

Tjenbé Rèd!



***Anthony B takes a step forward:
Tjenbé Rèd suggests
he goes as far as signing
the Reggae Compassionate Act***

*(Dialogue ought to continue,
despite calls for cancelling
the concerts sent out,
in an inappropriate manner,
by the Collectif Vigilance Citoyenneté
and by Tasse de Thé)*

*Paris, Saturday 18 October 2008
Press release No. TR08SOC29*

In 1996, Anthony B, the Jamaican singer of Reggae Dancehall music, performed “*Burn Down Sodom*”, cited by the internet site “*Murder Inna Dancehall*” (soulrebels.com/dancehall.htm [1]) as one of the 207 most homophobic songs in Reggae Dancehall music.

In 1998, he performed “*Cut Out That*”, another one of the 207 cited by “*Murder Inna Dancehall*”, notably with the following words “*A go bun all saddom whey dem practice*” (“*I’m going to burn all sodomites...*”) [1].

In August 2001, an interview with Anthony B published by the Magazine “*Reggae Massive*” attributed to him the following words: “*There is no equality of rights for homosexuals... Homosexuals are bad.....It is an abomination... These people are against nature... Homosexuals should not have a place in society. Why do you need to allow them? If my son were homosexual, I’d kill him. For I have belief in God... The people who give rights to homosexuals do not know God and know nothing of love or nature... When I see two beasts getting on with reproducing, or a man or a woman making love... If you fight against that, you are not living...*” [2].

In 2002, Anthony B performed “*Chi Chi Man*” (“*Queer*”) and “*No Apology*” which also figured on the list established by “*Murder Inna Dancehall*” [1].

In 2002 and again in 2005, he repeated the songs “*Burn Down Sodom*” and “*Cut Out That*” [1].

In 2004, meanwhile, two Black and West Indian associations, *Jamaica Forum for Lesbians, Allsexuals and Gays* and *Black Gay Men’s Advisory Group* (in the UK) launched an international campaign *Stop Murder Music*, with the support of *Outrage!* [3].

On 13th June 2007, these associations came to an agreement negotiated with Eddie Brown of the *Pride Music* company, a prominent figure in *Reggae Dancehall* music scene. Subsequently, the *Reggae Compassionate Act (RCA)* was published. This code of good practice is a product of the Black and West Indian communities. The most

important actors in the *Reggae Dancehall* business in Europe support this agreement - Michel Jovanovic (*Mediacom France*), Klaus Maack (*Contour Germany*), Peter Senders (*Panic Productions Holland*), *Fabrizio Pompeo (Tour de Force Italy)*, Julian Garcia (*Roots and Vibes Spain*) and Tim Badejo (*Dubble Bubble Scandinavia*). Furthermore, this agreement carries the signatures of Capleton and Sizzla, two iconic artists on the Reggae Dancehall scene [4].

* * *

Today, Anthony B is not a signatory to the *Reggae Compassionate Act*.

He is on tour in Europe.

Last October 11th, the Mayor of Vitry-le-François (France) decided to cancel his concert, which was scheduled for the 12th at the *Orange Bleue*, basing his decision on details put forward by “*Murder Inna Dancehall*”. For example: “*The Bobo Shanti sect, which includes popular singers of Reggae Dancehall such as Sizzla, Capleton and Anthony B, condemn everthing which does not accord with their beliefs and calls for the burning of politicians, the Vatican, gays... These singers defend themselves by saying it is a spiritual fire they are talking about*” [5].

On the 14th of October *Tjenbé Rèd* (a civic movement for action and reflection on issues for LGBT Blacks, people of colour in mainland and overseas France) asked Anthony B to sign the *Reggae Compassionate Act* [6].

On the 16th of October Anthony B stated to *Tjenbé Rèd*, through his intermediary, the advocate Charles-Antoine Joly, that he did not [remember] the remarks attributed to him by the *Reggae Massive* magazine in its August 2001 edition; that he had never called for, or thought of calling for, violence against any human being; that he was talking about life and equality of rights for everyone without distinction of race, sex, belief or opinion; that the song “*Cut Out That*” no longer formed part of his repertoire. Besides, his advocate explained that the song “*Cut Out That*” was referring to the Bible and not to homosexuals [7].

