

SAFARINI

music of african immigrants

in transit



2



Smithsonian Folkways Recordings

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Musicians from Ghana, Kenya, Republic of Congo, and Zimbabwe lead powerful performances by five ensembles of African musicians who now live in the United States. Studio recordings from 1995–1998, these rhythmic tracks feature memories of childhood, the instrumentation and performance styles of contemporary Afropop, and experimentation with new international musical styles. 67 minutes, photos, 28 page booklet.

A PROJECT OF JACK STRAW PRODUCTIONS AND RAKUMI ARTS INTERNATIONAL

1	<i>Tcheni Tcheni</i>	Wawali Bonane with Yoka Nzenze	4:37
2	<i>Safarini</i>	Frank Ulwenya and Afrisound	5:42
3	<i>Nyoka Musango</i>	Lora Chiorah-Dye and Sukutai	5:51
4	<i>Ko</i>	Kofi Anang	7:07
5	<i>Amedzro</i>	Obo Addy	6:43
6	<i>Wumba Wumba</i>	Wawali Bonane with Yoka Nzenze	6:24
7	<i>Chakacha</i>	Frank Ulwenya	3:51
8	<i>Chemtengure</i>	Lora Chiorah-Dye and Sukutai	5:44
9	<i>Kusanga Ema</i>	Wawali Bonane with Yoka Nzenze	6:53
10	<i>Oshi</i>	Obo Addy	5:36
11	<i>Hail</i>	Kofi Anang	5:58
12	<i>Mwari Komborera I Africa/God Bless Africa</i>	Lora Chiorah-Dye and Sukutai	2:12



Smithsonian Folkways Recordings

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4.	<i>Ko</i>	Kofi Anang (Composed and arr. by Kofi Anang/InterAfrican Publishing, ASCAP)	7:07
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This recording is dedicated to the memory of Abraham Dumisani Maraire (1943-1999), who introduced so many in the Pacific Northwest (and the world) to the joy and beauty of African music and dance.



Wawali Bonane with Yoka Nzenze in concert

CURATOR'S INTRODUCTION

Listening to the sounds of African popular music on this CD will certainly conjure up images of musical centers like Kinshasa, Nairobi, Harare, Accra, Paris, and London. It should also call to mind Seattle, Washington, and Portland, Oregon, for that is where the artists reside today.

Safarini means “in transit” or “on a journey,” a reference to the experience of immigrant artists such as the five musicians featured here. The recording documents the life-histories of these musicians, who have traveled extensively, often from small villages to national capitals in Africa, then to Europe, and eventually to the Portland-Seattle area. It demonstrates not only that music travels widely in this age of “world music,” when CD stores carry sounds from every part of the globe, but that musicians travel as well. They influence the musical environment where they reside and experiment with the cultures and the sounds they encounter along the way.

The notes in this CD include two short essays—one about recent African immigration to the United States, and the other about African music in the Pacific Northwest—as well as notes to the songs with information about the artists and their groups, bibliography, discography, and information about the organizations that worked together to produce the CD. The most important thing, however, is to listen to the music itself, and then explore it further through radio, in live performances, and in other recordings.

Anthony Seeger, Curator, Smithsonian Folkways Recordings

A BRIEF CULTURAL PROFILE OF AFRICAN IMMIGRANTS IN THE UNITED STATES Diana N'Diaye

The past three decades, from the mid-1960s through the 1990s, have witnessed the emergence of communities of a new African diaspora in America. Unlike earlier mass and forced migrations to America from the 16th to the 19th century, Africans who have come to the United States since 1970 have arrived unshackled, although those who came as refugees may not have left home of their own volition. Their reasons for coming vary—education, adventure, opportunity, asylum, entrepreneurial aspirations—but once they settled here in numbers, Africans, like immigrants from other conti-

nents, translated the artistic skills, values, knowledge, and experience that they brought from their original homes to the contexts of their new homes to create dynamic, often powerful new cultural forms that give definition to their communities in America.

The new arrivals joined older African American populations in a number of urban centers throughout the United States. In Seattle, Atlanta, Washington, D.C., New York City, Houston, and Minnesota's Twin Cities, the cultural expressions of African immigrant experience now bounce back and forth across the Atlantic in suitcases, over the airwaves and the Internet, in voices singing out in languages such as Twi, Yoruba, Wolof, and Lingala, or sounding out on marimba, *kalimba*, oud, and *djembe* drums; in social dance halls and on concert stages, in apartments and in homes; in places of worship and in nightclubs across the country.

In the process of building community life in the United States, African-born immigrants are creating new and unique forms of expressive culture patterned after but not identical to African forms. They actively and explicitly use a language of tradition—ways of cooking food, of dressing, of dancing—to define themselves in the context of the United States to each other and to the world. At the same time, however, because of more reliable telephone communications, frequent and less expensive flights, and accessible home audio and video recording, it has become easier to maintain a closer connection with family and friends at home.

However strongly communities may hold to homeland traditions, cultural change is inevitable. Immigrant Africans, like immigrants from everywhere else, change their perceptions, ideas, and interests as they meet people with different backgrounds and become immersed in new experiences—exposed to the sounds, sights, concerns, limitations, and opportunities of the new environment. They combine what they learned at home with what they encounter in America.

Just as there is no singular, monolithic African immigrant community, there is no generic African music or dance or food or other kind of expressive culture—and no single context in which music and other expressive arts are typically created and performed. While these communities have grown in size and visibility in the landscapes of urban United States, the diversity and richness of their cul-

tures remain largely invisible to most local residents.

