



# Paris Noir exhibition

Artistic circulation and anti-colonial struggle 1950 - 2000

# THE SOUNDTRACK

19.03 - 30.06.2025



**Mansa** Maison  
des Mondes  
Africains

Centre  
Pompidou



# Table of Contents

Foreword .....	3
MansA – Maison des Mondes Africains .....	4
MansA Heritage .....	6
Why create a soundtrack for the <i>Paris noir</i> exhibition ? .....	9
Volume 1 – Loitering in Paris Noir .....	10-23
Volume 2 – Africa in Paris.....	24-39
Volume 3 – Paris Caribbean .....	40-53
Volume 4 – Paris Blues .....	54-67
Music bibliography and literary recommendations.....	68-79
Biographies .....	80
Acknowledgements.....	81

# Foreword

It would be hard to envision Paris Noir without mentioning unifying musical moments. Those nights when one would swap overalls or an access badge for a dapper hairstyle, polished dancing shoes and designer jeans...

***Jaloux saboteurs.***

Paris Noir is also about long family reunions, stretching over the weekend, where local flavours mingled with music from the past and the present, all carried by macerated beverages, enriched with "homesickness" about to be transcended on the dance floor...

***Zouk la sé sel medikaman nou ni.***

And who could forget this liberating jazz of the post-war era, brought to life by these African-American artists who were marginalised when playing in Chitlin' Circuit clubs at home, while being honoured here, artists to whom we owe the golden era of Saint-Germain des Prés... ***I Love Paris.***

The Paris noir soundtrack encapsulates all of this. A vibration born of a hybrid instrument, the latter being shaped by this city. An instrument with multiple chords, conveying resistance through the joy it brings, a sound yarn to anchor one's identity in Paris, wherein one has deliberately chosen to put down roots there, or not.

In the late 1960s, a music programme by the ORTF (Office de radiodiffusion-télévision française, French TV and radio broadcaster t/n) was even named after this beat, this peculiar throb. Produced by Hégésipe Légitimus, with Manu Dibango as musical director, this radio programme was about Caribbean and Africa setting the tone for French television, already foreseeing this idea, that of a common tempo, of a language that transcends languages, accents and... legal documents.

Twenty years ago, when I started working at Radio Nova, I was lucky enough to convey this heritage. It was exactly what my dishevelled boss, the visionary cultural agitator of the magazine Actuel, Jean-François Bizot coined as "Sono Mondial", a term he used with his gang of crazy music lovers. A sound map, with Paris at its core, and where the intimate and the collective would communicate during private parties in clubs, and on his radio station, long before record shops and television pigeonholed this beat under the generic label of "world music".

With this booklet MansA makes its own modest though necessary contribution, deeply convinced that this soundtrack participates in the ongoing legacy of Paris noir, continuing to write its score. This is a tribute to all those who have played it, sung it, danced on it, whether it has been at the Bal Blomet Cabaret, at the Diamant Noir, at the Caveau de la Huchette or at the Main Bleue... and now at MansA.

**Elisabeth GOMIS,**  
Directrice générale de MansA

# MansA - Maison des Mondes Africains

**MansA** is a cultural institution dedicated to the promotion, transmission and valorisation of contemporary African and Afro-diasporic cultures. Conceived as a space to foster encounters, creation and reflection, MansA explores **the artistic and cultural dynamics** running through **the African continent and its diasporas**, asserting their fundamental role in contemporary history and aesthetics.

Through a **multidisciplinary programming** (exhibitions, screenings, performances, literary and musical events) MansA sheds light on the diversity and on the richness of artistic expression. The institution endeavours to defend manifold stories, to unveil shared heritages and to **question major contemporary** issues shaping our cultural scenes.

This living laboratory brings together artists, thinkers, researchers and activists to nurture new creative forms and critical analysis. By exploring the links between aesthetics, politics and memory, MansA aims to be an area for intellectual productions and for **renewing imaginaries**.

Through its projects, **MansA** contributes to integrating African and Afro-diasporic worlds into the core of contemporary debates while also shaping new outlooks to think about the present and the future.





# MansA Heritage



**MansA Heritage** is the section of **MansA - House of African Worlds** dedicated to African and Afro-diasporic testimonies, heritage and living archives.

By exploring the memories, stories and artistic expressions of Afro-descendant communities through events, MansA Heritage highlights the cultural legacies that shape the present and nurture contemporary creation.

Whether celebrating the history of Black dances, exploring the evolution of Brazilian Baile Funk or re-establishing the sound heritage stemming from the Afro-diasporic scenes in Paris, **MansA Heritage** offers a programme in which visual arts, performances, archives and stories are brought together in order to spread and reactivate often unknown memories.

Forging ties between the past and the present not only highlights these legacies, but also restores their place in the collective imaginary and in current cultural dynamics.



Quarteto O Umbelina em performance Atmosphere, Paris, 1994. © BIA Awa Békolo. Tous droits réservés



# WHY CREATE A SOUNDTRACK FOR THE PARIS NOIR EXHIBITION?

Representing Black presence in Paris through music, between 1950 and 2000, is a real challenge as many voices, rhythms and stories are mixed up together. How to grasp **the effervescence of music** coming from the Caribbean, from Africa, from the United States, from merged backgrounds and which shaped the Parisian scene through jazz, bop, free, fusion and much more, pop, blues, zouk, gwoka, funk, hip-hop, soul, salsa, malaxa, rumba electro and reggae...?

Paris has been a **land of convergences** where musical traditions have met and been reinvented through encounters : Quincy Jones and Nadia Boulanger, free jazz and traditional music, jazz and gwo-ka, funk and makossa, rumba and electronic music... It is an infinite alchemy where each note echoes a memory and each chord paves the way for a new dialogue.

Almost all of the greatest black musicians have performed in Paris, whether they stayed for a while or just passed through, many recorded there, some settled down and a few actually stayed. For many, the capital offered a **breath of freedom** with good recording conditions, valuable artistic encounters and an audience curious to discover new sounds.

This selection of music aims to capture these buzzing exchanges through four playlists : the first playlist is a comprehensive one, covering a variety of styles and eras, the other three are dedicated to musicians from the Caribbean, Africa and the United States. These playlists are designed to make room for discovery and foster immersion, each lasts about three hours, between subtle echoes and unexpected drops, mirroring the endless motion which has always made Paris vibrate to the rhythm of its musicians.

François Giot et Anaïs Antonio

Shooting avec deux mannequins de Black Experience, 1986. Créations vêtements, bijoux accessoires : Almen Gibrilla dans sa boutique Taxi  
Brousse à Paris, 17e arr. © Almen Gibrilla. Photo : © Catherine Millet.





**M**

# Loitering in Paris noir



Bande sonore réalisée par François Giot

# Volume 1 : Loitering in Paris noir

This musical anthology is a tour of Paris noir, taking listeners on a journey from cult tracks to hidden treasures. From **John Lee Hooker's** first concert in Paris in 1962, to the African music boom of the 1980s (**Touré Kassav' Kunda, Mory Kante...**), from the Caribbean cabarets of the 1950s where the voice of **Moune de Rivet** resonated, to Afro-American jazzmen whose music thrills the capital (**Art Blakey, Quincy Jones, Miles Davis...**), from the echoes of free jazz of the 1970s (**Archie Shepp, Art Ensemble of Chicago**) to the dazzling nature of budding hip-hop, Paris is a scene prone to endless motion.

In 1962, John Lee Hooker electrified the city. In 1978, **Grace Jones** took over the Palace with La vie en Rose. In 1988, **Kassav'** fired the Zénith concert hall up with Le Grand Méchant Zouk, celebrated by **Miles Davis** and **Youssou N'Dour**.

**Manu Dibango**, relentless messenger, built bridges between Africa, the Caribbean and funk. To do so, he worked with African musicians like **Ernesto Djedjé, Franklin Boukaka** or West Indian musicians like **Jacob Desvarieux, Jean-Claude Naimro or Claude Vamur**, or the collective **Bisso na Bisso**, who mixed rap with African music. During the same period **Public Enemy** set the Globo club on fire, and **Lucien Revolucien** was giving French hip-hop a voice on Radio Nova, even inspiring **A Tribe Called Quest**.

All the stories and melodies that have shaped the soundtrack to the Parisian nightlife, with this ability to either rekindle a memory or create future ones.

François Giot et Anaïs Antonio

# A MUSICAL TOUR OF PARIS NOIR FROM CULT TRACKS TO HIDDEN TREASURES

## 1. Blasé / Archie Shepp / Abbey Lincoln (1969)

The song was **recorded in Paris** by BIG records, with, among others, Lester Bowie and Malachi Flavors Flavor (**Art Ensemble of Chicago**), Philly Joe Jones, Dave Burrell et Jeanne Lee. **BYG Records** was founded in March, 1967 by Jean Georgarakos, Jean-Luc Young and Fernand Boruso. In the summer of 1969, the label invited American free jazz musicians such as **Don Cherry, Archie Shepp, Sun Ra** and the Art Ensemble of Chicago to Paris to record. It was done at a time when they were receiving little support or attention in the United States.

Both **avant-garde and ancestral**, dark and bright, *Blasé* is a record combining cries and whispers, blues and jazz, torment and trauma, bitterness and hope. Jeanne Lee is reaching the peak of her art. In *Blasé*, Jeanne Lee's husky voice whispers : "*Blasé ain't you big daddy ? You, who shot your sperm into me but you never Set me free...*".

## 2. I don't want to lose you / John Lee Hooker / Live in Paris (1962) : First American Folk Blues Festival

This **first blues festival took place at the Olympia concert hall** on October, 20th 1962 and was recorded by Europe 1 radio station. Two sessions were scheduled, the first one at 8 pm and the other one at 10 pm. Both of them were sold out. The audience included jazz fans, as well as a younger crowd drawn by the yé-yé craze. The festival gathered **John Lee Hooker, T-Bone Walker, Willie Dixon, Sonny Terry, Brownie McGhee and Helene Humes**. It was a huge success. John Lee Hooker, with his Gibson ES-335, stepped shyly onto the stage in full cowboy gear : check shirt, duster coat and roper boots. **At the age of 45, this was his first concert in Paris, where he would return regularly.**

### 3. *Depi temps* / Moune de Rivel / Al Lirvat and his band

Moune de Rivel, whose real name was Cécile Jean-Louis Baghio'o, has been unfairly little-known. When she was 15, she gave her first recital at the **Boule blanche** cabaret, accompanied by her mother on the piano. **By the end of the 1930s, she performed at several cabarets in Paris : La Tomate, La Canne à sucre, Le Cabaret des fleurs...** She then played with the band of Martinican trumpeter and guitarist **Pierre Louiss**. By the end of the war, she performed in New York where she stayed for two years. Upon her return to Paris, she resumed her activities at **La Canne à sucre**, along with other trendy cabarets. As an **actress**, she worked on a dozen films starring alongside **Claudia Cardinale, Véronique Jeannot** and **Alain Delon**. She contributed to the composition of the national anthem of Upper Volta (which became Burkina Faso in 1984). In the 1960s, Moune de Rivel opened a cabaret called **Le Perroquet du nid** on the Champs-Élysées in Paris. She would perform songs from her own repertoire and invite in vogue bands to play. *Depi temps* was recorded in 1957, with **Al Lirvat's** famous band.

### 4. Manhã de Carnaval / Elizeth Cardoso / Black Orpheus (Original Motion Picture Soundtrack)

Directed by Marcel Camus in 1959, Orfeu Negro stands out for its cast of unknown Black actors and went on to receive several prestigious awards, including the Palme d'Or and the Oscar for Best Foreign Language Film. Its iconic song, *Manhã de Carnaval*, written by Luiz Bonfá and Antônio Maria, became one of the first international hits of bossa nova and a jazz standard in the United States.

*Morning, rise with the sun,  
Morning, in the hour of waking,  
Gently come to rest  
The sky has chosen my homeland*

*Over blossoming nature,  
Dear to my heart.  
Your dewdrop pearls,  
To create a new paradise.*

### 5. La Conga Blicoti / Joséphine Baker / Les Lecuona Cuban Boys

**Singer, dancer, member of the French Resistance, spy, activist, Josephine Baker** has had a thousand lives. Born in Saint Louis in 1907, she came to Paris in 1925 to perform for the **Revue Nègre at the Théâtre des Champs Élysées**. *Conga Blicoti* was recorded in 1936 with the **Lecuona Cuban Boys orchestra**, though Josephine sang it throughout her career. The song refers to a woman dancing the conga with her partner.

## 6. Crépuscule tropical / Max Cilla / La Flûte des mornes

One evening in 1967, as **Max Cilla** was walking down Huchette Street with his flute, he had a strange encounter with a black man wearing a large coat and carrying a saxophone case. The latter shout out to him "*Brother!*" and invited him to play music. Max followed him to the **Jazz Club called Le chat qui pêche**. This night, without even knowing whom he went with, he performed in a **concert by the famous musician Archie Shepp**... This marked the beginning of a great musical career !

Max Cilla, master luthier, self-taught artist and champion of the mountain flute revival recorded **Angola 74** in **Rotterdam** with **Bonga**. He composed the music for **La Conférence des oiseaux** (Conference of the birds t/n), directed by **Peter Brook**. While in New York, he performed in numerous concerts with some of the greatest Cuban musicians (**Machito, Tito Puente, the Orquesta Broadway**). Crépuscule tropical, which was recorded in 1981, is taken from the Cilla's flagship album : *La Flûte des mornes*, **conveying Creole oral traditions**.

## 7. Take me Coco / Zap Mama

**Zap Mama** is the name of Belgian-Congolese singer **Marie Daulne's** band. The other members are **Sylvie Nawasadio, Cecilia Kankonda, Céline T'Hooft, Sabine Kabongo, Anita Daulne, Fanchon Nuyens, Marie Cavenaile** et les Parisian **Marie Alfonso et Sally Nyolo**. By navigating between **Afro-fusion, overtone singing, Afro-reggae, a cappella, pop and African hip-hop**, **Zap Mama has revolutionised Afro-pop music**. In the United States, the band's debut album spent eleven weeks at the top of Billboard's "World Music" chart. **The band contributed to the soundtrack of Matthieu Kassovitz's films La Haine and Métisse**.

## 8. The Coffee Cola Song / Francis Bebey

**Francis Bebey**, a Cameroonian journalist, novelist and former head of UNESCO's music department, was a **pioneer of global African music**. Thanks to his satirical songs, he gained popularity and offered an infinite range of sounds. He played Bach and was interested in Pygmy overtone singing, sanza and electronic music... He moved to Paris in 1950 to study. Soon after, he met **Manu Dibango** at a holiday resort in Saint-Germain-en-Laye. **The latter initiated him into jazz and "un-whitewashe"** him.

*The Coffee Cola* song combines electro, guitar and the use of a single-note flute (or a whistle) invented by the Pygmies of Central Africa.

## 9. Yeke Yeke / Mory Kanté

Guinean artist **Mory Kanté** started his career in 1970 as a balafon player for the **Rail Band of Bamako**, a band with which he also sang and played the guitar. He taught himself how to play the kora and left the band in 1978. Like Salif Keïta before him, he moved to Paris in 1984 and recorded the first version of *Yeke Yeke*, which went unnoticed. In 1987 *Yeke Yeke* was released again as a single, produced by Englishman Nick Patrick. Groovy, funky as hell and enlivened with electrified kora along with other traditional instruments, **Yeke Yeke became a global hit** selling over five millions copies and was covered in **Hebrew, Arabic, Chinese, Hindi, Portuguese...**

## 10. I love Paris / Alpha Blondy and the Wailers

**The holy guardian of African reggae, Alpha Blondy**, started his career in 1983 with the hit *Brigadier Sabari*, which enjoyed global success, particularly in African clubs in Paris. *I Love Paris* was recorded for Alpha Blondy's fourth album, *Jérusalem*, which was recorded in Jamaica with the Wailers in 1986. Alpha Blondy can be heard singing: "**You can see blacks and whites side by side**".

## 11. É'Mma / Touré Kunda

After a couple of difficult years, Ismaïla and Sixu Tidiane Touré from Casamance gave their first acclaimed concert at the Pantin Hippodrome during the Africa Fête Festival in 1977. Their first album was released in 1979 including the timeless single *Emma*. **Touré Kunda** became the go-to band for a new generation of listeners of free-form radio who were fond of African music, and who were encouraged by François Mitterrand's accession to power. **In 1985, 200 000 people sang along with them at the Espace Balard in Paris. This was completely unprecedented for African music** and put them on a par with the biggest names in rock. So much in fact, that the band was able to cross borders and played in Japan. *Emma, E'Mma ou Mma*, reggae song, means mummy in soninké.

