of Reggae music as a "weapon" to fight the forces standing in opposition to Rasta livity.

In the 1950s, Jamaican musicians, many of them Rastas, blended African and European musical traditions into Mento. The Jamaican folk music, though often light-hearted, frequently commented on poverty, poor housing, and other social issues. Mento enjoyed great popularity across the island and significantly influenced Ska, the Jamaican music genre that originated in the late 1950s and would be the precursor to Rocksteady and Reggae. Ska combined elements of Mento with Calypso, Jazz and Rhythm & Blues, and initiated Jamaica's unique music recording culture.

Using some of the sound elements of Ska, Rocksteady came about in 1966. This slower music arose in a time when young Jamaicans from the countryside were flooding into the ghettos in Kingston. They experienced severe poverty and often clashed with the law. These unruly youth became known as "rude boys" and inspired the beginning of Rocksteady in Jamaica. Rocksteady lyrics often centered on the violent lifestyle of the rude boys and the political injustice against the sufferers. Many other Rocksteady songs were love songs.

Though the Rocksteady craze only lasted for a couple of years, it had a major influence on Reggae music, which developed in the late 1960s. At the time, the Rastafari movement became more popular in Jamaica. Introducing more complex bass patterns, more percussive rhythms, African-style hand drumming and the scratchier, reggae music focused more on black consciousness, politics, and protest. Roots Reggae emerged as a spiritual Rasta music whose songs were predominantly in praise of Jah (God). Recurrent lyrical themes included poverty and resistance to government and racial oppression. The creative pinnacle of Roots Reggae was in the late 1970s, with singers such as Burning Spear, Gregory Isaacs, Ijahman Levi, Big Youth, Pablo Moses, and Ras Michael, and bands like Culture, Isreal Vibration, the Congos, and the Abyssinians. The release of the film *The Harder They*

*Come* and the rise of Jamaican superstar Bob Marley brought Reggae to an international level. Its global success is said to owe something to having a rhythm that, as Reggae historian Roger Steffens asserts in the documentary, "is the beat of a healthy human heart at rest." But it is also because Rasta and Reggae's quest for peace, justice, and love touches hearts worldwide.

## About *Holding on to Jah*

" *Holding on to Jah* is so very beautiful. The film comes forth with tremendous confidence, respect, trust, love, and commitment to truth and transcendent spirituality. Cinematically, every creative aspect shines in full effect. There are editorial passages and hallucinatory stylistic techniques that I have never seen before. I watched it, fell in love with it, and delighted to a second viewing."

**Jonathan Demme, Director of *Philadelphia* and *Silence of the Lambs***

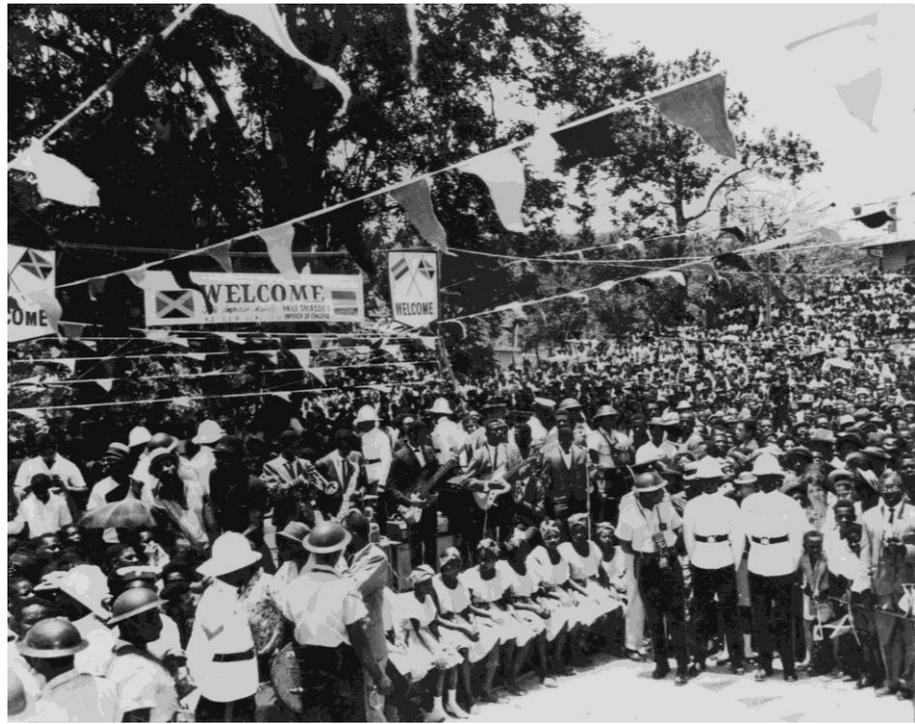
" *Holding On To Jah* weaves together poignant interviews, excellent cinematography, captivating narration and incredible music to give vibrancy and life to the Rastafari way of life. The musical selections used as the foreground for this documentary are, in a word, outstanding."

**Daniel Frankston, Founder of *Ireggae.com***

"There's lots of reggae music in this compelling documentary, whose interviewees include such reggae performers as Sugar Minott, U Roy, and Culture's Joseph Hill. Yet the film's main subject is not the music, but its inspiration: Rastafarianism. This evocative history shows how back-to-Africa crusader Marcus Garvey, Ethiopian emperor Haile Selassie, and the Book of Revelation — plus a little sacramental herb — shaped the music's outlook and aspirations."