In his statement, Anthony did not deal with the songs “*Burn Down Sodom*”, “*Chi Chi Man*” and “*No Apology*”. He did not explain if, by belief or opinion, he particularly meant sexual orientation or gender identity. He did not refer to the exact tenor of his remarks to *Reggae Massive*. He did not explain how this magazine could have been able to publish remarks which did not correspond to his statements.

* * *

Tjenbé Rèd takes note of Anthony B’s statement of the 16th October 2008 and thinks that this statement is a step towards clarification but is not yet clarity itself.

When he signs *the Reggae Compassionate Act* [4D] [4E] that will be complete clarity.

Once again, *Tjenbé Rèd* asks of Anthony B that he signs this document, a product of mediation internal to the Black and West Indian communities, which respects the values of Reggae Dancehall, respects LGBT (lesbian, gay, bi- and trans-sexual)

persons and has already been signed and adhered to by tow of the leading figures in Reggae Dancehall, namely Capleton and Sizzla [4B] [4C].

Tjenbé Rèd also asks that the politicians and cultural bodies concerned in Anthony B's Tour allow LGBT associations and associations fighting HIV/AIDS to enter into dialogue with his fans, on Saturday, the 18th October in Venice, Italy, and Monday the 20th at Bordeaux (*Le 4Sans*), Tuesday 21st at Ramonville-Saint-Agne in the Haute Garonne (*Le Bikini*), Wednesday the 22nd at Marseilles (*Espace Julien*), Thursday the 23rd at Bilbao in Spain, Friday the 24th at Sauveterre-de-Rouerge (*Salle des Fêtes*), Saturday the 25th at Biarritz (*L'Atabal*), Sunday the 26th at Madrid in Spain, Tuesday the 28th at Sannois in Val d'Oise (*L'EMB*), Wednesday the 29th at Berlin in Germany, Thursday the 30th at Hamburg, Friday the 31st at Munich, Saturday the 1st of November at Stuttgart, Sunday the 2nd at Dortmund, Wednesday the 5th at Changé in Mayenne (*Les Ordines*), Thursday the 6th at Lisbon in Portugal, Friday the 7th at Vienna in Austria and Saturday the 8th of November at Barcelona in Spain. [8]

Tjenbé Rèd, an association of Blacks and people of colour means thus to put dialogue first with a Black Caribbean artist, as well as his black and coloured fans.

That is why, even if we respect the decision of the town council of Vitry-le-François not to follow up our request that they quickly organise a public debate on the *Reggae Compassionate Act*, we do ask them to suggest a date which, though not immediate, will not be too far off. The prohibition of the concert on the 12th of October should not be the end point of an educative and democratic initiative but should on the contrary be the first act. Up till now there seems to have been little knowledge of the background, and notably of the *Reggae Compassionate Act*, which was not cited in the municipality's official decision announcing the concert's prohibition. You would think the role of politicians would be to put any initiatives for mediation first, and not ignore them [9].

Similarly, while we understand the feelings of the *Collectif Vigilance Citoyenne* and of the *Tasse de Thé* group, who just demanded quite simply the cancellation of Anthony B's concerts, without ever asking him to sign the *Reggae Compassionate Act*, we object most strongly their way of going about things, or rather their disturbing lack of method. Voluntarism most certainly does not imply amateurism. We do not understand these two organisations. A process of mediation, developed by LBGT groups of Blacks and people of colour, involving a struggle stretching over three years has been put in danger. We do not understand why these two organisations have taken up such an extreme position on a subject, *Murder Music*, without showing more respect for, or attention to, activities on the issue led for years by *Jamaica Forum for Lesbians and Allsexuals & Gays*, *Black Gay Men's Advisory Group*, by *Outrage!* by the *French Federation of LGBT Centres* or by ourselves. We deplore the fact that these two organisations have put at risk a debate which is sensitive to our black and coloured communities. They have opened it to the criticism that the whites are telling the blacks what they should think. The *Reggae Compassionate Act* is in fact an inter-communal solution without being in any way divisive. It allows us to emerge from the discussions, bring the fans of Reggae Dancehall back to its very universal values. If you ignore the *Reggae Compassionate Act*, you'll be trying to force values on these fans, and because they are enforced, they

will be odious to them and seem like values of the oppressor - the old colonialists, the old slavedrivers. You would, in the eyes of the fans, be showing a neo-colonialist attitude. If, on the other hand, you respect the *Reggae Compassionate Act*, you give it more force. You deprive the sort of homophobic ideas at the heart of our communities of one of their most powerful arguments - denouncing the interference of the foreigners.