## 12. Tajabone / Ismaël Lô

**Ismaël Lô** was born in Niger and grew up in Dakar where he studied music and painting. He played with the band **Super Diamono** and recorded several albums with **Syllart Record**. In 1990 he signed with Barclay Records and released his sixth solo album including the song *Tjabone*, in wolof. **Pedro Almodovar chose his work to be the soundtrack for the film *All About My Mother* in 1999**. He is deemed to be the African Bob Dylan though he disapproves of the comparison: "**if I am the African Bob Dylan, then Bob Dylan is the American Ismaël Lô**".

### 13. Livre d'or / Empire Bakuba / Papy Tex

*Empire Bakuba* is a **soukous** Congolese (DRC) band founded by **Pépé Kallé** in 1972. The band invented the kwasa kwasa dance (also known as kwassa kwassa), in which the hips move back and forth and the hands follow the motion of the hips. Very trendy by the end of the 1980s, this dance has been popularised by **Pépé Kallé**, **Kanda Bongo Man**, **Zaiko Langa Langa** along with other Congolese musicians. **A track by Empire Bakuba appears in *Black Mic Mac*, a film by Thomas Gillou.**

### 14. Tout'-La-Rivvyé-Ka-Déçan'-An-Lan-Mé / Kassav'

*Tout'-La-Rivvyé-Ka-Déçan'-An-Lan-Mé* is a song from **Kassav's** eighth album, which could be translated as *all rivers flow into the sea*. Sung by Patrick Saint-Eloi, Jean-Philippe Marthely and Jocelyne Béroard, it is impossible not to dance on this track, which is clearly inspired by Caribbean and African music. In his autobiography published in 1989 (Simon & Schuster), **Miles Davis** wrote about Kassav' : **"I listened to Kassav' a lot, this Caribbean band who played music called "zouk". It's a great band. I admit that they influenced certain tracks on the *Amandla* album"**.  
(Free translation).

### 15. La Divinité / La Perfecta

This band was founded in 1970 in Martinique and its name is inspired by Eddie Palmieri's combo *La Perfecta*. Its music is tinged with **Latin American influences** (salsa, rumba and merengue), jazzy and calypso combined with a traditional base with the use of biguine, mazurka and cadence. The band's biggest hit, *La Divinité*, was released in 1979 and is a favourite at Caribbean parties in Paris...

### 16. Waka Waka / Sam Mangwana

Sam Mangwana, born in Kinshasa to Angolan parents, is a well-known figure in Congolese rumba: he has played with Franco (including the title *Coopération*) and with **Tabu Ley Rochereau**. He can sing in nine languages : Lingala, Kikongo, Bambara, Swahili, French, English, Portuguese and Spanish. He started his solo career in 1976 and was extremely successful throughout Africa. **In 1979 his concerts at the Bataclan concert hall in Paris were sold out for four consecutive weekends.**

*Waka Waka* was released in 1978 and revolves around a disappointed man looking for money, who meets venal women between Abidjan and Paris.

## 17. Bisso na Bisso / Bisso Na Bisso

Bisso Na Bisso collective was founded in 1997, on the initiative of Passi, a rapper from Congo. The collective gathers Lino, **Calbo**, **Ben-J**, **Mystik**, **M'Passi**, **G-Kill** (2 Bal), **D.O.C. TMC** (2 Bal). Their first album featured collaborations with **Manu Dibango**, **Monique Seka**, **Ismaël Lô**, **Koffi Olomidé**, **Papa Wemba**, **Lokua Kanza**, **Meiway**, **Jacob Desvarieux**, **Tanya Saint-Val**... Blending the rhythms of rumba, zouk and makossa with rap, Bisso Na Bisso (which means between us in Lingala) was a hit.

## 18. Maman Krié / F.F.F.

*Maman Krié* is a song included in Blast Culture, the debut album by the **FFF** (French Fonk Federation). It was produced by the legendary **Bill Laswell** in New York in 1998. *Maman Krié* is a song in Creole, written and composed by Christian Monthieux, the band's drummer, and his brother Christophe.

## 19. Luck of Lucien / A Tribe Called Quest

In 1990 the band *A Tribe Called Quest* (Q-Tip and Phife Dawg, with beat-maker Ali Shaheed Muhamma) released one of the most important albums in rap history: *People's Instinctive Travels and the Paths of Rhythm*. One of their crew members was present during the recording sessions. His name is Lucien, he is French and he is barely 20 years old. "**Papalu**", also known as "Lucien Revolucien" had found his band, who dedicated this song to him. He was featured in the song, for a series of French rimes in "ou" (sound "oo" or [u] t/n). For that matter, **the track begins with an extract from La Marseillaise** (French national anthem t/n) !

## 20. Le Monde de demain / Suprême NTM

There's no need to introduce NTM, **the pioneers of French hip-hop**. *Le Monde de demain* is included on their first album *Authentik*. This album, released in 1991, was the band's first hit.

## 21. Rebel without a pause / Public Enemy

*Public Enemy* is a legendary hip-hop group from Long Island, New York. **They performed at the Globo in Paris in 1998**, a performance which turned out to be a legendary concert. Thanks to the **Chez Roger Boite Funk** nights, partly organised by the magazine *Actuel*, the Parisian club Boulevard de Strasbourg was about to become one of the capital's leading hip-hop and funk nightclubs. With **Dee Nasty** on the decks, the *Chez Roger Boite funk* nights became **a must for any aspiring DJ (including Cut Killer or Crazy B, the future Birdy Nam Nam)**.

## 22. Le Bien, le Mal / Guru / Mc Solaar

In 1993 Guru, of the duo Gang Starr, released *Jazzmatazz*, a record merging jazz and hip-hop and featuring renowned artists : **Donald Byrd, Roy Ayers, Lonnie Liston Smith and Mc Solaar** ! Two years prior, Mc Solaar had released his first album *Qui sème le vent récolte le tempo*. **An unforgettable transatlantic collaboration.**

## 23. Groovy Flute / Manu Dibango / African Voodoo

Manu Dibango was a **composer, producer, arranger, saxophone player, organist, flute player and piano player**. He debuted his career with **Grand Kallé**, the rumba legend. He played with **Serge Gainsbourg, Nino Ferrer, Francis Bebey, Franklin Boukaka, Ernesto Djédjé, Sly Dunbar, Dick Rivers** and so many others. **He was sampled by Michael Jackson** and enjoyed worldwide success with **Soul Makossa**.

*Groovy Flute* is **part of the 1971 album entitled African Voodoo** which took only three days to be recorded. It was originally commissioned by French television and radio stations to provide afro-urban sounds for their broadcasts.

## 24. Et Voilà ! / Quincy Jones / Eddy Barclay

In order to perfect his training, Quincy Jones (24 years old back then), left the United States for Paris to attend lessons with **Nadia Boulanger**, who was a **pianist, conductor, composer and professor**. The latter was renowned for her open-mindedness and modern methodologies. Because he needed to fund his Parisian training, Quincy Jones worked as an **arranger for Eddy Barclay's label** as the latter was recording the albums of **Charles Aznavour, Jacques Brel and Henri Salvador**. Quincy became friends with French artists such as **Eddy Mitchell** or **Johnny Hallyday**.

## 25. Moanin' / Art Blakey & The Jazz Messengers. Live at the Olympia, Paris, 1958.

This live in Paris was released by French label **Fontana** and showcases the drummer's powerful skills, in a Hard bop style. The song he played, called *Moanin* and composed in 1958 by pianist Bobby Timmons, then **became a standard**.

## 26. Witness in the city / Barney Wilen / Original soundtrack to the film *Un Témoin dans la ville* (*witness in the city*)

Having played with Miles Davis on the soundtrack for *Ascenseur pour l'échafaud* (Elevator to the Gallows) and recorded with **Thelonious Monk and Art Blakey**, Barney Wilen went on to record the soundtrack for *Dangerous Liaisons*. During this recording session, he was joined by **Kenny Dorham, Duke Jordan, Paul Rovère and Kenny Clarke**, with whom he had played for several weeks at a club in Saint-Germain.

## 27. Closing credits / Miles Davis / original soundtrack to the film *Elevator to the Gallows*.

**"This was my first trip out of the country, it changed the way I looked at things forever ...".**

*"I loved being in Paris and loved the way I was treated. [...] That's where I met Jean-Paul Sartre, Pablo Picasso and Juliette Greco. The only other time that I felt that good was when I first heard Bird."* Miles Davis wrote about his first trip to Paris in May 1959 in his autobiography.

## 28. Yoyo Theme / Art Ensemble of Chicago. Original soundtrack of the film *Sophie's Ways*.

The Art Ensemble was set up in Paris in the early months of 1969 and was later renamed the **Art Ensemble of Chicago**. They were received by Claude Delclocq, co-founder of the Magazine *Actuel*, who was then working on developing **BYG Records**. This is how the debut album of the *Art Ensemble of Chicago*, *A Jackson In Your House* was recorded for this French label in June 1969. Within just six months, the *Art Ensemble of Chicago* recorded half a dozen albums for BYG, Pathé Marconi / Nessa et Saravah, including *People In Sorrow* and *Comme à la Radio* with Brigitte Fontaine. The band members also participated in multiple recording sessions. Lester Bowie and Malachi Flavors took part in Archie Shepp's album *Blasé*. For the record, by the end of this year Lester Bowie, Malachi Flavors and Anthony Braxton acted as extras in a jazz big band in the film *Borsalino* directed by Jacques Deray and starring Alain Delon and Jean-Paul Belmondo (they can be seen in the background even though they do not talk).

## 29. Impressions of France / Luther Johnson

**Luther Johnson, the guitarist of Muddy Waters**, arrived in France in 1972 for the *Chicago Blues Festival's* tour. He turned up in the middle of **a strike demanding more spending power**. He took the opportunity to compose a track called *Impression of France*, whose final chorus is "**Pompidou...des sous**" (President of France, give us finance / *free translation*) !

The album was recorded with **Black and Blue records**, also known as **Disques Black and Blue**, which was founded in Taverny in 1968 by Jean-Marie Monestier and Jean-Pierre Tahmazian and whose purpose was to record black musicians touring in France. Among these musicians there has been Big Bill Broonzy, Don Byas, Lowell Fulson, Louis Jordan, Hank Jones, Buddy Guy, Coleman Hawkins, Big Joe Turner...

## 30. B's Paris Blues / Branford Marsalis

Born in Louisiana, **saxophonist and clarinetist**, he is the brother of jazz musicians Jason Marsalis, Delfeayo Marsalis and Wynton Marsalis. *B's Paris Blues* was released in 2004 and is his tribute to Sidney Bechet. The guitarist Doug Wamble played on this record.

## 31. Dans mon île / Henri Salvador

This song was **composed in 1957** by **Henri Salvador**. It has **achieved posterity** not only due to how many times it has been sung - mostly in its French original version - but also thanks to instrumental covers (Quincy Jones, Sarah Lazarus, Stefano Bollano) and to its popularity, especially in Brazil (Caetano Veloso) where it has influenced bossa nova. The musician Sérgio Mendes, a historical figure of bossa nova, told Henri Salvador that, after listening to *Dans mon île*, Carlos Jobim said: "*C'est ça qu'il faut faire, ralentir le tempo de la samba et mettre des belles mélodies*" ("*this is what we need to do, slow down the tempo of samba and add beautiful melodies*" *free translation*).

## 32. Petit Pays / Cesaria Evora / Cesaria

The barefoot diva, the queen of morna, Cize, does not talk about France, although she is particularly attached to it, but about her Sao Vicente island. In 2019, she told L'Humanité newspaper : "*Ce n'est pas mon pays parce que je n'y suis pas née. En même temps, tout mon succès international a commencé là. Les Français ont écouté, aimé. Tout est parti d'ici...*" (France is not my country because I was not born there. In the meantime, my international success started there. French people have listened to my music, loved my music. Everything started here... »). *Petit pays* is taken from the album *Cesaria* released in 1995.

### 33. Le Bûcheron / Franklin Boukaka

**Franklin Boukaka** (1940–1972), was a Congolese singer, guitarist and **composer campaigning** for a free, **independent and democratic Africa**. He recorded this album in Paris in 1970, with **Manu Dibango conducting**, arranging and playing saxophone. *"Ayé Africa, Oh Liberté, couper du bois quelle souffrance, le vendre quel labeur ! Endurer cette peine, avec mes enfants à nourrir, je n'y arriverai pas / Ceux pour qui j'ai voté s'empressent de vivre en monarques et se repaissent de voitures et autres luxes. Quand vient de nouveau le moment d'aller aux urnes, je suis enfin considéré. Je me demande, le Blanc est enfin parti, à qui profitent nos indépendances."*

*("Ayé Africa, Oh Liberty, chopping wood is such a suffering, such a toil ! I can't endure this pain with my children I have to feed / those for whom I voted for are rushing off to live like monarchs and they binge on cars and other luxuries. When it is time to go to the ballot box again, I am finally taken into account. I wonder who is benefiting from our independences as the white man is finally gone" free translation)*, he sings in *Le Bûcheron*. **Involved in a failed coup**, he was arrested on the 22nd of February, 1972. **He was killed** without trial on the night of 23–24 February 1972, **in circumstances that remain unclear**. The current Congolese President was head of the secret service and homeland security at the time.

### 34. Anowal / Ernesto Djédjé

**Before zouglou, before coupé-décalé, there was ziglibithy and there was Ernesto Djédjé, the king of ziglibithy** which is a fusion between soul, funk and sounds from Western Côte d'Ivoire. Nevertheless and even prior, it had all started in Paris where Ernesto Djédjé had moved to study computer science. He got acquainted with **Manu Dibango**, who was happy to **mentor young artists coming from the continent**. Like Togolese **Bella Bellow**, Congolese **Franklin Boukaka** or even his compatriot **François Lougah** before him, Ernesto Djedje **benefited from the Cameroonian saxophonist's savoir-faire** and recorded his first two 7-inches records with him in 1970. *Anowal* is one of them.

### 35. Bilongo / Henri Guédon

Born in Fort de France in 1944, **Henri Guédon** settled in Paris in 1964. He was a **painter, sculptor** and **musician**. He is regarded by some as the **inventor of zouk** music, thanks to his 1972 album *Cosmo Zouk*. Since his debut in 1970 he has been the herald who spread latin groove in the French Caribbean. He started with the boogaloo wave and by the end of the decade, he was the **ambassador of salsa**, a role that reached its zenith during a Latin All-Stars concert at the Olympia concert hall. He played with **Glenn Ferris, Eddy Martinez, Alfredo de la Fé, Ernesto Puente, Michel Alibo, Jocelyne Béroard** or even **Michel Portal**. He recorded one hundred and fifty-four albums and was featured in four times as many recordings. He performed at the Olympia, the Elysée-Montmartre and the New Morning. He performed in Europe and New York. ***Bilongo is a sheer salsa track, sung in Spanish.***

## 36. Angela / Saïan Supa Crew

Summer 2000 hit single Angela sold over 600 000 copies. It combines **zouk, ragga, rap** and **beatboxing**. This track is the most emblematic one from the Saïan Supa Crew, founded in Bondy in 1997.

## 37. La Vie en rose / Grace Jones

*La vie en rose*, an **adaptation of Edith Piaf's song** was released by **Island Records** in 1977. On the 1st of March 1978, during the Palace grand opening, Grace Jones took on the stage for a show that would become legendary. **Fashion designer Yves Saint Laurent** had to step in due to a wardrobe malfunction. Backstage, **he dressed her in a black, fringed cape**. During the performance, she sang "*La Vie en Rose*", which became the club's anthem right away.

## 38. Ye Ye Ye / Geoffrey Onyema

Very recognisable due to its powerful guitar riff, "*Ye Ye Ye*", produced by Brian Eno was released in 1990 by Peter Gabriel's **Real World records**. Sung in Acholi, this song conjures **Uganda's nostalgia** up, a country from which the singer fled, in order to escape **Amin Dada's repression**. The latter was responsible for the death of the singer's father, a former minister.

Thanks to its use as the theme song for *Le Cercle de Minuit*, France's night-time cultural programme, "*Ye Ye Ye*" remains deeply anchored in the **French collective memory**.



Le Plantain, Paris, 1983 © B. Akwa B. Akwa / Tous droits réservés

Demas Nwoko, Senegalese woman [Femme sénégalaise], 1970. Collection Kavita Chellaram © Demas Nwoko, 1960. Courtesy of New Culture foundation. All rights reserved. Photo © Kó, Lagos, Nigeria





**M**

# Africa in Paris



Bande sonore réalisée par François Giot

# Volume 2 : Africa in Paris

Since the post-war era, Paris has been a crossroads for the reinvention of African music. Generations of artists from the continent and its diaspora have performed in cabarets and legendary concert halls, creating a vibrant soundtrack, between roots and modernity.