**Mark Jenkins, Film critic at *Washington Post***





**Left**

Haile Selassie at the door of his plane upon his arrival in Jamaica in 1966 (top);  
Portrait of Marcus Garvey (below)

**Right**

Jamaican crowd awaiting the arrival of Haile Selassie (top)  
Drummer Count Ossie with his band Mystic Revelation of Rastafari (middle);  
Jamaican artist Augustus Pablo (below, right)

# Featured Interviews

*Holding on to Jah* features exclusive interviews with many well-known Jamaican artists who have been critical to the rise of the Rastafari movement and the culture of Reggae. In addition, the film presents several candid interviews with key insiders to illuminate the history of Rasta and Reggae.

## Jamaican Reggae Artists

**Prince Allah** (singer), Allen “Ricky” Bailey (MC), Bluesy (original DJ), Lascelle “Wiss” Bulgin (Isreal Vibration), Watty Burnett (session vocalist), **Don Carlos** (singer and composer), Brother Samuel Clayton (Mystic Revelation of Rastafari), Bernard Collins (The Abyssinians), Kenroy “Talash” Fyffe (The Congos), Apple Gabriel (Isreal Vibration), Joseph Hill (Culture), Winston Jarrett (The Flames), Ashanti Roy Johnson (The Congos), IJahman Levi (musician), Lindberg Lewis (The Tartans), Winston McAnuff (singer and composer), **Ras Michael** (singer and Nyabinghi specialist), Sugar Minott (singer and producer), Pablo Moses (vocalist), Cedric Myton (The Tartans), Thomas “Jah T” Myton (composer), Cecil “Skelly” Spence (Isreal Vibration), U-Roy (musician), and Leroy “Horsemouth” Wallace (drummer, lead star in the 1978 Jamaican cult film *Rockers*).

## Other Key Insiders

Bridget Anderson (artist manager), **Daniel Campbell** (Andrew “Bassie” Campbell’s father), Countryman (star in the 1982 Jamaican cult film *Countryman*), Abba Melchizedek (exiled advisor to H.I.M. Haile Selassie), and Roger Steffens (Reggae historian and archivist).



Leroy "Horsemouth" Wallace and Countryman



# Target Markets

The audience for *Holding on to Jah* is comprised of five target markets.



## Primary Market

*Holding on to Jah's* primary market is the huge audience of Reggae fans in the Caribbean and all across the world. Since the 1960s, Reggae music has captured a large following of loyal supporters (including Rastas and Rasta sympathizers) who often appreciate Reggae for more than the music alone. According to estimates of the National Endowment for the Arts in the early 2000s, the Reggae audience consists of almost 50 million people and has a purchasing power of US\$2.5 billion per year. In recent years, Reggae has continued to make a substantial impact on the international music industry. The popularity of Reggae is currently even at an all-time high. Shaggy has sold over 12 million and Sean Paul more than 5 million records worldwide. North America and Europe are traditionally the main markets for Jamaica's music, but also in South America, Africa and Asia (particularly Japan) Reggae has captivated massive audiences.

## Secondary Market

The secondary market for *Holding on to Jah* is the large group of Jamaica enthusiasts throughout the world. This group partially overlaps with the Reggae fans, who generally appreciate Jamaican culture, but for example also includes the large groups of tourists and sport buffs. As original home of reggae, attractive tourism destination, and sprinting capital of the world, Jamaica enjoys tremendous worldwide appeal. In today's global marketplace, the country represents one of the most powerful nation brands. The small Caribbean island attracts three million tourists every year, and gained even more in popularity after the success of Usain Bolt and Team Jamaica at the 2008 Olympics in Beijing and the 2009 World Championships in Berlin. Their victories further promoted Jamaica to the world, while the global "Boltmania" sparked great interest in Jamaica. Overall, Brand Jamaica today benefits from an unprecedented visible presence in international markets.

## Tertiary Market

The tertiary market for our documentary is Caribbean people and its vast diaspora around the world. The Caribbean diaspora in North America and Europe is estimated at more than 8 million members. They mainly live in urban centers of the U.S., Canada, and the U.K., but are still very engaged with their home country and home region. They continue to show a committed interest in Caribbean cultural products such as music, television, and film. For example, the members of the British Caribbean diaspora have strongly maintained their lifestyles, foods, and traditions in their host countries, and significantly celebrate their culture in their new settings, particularly in the form of its music and festival scene (e.g. Notting Hill Carnival in London). The Caribbean diaspora represents a substantial niche market of millions of loyal “brand advocates” outside the Caribbean which operates like an extension of the home market.

## Quaternary Market

The quaternary market for *Holding on to Jah* is a more general audience comprised of people who are interested in (music) documentaries. This audience is made up of a large and diverse group of international consumers who appreciate compelling documentaries at film festivals, in art house theatres, and on television and DVD.

## Quinary Market

The North American educational market is the last frontier for our film. There are over 120,000 libraries of all kinds in the United States today, and they show great interest in documentary programming of intellectual and cultural distinction. We will target colleges, universities, libraries, and organizations to purchase our film for use in institution settings.