Finally, and for similar reasons, we are sorry about the attitude of the *Mediacom* Company. After having contributed to the development of the *Reggae Compassionate Act*, they have never given the impression of really living up to it. Every time a new crisis emerges, they bury their head in the sand, in the hope that the French LGBT community will finally leave them in peace. Have they not understood that this movement, starting with a fax from the Rheims groups *EAxquo* and *Reims Liberté Gaie* and indefatigably on the march since the 18th of August 2004, will not relax its vigilance? Has it not understood that it is better to anticipate the tender points of debate and go for mediation, instead of leaving local halls and associations on their own to face up to the legitimate indignation of our fellow countrymen? Such an attitude would be called childish, if it did not come from a professional [10].

* * *

Tjenbé Rèd wants to put dialogue first, but for a dialogue you need at least two people.

It is now up to Anthony B, and to the political and cultural authorities involved in his tour, to respond without too much delay, to our suggestions. Some have already done so. We thank them - the initial impetus ought to be followed up. We want the discussions involved to be an ongoing process, which will be more productive than the endless attempts at saving tours in danger. For the French Federation of LGBT Centers, of which *Tjenbé Rèd* is a member, these have been our usual practice since the 26th of May 2005 with, successively, Capleton, Sizzla, Krys, Admiral T and Anthony B.

On Monday the 20th of October, in the afternoon, we shall set out an account of the various appeals for dialogue we have launched since the 13th of October concerning Anthony B's Tour [11]. We shall indicate if the level of dialogue reached appears to us to be enough to be called authentic and thus to allow us to lend our reputation to a call to keep the concerts on this tour. We do this fully conscious of the premature and excessive calls made by *Collectif Vigilance Citoyenne* and by the *Tasse de Thé* group.

- - -
*For the Culture and Society Committee
of Tjenbé Rèd,
President,
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- - -

[1A] Extrait du site Internet «Murder Inna Dancehall» :

In the beginning, I thought there were only a few of these hatred songs released in Dancehall music. How little did I know... The more I searched the Web, the more I discovered. In total, 207 songs are exposed on this page, with lyrics when available. Although I think I could have come up with another hundred easily, the following list seems to include the most popular ones. / IMPORTANT: The songs listed below do not always advertised killing. Some of them have been included on this list because they criticize homosexuality using pejorative terms, therefore spreading disrespect and feeding prejudices.

Bun Down Sodom (1996) - Anthony B (aka: Bun Down Soddom) (aka: Bun Down Soddom) (aka: Burn Down Sodom)/ Album: Real Revolutionary (July 23, 1996) (Greensleeves Records)/ Album: So Many Things (November 19, 1996) (VP Records)/ Album: Live On The Battlefield (March 2002) (Jahmin' Records) (recorded in Toulouse, France on July 10, 2001)/ Album: Live On The Battlefield (October 25, 2005) (Corner Shop Records) (recorded in Toulouse, France on July 10, 2001)/ DVD: Live On The Battlefield (March 2002) (Jahmin' Records/Next Music Records) (recorded in Toulouse, France on July 10, 2001)/ Single: Bun Down Soddom (1996) (Star Trail Records) (riddim: Baltimore)/ Lyrics: Not found/ NOTE: I also found out that the riddim BALTIMORE was used in 1995/1996, and the song BUN DOWN SADDOM was name in 1996... Was there two different singles?