In 1952, Keïta Fodéba's Ballets Africains set the Théâtre de l'Étoile on fire. Later, **Tabu Ley Rochereau became the first African artist to play at the Olympia, while Paris Hippodrome hosted Fela Kuti's historic concert.**

Since 1978, **the Africa Fête festival**, which was initiated by **Mamadou Konté**, has celebrated this excitement and gathered **Toure Kunda, Salif Keita, Youssou N'Dour or even Kassav'.**

In 1989, **Africolor** took over, showcasing West African sounds. The 1980s saw a musical explosion, with songs such as Emma by **Toure Kunda, Mory Kanté's Yéké Yéké** and **Alpha Blondy's Brigadier Sabari** which resonated well beyond Paris. Meanwhile, soukouss music made Afro-descendant communities dance, thanks to **Papa Wemba, Zaïko Langa Langa and Koffi Olomidé**

**Paris has also been the breeding ground for audacious experiments : Boni Biyake and Hector Zazou** blended Afrobeat and new wave, **Black Mic Mac** popularised the groove of African clubs and **Manu Dibango** built bridges between continents. From **Miriam Makeba's** commitment to **Amadou & Mariam's** energy, **this selection pays tribute to the incredible diversity of this city, where African music has continued to reinvent itself.**

François Giot et Anaïs Antonio

# ABOUT THE FIRST RECORDINGS OF AFRICAN BALLETS IN PARIS

## 1. Nimoutaiba / Les Ballets Africains

*Les Ballets Africains*, created by Guinean poet, writer, politician, dramatist, composer and choreographer Keïta Fodéba were born at the eve of the independence movement. The first show took place in Paris in November 1952, at the Théâtre de l'Etoile des Champs-Élysées. The company, which gathered artists such as Fanta Kamissako, Diéli Magan, Fanta Diali, Hawa and Darius Alfrédine (vocals, choir, dance, hosting of the show), Kanté Manfila (playing the guitar), Bakary Sissoko (playing the kora) and Daouda Diabaté (playing the kora and singing), offered a show combining music and dance, tinged with exoticism.

## 2. Dunya / Lamine Conte

Lamine Conte - whose father was the famous Dialy Keba Konté korafola from Kolda in Casamance - was raised in a "family conservatory of griots socés (*People from mandingue*)". In 1960, he moved to Dakar to live with his uncle, Nago Gueye (the first korafola who went on a world tour in 1930), he later attended the Ecole des Arts of Dakar (Art school of Dakar t/n) which liberated him from the family model. In 1970 he moved to France where he showcased his innovating style through two albums : *La kora du Sénégal* (vol 1 and 2). These albums are works of art in that they combine harmony and dexterity, blending socés, mbalax, African-Cuban and soul tunes. Dunya is taken from the second volume. He contributed to Stevie Wonder's 1979 album *Journey Through the Secret Life of Plants*.



Video Lobe studio, 1993 © Bi' Akwe Diabaté, tous droits réservés

### 3. Mona Ki Ngi Xica / Bonga

Bonga was born in Angola in 1942. The teenage boy was filled with enthusiasm by music, by dance... along with sports, football and athletics, a field in which he excelled. He was selected for the Portuguese junior athletics teams and even became the Portuguese 400-meters dash in 1969. In this respect, he was allowed to travel freely. He took this opportunity to act as messenger between political exiles in metropolitan France and MPLA fighters in Angola. When the secret police of Salazar's regime, the PIDE, realised what was going on, he sought refuge in Rotterdam in the Netherlands, where he quit sports to dedicate himself to music. It was in this context that he recorded his first album in Europe, modestly called *Angola 72* which included the song *Mona Ki Ngi Xica*. *Angola 72's semba* is diverse, fast or slow depending on the mood, the song *Mona Ki Ngi Xica* is deeply melancholic. **The song is about the exile of young Angolan men**, who left their wives and children behind as they escaped from the authorities, fled from repression, combats or colonial violence. As a political refugee, Bonga also lived in Paris during the 1970s, where he met Bernard Lavilliers with whom he would record a version of *Ki Ngi Xica* in 2010.

### 4. Sodade / Cesaria Evora

*Sodade* is a Creole word from Cape Verde. It stems from *saudade*, a Portuguese word which conveys a sense of "*sadness tinged with nostalgia, when someone feels deprived of their past*". The song is about a break up between two people in love with each other : one of them stayed in Cape Verde and the other moved to São Tomé e Príncipe. Césaria Evora had a peculiar relation with France and Paris. Indeed, her international success began there.

### 5. Les Immortels / Franklin Boukaka

*Les Immortels* was produced by Manu Dibango and was recorded in Paris in 1967. The song is about the freedom of Africa and the bravery shown by emblematic figures who left their mark on the political landscape of the Third World. He therefore linked the fate of the revolutionary Ben Barka to those of Lumumba, Simon Kimbangu, Che Guevara, Malcom X, Um Nyobe, André Matswa. They were all murdered or died in prison in the name of freedom, nationalism and Pan-Africanism.

## 6. Anowah / Ernesto Djédjé

**King of Ziglibithy Ernesto Djédjé** has been nicknamed the "national gnoantré" and the sparrow hawk. He composed the famous *Ziboté*, and turned *ziglibithy* (bété rhythm) into the first Ivorian urban and unifying music. Ernesto Djédjé was born in Daloa (Côte d'Ivoire) in 1947, and died on the 9th of June, 1983. In 1970 in Paris he recorded his first tracks which were **arranged by Manu Dibango**. *Anowah* was recorded during these sessions and was **deeply influenced by soul music**.

## 7. Les Jaloux saboteurs / Hamed Gazonga / l'International Challal

Ahamat Saleh Rougalta, also known as "*Hamed Gazonga*" or "*Maître Gazonga*" was born in Tchad. In 1968 he founded the band **L'International Challal**, with which he toured the country, spreading his music from village to village.

**L'International Challal** has become one of Tchad's most popular bands thanks to numerous tours throughout the country. In 1984 *Maître Gazonga* moved to Abidjan where he recorded *Les Jaloux Saboteurs* with JBZ studio. This song has quickly encountered **a huge success in Africa and among the diaspora**. Inspired by his life as an exile, he sings about the difficulties faced as a foreigner living far from his home country, the jealousy of the locals and how they deny his humble success, and the type of situations a foreigner always has to face. In 1986, his famous song *Les Jaloux Saboteurs* featured on the soundtrack to the film *Black Mic Mac*, by Thomas Gillou and Cheikh Doucouré.

## 8. Recoma / Super Biton de Ségou

From 1973 until now the band has always been known as **Super Biton de Ségou**. It was born at the beginning of the 1960s, during **the emergence of a real spontaneous generation** including many other emblematic bands such as *Du Rail band de Bamako*, *Kéné Star de Sikasso*, *Goffé Star de Kayes*, *Kanaga de Mopti*, *Ambassadeurs du Motel* and *Mystère Jazz de Tombouctou*. **In 1977 Super Biton triumphed at the Festac Festival in Lagos**. The band was recognised and celebrated across Africa. They soon moved to Europe, particularly to perform at the Jazz & Musiques Métisses d'Angoulême festival in 1983 and at the Palais des Glaces theatre in Paris two years later.

**Based on traditional Manding songs**, *Super Biton's* music is infused with **African-Cuban rhythms** as well as **soul and American jazz brass arrangements**. *Recoma* is taken from the 1986 album *Afro Jazz* du Mali, which was recorded at the Studio des Dames in Paris.

## 9. Immigrés / Bitim Rew / Youssou N'Dour / Etoile de Dakar

The album *Immigrés* was recorded in 1984. This album is Youssou N'Dour's deeply personal response to his first encounter with the Senegalese diaspora in Paris. Deemed one of the artist's best albums, this record is also the reason for his international success. As opposed to Papa Wemba, Mory Kanté and Salif Keita, Youssou visited Paris but never settled there. "I respect French culture, but I never felt that I could thrive in Paris. There has been too much between us" (free translation) he said to *The Guardian* in 2004. Young Youssou entered the studio at the beginning of the 1980s. The concept behind the album is simple: **the immigrants referred to in the title are always welcome to return home to Senegal.** The four songs he eagerly recorded advise resilience, putting down roots and returning. The album opens up with the song called *Immigrés/ Bitim Rew*, a groovy mbalax track with rock and funk influences. Youssou's voice goes through the music and soars on syncopated, brass and keyboard beats.

## 10. Mamy / M'Bamina

In the 1970s and 1980s, **Mbamina** was one of the first Congolese (Brazzaville) **fusion bands**, alongside Ghanaian group Osibisa and Senegalese group Xalam. The band was formed in Congo in 1968 and broke away from the nationally dominant rumba scene. Firstly known as the *Echos noirs* Samba Ngô, Nkouka Batenda and Bifuanido Bernard, Jean Marie Bolangassa and Tambakassa Anseline moved to Paris and quickly got acquainted with the French stars of that era (Michel Polnareff, Marcel Amont). They recorded four 45 RPM records with Manu Dibango. In 1972, the six men (joined by Amidou from Benin) renamed the band *Mbamina* ("lightening bolt" in lingala). Thanks to flamboyant and jazzy brass, African-American and Congolese rhythms, R&B and reggae pulses, they livened up the nights in Saint Michel and Milan and made Saint Tropez dance. In 1977 **they even opened Claude François and James Brown concerts.**

*Mamy* was recorded in 1978 and is an irrefutable hit with a disco vibe and heated percussions.

## 11. Epuguzu / Pierre Akendengue

The Myene poet moved to France in 1964. He took part in the French show *Le petit Conservatoire de Mireille* and came third in the singing competition called "Fine fleur de la Chanson". His albums, including *Africa Obota* (1976), *Eseringila and Owende* (1978) and *Réveil de l'Afrique* (1980), convey the atmosphere of the Gabonese equatorial forest thanks to the flute, the choirs and numerous percussion instruments (bongos, gumbis, talking drum, congas) but also kora, balafon and sanza. Among his next albums, *Piroguier* (1986) is about the long journey of the African people towards liberty, *while Soweto* (1988) imagines what the end of the apartheid would be. *Silence*, released in 1990 is of course worth mentioning too.

In 1993 he recorded the memorable album *Lambaréné – Bach to Africa* with Hugues de Courson, **blending Johann-Sebastian Bach's classical music with the overtone singing and complex rhythms of the Pygmies of the Gabonese forest**. He then performed with Ismaël Lô. At the start of the 1980s, Akendengue recorded a very catchy **Afro-electro** track called Epuguzu in Paris. This track is the result of the Gabonese composer guitarist and poet's collaboration with a large number of legendary African and Caribbean musicians (**Sam Ateba, Roger Raspail, Mario Canonge...**).

## 12. Yeke Yeke / Mory Kanté

*Yeke Yeke* is a song from Mory Kanté's third album, *Akwaba Beach*, which was released in 1987. This is the artist's most important **international success**. The hit has sold over five million copies, topping the charts in many countries around the world.

## 13. Y'a du blues (Tant pis c'est la vie) / Marché noir

**Marché noir** is an obscure French funk band from the 1980s. *Y'a Du Blues (Tant Pis, C'est La Vie)* was recorded in 1984. The song follows an epic **line of boogie bass**.

## 14. Assanssan / Alafia

**Alafia** is a studio project from the 1980s conducted and written by **Phil Han Mandounou**. It brought together musicians from Benin, Cameroon and the French Caribbean, including Angélique Kidjo. **Assanssan** - which is the name of a **West African fabric** - shows a powerful groove built around a striking, off-kilter digital drum beat and a closely syncopated bass, bolstered by fiery guitar sounds.

## 15. Kanu, Pt. 2 / Xalam

*Xalam* is a Senegalese group founded at the end of the 1960s. The band blended traditional Senegalese rhythms with jazz, soul, funk and rock. The album *Gorée*, from which *Kanu Pt. 2* is taken, was released in 1983. ***Kanu Pt. 2* is a Senegalese song of struggle, dominated by the sabar** (wood drums) of the Wolof people.

## 16. Fodé / Kassé-Mady Diabaté

**Griot Kassé Mady Diabaté** was born in 1949 in Kéla, Mali. In 1973, Kassé Mady joined ***Las Maravillas de Mali***. The band produced *National Badéma*, which became emblematic of the Manding musical heritage's renewal. Kassé Mady had played with the band for sixteen years, paid as a civil servant. Then, in 1989, he recorded *Fodé*, his first solo album in Paris, **produced by Ibrahima Sylla**. Because of his soft and distinctive voice with deep tones - which is very unusual for a Griot - he was nicknamed "**the golden voice of Mali**". he is considered, alongside Salif Keïta, one of the greatest Manding artists of his generation.

## 17. Nostalgie / Zazou Bikaye

**Zazou Bikaye** is the result of the meeting between the Congolese singer and musical head of **Zaïko Langa** Bony Bikaye and French musician and producer **Hector Zazou**. While composing, the duo worked with top-notch CY1 modular synth players. In 1983, their collective work produced the album *Noir et Blanc* considered as a milestone. The latter is an **Afro/electronic experimentation** that successive generations of fans and musicians across the world have deemed to be innovative. As of 1985, they recorded the EP *Mr Manager* and their music then took a less obviously experimental turn. The duo developed their own Afrobeat/ Afrofunk digital style. *Nostalgie* is taken from their second album.

## 18. Sina (Soubouya) / Salif Keïta

In 1987 **Salif Keita** released *Soro*, his debut album. It was recorded at Studio Harry Son in Paris. Alongside *Immigrés* by Youssou N'Dour (1984) and *Le Voyageur* by Papa Wemba (1992), **this record is probably one the first Afro-futurist productions**. Settled in Paris in 1984, when he was already a star in West Africa, Salif Keita started to work on *Soro*, from which *Sina* is taken from. This **major album from the 1980s** was produced by Ibrahima Sylla and François Bréant, and featured synth genius Jean-Philippe Rykiel, bass player Michel Alibo, and Cheikh Tidiane Seck, among others. The Afro-pop sounds of this album turned out to be a success, and marked the beginning of Salif Keita's international recognition.

## 19. Les Martyrs / Tiken Jah Fakoly

*Les Martyrs* is from the singer's second album *Cours d'histoire* released in 1999. This track is powerful, dynamic and groovy. As with his previous album, he campaigned for the **rehabilitation of Africa and the promotion of democracy**. In 2003, his album *Françafrique* won the Victoire de la Musique award for Best Reggae/Ragga/World Album.

## 20. Brigadier Sabari / Alpha Blondy

*Brigadier Sabari*, meaning "**have mercy brigadier**" recounts the blunders made by the Ivorian police during an operation dubbed "*crackdown operation*". In order to denounce police blunders and encourage the youth to be careful at night, the artist brought the memory of his own arrest in Abidjan, as he was coming back from the United States. This successful track was released in 1982 as part of Alpha Blondy's debut album, *Jah Glory*, recorded at JBZ studio. This song shook Côte d'Ivoire up and encountered a huge success in Africa prior to turning the world upside down, including France.

## 21. Amie / Bébé Manga

Composed by Ebanda Manfred in 1962, this track was recorded on radio tapes at the Radio Douala studio. It was not a success though. A few years later, the song caught the attention of Francis Bebey and Paul Ebény, two major figures in the Cameroonian music industry. Both covered the song in their own way, to no success. Eventually, Elisabeth Bassem Ayamo Mango, known as **Bebe Manga**, **succeeded in making the song popular thanks to a remix** that appealed not only to Africa, but to the rest of the world too. Cameroonian Bebe Manga's cover was recorded in 1980 on **Eddy'son** label in Paris, under the impetus of producer Konian Banny François. Sung in Sawabantu language (one of the Bantu languages), **the song is the lamentation of a disappointed lover**. "*My friend, you broke my heart. I had loved you. Because of you, I will never be able to love again*". (Free translation).



Quem au centre culture du Marais Paris, 1981  
© BIA Awa Békété. Tous droits réservés.

## 22. Ai Bine / Ali Farka Touré

Born in 1939 in Kanaou, Mali, Ali Ibrahim Touré also known as **Ali Farka Touré** is an author, composer, singer and virtuoso guitarist. In 1956, on the occasion of a gala in Bamako, he discovered **Keïta Fodéba's** Ballets Africains and he was marked by guitarist **Kanté Facelli** and singer **Kouyaté Sory Kandia**. In 1968, **Ali Farka Touré** travelled outside Africa for the first time, representing Mali at the Festival International des Arts in Sofia. He was accompanied, among others, by Kélétigui Diabaté (on the balafon) and Djéliyadi Tounkara (on the guitar). In 1973 he sent his radio recordings to **Sonafric** label in Paris, paving the way for the release of his first album **Ali Touré "Farka"** (Banda Labourou), followed by three other albums. In 1988 he signed with **World Circuit**. This marked the beginning of Ali Farka's recognition, as he knew how to blend sounds from diverse regions, ranging from the Hassania Moor tradition to Bambara rhythms, also including Sonhaï, Pulaar and Tamachek. The result was a unique Sahelian blues. He played with Taj Mahal, John Lee Hooker, Ry Cooder and Toumani Diabaté and **won several Grammy Awards**.