## Total Market Size

When looking at the sheer size of our five target markets, we recognize an international audience in the millions. A conservative total estimate of the potential market size for *Holding on to Jah* is 10 million people worldwide.



# Industry Analysis

## Music Documentary and Brand Jamaica



### Documentary Film Industry

The documentary film industry has experienced unprecedented growth over the last ten years. Critical and box office success of big-budget documentaries such as *Fahrenheit 9/11* (2004, production budget: \$6 million; international box office: \$222 million), *March of the Penguins* (2005, \$3.4 million; \$127 million), *Earth* (2007, \$15 million; \$106 million), *Bowling for Columbine* (2002, \$4 million; \$58 million), *An Inconvenient Truth* (2006, \$1 million; \$49 million), and *Sicko* (2007, \$9 million; \$36 million) all stand as evidence for the solid expansion of the documentary market and the increased demand for quality film products. These documentaries represent the highest-budget documentaries ever made as well as the top 6 grossing documentary films to date in the United States. At the same time, also lower-budget documentaries have done very well in the box office, such as *Supersize Me* (2004, \$65,000; \$20 million), *Born in Brothels* (2004, \$400,000; \$3.5 million), *Worldplay* (2006, \$500,000; \$3,2 million), and *Rize* (2005, \$700,000; \$4.6 million). Furthermore, the popularity of reality-based programming has helped to pave the way for documentary films that are real and authentic.

### Music Documentary Sub-Genre

In line with the rise of the documentary film industry, in the last two decades music documentaries have gained great visibility and prominence in global film markets. The sub-genre of the music documentary has proven to be highly popular among international audiences. In the top 30 of highest grossing documentaries in the United States to date (Appendix IV), 6 rankings are music(-related) documentaries. Among the most successful are *Madonna: Truth or Dare* (1991, U.S. box office: \$15 million, international box office: \$29 million), *Mad Hot Ballroom* (2005, \$8.1 million, \$9 million), *Tupac: Resurrection* (2003, \$7.7 million, \$7.8 million), *Buena Vista Social Club* (1999, \$7 million, \$23 million), and *Shine a Light* (2008, \$5.5 million, \$15.7 million). Furthermore, the recent critical achievements of world music documentaries such as *Amandla!* (2002), *Ladysmith Black Mambazo* (2004), *Sierra Leone's Refugee All Stars* (2005), and *War Dance* (2008), show the surging popularity of documentaries on non-western music cultures in our current age. All of these films demonstrate the immense potential for documentary films offering candid, entertaining, and moving stories about music artists, cultures, and lifestyles.

## Jamaican Music

Jamaican culture reaches across the globe, from the shores of the island where it all started to all far corners of the world. In today's global marketplace Jamaica is a strong brand in itself, carrying a distinct image of an exceptional nation. The idea of "Brand Jamaica" expresses and captures the unique creative aspects of Jamaican culture, personality, and identity. Undoubtedly, the most prominent aspect of Brand Jamaica is Reggae music, which emerged a major genre of international pop music in the late 1960s with the meteoric rise of Bob Marley as a global superstar. To the present-day, Marley remains the most famous and revered performer of Reggae, and is widely credited for helping both Jamaican music and the Rastafari movement to a worldwide audience.

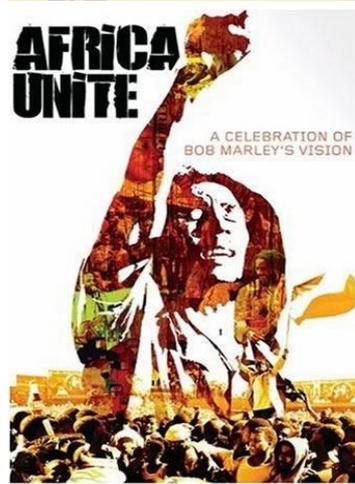
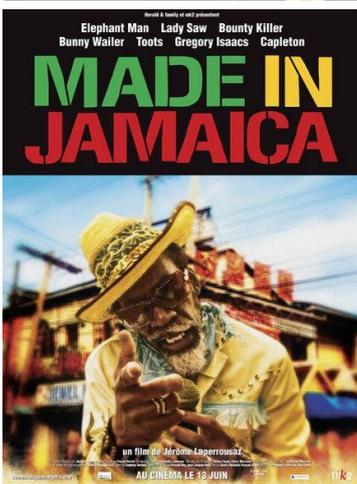
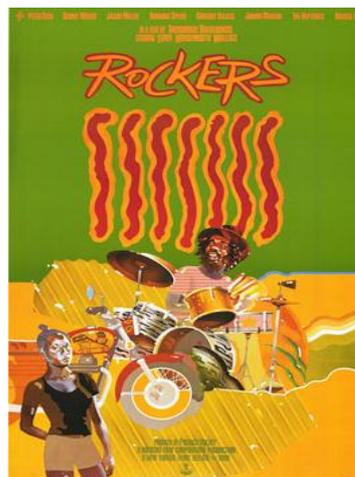
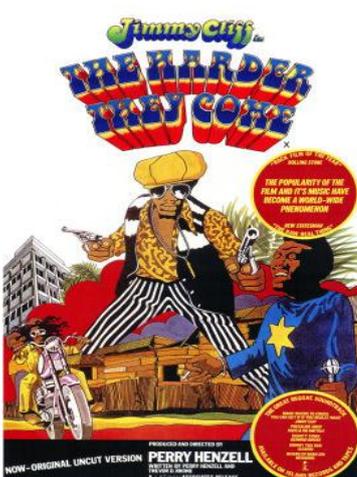
From its genesis, Reggae has captured the affection of millions of fans, from America and Europe to Africa and Asia. Roots Reggae is currently enjoying a renaissance all over the globe, while Dancehall Reggae is one of the fastest growing music genres in the world. Jamaican Reggae stars such as Sean Paul, Shaggy, Elephant Man, Beenie Man, and Damian Marley have recording contracts with major recording companies and their music is scoring hits on international billboard charts. At the same time, veteran Reggae artists such as Gregory Isaacs, Jimmy Cliff, Big Youth, Israel Vibration, Pablo Moses, Bunny Wailer, and Toots & The Maytals, still play to full houses at reggae concerts and festivals all around the world.