Cut Out That (1998) - Anthony B/ Album: Seven Seals (August 31, 1999) (VP Records)/ Album: Live On The Battlefield (March 2002) (Jahmin' Records) (recorded in Toulouse, France on July 10, 2001)/ Album: Live On The Battlefield (October 25, 2005) (Corner Shop Records) (recorded in Toulouse, France on July 10, 2001)/ DVD: Live On The Battlefield (March 2002) (Jahmin' Records/Next Music Records) (recorded in Toulouse, France on July 10, 2001)/ Single: Cut Out That (1998) (7-inch single) (X-Rated Records) (riddim: Pressure & Slide)/ Lyrics: Found

Chi Chi Man (2002) - Anthony B/ Album: None/ Single: Chi Chi Man (7-inch single) (2002) (Crown International Records) (riddim: Gengae Skank)/ Lyrics: Not found
http://www.soulrebels.org/dancehall/e_songs.htm

[1B] Extrait du site Internet «Murder Inna Dancehall» :

No Apology (2002) - Anthony B/ Album: -/ Single: No Apology (2002) (label: Rising Sun Records) (riddim: Invincible)/ Lyrics: Not found/ Note: This song was named on an Internet forum discussion, when dancehall fans were enumerating their favorite 'batty boy' songs.
http://www.soulrebels.org/dancehall/e_songs_more.htm

[2] *Reggae Massive*, août-septembre 2001, pages 1, 36 et 37
<http://www.tjenbered.fr/2001/20010801-99.pdf>

[3] *OutRage! - Stop Murder Music - Dancehall Dossier*
<http://www.tjenbered.fr/2004/20041231-95.pdf>

[4A] *OutRage! - REGGAE STARS RENOUNCE HOMOPHOBIA - Beenie Man, Sizzla & Capleton sign deal/ Historic agreement to stop "murder music" - London - 13 June 2007*

<http://www.tjenbered.fr/2007/20070613-99.pdf>

[4B] Signature du *Reggae Compassionate Act* par Capleton, le 13 juin 2007

<http://www.tjenbered.fr/2007/20070613-99.jpg>

[4C] Signature du *Reggae Compassionate Act* par Sizzla, le 15 avril 2007

<http://www.tjenbered.fr/2007/20070415-99.jpg>

[4D] *The Reggae Compassionate Act* (texte anglais)

<http://www.tjenbered.fr/2007/20070613-89.pdf>

[4E] *Le Reggae Compassionate Act* (traduction française par Tjenbé Rèd)

<http://www.tjenbered.fr/2007/20070613-88.pdf>

[5A] Arrêté municipal interdisant le concert d'Anthony B prévu le 12 octobre à Vitry-le-François

<http://www.tjenbered.fr/2008/20081011-99.jpg> (page 1)

<http://www.tjenbered.fr/2008/20081011-98.jpg> (page 2)

[5B] Extrait du site Internet «*Murder Inna Dancehall*» :

Ska music started in Jamaica in the early 1960's. After a really hot summer in 1966, the beat slowed down and then came rock steady. From this style came reggae. Over the years, the music evolved in different directions such as roots reggae, dub, ragga and lovers rock. Ragga started in the mid-1980's from which emerged dancehall music. One way of describing the genre would be to say that it's a cross between reggae and hip-hop, with a dance music vibe. It became extremely popular in the Caribbean and pretty much eclipsed the original form of reggae from the airwaves in the 1990's. Some of it has an appealing dance beat, mostly composed with synthesized rhythms. Although some artists chose to sing about the same themes as did the initial form of reggae, such as repatriation, slavery, poverty, universal love and teaching Rastafarism, some others chose a romantic theme. Dancehall is also largely known for its slackness. Let's not forget that this music comes from the ghetto, which may explain some of its claims, but where reggae was able to address social concerns in a positive way, dancehall all too often does it through anger and negativity. Because of the beat, the way the message is delivered and its slackness, dancehall doesn't appeal to everyone. If you want to dance in reggae clubs, you have no choice but to be exposed to dancehall, which represents the majority, if not the entire selection, of some DJ's play lists.

Being a roots reggae lover for more than a decade, I know that Rastafarians, followers of the Old Testament, cannot deal with homosexuality, as is true in many other religions. Over the years, the biblical concept has been prominent in their music, but dancehall singers have taken this to a completely new level. They now promote discrimination and violence towards gays and lesbians. When they sing about male homosexuality, they use street terms such as MAUMA MAN (Maama Man), FASSY HOLE (or simply FASSY), FAGGOT, FISHMAN, FUNNY MAN, FREAKY MAN,