*Ai Bine* is from his album *The River*, released in 1990 on *World Circuit*, on which Steve Williamson can be heard playing the saxophone.

## 23. Je chanterai pour toi / Boubacar Traoré

In the 1960s, an era characterised by the euphoria of the independence movements, **Boubacar Traoré, who was in his twenties at the time, was the Chuck Berry, the Elvis Presley of Mali**. He was the first to play Manding-inspired music on the electric guitar, way before Ali Farka Touré. In those days, Malians would wake up to the sound of Boubacar's melancholic voice and his saturated guitar, playing hits such as *Mali Twist* and *Kayeba*. Modibo Keita's socialist regime was overthrown in a military coup on 19 November 1968. Kar Kar and his songs disappeared from the airwaves. Penniless Boubacar returned to his hometown of Kayes to work as a farmworker and opened a shop with his brother. In 1987, he got rediscovered by national TV journalists who visited Kayes. However, Pierrette, his wife, the love of his life, died giving birth to their youngest child. Feeling desperate and devastated, Kar Kar decided to search for a job in Paris where he joined and shared the life of many other Malian immigrant workers. "*I have worked for two years as a construction worker*" (free translation). It was at this point, in 1990, that he was rediscovered by an English producer who had him record his first album called *Mariama*. Boubacar Traoré then recorded six albums : *Sécheresse* (1992), *Les enfants de Pierrette* (1995), *Sa Golo* (1996), *Maciré* (1999), *Je chanterai pour toi* (2002), *Kongo Magni* (2005).

## 24. Pitié / Tabu Ley Rochereau

**Tabu Ley Rochereau**, born as Pascal Emmanuel Sinamoyi in 1940 in the Democratic Republic of the Congo (Belgian Congo back then) is deemed to be the king of Congolese rumba. He debuted his career singing in churches. In 1954 he wrote *Besama Muchacha*, one of his first hits, for Joseph Kabasélé's band, which he joined a few years later as a singer. He then formed his own band, African Fiesta, and **became one of the country's greatest stars**. Tabu Ley Rochereau produced more than 2 000 tracks during his career and in 1970, he became the first African singer to perform at the Olympia concert hall. After Mobutu's downfall he pursued his career in music while turning to politics and became a minister and member of Parliament during the 2000s. When he died in 2013, an official state funeral was held in Kinshasa. The song *Pitié*, released at the beginning of the 1970s, was brought back to light by **his son, the rapper Youssoupha**. The latter included the track on his 2012 album *Noir Désir* through the song *Les disques de mon père*.

## 25. Makambo Mibale / Les Bantous de la capitale

**Les Bantous de la Capitale** (*also known as Bantous Jazz*) was formed on the 15th of August, 1959 by great authors, composers, instrumentalists and performers including **Edouard "Edo" Nganga** and **Célestin "Célio" Kouka** (vocals), **Dicky Baroza** (solo guitar), **Dignos Dingari** (rhythm guitar), **Daniel Lubelo "De La Lune"** (bass, vocals), **Jean-Serge Essous** (clarinet, saxophone, flute, vocals), **Dieudonné Nino Malapet** (saxophone) and **Saturnin Pandi** (tumba)...Throughout its existence, the band had evolved, with several musicians joining its ranks (Papa Noël, Pamelou Mounka, Tchico Tchicaya ...). Les Bantous took part in several events such as the Festival Mondial des Arts Nègres (World Festival of Black Arts) in Dakar in 1966, the 6th anniversary of Côte d'Ivoire's independence, the Festival Panafricain d'Alger in 1969 and the second Pan-African cultural festival in Lagos. *Les Bantous de la Capitale* are more than just a band. They are an absolute **institution and an authentic part of the historical heritage of African music in general, and Congolese music in particular**.

*Makambo mibale* is part and parcel of Congolese music standards. This song by Kosmos Mountouari dates back to the late 1960s. It was released as a 45 RPM singles and resonated widely, first in both Congo, then across Africa and eventually in Europe. Kosmos evokes the roots of the conflicts destroying humanity. According to him, the first one is money and the second one is women.

## 26. Loi / Koffi Olomidé

**Koffi Olomidé** was born on the 13th of August, 1956 in Kisangani. When he was eighteen he flew to Bordeaux where he studied business, but took advantage of his holiday back home to rekindle his love for music. In 1978, his songs *Princesse Ya Synza* (feat. Kester Emeneya) and *Assov* won him the "**best singer-songwriter**" award in Zaïre (current DRC). Benefiting from the recognition of his peers as a songwriter, he was crowned "**best music star from Zaire**" thanks to the song *Anibo*, performed in a duet with Papa Wemba.

In 1986, he formed his own band, **Quartier Latin**, which eventually established him as a leader and showman. The band welcomed **future music stars such as Fally Ipupa and Ferre Gola into its ranks**. Koffi Olomide's multi-instrumentalist (guitar-bass) skills, his talent as a composer, his feline voice tinged with lyrical high-notes, and his sentimental register in Lingala, scattered with poetic and metaphorical lyrics were a big hit with young people, women especially. During his shows, he consolidated his popularity thanks to tcha tcho. Tcha Tcho is a frenzied dance similar to Kwassa Kwassa. During the same decade, his popularity was consolidated by the release of four other albums on the Sonodisc label. The song **Loi** was released in **1997**, thanks to which he became the first Congolese artist to receive a gold record certification in France. The following year, he performed at the Olympia concert hall.

## 27. Muvaro / Zaïko Langa Langa / Joseph N'Yoka Long

From the very beginning, **Zaïko Langa Langa revolutionised Congolese** music showcasing whirling guitar riffs and using the drums instead of brass. The atalakus (frontmen and dancers engaging the audience) also played an important part on stage. Their rhythmic style, known as cavacha (a dance characterised by snare drum playing), along with their frenzied dancing, made the band one of the most popular in Congo Kinshasa (DRC). In the 1983 song *Muvaro*, composer Ya Lengos narrates the story of a woman whose husband, Muvaro, has abandoned her.

## 28. Cours de Danse / Diblo Dibala

Following his debut with *Vox Africa*, **Diblo Dibala** recorded with **OK Jazz alongside Franco** in 1975. He then joined the *Bella Bella* band. He moved to Brussels in 1979 where he founded *Bana Mons*. With **Kanda Bongo Man** and **Pépé Kallé** among others, he took part in the 1980s Soukouss boom. Indeed, from 1986, and as a studio musician, he took part in most Parisian recording sessions. In 1987 he formed the band **Loketo with Aurlus Mabélé, Mav Cacharel, Jean Baron** and **Mac Macaire**. *Cours de danse*, taken from his 2003 solo album *Ça passe ou ça casse* is a typical soukouss piece.

## 29. Okaman / Monique Seka

**Monique Seka** has created **Afro-zouk music** (a mix between zouk music and African rhythms). Her debut album *Tantie Affoué* was released in 1985. Okaman was released in 1995 and became an international hit. Her style incorporates Afro-zouk, Ndombolo, Zouglou and Mapouka.

## 30. Yaye Boy / Africando

In the 1960s and 1970s African salsa and rumba were among the most prevailing genres in Senegal and more generally across Africa. More or less willingly, African musicians of the era made it a point of honour to use the Spanish language in their songs. They were therefore acting as hyphens between their brothers deported to America and the Caribbean on the one hand, and those from the African continent on the other. Producer Ibrahim Sylla decided to create an uber-African salsa band. *Africando* was born in 1992 and brought together Malian **Boncana Maïga** (flautist and arranger who lived and studied at La Havane Conservatoire in Cuba, from 1963 to 1973 and who joined the *Maravillas de Mali* band) and **Amadou Balaké**. In its first lineup, the band set forth a Senegalese vocal trio : **Médoune Diallo** (from *Orchestra Baobab*), **Nicolas Menheim** (ex-*Super Etoile de Dakar*), and **Pape Seck** (ex-*Star Band de Dakar*). Their first two albums *Trovador* (1993) and *Tierra Tradicional* (1994) mix Manding, Fula, Serer, and Wolof languages with Cuban (Benny Moré, Noro Morales, Miguel Matamoros), Mexican and Puerto Rican registers. This blend is enhanced by brass and New-York salsa rhythms. *Yaye Boy* (which means darling mum in Wolof) was composed by Pape Seck and is taken from the album *Tierra Tradicional*.

## 31. Kinshasa / Francis Bebey

**The whole world has discovered African music thanks to Francis Bebey.** This African pioneer of world music died before his time in 2001. **Nothing compares** to his **hybrid style**, which blends timeless traditional music and electronic sounds from the African bush.

The song Kinshasa was recorded in 1973 and is a tribute to the capital city of the Democratic Republic of the Congo. In the 1970s, it was one of the most radiant cities in Africa. Although he did not stay long, Francis Bebey was impressed by his time in this city, which he found beautiful and welcoming.

## 32. Ah! Freak sans fric / Manu Dibango

**Ah! Freak sans fric** features **Manu Dibango's** distinctive laugh and irresistible sense of rhythm. You are listening to one of his anthems that have made the world dance, from Kinshasa to Paris. Taken from his 1979 album *Home Made*, recorded in Nigeria and remixed in Paris- *Ah! Freak sans fric* is a lament for a continent impoverished despite its natural resources.



Photo: Ture Kunda relatif chez les amis Vincennes, 1989 © Esthère Botard. Tous droits réservés.



José Castillo, Los Olmarrones, 1994  
© Adapp, Paris, 2021. Photo: © Bardig Kouyoumdjian

M

# Paris Caribbean



Bande sonore réalisée par François Giot

# Volume 3 : Paris Caribbean

Caribbean musicians have always played in Paris. In the 1950s the French capital was enlivened by Caribbean clubs : **La Boule Blanche, L'Élan Noir, Le Caraïbe, La Cabane Cubaine, La Canne à Sucre** and **the Bal Blomet** (formerly known as Bal Nègre). Little by little, they were replaced by night clubs such as **Le Mambo, le Rex Club** and **Le Galion**. Radio stations such as **Radio Nova, Africa N°1** and **Média Tropical** broadcast the Caribbean culture.

Paris has welcomed all the great names in Caribbean music. Artists like **Eugène Mona** and **Max Cilla**, both anchored in their traditions, performed during memorable concerts, which were similar to the one given by Mona at La Mutualité, described as "*the star of the black world*".

By the newspaper Le Monde. From the very beginning, **the biguine** was given pride of place thanks to **Eugène Delouche, Mouné de Rivel, Ernest Léardée** and **Gérard La Viny**. The 1970s marked the renewal of gwoka (Mona, Ti Céleste, Cilla). It was played for a growing Caribbean community, partly due to the creation of BUMIDOM in 1963.

**Influences from Latin America** (salsa, merengue, boogaloo) have also left their mark on the music scene, supported by **Henri Guedon, Marius Cultier, Les Vikings** and **La Perfecta**. **Kassav' went on to revolutionise the Caribbean** music by blending in **African and funk sounds thus creating zouk**, a style which would achieve global success. *The Grand Méchant Zouk* was organised at the Paris Zénith concert hall in 2000.

Finally, jazzmen such as **Patrice Caratini, Richard Raux** and **Louis Xavier** have enriched Paris' music scene. This non-exhaustive selection highlights **how Caribbean artists have significantly contributed to Parisian music**.

François Giot et Anaïs Antonio

# AN ESSENTIAL CONTRIBUTION TO PARISIAN MUSIC

## 1. La Flûte des Mornes / Max Cilla

One evening in 1967, as **Max Cilla** was walking down Huchette Street with his flute, he had a strange encounter with a black man wearing a large coat and carrying a saxophone case. The latter shouted out to him "Brother !" and invited him to play music. Max followed him to the Jazz Club called **Le chat qui pêche**. That night, without even knowing who he was with, he performed in a concert by the famous musician Archie Shepp... This marked the beginning of a great musical career !

Max Cilla was a flautist, a concert artist, instrument maker and specialist, researcher as well as **the master of the Mornes flute** (Mountain Flute t/n). He played with Bonga, Machito and Tito Puente, among others, and introduced Eugène Mona to the flute and he also composed pieces for Peter Brook...

## 2. Assez fait cancan / Guy Conquette

Guy Conquette is a French percussionist from Guadeloupe. He is best known as a drummer and for his incredible performance of **Guadeloupean Gwoka**. As a Ka or Gwoka singer — Ka being the largest drum, traditionally made from recycled salt barrels and later from oil barrels — he is a musical displayer of ordinary lives, misery and sorrow, celebrations, songs, dances, life and death. In the 1960s, his songs became **symbols of the 1967 riots** ("*Guadeloupe malade*"), and **they were banned from being broadcast on official radio stations**. He moved to metropolitan France in the 1970s and gave his first concert at the Wagram Theatre in Paris in 1975. His music combines traditional Caribbean gwoka with jazz as he has collaborated with **Randy Weston, David Murray** and **Jacques Schwartz-Bart**.

### 3. Descaguajira – Descarga - Guajira / Henri Guédon

**Henri Guédon** settled in Paris in 1964, where **he pioneered the modernisation of African-Cuban music**. With Daniel Barda he started the first Big Band Jazz Caraïbes in 1970 in which he played boogaloo – a blend of soul, rhythm and blues and African Cuban rhythms. As a great percussionist, he mixed salsa to the cadence of traditional Caribbean rhythms. *La Descarga* (which literally means discharge or jam session) is a free improvisation that follows a relatively simple harmonic pattern. Henri Guédon delivers a slow, sensual song.

### 4. Eso guédé / Marius Cultier / Giselle Cultier, Ralph Tamar

"I want to play music from all over the world. I want to play Brazilian music, Caribbean music, jazz... I am an eclectic being" (free translation) **Marius Cultier** said. He was a prolific music composer, a gifted pianist, a musical meteorite. He was born in Fort-de-France in 1942 where he died in 1985. He mixed jazz with latin and Caribbean music (biguine, zouk...) to create an innovative and fiery melting pot. He played with **Mongo Santamaria** and **McCoy Tyner**. *Eso Guédé* is from the album *Ouelele Souskai* which was produced in 1975 in France and featured the young **Ralph Tamar** on vocals and percussion.

### 5. Steps / Louis Xavier

*Steps* is from the unique and fantastic solo album of the double bassist, guitarist, songwriter, arranger and conductor **Louis Xavier**. He has been present on the Parisian scene since the 1970s. This solo album features great names such as **Alain Jean-Marie** and **Jean-Louis Bucchi** on piano, **Jean-Yves Rigaud** on violin, **Adolf Winkler** on trombone and Guinean **Jo Maka** on saxophone, the latter has also composed several pieces for this album. *Steps* fused Latin music with spiritual jazz, with a strong Caribbean influence.

### 6. Disque La Rayé / Joby Valente

"Mézanmi disk la rayé! Mézanmi disk la rayé! Mézanmi disk la rayé! ... ". *My friends, the disc is scratched! My friends, the disc is scratched, it's time to change the tune* (free translation)... Her flow would make Busta Rhymes blush. This song was recorded in 1971 in Paris with **Camille Soprann'** on saxophone. **Joby Valente** showcased an **exceptional scansion** and a flow that would make the fastest rappers blush.

### 7. Sékirité sociale / Maurice Alcindor

*Maurice Alcindor* was a singer, humorist, and had hosted a weekly show on the RFO radio station for twenty years. **Maurice Alcindor was a famous figure in Martinique**. *Sékirité sociale* was released in 1970. It is a wild boogaloo, mocking social security.

## 8. Ti tong ti tong / Les Vikings de la Guadeloupe

**Les Vikings de la Guadeloupe** was formed in 1966 by **Fred Aucagos**, guitarist **Guy Jacquet**, singer **Ipomen Léauva**, and conductor and saxophonist **Camille Sopran'n**. They blend traditional music with funk, reggae and cadence rampa. In 1970 they gave two concerts at les Halles de Paris (gathering 20,000 spectators, most of whom were part of the Caribbean diaspora living in metropolitan France due to the Bumidom immigration policy), and went on a tour across metropolitan France, gathering more than 45,000 spectators. In 1978, **the bassist Pierre-Edouard Decimus left the band to form Kassav'**. The song *Ti Tong Ti Tong* was recorded in 1974.