## Jamaican Film

With the worldwide spread of Reggae music and Jamaican culture came the desire to capture and document their uniqueness on film. In fact, the first Jamaican film *The Harder They Come* (1972), starring Jimmy Cliff, helped push Reggae to international audiences. From then onwards, filmmakers and audiences alike have been drawn to the island. Throughout the decades many films have been shot on Jamaica with the aim to portray and record its remarkable society, culture, and people. By far most of them are Reggae (documentary) films, a genre that has successfully carved itself a niche in the global market.

Reggae films have gained a passionate and loyal following among Reggae fans and Jamaica enthusiasts all across the globe. Jamaican music-driven feature films such as *The Harder They Come* (1972), *Rockers* (1978), *Countryman* (1982), *Dancehall Queen* (1997), and *Third World Cop* (1999) have all achieved high domestic box office takings and international cult status, while recent reggae documentaries such as *Made in Jamaica* (2006), *Coping with Babylon* (2007), *Africa Unite* (2008), *Rize Up* (2009), *Dub Echoes* (2009), and *Jamdown* (2010) have found a wide audiences at international festivals and reggae sites. These films invariably demonstrate the huge global niche market for professional and compelling audiovisual products on Jamaican culture and music.





# Marketing Plan

**Our production team has developed an innovative marketing strategy to ensure that  *Holding on to Jah*  will reach its target markets. By covering a wide range of distribution channels and promotional tools, we will provide a premium quality product that will effectively engage our diverse audiences across the globe.**

## **Diversified Marketing Vehicles**

We will utilize a multilayered marketing approach to fully serve our target markets. Our intimate knowledge of contemporary popular culture and new media strategies gives us the ability to find our multiple niche audiences, to effectively communicate with them, and to provide them with quality content they want to consume. To accomplish this, we will integrate traditional and modern marketing tools, offline and online, print and electronic.

We will introduce our audiences to  *Holding on to Jah*  through local outdoor and media communications such as billboards, posters, print advertisements, press releases, and television coverage. To reach our markets we will also rely on direct marketing over the web. This will entail driving traffic to our compelling website  *HoldingontoJah.com*  via search-based advertising, social networking sites such as  *Facebook* , clips on  *YouTube* , postings on popular forums and bulletin boards, trading links with other relevant sites, and PR on other sites (e.g. interviews and reviews). In addition, we will advertise in specialized (online) magazines, engage (reggae) fans at music and film festivals, and target the North American educational market.

# Holding on to JAH

THE Genesis of a Revolution

This is the story of roots Reggae music and the Rastafarian movement as told by the musicians and people who brought it to the world.



Follow us on Twitter | Friend us on Facebook | Friend us on MySpace | Email Us  
Source: Holding on to JAH



## Traditional PR and Marketing

We will employ a diversified strategy of traditional PR and advertising consisting of: posters, story plants, press releases, interviews, film reviews, and public speaking on radio, webcasts, and television.

## Internet-based Marketing

We will effectively mobilize and engage our target groups through the Internet. We will achieve this by:

- Providing (repeating) visitors of our official website [HoldingontoJah.com](http://HoldingontoJah.com) a rich, fresh, and intimate experience of the film. The site's offerings will include: DVD version of the documentary, documentary synopsis, information on Rasta and Reggae, filmmaker bios, regular updates about film screenings and other related happenings, and free trailer and clip downloads. Future potential includes merchandise, foreign language versions of the film, and on-demand downloading of the documentary and soundtrack.
- Maximizing search-based advertising on popular search engines such as *Google*, *Yahoo!*, and *MSN*. This form of online advertising offers unprecedented ability to target our potential audiences with quantifiable returns.
- Generating free publicity and engaging reggae fans through key entertainment and music sites, including *Yardflex.com*, *UnitedReggae.com*, *BigUpRadio.com*, *Dancehallreggae.com*, *Niceup.com*, *Whaddat.com*, and *JamrockMagazine.com*.
- Ensuring postings on and trading links with major portals about Rastafari, Jamaica, and the Caribbean (diaspora), such as *RastaTimes.com*, *Jamaicans.com* (4 million page views per month), and *CaribbeanDiasporaConnect.com*.
- Utilizing social networking sites such as *Facebook* (registered users: 500 million), *Twitter* (190 million), *Orkut* (100 million), *Hi5* (70 million), *MySpace* (66 million), *Friendster* (65 million), *LinkedIn* (30 million), and *Tagged* (26 million).
- Catering specifically to (young) Caribbean web users via local networking and community sites such as *VibesConnect.com*, *CaribFriends.com*, *CaribbeanMassive.com*, *MiVibes.com*, *TheCaribVibe.com*, and *Wamba.com*.
- Providing clips from the film (e.g. the trailer) on video-sharing sites such as *YouTube*, *Vimeo*, and *MySpace*.