POOP MAN, BUGGER MAN and the most commonly used, BATTY MAN (but man) and CHI CHI MAN (chi chi, in Jamaica, is the slang for vermin). For women they use: SODOMITE, CHI CHI GAL or simply LESBIAN. I believe the majority of dancehall singers are not Rastafarians, but some seem to be strict followers of the Rasta faith. The Rastafarian movement has evolved into four, main distinct groups over the years: the Orthodox Rasta, the Nyahbinghi Order, the Twelve Tribes Of Israel and the Bobo Shanti. Some say that homosexuality is a Babylonian disease brought to the Caribbean by the white conquerors, and that it must be eradicated. They condemn it, as expressed by Judgement Day, to be thrown in fire. The Bobo Shanti seem to be the group that have the strictest views on homosexuality, and the way to deal with it. The Bobo Shanti, which include popular dancehall singers such as Sizza, Capleton and Anthony B, condemn everything that doesn't go along with their beliefs: "Fire pon politicians, Fire pon Vatican, Fire pon chi chi man..." Singers defend themselves in interview by saying that it's a "spiritual fire." Jamaican strong homophobia can be partly explained by the following factors: a society in which the majority of the population live in extreme poverty, and in which religion and machismo are very prevalent.

We all know that religion can sometimes abuse its authority in order to maintain control over people. Government refusal to abolish laws which condone discrimination against homosexuality does not help the situation. In Jamaica, like in most Caribbean countries, severe laws condemn homosexual acts and punishment include time in prison. Also, a macho temperament is predominant in these countries. Even if the women are the real providers of the families, the men like to pretend to be superior. In this context, feminine expression by men is strongly rejected. Chinese-Jamaican gay activist Larry Chang have his own theory about Jamaican homophobia which make a lot of sense: "in our inheritance from slavery, the primary function as a man is to breed. If someone does not fit into this category, than he immediately becomes a threat to the psychological security of self-identity of the average Jamaican male". Read more.

Alexis Petridis seems to perfectly defined the situation: "Homophobia seems utterly entrenched in the island's culture, thanks to a combination of the same kind of swaggering machismo that informs hip-hop, and, more seriously, religion. Jamaica has more churches per capita than anywhere else on earth, most of them preaching a brand of Christianity that would seem pretty familiar to your average US Biblebelt fundamentalist. As a side order, there's Rastafarianism, particularly the hard-line bobo ashanti variety adopted by current reggae stars including Sizzla and Capleton. As well as believing in racial segregation, bobo Rastas go in for a fire-and-brimstone reading of the Old Testament that makes Jamaican Christianity look liberal". (extract from The Guardian, December 10, 2004).

To me, reggae stands for fighting against oppression and that's what I'm doing with this website. I invite you to navigate through its different sections, beginning with my editorial in the LET'S TALK ABOUT IT section.

To learn more about ragga/dancehall: All Music Guide

To learn more about Rastafarians: NiceUp.com

http://www.soulrebels.org/dancehall/b_intro.htm

[6] 14 octobre 2008 - *Anthony B, en tournée en France, doit signer le Reggae Compassionate Act ! (Tjenbé Rèd demande à Mediacom et aux associations LGBT de respecter cette charte éthique issue des communautés noires et antillaises)* - Communiqué de presse n°TR08SOC27
<http://www.tjenbered.fr/2008/20081014-00.html>

[7] Extrait du courriel reçu le 16 octobre de l'avocat d'Anthony B :

Re: RE: KEITH BLAIR / TJENBE RED

De : Charles-Antoine JOLY

Envoyé : jeu. 16/10/08 13:17

À : tjenbered@hotmail.fr

Monsieur,

Je suis parvenu à joindre mon client qui est comme vous le savez actuellement en tournée.

Sa position est la suivante :

In reference to the statement on pg 37 in "Reggae Massive" in 2001 which was said to be applied by me in an interview there is no recollection by me of this statement however because of my ideology and my approach regarding the direction I am taking my career and my personal life I can say " I have never preached in the past, in the present or ever plan to preach in the future violence against any human being on this planet earth. I am from a Country where violence rocks the very cradle of our existence. Political violence has claimed a lot of lives in Jamaica. I speak of life and equal rights for all without regard to race, religion, sex or creed or opinion. We learn to respect our earthly laws and authority as well as the rights of everyone." This has always been my way of life.

Ceci est sa position officielle.