## 9. Ay lopital / Les Aiglons

**Les Aiglons** are a **cadence rampa** (Haitian Merengue) band from Guadeloupe and was created in 1970. They have been the best-selling Caribbean group with their song *Cuisse-la*, or the Kassav' hit *Zouk la sé sèl mèdikaman nou ni* (1985). In 1976, *Les Aiglons* became the first French Caribbean band to sell more than 200,000 album copies thanks to *Le disque des vacances*. In 1978, they became **the first band from Guadeloupe to perform for more than 5,000 spectators at Madison Square Garden**. *Ay Lopital* was recorded in 1985.

## 10. Pass Coler la / Rico et Pi Yo

**The musician Henri Laquittaine is behind Rico Et Pi Yo. In 1977 he recorded** the album *De sommet en sommet* on which *Pass Coler la* can be heard. **This cadence rampa song combines Haitian compas, the Congolese influences** of Ry-Co jazz, **cadence-lypso, reggae from Dominica, and a heavy dose of Puerto Rican jazz and salsa**, mixed with local biguine, and local quadrille and gwo ka.

## 11. Roro dèg dèg / Perfecta

Recorded in 1978, *Roro dèg dèg* is an unforgettable song by the band *Perfecta*. It has a unique tune, unprecedented rhythms and an incredible synthesiser. With magical groove. *Perfecta* have also played **Cadence**, which is a **Pan-Caribbean genre**.

## 12. Zouk-la Sé Médikaman Nou Ni / Kassav' (Jacob Desvarieux, Georges Décimus)

In 1979, **Jacob Desvarieux** formed the band *Kassav'* (the kassav'e is a type of manioc pancake mixed with coconut) with **Georges and Pierre-Édouard Décimus**. In addition to its founders, the band also includes : **Jean-Philippe Marthély, Patrick Saint-Éloi, Jean-Claude Naimro**, and last but definitely not least the charismatic **Jocelyne Béroard** whose voice is unforgettable. They have blended Caribbean rhythms, including gwoka, with funk, rock and African influences. *Zouk-la Sé Médikaman Nou Ni* is the band's first hit, which claims "*zouk is our only medicine*".

## 13. Maldon / Zouk Machine

With over a **million copies sold**, it is perhaps the best-known zouk song. It was also the summer 1990 hit that popularised zouk in metropolitan France. *Zouk Machine* is a female zouk trio formed by **Joëlle Ursull** (replaced in 1989 by **Jane Fostin**) **Christiane Obydol** and **Dominique Zorobabel**.

## 14. Morenas / Lord Kossity

*Morenas* was released in 2000 and is featured on the album *Everlord* which was produced by **Kool Shen**. It was a hit. This track blends ragga and rap. Lord Kossity would also appear on the NTM track *Ma Benz*.

## 15. Mwen Malad Aw / Kassav'

**Miles Davis considered Kassav's music the future of music**, as he did for Prince and Fela. This piece was recorded in 1985 and invokes crazy love. It was composed to seduce the Congolese singer Tshala Muana. Jacob Desvarieux even included words in Lingala.

## 16. Bel Pawol / Edith Lefel

Edith Lefel grew up in Martinique. At the age of 14 she moved to metropolitan France, in the Paris region. Her career began in 1984 when she toured the Caribbean. In 1987 she collaborated with the band **Malavoi** who invited her to perform at the Zénith de Paris. She recorded *La Klé*, her first album, in 1988, and *Mèsi*, the second one, in 1992. In 1996 she released her third album *Rendez-vous* and performed at the Olympia. The song *Bel Pawol* is about the power of words and how they can be used to deceive or manipulate someone.

## 17. Kolé Séré / Jocelyne Béroard

*Kolé séré* was written by **Jocelyne Béroard** and composed by **Jean-Claude Naimro**. It was first recorded by the zouk band Kassav' in 1986, of which Béroard and Naimro are members. Philippe Lavil, who liked the song, asked Jocelyne Béroard to re-record it as a duet, to which she agreed on the condition that she would only sing in Creole. *Kolé séré* is therefore sung in the two spoken languages of Martinique (Creole from Martinique by Béroard and French by Lavil). This second version achieved great success in metropolitan France. This song is about the tender phone reunion of a couple who have been apart for many years.

## 18. Câlins / Tanya Saint-Val

**Tanya Saint-Val** is a Guadeloupean writer, composer and performer. Since 1986, she has recorded **more than 15 albums**. She shared the stage with Youssou N'Dour, Angélique Kidjo, de Bélo and Johnny Hallyday. Her interpretation of the song « *Guadeloupéenne* » by Al Lirvat with the band Malavoi has left an undeniable mark. *Câlins* is taken from her first album *Tanya St Val*, released in 1986.

## 19. On ti dousè / Tatiana Miath

**Tatiana Miath** began her career in 1987 at the age of 13, when she sang with her brother Eddy Miath on the band **Zouti**'s first album. This album was a huge success which allowed her to release her first solo album in 1988, in collaboration with *Zouti* : *Tatiana Et Zouti*. In 1990, she performed at the second edition of the *Le Grand Méchant Zouk* concert, alongside artists such as *Kassav'*. That same year, she released her second solo album, *Hey Girl*, from which the song *On Ti Dousè* is taken.

## 20. L'initié / Nadey

*L'initié* was released in 1990 and was one of the first zouk songs characterised by a slower rhythm and lyrics about love.

## 21. Célimène / David Martial

**David Martial** moved to Paris in 1953 at the age of 18. He was spotted by the conductor Eugène Delouche who integrated him into his band: *Del's Jazz Biguine*. He then performed in several Parisian cabarets. In 1966 he decided to return to the Caribbean where he continued to record. In 1976 his song **Célimène was a huge success**, partly due to **the singer Antoine who used it as the theme** for his radio show on France Inter. *Célimène* became an international hit.

## 22. Ça fait rire les oiseaux / La Compagnie Créole

*Ça fait rire les oiseaux* was released in 1986. It is a catchy song with naive lyrics. It followed two other hits: *Vive le douanier Rousseau* and *C'est bon pour le moral*.

## 23. Coq a counula / Erick Cosaque

Erick Cosaque was born in Pointe à Pitre (Guadeloupe) and moved to Paris in 1973. During his 40-year career, he recorded more than 20 albums. As one of the great architects of the renewal of gwoka at the beginning of the 1970s, the Guadeloupean singer and percussionist is one of the prominent voices of this music of combat and celebration. **Gwoka had been forbidden for a long time before it had been tolerated, albeit stigmatised and censored. This music of rebellion and emancipation** has had its original spirit nurtured by Erick Cosaque thanks to his mix of traditional drums (Boula and Makè) with jazz saxophone chorus, keys and soul-funk electric guitars, zouk, spoken word and kadans rampa.

## 24. Antiez la / Dédé Saint-Prix

**André (Dédé) Saint Prix** is a flautist, percussionist, and saxophonist. He is passionate about *chouval boa* (meaning wooden horse), a music that used to accompany traditional carousels set in motion by man power. The song *Antiez la* was released in 1997.

## 25. Chauffée calypso a / Biguin's Creole Band, Barel Coppet

**Barel Coppet**, whose real name was Anatole Coppet was a composer and clarinettist. He renewed the biguine basics. At the age of only 14, he joined the Fairness Jazz Band alongside Robert Mavounzy. During the post-war era **he reigned over the *Bal Nègre on rue Blomet, in Paris***. From 1950 to 1960 he was the conductor there, following the footsteps of Martinique-born clarinettist and violinist Ernest Léardée. Barel then moved from the *Bal Blomet* to *the Canne à sucre*, where he would stay until 1967.

## 26. Les prénoms des filles / Gérard La Viny

**Gérard La Viny** was born in Guadeloupe. He moved to Paris in 1951 to study at Sciences-Po. In 1953 Liliane Harley hired him at the restaurant **La Créole**; he gave up his studies, took singing and music theory lessons during the day and worked at night. La Créole became a trendy restaurant, where he met Henri Salvador, who would become his mentor. In 1955 he was recruited through Joséphine Baker at the bar-restaurant **La Canne à Sucre**, where he took the lead of the band. He surrounded himself with talented musicians such as Robert Mavounzy. In 1958 Henri Salvador introduced him to **Boris Vian**, who was the artistic director of the **Fontana** Label at the time. The latter hired him and wrote songs for him.

## 27. Les deux rivales / L'Orchestre Del's Jazz Biguine / Eugène Delouche

**As an autodidact, Eugène Delouche** learnt how to play the clarinet after hearing Alexandre Stellio play. In 1929, he took **the lead of the band at the Gaumont movie theatre in Fort-de-France**. At the end of 1931, he moved to Paris and performed at *La Boule Blanche* cabaret. He started playing the saxophone in 1935 and added jazz to his musical repertoire. He formed his own band, the *Orchestre Del's Jazz Biguine*. From 1939 to 1942, he played with *the Feli's Boys* - the band led by Guadeloupean conductor Félix Calvert - at the Coupole in Montparnasse. In 1951 he went into music edition. He transcribed, recorded and distributed all his work and then founded "Les Disques RITMO" (78 RPM). Until 1970, he performed as a solo musician in several lineups, playing at balls, shows and galas for over fifteen years.

## 28. Mi bel bittin à Paris / Ti Celeste

Céleste Wilfrid Aurélien, known as **Ti Céleste**, was a **Guadeloupean artist**. He was born on the 20th of October, 1945 in Trois-Rivières. He was a singer, composer and producer. As a child, he would play with his mother, the great singer Ermina Laroche, during léwoz - wakes - and village celebrations. During his mother's wake he was enthralled by Tirene Laurent's singing. *Vers la montagne* was his first solo album released in 1968. He performed in metropolitan France, Italy, Switzerland and in the Caribbean. Through his **40-year long career**, he released more than **22 albums** and had more than 250 titles registered at the SACEM (the Society of Authors, Composers and publishers of Music). **Ti Céleste is one of the great gwoka masters**. *Mi bel Bittin à Paris* was recorded in 1976.

## 29. Mon ami / Moune de Rivel

**Moune de Rivel** was the daughter of Fernande de Virel, pianist and violinist who graduated from the Conservatoire de Paris in 1902 and Henri-Louis Jeune (1874-1958), known as Jean-Louis Baghio'o, who was the first black magistrate in the French Caribbean. She learnt music as a child. The family's friends included famous artists such as Léona Gabriel, Stelio and Archange Saint-Hilaire. She began her long career at the age of 15. She performed in Montparnasse, a cultural hotspot in Paris. Shortly before the end of the Second World War, she performed at the opening of the new cabaret, *La Canne à Sucre*. The latter became a showcase for Caribbean culture in the French capital. From a very young age, she would accompany her father, Jean-Louis Baghio'o, on visits to the Guianese writer René Maran. Maran won the Prix Goncourt in 1921 and often gathered Caribbean and African writers to debate literature and culture, and discuss issues related to the situation of Black people around the world. **Moune de Rivel adhered to the concept of "négritude"** which was developed by Aimé Césaire, Léon Gontran Damas and Léopold Sédar Senghor. **In 1956 she took part in the first Congress of Black Writers and Artists, at the Sorbonne University.** This event included famous figures : Alioune Diop, Aimé Césaire, Frantz Fanon, Edouard Glissant, Paul N'Goma, Richard Wright, Amadou Hampâté Bâ, James Baldwin, Joséphine Baker... The song *Mon Ami*, recorded in 1960 showcases her crystalline voice.

## 30. Tout' moune Pleure / Ernest Léardée

Through his Caribbean band, he helped introduce *tropical music* to France, where he moved at the end of the 1920s. Around the same time, he also introduced André Salvador, Henri Salvador's older brother, to France. He opened several cabarets in Paris. Following the liberation of France, he resumed his career as **a conductor, performing in several Parisian cabarets**, where he also played and composed, the biguine in particular. In the 1950s, **he incorporated Cuban and Latin American rhythms** into his repertoire. He died in Fontenay-sous-Bois in 1988, aged 91.

## 31. Ti Comission La / Patrice Caratini Jazz Ensemble / Alain Jean Marie Biguine Reflections

In 2001 Alain Jean-Marie, who had played the piano for the *Caratini Jazz Ensemble* for four seasons, asked Patrice Caratini to associate his band with the *Biguine Reflections* trio, formed in 1992. After a week of rehearsal, the musicians flew to Martinique and Guadeloupe. *Chofé biguine la* was performed on the 6th of December 2001 at the Atrium (Fort de France) and on the 8th of December at the Archipel (Basse-Terre). *Chofé biguine la* is a joyful and complete musical project which fuses jazz and biguine, a very subtle album.

### 32. Meci Bon Dieu / Georges Edouard Novel

Georges Edouard Novel is a jazz pianist from Martinique. He has collaborated with **Noel McGhie, Steve Potts, Roland Brival, Max Cilla, Bernard Lubat,** and **Pierre Vassilliu**. In 1975, he released a jazz album on which he played the Fender Rhodes and Latin-influenced percussion.

### 33. A Coltrane / Richard Raux, Hama

**Richard Raux** was a highly demanded session musician. He worked with numerous artists such as **Magma, Jacques Higelin, Sunny Murray, Pierre Akendengue** and **Abeti Massikini**. *Richard Raux & Hamsa* is the name of his first album recorded in 1975 and blends **spiritual jazz, progressive rock and psychedelic music**.

### 34. Soprann aux Antilles / Camille Soprann Hildevert

**Camille Soprann** is one of the original members of *the Vikings de la Guadeloupe*, a band in which he performed from 1965 to 1980. He has collaborated with numerous artists such as **Tito Puente, Manu Dibango, Bonga, Kali** and **Kassav'**. On this track, he performs with **Pierre Edouard Decimus** on bass and percussions. The album from which this song is taken from has no known recording date. It is a very jazzy interpretation of biguine.

### 35. Biguine Inferno / O.R.E.A.

*O.R.E.A.* was made of **Erick Orville, Wally Badarou, Michel Alibo, Claude Vamur** and **Julien Constance**. Wally Badarou is a synthesiser expert. With Sly and Robbie he concocted the albums of Joe Cocker, Grace Jones, Black Uhuru, Jimmy Cliff and Gregory Isaacs. He also recorded for Herbie Hancock, Talking Heads, Manu Dibango, Miriam Makeba and produced the albums of Fela Kuti, Salif Keita, Trilok Gurtu and Marianne Faithfull. Michel Alibo is a bassist and has accompanied Manu Dibango, Eddy Louiss, Sixun, Carlinhos Brown, Salif Keita... Claude Vamur became Kassav' drummer in 1983. **Biguine Inferno is an experimental biguine, a proto-zouk** piece in which these musicians unleash their creativity.