## Film and Music Festival Tour

We will seek entry to key film festivals in the Caribbean, North America, Latin America, Europe and Asia. Many cities around the world host specific Caribbean film festivals that offer great opportunities to promote our documentary. Besides, we aim to get selected at leading documentary film festivals, from Toronto (TIFF) to Amsterdam (IDFA) and elsewhere around the world, to further market *Holding on to Jah* to international audiences.

In addition, we will aim to tour *Holding on to Jah* around the North American and European music festival circuit in 2011. Reggae festivals such as Reggae Rising (U.S.), Ottawa Reggae (Canada), One Love (England), SummerJam (Germany), Reggae Geel (Belgium), Rototom Sunsplash (Spain), Ostróda (Poland), and Uppsala (Sweden) attract thousands of visitors each summer – to listen live to their reggae favourites and to celebrate “all things Reggae.” These festivals form the ideal setting to exhibit and promote our documentary to our main target group of devoted reggae fans.

## Educational Circuit

Finally, we will promote *Holding on to Jah* to the North American educational market. With thousands of colleges, universities, libraries, and organizations, this market for use in institutional settings offers great potential for our film.



# Production Team

***Holding on to Jah* is being produced by the companies Infinite Mind Media and Groundation Films. Its principals, Roger Landon Hall and Harrison Stafford, have formed an exclusive partnership to develop this unique documentary. They are accompanied by a small group of media experts with a common vision to make *Holding on to Jah* into a successful motion picture.**

## **Film's Principals**

### **Roger Landon Hall**

#### ***Writer/Director/Editor/Cinematographer***

Born in Reno, Nevada on November 10, 1977, Roger's early childhood was spent on cattle ranches and dairy farms. His first experience with music came at the age of thirteen, when he casually picked up his great aunt's classic Gibson guitar. The more he played, the more he enjoyed music. He found that music could be an individual meditation, a collaborative expression and a celebration. Roger's passion for music connected him into a group of fellow students at high school in California. There he became good friends with *Holding on to Jah* producer Harrison Stafford.



Roger's interest in film as a profession came while attending college in Santa Barbara, California. He later transferred to the Academy of Art University in San Francisco, where he graduated in 2005 with a degree in film production and focus on editing.

During his studies Roger had already worked as videographer at KPST San Francisco, one of California's leading Chinese television stations. After graduation he started to work as a freelance producer/editor making music videos and independent film shorts. His innovative editing style caught the attention of CNET, where he was hired as a producer/editor to develop original video content for TV.COM. Roger co-produced *Turbo Vision*, *Burning Questions* and *Back Story*, for which he received honourable mention at the 2008 Webby Awards.

The genesis of  *Holding on to Jah* , his first full-length feature film, can be traced back to when Roger returned to the Bay Area and reconnected with his high school friend Harrison Stafford in 1999, who had by this time founded the band  *Groundation* . Harrison and Roger realized that they shared a mutual interest in Reggae music. For the two friends, Reggae was not merely a style of music but a deeply felt expression of the human spirit.

Out of this shared passion was born the idea to merge their talents, and to bring the essence of Reggae to the world in a format that combines the sights, sounds and faces of Reggae. It is Roger's belief that there is no better time than now for the world to hear the messages of hope, heart and humanity that are the roots of Reggae.

### **Harrison Stafford**

#### ***Writer/Producer***

Harrison Stafford was born in 1977 and grew up in the town of Pleasanton, an East Bay suburb of San Francisco. Music played an important part in the daily life of his parents and they passed down their love for music on their son from the cradle. For reasons even he cannot even fully explain, Reggae music and its history touched him at a very young age, sparking a love for the rhythm and culture of the African Diaspora. Still in high school, he began to wonder why Reggae music, coming from a relatively small group of poor black people, was such a powerful voice for equal rights and justice, and he longed to be a part of that worldwide struggle.

After graduating from high school, Harrison studied Jazz at Sonoma State University where he met fellow Jazz students Marcus Urani (keyboards) and Ryan Newman (bass). Together they formed the fusion Reggae group  *Groundation*  in 1998.  *Groundation*  has since become one of the leading conscious bands of the underground music scene, having released seven albums of original music and participated in countless world tours.

Today Harrison continues to write music and tour with  *Groundation* . He remains a driving force behind the band, both in his role as lead vocalist and in his creative ability to develop exciting new music. He recently released a new album called  *Rockamovya* , spanning the roots of Jamaican Reggae, American Jazz, and the modern sounds of  *Groundation* . He also keeps involved in projects that help spread Reggae music and its message, such as  *Holding on to Jah* .