S'agissant de la chanson "Cut out that", les paroles sont sorties de leur contexte. Les explications qui m'ont été rapportées sont que cette chanson se réfère à un conflit entre deux artistes en Jamaïque il y a des années et que par cette chanson ANTHONY B les appelait à la réconciliation.

La référence faite à Sodome et Gomorrhe est biblique (destruction de ces deux villes) : il n'y aucune référence aux homosexuels.

ANTHONY B me demande de vous préciser enfin au sujet de cette chanson que c'est une vieille chanson qui n'est plus sur ses playlists depuis des années et qui n'est donc plus chantée lors de ses concerts.

J'espère que cette déclaration et ses explications auront dissipées tous malentendus.

Je demeure à votre disposition [...]

[8] Dates de la tournée d'Anthony B en Europe
http://www.anthonymusic.com/tour_frame.html

[9A] 15 octobre 2008 - *Affaire Anthony B : Tjenbé Rèd propose à l'Orange Bleue d'organiser un débat public sur le Reggae Compassionate Act et sur la murder music (Tjenbé Rèd regrette par ailleurs qu'un Collectif Vigilance Citoyenne ait méconnu le Reggae Compassionate Act en usant de méthodes inappropriées contre la murder music)* - Communiqué de presse n°TR08SOC28
<http://www.tjenbered.fr/2008/20081015-00.html>

[9B] *L'Union*, 17 octobre 2008 : *Concert d'Anthony B annulé : un débat public demandé*
http://www.lunion.presse.fr/index.php/cms/13/article/193630/Concert_d_Anthony_B_annule___un_debat_public_demande
<http://www.tjenbered.fr/2008/20081017-89.pdf>

[10] *Des problèmes sur la tournée Anthony B. - 15/10/2008 - par Reggae.fr/ Alors que la date de Vitry a été annulée sous la pression des associations anti homophobes, d'autres dates pourraient rencontrer des problèmes. En effet, plusieurs associations demandent à Anthony B. de signer le Reggae Compassionate Act./ Ce qui est étonnant et déplorable c'est que ces associations se réveillent en plein tournée alors que la venue d'Anthony B. est prévue depuis des mois. Il aurait été plus judicieux de se mettre au point en amont de l'organisation de la tournée plutôt qu'en plein milieu. Encore une fois les amateurs de reggae se retrouvent pris en otage d'un manque de coordination flagrant.*
http://www.reggae.fr/lire-news/2425_200810_Des-problemes-sur-la-tournee-Anthony-B-.html

[11] 13 octobre 2008 - *Anthony B en concert à Metz : Couleurs Gaies et Tjenbé Rèd manifestent leur vigilance (Les associations LGBT appellent le mouvement ragga au dialogue sur la base du Reggae Compassionate Act signé par Capleton)* - Communiqué de presse n°TR08SOC26
<http://www.tjenbered.fr/2008/20081013-00.html>

© TJENBÉ RÈD ! Mouvement civique pour l'action & la réflexion sur les questions noires, métisses & LGBT (lesbiennes, gaies, bi & trans) en France ultramarine & hexagonale
Association loi 1901 fondée le 1er mai 2007, déclarée le 24 mai 2007, Journal officiel du 16 juin 2007
CCP Paris 5355746U | IBAN FR94 2004 1000 0153 5574 6U02 070 | BIC PSSTFRPPPAR |
SIRET 500 965 678 00013 | NAF/APE 913E
Membre du Comité consultatif des associations ultramarines
près la Délégation interministérielle pour l'égalité des chances des Français d'outre-mer
Membre de l'UNOM | Union nationale de l'outre-mer français
Membre du RAAC-sida | Réseau des associations africaines et caribéennes agissant en France dans la lutte contre le sida
Membre du CRAN | Conseil représentatif des associations noires en France
Membre associé, Observateur de la Fédération française des Centres LGBT
Membre du collectif UCIJ | Uni(e)s contre l'immigration jetable
Signataire de la Charte francilienne des intervenants en éducation pour la santé
et membre du Schéma régional d'éducation pour la santé en Île-de-France
Signataire de la Charte de la Coordination française pour le droit d'asile
Signataire de l'Appel pour un moratoire universel sur la peine de mort lancé le 6 août 2007
par la Coalition mondiale contre la peine de mort
Signataire du pacte interassociatif Ni Pauvre, Ni Soumis du 4 février 2008
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