## 36. Monté la riviè / Kali

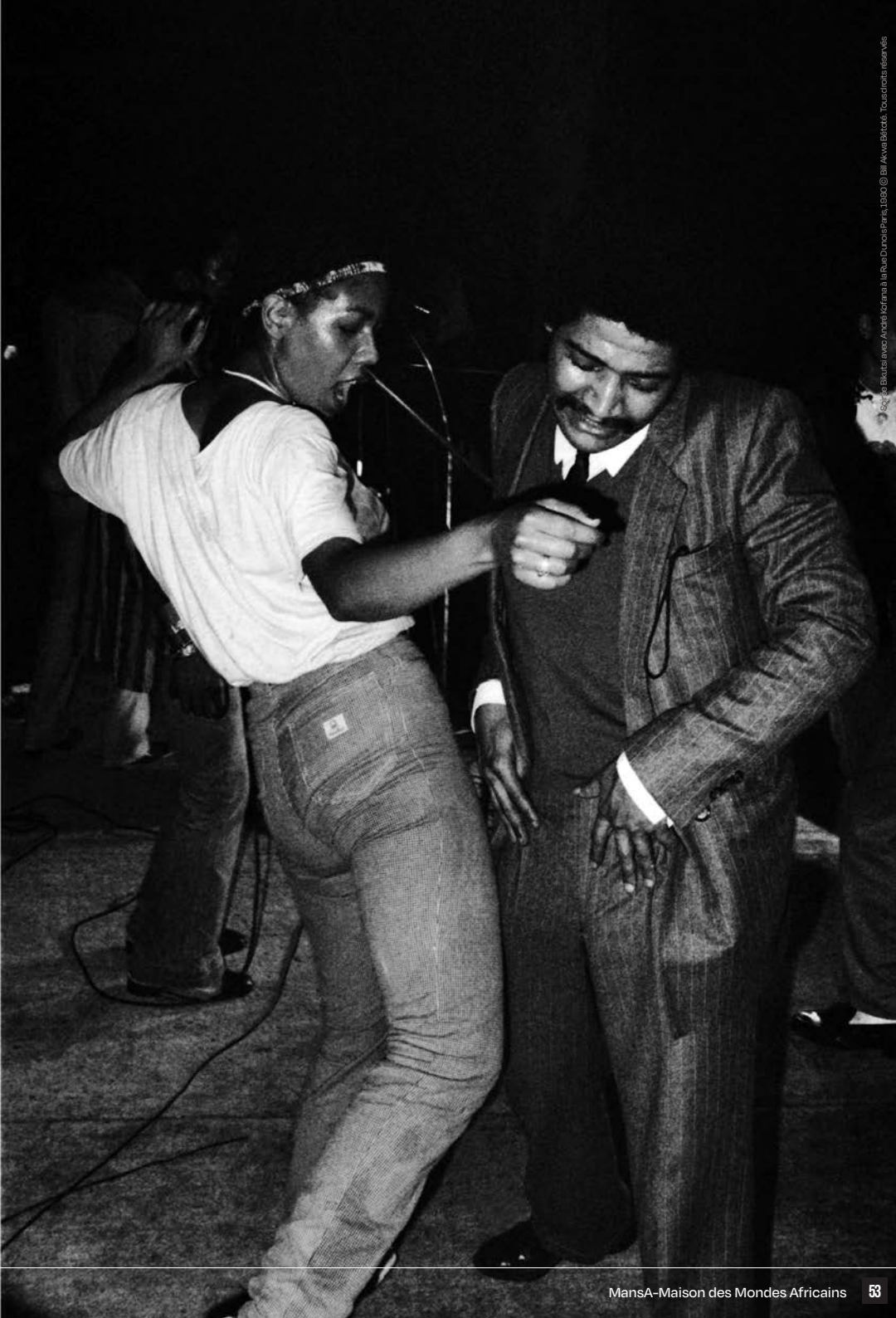
**Kali** is a songwriter and composer from Martinique. From his debut in 1979 he has been influenced by reggae, then by gwoka and biguine. He quickly started to play the banjo. He has defended a **militant and poetic vision** of his music and of **the Caribbean identity**. In 1992, TV channel Antenne 2 selected him to represent France in the Eurovision Song Contest with his song *Monté la riviè*, which he had composed with lyrics written by Rémy Bellenchombe. He sang parts of the song in Creole. **For the first time ever, an artist representing France in the contest sang in a language other than French.**

## 37. Ki moun ki responsab/ Akiyo

**Akiyo** is both a band and a Guadeloupean cultural movement. The band was formed in 1978 by Ka master Vélo with the aim of giving the carnival back its original meaning and **rehabilitating Guadeloupean culture**. They created the scenic version of their collective, Akiyo Mizik, in 1982 with the release of their first album. Akiyo is **political and militant and continues to denounce repression, social unease, colonialism, wars and nuclear testing**. Through a blend of traditional rhythms from Guadeloupe, such as **gwoka**, and modern influences, the band is the epitome of the festive and cultural spirit of the **Guadeloupean carnival**. Through music, dance and visual arts, the band promotes Guadeloupe's cultural richness.

## 38. Ma maman m'a dit / Eugène Mona

**Eugène Mona** (1943-1991) was a songwriter and flautist from Martinique. With **Max Cilla**, he went on a journey to explore the world of the Mornes flute (mountain flute n/t). He was a friend of **Aimé Césaire** and an ardent **defender of Créolité**. Mona was one of the most fascinating artists of the last century. His transcendent music effortlessly blends bélé drums and bamboo flutes. He used his powerful voice to tell the stories of the hard lives of farm workers on his island and the customs of the powerless. He was nicknamed "**Le nègre debout**" (The standing negro n/t), he fought **against colonialism and social injustice** all his life. He was utterly mystical and would always perform barefoot. In 1981, he performed a three-hour concert at the Mutualité. The next day, the headline in *Le Monde* read, "*a black world star is born*". The star is still shining.



© Serge Biktouzev, André Korané, la Rue Duroc à Paris, 1980 © BJI Akwa Baidié. Tous droits réservés

© James Badwin et Beauford Delaney/Paris, vers 1960. Courtesy of the Estate of Beauford Delaney, by permission of Derek L. Spratley, Esquire, Court Appointed Administrator, and Michael Rosenfeld Gallery LLC, New York, NY. Photographie droits réservés



M

# Paris Blues: African-Americans swinging in Paris



Bande sonore réalisée par François Giot

# Volume 4 : Paris Blues

This selection accounts for the presence of African-American musicians in Paris between 1950 and 2000. Almost all the great jazz, blues, soul and funk figures performed there and have left their permanent mark. Parisian labels such as BYG (free jazz) Black & Blue (blues, jazz) Barclay (jazz) and Saravah (Brazilian jazz, free jazz) recorded these artists, showcasing how buzzing this era was.

As of 1945, **Saint-Germain-des-Prés** became the hotspot for jazz music by welcoming **Quincy Jones, Miles Davis, Bud Powell, Erroll Garner and Charlie Parker** to legendary clubs : the Club Saint-Germain, Le Tabou, la cave du Vieux Colombier and the Caveau de la Huchette. The *Jazz in Paris* collection perfectly documents this era.

This selection cuts across genres : **soul** with **Ray Charles, Nancy Holloway** (*T'en va pas comme ça*), **Terry Callier** and **Nina Simone** (*Ne me quitte pas*) ; **blues** with **Luther Allison, Roy Gaines, Memphis Slim, T-Bone Walker** ; **free jazz** with **Sun Ra, Dewey Redman, Don Cherry** and the **Art Ensemble of Chicago** (*Je suis un sauvage*, sung by Alfred Panou, precursor of slam) ; and of course, **jazz** with **Miles Davis** (*Elevator to the Gallows*), **Quincy Jones, Erroll Garner, Sam Price, Mary Lou Williams, Sidney Bechet** (*who sold more records than Edith Piaf!*), **Count Basie, Louis Armstrong** (*La Vie en rose*), **Don Byas** (*Laura*), **Art Blakey** (*Dangerous Liaisons*), **Ahmad Jamal** (and his legendary concert in 1971 including Henri Salvador, a crooner with a velvety voice.

All these pieces form a journey across 50 years of Parisian jazz and is not meant to be exhaustive, but aims to be objective, encompassing classics, hidden treasures, and curiosities.

François Giot et Anaïs Antonio

# 50 YEARS OF PARISIAN JAZZ, BETWEEN CLASSICS, RARITIES AND CURIOSITIES

## 1. Ray's French Intro (live 1962) / Ray Charles

From 17 to 25 May 1962, **Ray Charles** was in Paris and performed a series of legendary concerts at the Palais des Sports and the Olympia. **The Genius** played with his big band of 17 musicians and with his Raelets, led by the magnificent Margie Hendrix, **who was at her peak**.

## 2. Tell the truth (live 1962) / Ray Charles

*Tell The Truth* is one of **Ray Charles** last releases on *Atlantic Records* in 1960. The song, in a gospel soul style, is essentially a duet with **Marjorie Hendrix**, the *Raelets* choir leader. Back then, Margie Hendrix, whom Ray Charles considered on a par with Aretha Franklin, was his lover. Both deliver an epic performance, backed with fiery drums.

## 3. No Hay Problema – Pt 2 : Les Liaisons dangereuses original soundtrack / Art Blakey / the AfroCuban Boys

Even though the film soundtrack, composed by **Duke Jordan**, was recorded in New York in 1959, it perfectly illustrates the crossed influences between Paris and American jazzmen. Director Roger Vadim chose **Art Blakey and the Jazz Messengers** to produce the soundtrack for a film adaptation of Choderlos de Laclos's novel, set in Paris.

## 4. Je suis un sauvage / Alfred Panou

The Beninese-Togolese artist Alfred Panou can be seen in 1967 in **Jean-Luc Godard's** film *Week-end*. In 1969, he was pursuing his career as a committed theater actor when producer Pierre Barouh (*Saravah*) prodded him into recording one of his texts relating to **Black Power** and humorously questioning Black Identity. The whirring, poly-instrumental music imagined by the *Art Ensemble of Chicago* was chosen to accompany this piece, with a touch of humour.

## 5. Tarik / Dewey Redman

**Dewey Redman** is best known for having played with **Ornette Coleman** and **Keith Jarrett**. All those who have listened to him play in these musical settings know that Dewey Redman is a remarkable **saxophonist** and are aware of his ability to effortlessly elevate himself to the highest level. This album is special in that he is the leader, leading a magnificent trio featuring **Malachi Favors** as the bass player and **Ed Blackwell** on the drums. The track *Tarik* was recorded in 1969 in Paris for **BYG** records. It transports us away, on a both slow and long journey, a haunting trip through arid landscapes, which can be uncomfortable and unsettling.

## 6. Watusa – Live in Paris / Sun Ra

**Sun Ra**, born Herman Poole (or Herman Lee) Blount on 22 May 1914 in Birmingham, Alabama, and died on 30 May 1993. He was an American jazz composer and pianist. He is known for his compositions and his phenomenal performances, as well as the unusual "*cosmic philosophy*" he preached. Leading his band Arkestra, **he recorded more than two hundred albums**, usually for his label **El Saturn Records**. *Watusa* was recorded in Paris in 1983. It starts as a classical Latin jazz piece, before veering off like a derailed train, then, as it goes, it transitions into a war act, prior to becoming a depraved firework and eventually drops like fleeting lights.

## 7. Flying at the Olympia / Lionel Hampton / live at the Olympia

*"Lionel Hampton knows well the path to the Olympia concert hall by now, and takes over the stage without dithering with his instrument. As soon as his mallets brush the vibraphone's bars the magic spell is cast, his musicians let themselves fall like children, ravished, in every syncopation's traps. The audience follows, radiant, immediately attuned to the mysteries of the bewitchment."*  
(free translation)

Philidor, Le Monde, 23 January 1956

## 8. April in Paris / Count Basie

Recorded in 1955-1956, this piece was written for a musical by Vernon Duke and Yip Harburg in 1933. It only became a **jazz standard** in the 1940s. This interpretation by Count Basie's orchestra is full of charm with smooth saxophones and grandiloquent trombones. This sparkling piece is to be savoured.

## 9. Une petite laitue / Roy Eldridge

**David Roy Eldridge**, known as **Little Jazz** was born in 1911 and was a trumpeter, and an American jazz conductor. He is one of the memorable figures in jazz history and swing. In 1950 he stayed in France for a few months. He recorded *Une petite laitue* with **Claude Bolling** (on piano), **Don Byas** (on saxophone), **Guy De Fatto** (on bass), **Benny Vasseur** (on trombone), **Robert Barnet** (on drums), **Armand Molinetti** (on percussions) and **Barney Spieler** (on bass). This is a track on which he sang in French and displayed playful, youthful humour. After this Parisian episode, he returned to the United States where he made a career as an accompanist for various musicians such as **Ella Fitzgerald**, **Oscar Peterson**, **Dizzy Gillespie**, **Benny Carter**, **Coleman Hawkins**, **Johnny Hodges**, **Sidney Bechet**...

## 10. I made you love Paris / Mary-Lou Williams

**Mary Elfrieda Scruggs or Winn**, known as **Mary Lou Williams**, was a pianist, arranger and American jazz composer. She was born on the 8th of May, 1910 in Atlanta, and died on the 28th of May, 1981. She turned professional at around the age of 10. While pursuing her solo career, she played with **Duke Ellington** and wrote for **Benny Goodman**, **Count Basie** and **Louis Armstrong**. Her style was attuned to the evolution of jazz throughout the 20th century, drawing on blues, swing and boogie-woogie, integrating and often foreseeing more modern types : bebop, Third Stream...

Nicknamed "**the First Lady of Jazz**" she was one of the first female instrumentalists to achieve success in the world of jazz. In 1952 she moved to Paris where she recorded several pieces.

## 11. Pigalle Love / Memphis Slim, Willie Dixon / Live at the trois Maillets

*Pigalle Love* was recorded at the Parisian club that welcomed Champion Jack Dupree, Billie Holiday and **Bill Coleman**, among others. For this piece, Memphis Slim was accompanied by the French drummer **Philippe Combelle** and the harmonica player **Willie Dixon**. It invokes the famous **neighbourhood in Northern Paris**. Willie Dixon knew Paris quite well as he moved there in 1961.

## 12. Paris Blues / T-Bone Walker / Joe Turner / Otis Spann

This slow-tempo blues song was recorded in 1969, under the sun of Los Angeles. It is over 14 minutes long. T-Bone Walker's bluesy voice responds to Big Joe Turner's huskier and hoarse tone amid the sounds of faint harmonica, boogie piano and smooth guitar. The whole atmosphere is gloomy and heavy.

### 13. Key to the Highway / Luther Allison

This song was recorded in France in 1977 by the **Black and Blue** label, during a lull in Luther Allison's career. Indeed, he moved to Europe owing to his lack of success in the United States. His performance, in a Chicago Blues style, is his hallmark.

### 14. Bumpin' At The Sunset / Roy Gaines

*Bumpin' At the Sunset* is taken from the album *Superman* was recorded in France in 1975 by the **Black and Blue** label. By covering this Wes Montgomery song, Roy Gaines showcased his nimble and subtle playing, allowing him to fully express himself.

## 15. Hurt So bad / Nancy Holloway

American Nancy Holloway moved to France in 1960 and lived there until her death. She made a name for herself with *T'en vas pas comme ça*, a French cover of the song *Don't Make Me Over* by Dionne Warwick. The artist **began at the Moulin Rouge** before creating her own nightclub, in which played a certain Nino Ferrer. She also performed in numerous films. *Hurt So Bad* was released in 1969, taken from her album *Hello Dolly*. This song is a **Blaxploitation**-style cover of a doo-wop song originally performed by Little Anthony and the Imperials in 1964.

### 16. Big Blow / Manu Dibango

**Manu Dibango** played everything : French popular music, rumba, funk, soul, Caribbean music, classical music and ... jazz. *Big Blow* was recorded in 1979 and it is a clever blend of jazz and funk. The song brings out a **funk energy** even though the saxophone solo is **definitely jazzy**.

### 17. Treichville / Sixun

**Sixun** is a French **jazz fusion** band founded in 1984 by Paco Sery (on drums and percussion), Jean-Pierre Como (on keys), Alain Debiossat (on saxophone), Louis Winsberg (on guitar), Idrissa Diop (on percussions) and Michel Alibo (on bass). **The band's polyrhythms** have always been influenced by the multicultural musical backgrounds of its members : **European, African, Caribbean**, not to mention the **gypsy** influences of guitarist Louis Winsberg. Sixun's African-Caribbean jazz funk "à la française" blends into jazz fusion and sails on the same waters as Weather Report.

*Treichville* is taken from their second album *Pygmées*, released in 1987.

## 18. Terrestrial Beings / Don Cherry

*Terrestrial Beings* is taken from the album *Mu* which was recorded in a single session on the 22nd of August 1969 at the Studio Saravah in Paris. Featuring the drummer **Ed Blackwell**, this is the first album published by **BYG Records** within the framework of their series *Actuel* and it has been an essential milestone in jazz history. Don Cherry was a renowned trumpeter who took part in **Ornette Coleman's** free adventure. He imbued his record with rhythmic patterns, scales and instruments from Africa, Asia, Latin America and the Pacific. *Mu* is thereby one of the first World Music experiments. Even though this album achieved **immediate global success among the rock intelligentsia** (especially in Europe), it was largely ignored by the jazz community (especially in the United States). *Terrestrial beings* showcases the chemistry between the two musicians and highlights Don Cherry's talent, illustrated in a piano solo, oscillating between blues and African influences.

## 19. A Paris / Jacky Terrasson

**Jacky Terrasson** is an American-French pianist and jazz composer. He grew up in Paris while he frequently travelled back and forth between the United States and France. *A Paris...* is a studio album recorded in France and it was published on the 27th of February, 2000 by the label **Blue Note**. **This album is a tribute to the city of light** and France as a whole. This album consists of a collection of jazz covers of the most famous French songs.

*A Paris* is the cover of Francis Lemarque's song, in which beautiful arrangements and subtle piano can be heard, encapsulated within a lyrical and melancholic atmosphere.

## 20. Ne me quitte pas / Nina Simone

Nina Simone passed away on the 21st of April 2003 in the south of France. She was 70. Her passing marked the end of a journey during which she embodied everything, an immense jazz and soul artist, a Civil Rights activist and also a wounded woman prone to anger. Flamboyant and uncompromising, she stood against segregationist America, involved in an endless fight for equality and justice. Twenty years after her death, her social and artistic heritage still lingers in people's memories. In 1967 she covered Jacques Brel's song *Ne me quitte pas*. Her interpretation was poignant and came close to the original.

## 21. Ciel de Paris / Henri Salvador

**Henri Salvador** was a French singer-songwriter from French Guiana and he left his mark on French music due to his talent, his soft voice and his sense of humour. As a versatile artist, he explored a variety of musical genres, including chanson, jazz and bossa nova. He left behind **a timeless legacy**. *Ciel de Paris* was released in 1950 and featured the **crooner** Henri Salvador. Embellished with strings and topped with brass instruments, Henri Salvador and his mellow voice take us on a stroll through old-fashioned Paris.