For more information on Harrison Stafford and  *Groundation* , please visit the website: [www.groundation.com](http://www.groundation.com).



## **Additional Crew Members**

Our team members are all experienced and skilled players in the media and entertainment industry, bringing a wealth of expertise and talent to the project.

### **Daniel Esser**

#### ***Cinematographer***

Daniel has worked in California as a videographer for the past six years on independent shorts, music videos and corporate projects. He has a keen eye and great sense of composition. *Holding on to Jah* is his first feature documentary film. He has captured rich and colourful images that powerfully reflect the character of the Jamaican landscape and its people.

### **Robert Cross**

#### ***Sound Designer/Sound Mixer***

Robert was raised in the San Francisco Bay Area. At the University of California, Santa Cruz, he studied recording technology and electronic music, played in bands, and co-created CuisNart, an interactive music program that allows players to synch up four live vocal or instrumental channels with six drum loops that can be reversed, slowed down, sped up, or edited in real time. Robert has worked with a wide array of artists, companies, and styles of audio recording, mixing, designing and mastering.

### **Justin Porter**

#### ***Motion Graphics***

Justin is the Senior Motion Graphics Producer at CBS Interactive, the online division of CBS Networks. He graduated from the Academy of Art University in San Francisco in 2003 with a degree in animation. He is a master of his craft and consistently seeks new ways and techniques for approaching design and animation. Justin is an amazing artist with an excellent work ethic and a passion for his industry. He is incredibly talented in several different fields, including 3D modelling, motion graphics, web design, and animation.

### **Robert Trujillo**

#### ***Graphic Artist***

Robert is a muralist, illustrator, and graphic artist who creates work related to Ethnic Studies, Social Justice, Music, Healthy Food & Modes of Living, and Film. Robert often works with two groups of amazing artists. The first is the Trust Your Struggle collective, a collective of muralists from California with ties all over the West Coast and in NYC. The body of their work can be seen in gallery installations, murals, workshops, and all encompassing mural tours which are national and international. The second, Come Bien books, is a project Robert created with the help of several illustrators, poets, writers, and thinkers to increase the conversation about word and image collaborations specifically about people of color.

The **Full Credit List** can be found in **Appendix IV**.





# Appendices

# Appendix I

## Production Budget

### A. Pre-Production

1. Pre-production/story concept formation	\$1,000
2. Research	\$2,000
3. Administrative Material	\$500

**Pre-Production Subtotal: \$3,500 USD**

### B. Production

1. Flight Travel (Jamaica, Seattle, Los Angeles)	\$8,000
2. Hotels and Accommodations	\$2,500
3. Transportation (drivers, taxis)	\$1,000
4. Crew	\$5,000
5. Food	\$1,000
6. Equipment (cameras, tapes, mics, external HDs)	\$7,000

**Production Subtotal: \$24,500 USD**

### C. Post-Production

1. Graphics	\$1,000
2. Animation	\$2,800
3. Sound design	\$2,000
4. Audio Mixing	\$3,000
5. Color Correction	\$2,500
6. Mastering	\$1,500
7. Subtitling	\$1,200
8. Edit of Final Cut	\$28,000

**Post-Production Subtotal: \$42,000 USD**

## **D. Marketing and Publicity**

1. Press Releases and Publicists	\$8,000
2. Events to preview film	\$4,000
3. DVD Manufacturing and Press Items	\$1,500
4. Submission to Festivals	\$1,000
5. Future costs (Consultant, press-kits, and festivals)	\$4,000

**Marketing and Publicity Subtotal: \$18,500 USD**

## **E. Operational Expenses (to date)**

1. Website Development and Hosting	\$2,000
2. Administrative costs	\$6,000
3. Additional Fees	\$1,200

**Operational Expenses Subtotal: \$9,200 USD**

**Total Cost of Production: \$97,700 USD**

**All production expenses are covered and have to be recouped by Infinite Mind Media and Goundation Films.**



# Appendix II

## Music and Licensing Budget (to be raised)

1. Music Rights (34 songs)	\$58,000
2. Still Images (95 items)	\$37,000
3. Motion Pictures (10 clips)	\$25,000

**Music and Licensing Total: \$120,000 USD**

### Ad. 1 Music Rights

The music rights of the 34 selected reggae songs (Appendix III) have to be acquired from various record companies and music publishers. Our music cue list offers a variety of reggae songs that represent both the spirit of the genre and the topics of the documentary.

### Ad. 2 Still Images

*Holding on to Jah*  displays 95 historical still images ranging from exclusive photographs of Haile Selassie and early Rastafarians to unique pictures of famous reggae artists such as Bob Marley, Toots and the Maytals, and The Abyssinians. The image rights have to be purchased from the National Library of Jamaica (60 images/\$3,600), the international photo agencies Getty Images (28 images/\$22,400) and Urban Image (30 images/\$10,500), and noted reggae photographer Beth Lesser (7 images/\$500).

### Ad. 3 Motion Pictures

Our documentary features 10 motion pictures showing the defining moments in the history of Rasta and Reggae. The rights of these film clips are to be obtained at the National Library of Jamaica (6 clips/\$16,000) and Urban Image (4 clips, \$9,000).

**National Library of Jamaica:** [www.nlj.gov.jm](http://www.nlj.gov.jm)

**Getty Images:** [www.gettyimages.com](http://www.gettyimages.com)

**Urban Image:** [www.urbanimage.tv](http://www.urbanimage.tv)

**Beth Lesser:** [www.reggaepedia.net/bethlesser/](http://www.reggaepedia.net/bethlesser/)

# Appendix III

## Music Cue Sheet

#	Title	Artist/Performer	Usage	Duration	Album
1	400 Years	Count Ossie and The Mystic Revelation of Rastafari	BI	03:14:00	Grounation
2	Children Crying	The Congos	VV	01:36:00	Heart of the Congos
3	African Race	Tha Abyssinians	VV	02:24:00	Satta Massagana
4	Eyey	Ethiopiques	BI	02:32:00	-
5	400 Years	Count Ossie and The Mystic Revelation of Rastafari	VI	01:21:00	Grounation
6	Glory Dawn	Ras Michael	VV	01:46:00	Rastafari
7	Maroon Law	Unknown	BI	01:29:00	Drums of Defiance
8	Lumba	Count Ossie and The Mystic Revelation of Rastafari	BI	01:59:00	Grounation
9	Guns of Navarone	The Skatalites	VI	02:33:00	Guns of Navarone
10	Marcus Garvey	Burning Spear	VV	00:42:00	Chant Down Babylon
11	Down in Jamaica	Culture	VV	01:11:00	Cumbolo
12	Midnight Movie	Joe Gibbs and the Professionals	BI	02:32:00	African Dub Ch 1 & 2
13	Snow White	The Upsetters	BI	01:52:00	Good the bad and the upsetters
14	Africa Dub	Agustus Pablo	VI	01:44:00	Africa must be free by...1983
15	Distant Drum	Aston Familyman Barret	VI	03:30:00	Cobra Style
16	Satta Massagana	Tha Abyssinians	VV	02:40:00	Satta Massagana
17	Satta Massagana	Cedric Brooks	VI	01:37:00	United Africa
18	Revolutionary Step	Pablo Moses	VV	00:54:00	A Song Masters
19	War	Bob Marley and the Wailers	VV	01:49:00	Rastaman Vibration
20	Selassie is the Chapel	Bob Marley and the Wailers	VV	02:56:00	Fy-Ah Fy-Ah, The Jad Masters
21	Passing Glance	Don Carlos	VV	03:07:00	Passing Glance
22	Solid Foundation	The Congos	VV	04:09:00	The Heart of the Congos
23	Head Corner Stone	Winston McAnuff	VV	03:32:00	Diary of the Silent Years
24	Sweeter the Victory	Gregory Issacs	VV	02:41:00	All I Need is Love Anthology
25	Must Be a Revolution	Winston Jarrett	VV	00:38:00	Survival is the Game
26	Oh Mr. DC	Sugar Minott	VV	02:38:00	The Best of Studio One
27	River Jordan	Cedric Brooks	BV	01:05:00	United Africa
28	I'm Still in love with you	Alton Ellis	BV	00:34:00	I'm Still in Love With You
29	Do the Reggae	Toots And the Maytals	BV	01:06:00	Very Best of Toots and the Maytals
30	Wake Up and Live	Joe Higgs	VV	02:31:00	Joe Higgs Selected Hits
31	Why Worry	Israel Vibration	VV	02:35:00	The Same Song
32	Equal Rights	Peter Tosh	VV	02:58:00	Equal Rights
33	Pass it On	Bob Marley and The Wailers	VV	03:34:00	Burnin'
34	Love from Creation	George Faith	VV	01:58:00	-

**Usage Legend:** VV= Visual Vocal  
 VI = Visual Instrumental  
 BV= Background Vocal  
 BI= Background Instrumental

# Appendix IV

## Top 30 grossing documentaries in the United States

The titles in **red** are music(-related) documentaries. Six of the 30 highest-grossing documentaries in the U.S. are music(-related) documentaries (20%).