## 22. La Vie en rose – Single Version / Louis Armstrong

On the 26th of June, 1950, **Louis Armstrong** walked in Decca Studios in New York. There, he recorded two French songs : *La Vie en Rose* and *C'est Si Bon*. **Sy Oliver** brought together an amazing group of studio musicians and arranged the two songs. The result has been the biggest success of Armstrong's entire career. Armstrong knew **Edith Piaf's** version, but preferred **Jacqueline François's**, which he found softer.

## 23. Petite Fleur / Sidney Bechet / Claude Luter et son orchestre / Olympia Concert 8 décembre 1954

On the 8th of December 1954, **Sidney Bechet** performed his annual concert at the Olympia concert hall in Paris. He was accompanied by **Claude Luter's band**. The curtain rose to reveal a sold-out audience and nothing came close to the standing ovation that Sidney Bechet received when he stepped onto the stage. One year later, on the 19th of October, 1955 Bechet was to receive a gold disc for his millionth record sold with **Vogue**. As what he thought was a good deed, the star announced a free concert. After the office hours, a huge crowd took over the boulevard, a riot sparked between the police and overexcited fans who stormed into the Olympia concert hall. People stepped on each other and wrecked the concert theatre. Ten people were injured and two hundred chairs were broken, with the total damage estimated at two million francs. One daily newspaper even offered its analysis : "*Jazz neophytes are in for a shock when they hear a New Orleans-style orchestra, the "hot-music" specialists assure us, in an attempt to excuse the confusion of novices.*"

## 24. I love Paris / Ella Fitzgerald

**Ella Jane Fitzgerald** (25 April 1917 - 15 June 1996) was an American singer and songwriter. She was often nicknamed "*This First Lady of Song*", "**the Queen of jazz**" and "**Lady Ella**". She was renowned for her pure tone, perfect diction, phrasing, synchronisation, intonation, faithful ear and ability to improvise. World-famous song *I love Paris* was written and composed by **Cole Porter** for the Musical *Can-Can* which was created in 1953 in Broadway. In 1956 Ella Fitzgerald recorded her unmissable version, included in the album *Ella Fitzgerald Sings the Cole Porter Song Book*. The latter was inducted into the Grammy Hall of Fame in 2000. This award, created in 1973 intends to honour recordings which are over 25 years old and are of "*lasting qualitative or historical significance*". In 2003, this song was one of 50 recordings selected by the Library of Congress to be added to **the National Recording Registry**.

## 25. Laura / Don Byas

Famous saxophonist adopted by France, **Don Byas** was born on the 21st of October, 1912 in Muskogee, Oklahoma. He performed in the bands of **Don Redman, Lucky Millinder, Eddie Mallory, Andy Kirk, Count Basie, Dizzy Gillespie**, etc. "*He came to Europe in 1946 with Don Redman, he stayed because he thought we were having more fun in France (...)* One of the world's three great tenor specialists (the other two being Lester Young and Coleman Hawkins). *Impenitent seducer, he is easily preyed upon by the weaker sex, for whom he has too many feelings*". (Free translation)

Boris Vian, "*Manuel de Saint-Germain-des-Prés*"

## 26. Paris Blues / Terry Callier

**Terry Callier** was born in the northern part of Chicago. He learnt how to play the piano and was friend with **Curtis Mayfield** and **Jerry Butler**. As a teenager, he made his debut playing with doo-wop bands. In 1962 he recorded *Look at Me Now*, his first single with **Chess Records**. As he went to university, he started performing in folk clubs and coffee shops in Chicago. In 1965 he recorded his first album. In the 1980s he gave up music. However, he was rediscovered in England in the 1990s and his album *Time Peace* - from which Paris Blues is taken - was released in 1998. *Paris Blues* explores the overwhelming emotions felt by the singer, following the end of a romantic relationship in Paris.

## 27. Manhattan Reflections / Ahmad Jamal / Live à la Maison de la Radio, 1971

"I was an angel amongst devils. Boppers exploded the notes. Me, I let them resonate, until they faded away...". Ahmad Jamal

was recorded on the 25th of June, 1971 in the Grand Auditorium Studio 104 at the Maison de la Radio. The trio, featuring **Jamil Nasser on double bass and Frank Gant on drums**, performed its own composition, *Manhattan Reflections*, which was first presented on the classical album *Freeflight for Impulse!*

A catchy piano riff starts playing, alternates with the bass and vice versa, is then developed over Gant's jerky rhythm. Jamal and Nasser are perfectly synchronised in their musical dialogue, accounting for the trio's complicity.

## 28. Chez le photographe du motel – 29. Elevator to the Gallows original soundtrack / Miles Davis

**Miles Davis** was in Paris to perform a series of concerts at the Olympia concert hall alongside a prior commitment at the Club Saint Germain. Jean Paul Rappeneau, who was **Louis Malle's** assistant at the time, advised him to have the trumpeter play on the original soundtrack to his film. After seeing a few extracts and listening to the director, Miles accepted. A fortnight later, Miles went to the Poste Parisien studios with **Barney Wilen on tenor saxophone, René Urtreger on piano, Pierre Michelot on bass and Kenny Clarke on drums**. **A mysterious and bewitching blues, chiseling the film**, was created on the night of 4-5 December 1957, through their **four hours of improvisation**. Loose skin on Miles Davis' lips allegedly got stuck into the mouthpiece of his instrument. That is what purportedly created this very peculiar sound during the recording.

## 29. Original theme - Elevator to the Gallows / Miles Davis

This piece is recognisable from the very first notes. Miles Davis's improvised melody became the unforgettable theme of **Louis Malle's** film "Elevator to the Gallows".

## 30. Quand je monte chez toi / Eddy Barclay / Quincy Jones

With his 60-year career, **Quincy Jones**, who was born in 1933 in Chicago, has been one of the most awarded American musicians. His talent as a composer, arranger and talent scout made a lasting impact on music, the audiovisual industry and, more broadly, African-American community history. Quincy Jones moved to Paris in 1957 to study composition and theory with Nadia Boulanger and Olivier Messiaen. In his spare time, he became the musical director at Barclay, a French record company owned by Eddie Barclay.

Jones' first album with the label is called *Et voilà!* and was released by **United Artists** in the United States under the title *American in Paris*. Besides Jones, other American artists were present during the recording: saxophonists and tenors **Lucky Thompson and Don Byas**, drummer **Kenny Clarke** and pianist **Art Simmons**. The rest of the band, present on various occasions in 1957, was French.

*Quand je monte chez toi* was composed by Jean Broussole and written and sung by Henri Salvador:

"[...] Only one seventh of you is from the suburb  
And, close to a bed made of wood  
Is a pretty patch of sky, always blue  
Up there I know you are waiting for me  
And I take all the time I need"

(Free translation)

## 31. It might as Well Be Spring / Clifford Brown Quartet

*Clifford Brown Quartet* was released by **Vogue Records** in 1954 and was recorded as **Clifford Brown** was touring Europe with the Lionel Hampton Band. It led to the cancellation of Brown's contract with Hampton. *Clifford Brown Quartet* showcases the great trumpeter's talent with rhythmic sections featuring the pianist **Henri Renaud**, the bassist **Pierre Michelot** and the drummer **Benny Bennett**. The solo on *It Might as Well Be Spring* was improvised in a single take : Brown's nimble, clear and light trumpet performs in all its elegance.

## 32. Goodbye Paris / Sammy Price

**Sammy Price** was a dancer, pianist, conductor and singer. He was an American jazz musician who was rooted in the traditions of rhythm and blues and boogie-woogie. He was born in 1908 in Texas. He began as a dancer; in 1937 he moved to New York where he became a **studio musician** and accompanied female singers such as **Trixie Smith**, **Sister Rosetta Tharpe** and **Ella Fitzgerald**. In the 1940s and the 1950s, Sammy Price recorded solo and with other musicians, such as the saxophonist **Sidney Bechet**, the clarinetist **Mezz Mezzrow**, and the trumpeter **Doc Cheatham**. In 1957, while he was touring Europe, he recorded with the clarinetist **Maxim Saury**, the trumpeter **Emmett Berry**, the double bassist **Pierre Michelot** and the drummer **Mac Kac** (André Reilles). *Goodbye Paris* is taken from this recording session.



Mari Obo & Georgi Doungozes de Olympia, 1981. © Bill Awa. Toute les droits réservés.



# The soundtrack of the Paris noir exhibition

## MUSICAL BIBLIOGRAPHY

### LOITERING IN PARIS NOIR – A MUSICAL TOUR OF PARIS NOIR FROM CULT TRACKS TO HIDDEN TREASURES

**Paris-Londres 1962-1989 Music migrations - Exhibition catalogues - Angéline ESCAFRÉ-DUBLET, Martin EVANS, Stéphane MALFETTES, RMN-Grand Palais, Musée national de l'histoire de l'immigration, 2020.**

Through personal accounts, interviews and captions, enlivened with period photographs, posters and record sleeves, this catalogue explores musical scenes stemming from post-colonial migrations in Paris and London. Throughout the catalogue, the fertility of the resulting multicultural mix is highlighted in artistic, political and economic terms.

**Une histoire du rap en France - Karim HAMMOU, La Découverte, 2014.**

At the turn of the 1980s, when rap and hip-hop music emerged in France, numerous people thought it would be a temporary phenomenon. Thirty years later, not only is this musical genre very much alive but it is also deeply rooted in the musical industry, with the French rap scene being one of the most prominent on the international level.

How was rap born in France and how has it evolved ? Who has benefited from marketing these songs ? Why is this musical genre deeply linked to sensitive suburbs ? Which artists promoted it, and on what resources did they rely on ? Why does this genre still often stir emotions ?

Numerous interviews with rappers, DJs, presenters, professionals from the recording industry etc. are scattered throughout this book, which describes what has made the emergence and longevity of rap music in France possible. Karim Hammou focuses on artists but also on amateurs, he visited community youth club and arts centres but also the National Assembly's hemicycle, while observing what was going on in television and local radio sets. Thanks to his work, he shows how a new artistic speciality has emerged in France, based on an original form of performance that is neither spoken nor sung, but rapped.

**"Mouvement. : Du terrain vague au dance floor, 1984-1989" - Yoshi OMORI dans Le Mot et le reste - Marc BOUDET et Jay One RAMIER, 2017.**

Freshly arrived in Paris from Japan, Yoshi Omori wished to become a photographer and he earned his stripes working on an vacant lot in the Stalingrad neighbourhood, the cradle of hip-hop culture in France. Graffiti artists, future godfathers of French rap (NTM, Assassin, MC Solaar...), breakdancers, DJs equipped with sound-systems and vinyl records, all the players in what is still a street movement were gathered and immortalised by Omori's camera. Public Enemy's first concert in Paris, breakdance contests at Roger Funk's club, the first street art pieces, silk teddies and Kangol buckets : an entire movement is described through historical events, and the authors have captured a whole atmosphere for a deep dive into an underground artistic world, which succeeded in combining artistic practices, creating new codes that laid the foundations for an imminent sound revolution.

**"Regarde ta jeunesse dans les yeux : Naissance du hip-hop français 1980-1990" - Vincent PIOLET dans Le Mot et le reste, 2017.**

Who knows the story of the first French artist to release a hip-hop record in 1983 in Los Angeles alongside a certain Andre Young, the future Dr Dre ? Who knows the story of the first weekly hip-hop nights at the beginning of the 1980s (Émeraude, Bataclan) ? What about the story of the first street artists who broke away from using stencils ? What about the first breakdancers who practiced on lino laid right on the pavement ? This book revolves around the birth of a movement which was, in the 1980s, still considered as a counterculture (due to a lack of money, of institutions, of media), a moment when no one would have imagined that it would become a mass culture phenomenon. Alongside the artistic movements at its core, the history of French hip-hop would be incomplete without the social phenomenon that played a leading role (Nanterre's last slums, the birth of the French banlieue etc). To write this book, Vincent Piolet hinged on interviews conducted with a hundred people, ranging from reputed artists (Kool Shen, Stomy Bugsy, Bando) to anonymous though respected underground players (Style J, Saxo, Iron 2). All of them had paved the way for the boom of French hip-hop, which would take off only ten years later.

# AFRICA IN PARIS – ABOUT THE FIRST RECORDINGS OF AFRICAN BALLETS IN PARIS

## **Le Swing du caméléon - Franck TENAILLE, Actes Sud, 2000.**

Modern African music, stemming from a very ancient oral tradition, will soon be a century old, if we take the time of the first recordings as the starting point. It has become surprisingly popular worldwide. In just two decades, it has gone from being played in small, popular dance clubs to the world's biggest concert halls, where artists such as Salif Keïta, Mory Kanté and Youssou N'Dour have enjoyed huge success.

What happened ? What made up this fabulous maelstrom of rhythms, idioms, and songs ? The modern griots who put hopes and torments to music have become proper transmitters of memory, as they have become the witnesses of a century of turmoil. From laterite tracks to ghettos made of corrugated iron, from wars to pandemics, from betrayed populations to extraordinary collective hopes, this is their saga that this "authentic novel" sets out to tell.

## **Afriques Musiques, une histoire des rythmes africains - Florent MAZZOLENI, Hors collection, 2022.**

African music in all its diversity is at the roots of jazz, Cuban music and many other styles, and is now globally acclaimed. With the wave of independence in the 1960s, bands and musicians appeared and spread across Africa amid an unprecedented cultural excitement that lasted for several decades. This golden age has been documented in thousands of recordings, a musical richness that shook the continent alongside the talent of its many artists. Florent Mazzoleni tells their stories, from Congolese rumba to Manding music, from highlife to afrobeat, the stories of numerous musical movements, and of incredible women and men who have brought rhythm to Congo, Mali, Ethiopia, Benin, Ghana, Nigeria, and many other African countries.

## **Musiques modernes et traditionnelles du Mali - Florent MAZZOLENI, Le Castor astral, 2011.**

Malian music is now universally celebrated and recognised due to artists such as Salif Keita, Amadou et Mariam, Ali Farka Touré, Toumani Diabaté, Boubacar Traoré, le Rail Band or Rokia Traoré. Until now, no work had retraced its grandeur and history. This book covers more than fifty years of creations, innovations, traditions and Malian musical productions. This golden age is akin to a journey through the memory of a whole period and several cultural areas, including Manding and Bambara. The entire musical history of the past decade is covered, including the 1960s Youth Weeks, the current energy of the Bamako scene, the festivals, the regional (Kayes, Sikasso, Gao, Tombouctou, Mopti...) and national (National A, Biton de Sékou...) bands, private bands such as Les Ambassadeurs or Super Djata Band, griots, hunter musicians, opera singers, and famous figures such as Banzoumana Sissoko, Sidiki Diabaté or Batrou Sékou Kouyaté. The history of Malian music is told through deep vocals, exuberance, traditional instruments, guitars, mesmerizing brass and incantatory singing. Well known, little-known or completely unknown, Malian musicians have written the story of an epic saga merging politics and musical modernity.

## **Rockers d'Afrique : Stars et Légendes du Rock Mandingue - Héliène LEE, Albin Michel, 1988.**

Recently, there has been a new African music with its own stars and legends. Embark on a journey of discovery through the Manding rock of Salif Keita and Mory Kanté.

## **Manu Dibango - Yves BIGOT, Le Mot et le reste, 2023.**

"Mama sé, mama sa, mama makossa". This mantra from Manu Dibango has been covered, sampled and plagiarised by Michael Jackson, Rihanna, the Fugees or Beyoncé. "Soul Makossa" was released in 1972 for the Africa Cup of Nations, supporting the Indomitable Lions, the Cameroon national football team and has been an absolute cultural manifesto. This track is a natural entry point to the prolific work of this outstanding saxophonist, who has merged, among other styles, Fela Kuti's Afrobeat and Kassav' zouk, therefore giving birth to world music. Manu Dibango's artistic tribulations have led him to Bruxelles, Douala, Abidjan, Paris and New York. He has been celebrated everywhere becoming the patriarch of African music in the 2000s. These interviews with his friend and producer Yves Bigot pay tribute to him by exploring his personal and musical history, his original vision of Pan-Africanism and his realistic insights into the cultural and geopolitical challenges affecting populations.



# PARIS BLUES - AFRICAN-AMERICANS SWINGING IN PARIS - 50 YEARS OF PARISIAN JAZZ, BETWEEN CLASSICS, RARITIES AND CURIOSITIES

## **Jazz in Paris - Boris VIAN, Le Livre de Poche, 1998.**

In 1948, a New York radio station asked Boris Vian to introduce Parisian jazz to Americans. He took up the challenge. Over the course of two years and one hundred and forty-four broadcasts, of which unfortunately no records were kept, he popularised the music of Alix Combelle, Claude Luter, Claude Bolling, Aimé Barelli, Django Reinhardt and many others across the Atlantic... He also popularised tracks recorded with French musicians by stars such as Bill Coleman or Sidney Bechet... With a very personal and sometimes fanciful conception of the English language (the juxtaposed translation must not distract from the original), he entertained and delighted, thanks to his knowledge and critical mind, which were those of a true jazz activist. These radio chats are among the few surviving examples of Boris Vian's participation in radio broadcasts and are an essential part of his jazz chronicles.