Rank	Title	Studio	US Gross / Theaters		Budget	Release Date
1	Fahrenheit 9/11	Lions	\$119,194,771	2,011	\$6,000,000	6/23/2004
2	March of the Penguins	WIP	\$77,437,223	2,506	\$3,400,000	6/24/2005
3	Earth	BV	\$32,001,576	1,804	\$15,000,000	4/22/2009
4	Sicko	LGF	\$24,540,079	1,117	\$9,000,000	6/22/2007
5	An Inconvenient Truth	ParC	\$24,146,161	587	\$1,000,000	5/24/2006
6	Bowling for Columbine	UA	\$21,576,018	248	\$4,000,000	10/11/2002
7	Oceans	BV	\$19,422,319	1,232	\$80,000,000	4/22/2010
8	<b>Madonna: Truth or Dare</b>	<b>Mira.</b>	<b>\$15,012,935</b>	<b>652</b>	<b>\$4,500,000</b>	<b>5/10/1991</b>
9	Capitalism: A Love Story	Over.	\$14,363,397	995	\$20,000,000	9/23/2009
10	Religulous	LGF	\$13,011,160	568	\$2,500,00	10/1/2008
11	Winged Migration	SPC	\$11,689,053	202	\$31,265,800	4/18/2003
12	Super Size Me	IDP	\$11,536,423	230	\$65,000	5/7/2004
13	<b>Mad Hot Ballroom</b>	<b>ParC</b>	<b>\$8,117,961</b>	<b>202</b>	<b>\$500,000</b>	<b>5/13/2005</b>
14	Hoop Dreams	FL	\$7,830,611	262	\$700,000	10/14/1994
15	Expelled	RM	\$7,720,487	1,052	\$3,500,000	4/18/2008
16	<b>Tupac: Resurrection</b>	<b>Par.</b>	<b>\$7,718,961</b>	<b>804</b>	-	<b>11/14/2003</b>
17	Babies	Focus	\$7,320,323	543	-	05/07/2010
18	<b>Buena Vista Social Club</b>	<b>Art.</b>	<b>\$7,002,182</b>	<b>74</b>	-	<b>04/06/1999</b>
19	Roger and Me	WB	\$6,706,368	265	\$160,000	12/22/1989
20	The Aristocrats	Think	\$6,377,461	234	-	7/29/2005
21	Spellbound	Think	\$5,728,581	117	\$1,700,000	4/30/2003
22	<b>Shine a Light</b>	<b>ParV</b>	<b>\$5,505,267</b>	<b>277</b>	<b>\$1,000,000</b>	<b>4/4/2008</b>
23	Touching the Void	IFC	\$4,593,598	137	\$2,500,000	1/23/2004
24	Food, Inc.	Magn	\$4,417,674	155	-	06/12/2009
25	The Fog of War	SPC	\$4,198,566	261	-	12/19/2003
26	Good Hair	RAtt.	\$4,157,223	466	-	10/09/2009
27	Enron	Magn.	\$4,071,700	151	-	4/22/2005
28	<b>Young@Heart</b>	<b>FoxS</b>	<b>\$3,992,189</b>	<b>212</b>	-	<b>4/9/2008</b>
29	The September Issue	RAtt	\$3,820,067	143	-	08/28/09
30	Paris is Burning	Mira.	\$3,779,620	91	\$500,000	8/9/1991

# Appendix V

## Full Credit List

### **Director**

Roger Landon Hall

### **Producer**

Harrison Stafford

### **Writers**

Roger Landon Hall

Harrison Stafford

### **Cinematography**

Daniel Esser

Roger Landon Hall

### **Editor**

Roger Landon Hall

### **Sound Mixing and Editing**

Robert Vance Cross III

### **Starring (in Alphabetical Order)**

Prince Allah

Bridget Anderson

Allen "Rocky" Bailey

Bluesy

Lascelle "Wiss" Bulgin

Watty Burnett

Daniel Campbell

Don Carlos

Brother Samuel Clayton

Bernard Collins

Countryman

Kenroy "Talash" Fyffe

Apple Gabriel

Joseph Hill

Winston Jarrett

Ashanti Roy Johnson

IJahman Levi

Lindberg Lewis

Winston McAnuff

Abba Melchizedek

Ras Michael

Sugar Minott

Pablo Moses

Cedric Myton

Thomas "Jah T" Myton

Cecil "Skelly" Spence

Roger Steffens

U-Roy

Leroy "Horsemouth" Wallace

**Production Manager**

Andrew Joseph Campbell aka Andrew “Bassie”

**Additional Shooters**

Michael Lomino  
Mitch Eason  
Harrison Stafford

**Artwork**

Robert Trujillo

**Motion Graphics**

Justin Porter

**Voice Over**

Roger Steffens

**Transportation Department**

Steve Tulloch  
Harrison Stafford  
Lenky Lugg  
Stanley “Simeon” Heron

**Accommodations**

Gloria Hamilton-Brown  
Sherly Retreat  
Leighton Lugg and the Lugg Family

**Craft Services**

Omar Miller  
Ozzie’s Ital

**Special Thanks**

Jonathan Demme  
Debra Shaw  
Garry Shaw  
Juliana Hall  
Stacy Diego  
Brian Diego  
Jason Howland  
The Armanasco  
Family  
Tom Zimberoff  
Blair Franklin  
Homer Rabara  
Steve Beacham  
Sean Slater  
Peter Gittins  
Greg Brannan  
Roy Lee Hall  
Jah T and the people  
of Old Harbor

Brian Miller  
Angela Clarke  
Sanika Peart  
Curtis Peart  
Sonia Watson  
Gloria Hamilton-Brown  
The Council  
Jared “the Tao” Rowe  
Michael “Pope” Carlson  
Bourke “Sloth” MacDonald  
Brian “Doctor” Moyers  
Daniel “Umku” Esser  
Jahan Donesh  
Mark Compton Palmer  
John “Baby-kel kel” Kellett  
Robert “Frost” Cross  
Daniel “Lye-Tye” Lyon  
Giovanni “Johnny” Maki  
Lenky Lugg

Roberta Stafford  
Richard Stafford  
Jon Stafford  
Marcus Urani  
Ryan Newman  
Kris Dilbeck  
Bob Slayton  
Nick Harris  
David Alima  
Austin Bach  
Hossein Attar  
Omar Miller  
Leighton Lugg  
Stanley “Simeon” Heron  
Elisha Heron  
Ingrid McLaren  
Emiel Martens  
The National Library of  
Jamaica

# holding on TO JAH

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