## **Sidney Bechet - Julie FAULQUES, BD Music, Nocturne, 2015.**

Sidney Bechet's fiery style of playing the soprano saxophone confirms the self-taught artist from New Orleans' unique place in jazz history. And even if his "*French*" era, mentioned in CD1, left a long-lasting impression on our national memory, it should not overshadow the true masterpieces recorded some decades ago by this phenomenon and his American pals. Likewise, even though the sound of his saxophone brings an immediate sense of seduction, it is impossible to forget the profound emotion triggered by the strains of his clarinet, which can be listened to on CD2. (*Free translation*)

## **Des Américains à Paris : Artistes et bohèmes dans la France de l'après-guerre - Elisa CAPDEVILA, Armand Colin, 2017.**

When the American government passed the GI Bill in 1944, demobilised soldiers of the Second World War could have their higher or artistic education funded. Elisa Capdevila takes us in the wake of these artists who - like the hero of the Academy Award-winning comedy *An "American in Paris"*, Vincent Minelli, before them - chose the French capital in the hope of becoming the new Hemingway or Picasso.

She depicts the journey of Richard Wright, Chester Himes, Mary McCarthy, William Burroughs, Sidney Bechet, Miles Davis, William Klein, Jules Dassin,

John Berry and so many others : writers, thriller writers, jazzmen, abstract expressionists painters, beatnik poets, directors... They followed the footsteps of the elder Lost Generation, the generation of Miller and Hemingway for whom Paris is a "*moveable feast*". For some of them, poorly regarded and avant-garde African-American artists or victims of McCarthyism, Paris was also seen as a country of asylum and a land of freedom. For some, their passing in the city has been decisive, as it has been their first steps towards international recognition, a fruitful break able to redirect a career, a new source of inspiration linked with encounters and many visits.

### **La Danse des infidèles : Bud Powell à Paris - Francis PAUDRAS, Le Mot et le reste, 2019.**

The story of Francis Paudras and Bud Powell seems exceptional, romanticised. Yet this story, which takes us into the world of jazz in Paris during the late 1950s, is quite real. It is hard not to be seduced by this young illustrator, fond of jazz and who, when he discovered the plight experienced by his master Bud Powell, decided to save him. What follows is a portrayal of long years, during which generosity walks with genius, for better or worse, with great jazz figures and the clubs and bars they had haunted for years. Sometimes radiant, sometimes raw due the reality it depicts, this story is also a way - thanks to articles and personal accounts - to look back on the evolution of a music which was, back then, at an essential turning point in its history.

### **Free Jazz - Maxime DELCOURT, Le Mot et le reste, 2016.**

Through sixty portraits, Maxime Delcourt depicts the global free jazz landscape, from 1959 to the present. When Ornette Coleman invented free jazz in New York on the 16th of November, 1959, it sparked a similar panic to that caused by James Joyce's *Ulysses* in 1922. He was accused of being a wrecker, a dangerous dissonance maker, an imposter. Actually, he opened up a range of unexpected possibilities, an invitation for jazzmen to free themselves from jazz musical rules, to explode musical processes and give a central position to spontaneous expression. In the 1960s, the development of African-American free jazz occurred alongside the Civil Rights movement. All great African-American musicians took part in this major change and renewal of society, the expression and form of their commitment varied from one legend to another : Ornette Coleman, Albert Ayler, Archie Shepp, Sun Ra, Don Cherry etc. As opposition movements were looming in Europe, numerous free jazz figures shook the old continent up, bringing a model, an idea to be brought to bear, to be adapted. In France in particular, the collaboration between Brigitte Fontaine and the Art Ensemble of Chicago or between François Tusques and Don Cherry emerged from this experimental melting pot.

## LITERARY RECOMMENDATIONS

### **Le Chercheur d'Afriques - Henri LOPES, Seuil, 1990.**

*"At the heart of Henri Lopes' work, Le Chercheur d'Afriques is, or at least appears to be, the Congolese novelist's most personal work. Largely inspired by his own journey, he wrote about the quest for identity, taking a young man of mixed race from the banks of the Congo to the city of Nantes. A young "hero" searching for his father who abandoned his wife and child in Africa, a child now an adult. A double on a quest to find himself and his legacy.*

*André, a young student, is listening to Doctor Leclerc's conference in a cinema hall in Nantes. He is biracial, born to a French father who was a former officer in French colonial Africa and a mother who, after André's father left, remarried Joseph Veloso, a biracial man whom the child accepted as his father. While he is continuing his education in Europe, André tries to find his biological father who disappeared soon after his birth, a father he knows nothing about except he has become a doctor." (free translation)*

### **Desiderada - Maryse CONDÉ, Robert Laffont, 1997.**

*"Marie-Noëlle was born in La Désirade. Abandoned at birth, she was taken in and cherished by her adoptive family. One day however, her mother manifested herself and had her come to France. Unknown mother, unknown territory. In the city of Savigny-sur-Orge, she mopes around, unable to feel that she belongs to this family that is, nonetheless, hers. This marks the beginning of a painful investigation that will uncover the shameful secret of her birth."*

### **La vie sans fards - Maryse CONDÉ et J.-C. LATTÈS, 1992.**

*"The autobiography of a Guadeloupean woman who was raised in the West. Maryse CONDÉ describes the tough years she experienced in France, then in Africa, her chaotic first marriage, her pregnancies, her underpaid job as a teacher in several African countries, her struggle to find her place, her often unwise life choices as she acknowledges them. She writes about her journey alongside the history of the countries she has stayed in : Côte d'Ivoire, Guinea and Ghana."*

## **Stardust - Leonora MIANO, Grasset, 2022.**

*"Stardust is the first novel I worked on with the intention of being published. Written more than twenty years ago, it recounts a striking moment in my life during which I was housed in an emergency and rehabilitation center in Northern Paris. Back then, I was a young 23-year-old mother, homeless and without a residence permit. Above all, I wanted to focus on my life in this shelter, to free myself from the stories, from the faces which, year after year, continued to haunt me."*

## **Chaînes - Saidou BOKOUM, Le Nouvel Attila, 2017.**

Paris, in 1974. Kanaan is a law student in Nanterre who jumps from one failed love story to the next and who quits university to wander day and night in a poor, underground and unexpected Paris, the Paris of exotic and remote neighbourhoods. Slavery chains, factory chains, genetic chains... Chaînes is a wonderful social chronicle revolving around Parisian life as experienced by African immigrants during the 1960s and the 1970s.

## **Deux Grands Hommes et demi - Diadié DEMBÉLÉ et J.-C LATTÈS, 2024.**

On the road to exile from Bamako to Paris, friends Manthia and Toko had utterly different experiences. They come from the same village in Mali. In their twenties, and because of poor harvests, they had no choice but to move to the capital city, Bamako. However in 1991, they were forced to leave due to political and social unrest. This time, to France. Manthia is the one recounting their stories from an immigration detention center. With the help of an interpreter, he talks to an attorney, hoping to obtain his residence permit but the interpreter keeps on interrupting him. Is he just looking for the right word, or is he trying to coerce him into changing his speech? With force and originality, Diadié Dembélé tells the story of his people, between France and Mali, as well as a profound story of friendship.

## **Dramouss - Camara LAYE, Pocket, 2007.**

On the road to exile from Bamako to Paris, friends Manthia and Toko had utterly different experiences. They come from the same village in Mali. In their twenties, and because of poor harvests, they had no choice but to move to the capital city, Bamako. However in 1991, they were forced to leave due to political and social unrest. This time, to France. Manthia is the one recounting their stories from an immigration detention center. With the help of an interpreter, he talks to an attorney, hoping to obtain his residence permit but the interpreter keeps on interrupting him. Is he just looking for the right word, or is he trying to coerce him into changing his speech? With force and originality, Diadié Dembélé tells the story of his people, between France and Mali, as well as a profound story of friendship.

## **Un Nègre à Paris - Bernard B. DADIÉ, Présence Africaine, 1996.**

A young African boy steeped in French culture (Bernard B. Dadié) experiences Paris during the late 1950s. He observed the city with both fascination and criticism, grasping the gap between the Parisian reality and what he learnt in school.

## **Kocoumbo l'étudiant noir - Aké LOBA, Flammarion, 1960.**

*"It's not easy to leave Africa when one has everything to be happy : the sun, singing, dancing, parents and the beginning of a first love. Yet one day, Kocoumbo makes up his mind. It's said : he will study : and not just anywhere : in Paris... Ah ! Paris ! A lot has been said about the "city of lights", about white people - very tall people - who wear horrible things called shoes. But, even more worrying, how will he, the African boy with brown skin, be welcomed in this foreign country where machines deliver mail from one neighbourhood to another at light speed ?*

*What kind of world is he about to discover overseas ? Jungle or paradise?*

## **Paris en noir et black - Eddy L. HARRIS et Liana LEVI, Babelio, 2009.**

*"Paris seen from America. One dreams to get closer, for one day or for life. Especially if one is black and has experienced, as a child, the "venomous brutality of segregation". In the wake of James Baldwin, Richard Wright and many others, whether famous or not, Eddy HARRIS has chosen Paris. As a shrewd observer, he relishes the magic of the place, the encounters, a brand new freedom. Even here, black skin takes on a different meaning in the eyes of some, whether that skin is American or African: being "black" (in English) does not quite mean being "noir" (in French). Throughout the story, fundamental themes emerge, such as the reasons for exile, the sense of belonging, the ambiguities of the French immigrant integration system, racism... "Life is a journey, the better I describe it, the better I live it" Eddy Harris likes to say. A journey in which he is the permanent tourist."*

## **Le Visage de Pierre - William GARDNER SMITH et Christian BOURGEOIS, Babelio, 2021.**

*"In the early 1960s, Simeon, an African-American man, fled the United States for Paris. There, black people can walk around without fearing for their lives, and the American diaspora is well established : in cafés, people philosophise while listening to jazz music, they talk about politics while seducing women... In the most beautiful city in the world, everything seems idyllic. However, Simeon quickly realises that France is not the paradise he was looking for. The Algerian War is raging and Algerians are arrested, beaten and murdered everywhere. When he meets Hossein, an Algerian activist, Simeon understands that it is impossible to be happy in a world surrounded by tragedies : he cannot remain passive in the face of injustice. Written in 1963, The Stone Face, was the only*

book by William Gardner Smith never to have been translated into French, and it is easy to understand why: for the first time, a novel depicted the Paris massacre of 1961, one of the Algerian War's most shameful events. In this book wherein honour lies in struggle and solidarity, William Gardner Smith explores the grey areas of the French national narrative."

### **La Chambre de Giovanni - James BALDWIN, Le Livre de Poche, 2024.**

"In post-war Paris and as his fiancé is in Spain, David, a young American, falls in love with Giovanni. James Baldwin depicted David's emotional turmoil, torn between Giovanni and Hella, with such sincerity and audacity that this book has become a classic. Published in 1956 in the United States, Giovanni's Room is a deeply moving story about cultural confrontation, sexual identity and love."

### **Chair Piment - Gisèle PINEAU, Gallimard, 2004.**

"She would open up. Arch her back. She would let herself be flipped, bent over, penetrated... She would ask for more. She wanted to feel them, hard inside her... They would enter her for nothing, touch her flesh, taste her skin. She needed to be taken. Possessed. Penetrated, with no word spoken, by the sexes of men. It would strike her, suddenly, like a fever. In these moments, she was not controlling her body anymore. She consumed sex, consumed the erect bodies of men. Asked for more. Sometimes she dreamt about it. She would suddenly wake up in the middle of the night, craving a man's body that would fit hers perfectly. She needed to be taken, possessed, penetrated..."

Mina Montério tries to lose herself in a sexual frenzy, to escape the ghosts that have haunted her ever since she left Guadeloupe. Specifically the ghost of her sister Rosalia, who was burnt alive in a fire there. To let them go, Mina will have to leave the Paris region and go back to the places where her childhood tragedies occurred... Places where, under the surface, lies hatred fueled by evil spells."

### **The Tears of the Black Man - Alain MABANCKOU, Fayard, 2012.**

"Relations between France and Africa are difficult to explain. Your school textbooks will no doubt have taught you more on this subject than I will ever be able to, but it is safe to say that this long history has been marked by dramatic ups and downs. There are those who will try to convince you to bear a grudge against France, to blame her for all the suffering. As for me, I'm with those who believe that Africa's history has yet to be written. This will require patience and serenity, and one should avoid tipping the scales in favor of a particular version of history. Others call for a more vigorous response from Africa itself, and since the dark continent is still considered the cradle of humanity, these same people will try and convince you in their zeal that Europe should just give in and agree to reparations as a remedy for all the damage they inflicted on us during the centuries of slavery, the decades of colonization, and God knows what else."

The Tears of the Black Man - Indiana University Press 2018 Translation by Dominic Thomas.

# Biographies

## François GIOT

At a very early age, François Giot was introduced to all kinds of music by his father - a music lover though a poor musician - who, during long car journeys, would have the entire family listen to hours of music that was as passionate as it was unexpected : from jazz to blues, from classical music to soul, from French chanson to the most remote musical traditions. Deeply moved by Ali Farka Touré's album *The Source*, he first developed a passion for Malian music, then for Guinean music, then Congolese... until he decided to undertake a world tour of black music, driven by curiosity and attentive listening. For him, music is primarily a means of meeting with others' imagination and memory, a free, indefinable form, which is able to transcend social and cultural boundaries - perhaps one of our modern societies' last utopia.

The four years he spent in Nigeria offered him an immersive experience full of encounters, between Houassa and Nigerian literature, at the heart a culture vibing on Afrobeat. Thanks to his literary education, he has managed the music and literature departments of several multimedia libraries in the Paris region. He is now the director of a library located in a suburb southward Paris ,and he creates playlists for **MansA - Maison des Mondes Africains**, out of sheer pleasure of sharing.

## Anaïs ANTONIO

Born to a Guadeloupean father and a mother of a French and Guinean-Nigerian Fula origin, Anaïs Antonio has woven her path between Côte d'Ivoire, Canada, Martinique, Tanzania and France. Her multifaceted path has been fueled with manifold influences. At every stage, music has been her faithful companion - partly due to her early introduction to ethnomusicology, - and has shaped her imaginary as well as refining her aesthetic sensitivity, at the crossroads of cultures. At the intersection of research and archives' editorialization, she is developing a curatorial approach which is sensitive to forgotten stories and hybrid forms of expression.

In charge of **MansA's - Maison des Mondes Africains** - programming she conceives and implements innovative projects, including exhibitions, performances, screenings, dances, debates and cross-disciplinary formats. Her work, aimed at both informed audience and curious minds, is careful to celebrate the richness of African and Afro-diasporic cultures while encouraging dialogue between communities.

# Aknowledgements

Designed to echo the "Paris Noir" exhibition, this project was born under the impetus of artist **Jay "One" Ramier** - who is exhibiting alongside the other one hundred and fifty artists featured in the exhibition. We would like to thank him for his trust and support throughout this project, from conception to fulfillment.

This project is the first part of the **Mansa Heritage** label, conceived in collaboration with radio-journalist **Bintou Simporé** whose invaluable commitment is also to be highlighted. We thank them both warmly, as this project would have never been possible without them.

We would also like to express our deepest gratitude to the curator of the exhibition "Paris noir", **Alicia Knock** along with the team and the associated curators : **Eva Barois de Caebel, Aurélien Bernard, Laure Chauvelot and Marie Siguier.**

A very special thought goes to **Mathieu Potte-Bonneville** Head of the Culture and Creation department at the Centre Pompidou and his team, whose invaluable support at every stage made this project possible.

We would like to express our sincere gratitude to all of them for their trust and commitment to us.

Follow us !

@maisonmondesafricains

#Mansa



Find the full program of MansA – Maison des Mondes Africains  
sur [www.mansa.fr](http://www.mansa.fr)

**Mansa**  
Maison des Mondes Africains



This publications, conveyed and produced by  
Mansa – Maison des Mondes Africains  
is released on the occasion of the exhibition  
"Paris noir. Artistic circulation and anti-colonial struggle 1950 - 2000"  
presented at the Centre Pompidou, Paris, Galerie 1,  
from March 19 to June 30 2025.

©translation : Adèle Mémier

© graphic design : Clara Dehais et Aymane Deffairi