The recordings on this album, as rich and diverse as they are, only hint at the variety of community expression that has been and continues to be produced by African-born immigrant artists and musicians who have settled in the United States over the past three decades. Music is only one of the forms through which African immigrants create their ethnic and cultural identities. Some aspects of foodways, dress, dance, language, crafts, and ritual also undergo dynamic transformations to accommodate new contexts; others are assiduously transmitted with the intention of keeping them as close as possible to the forms that people remember from home.

Genres of music, like other cultural forms, often mirror concerns, commitments, and affiliations. The "African National Anthem" (the Shona version of which is performed on track 12 by the group Sukutai) is sung throughout Eastern and Southern Africa with the same melody but with lyrics adapted to the local languages of each region. The South African version, "*Nkosi Sikilele*," served during the struggle against South African apartheid as a powerful anthem of political struggle. Like the song "We Shall Overcome" it built and linked communities across oceans in solidarity. It was taught to Americans by South African freedom fighters in exile and remains an important song for all.

From Ghanaian drumming and dance to Zairian *soukous* music; from Nigerian Jollof rice to Ethiopian coffee ceremonies; from Senegalese hair braiding to Somali women's songs; from South African poetry of invocation to personal experience stories of immigrants' first encounters with American culture, the expressions of these recently arrived Africans bring new forms and meanings to African culture in America.

AFRICAN MUSICIANS IN THE PACIFIC NORTHWEST Jon Kertzer

The Pacific Northwest region of the United States, with its geographic isolation from the rest of the country, has developed a unique musical cultural landscape. This area is perhaps best known for its "grunge-rock," a distinctive local combination of metal and punk which found international popularity over the past decade with bands such as Nirvana, Soundgarden, and Pearl Jam. The North-

west has quite a diverse set of musical communities and traditions, however, ranging from progressive jazz, strong bluegrass, and folk subcultures to the distinct voices of the rich Native American and immigrant communities. Despite the relatively small African American population in the Northwest, such notable musicians as Jimi Hendrix, Ray Charles, Ernestine Anderson, and Quincy Jones were either born in the region, or started their careers here.

There are other traditions in the Pacific Northwest as well. Some coastal Native American musics continue to be performed, and some others are being revived. The region benefits from the musical cultures of the Scandinavian, Latino, and the many other immigrants who settled in Seattle, Portland, and other Northwest cities during the past century. As a major hub in the Pacific Rim trading region, with a growing Asian-American population, the Northwest today also has an increasing knowledge and appreciation of Japanese, Chinese, Filipino, Korean, and other Asian cultural connections.

Over the past thirty years there has been a growing interest in and engagement of recent African immigrant musicians in the Northwest. Several excellent African musicians have made their way to this far corner of the United States. Looking back over this period, two major figures dominate the scene: Dumisani Maraire from Zimbabwe, and Obo Addy from Ghana. Both have created a rich musical legacy in the Northwest and have introduced more than a generation of musicians and fans to music from Africa.

Maraire arrived in Seattle in 1968 to study and teach at the University of Washington's new program in ethnomusicology, founded in the School of Music in the early 1960s by Robert Garfias. Over the past thirty years, that influential world music program has brought over many notable African musicians as visiting artists.

Maraire, unlike most of the other artists, did not stay for only a year or two, but put down deep roots in the Northwest. After teaching from 1968 to 1972 at the University of Washington, he went on to teach at Evergreen State College in Olympia, and then at a variety of urban community centers in Seattle. He taught hundreds of musicians to play marimba and, to a lesser extent, Shona *mbira* and led a series of popular marimba groups that could be heard regularly at festivals and concerts

throughout the Northwest. Maraire completed his Ph.D. in music at the University of Washington in 1991 and returned to Zimbabwe to teach ethnomusicology in Harare. Sadly, Dumi Maraire passed away in Harare at the age of 56 in November, 1999. His musical legacy lives on in the dozens of active marimba groups and through the annual Zimfest festival, which draws hundreds of musicians and African music fans every year to locations throughout the Northwest to perform and study Shona marimba, *mbira* music, and dance. It is a truly remarkable legacy and is heard on this recording in the music of his former partner Lora Chiorah-Dye and the Sukatai Marimba Ensemble (which includes three of their very talented children—Tendai, Danai and Dumi Jr. [tracks 3, 8, and 12]). The music and dance of Sukatai have been an inspiration to audiences in the Northwest and around the world for over ten years, and Shona marimba music has become a truly Northwest tradition thanks to Dumi, Lora, and their many students.

Obo Addy first toured in the Northwest in 1974 as a member of the group Oboade, which featured his brothers Yacoub and Mustapha Tettey, and dancer Kofi Anang. The group had been based in London in the early 1970s, where it helped to popularize the Ga *kpanlogo* dance, and in 1972 performed at that year's Munich Olympics. Obo moved to Portland, Oregon, in 1975. He eventually brought many other Ghanaian musicians from his family to the Northwest to join his group, and eventually some of them formed other musical ensembles—such as nephew Chata Addy's bands.

Kofi Anang is the other member of the Oboade troupe who moved to the Northwest. Combining his musical aesthetics with the talents and sounds of musicians he met in the Northwest, Kofi has adapted Brazilian vocal textures, Australian Aboriginal *didjeridu*, Western classical percussion, and other influences into his palette of sounds. His music, forged by his African upbringing in Ghana, is shaped with the artistic tools in his current environment.

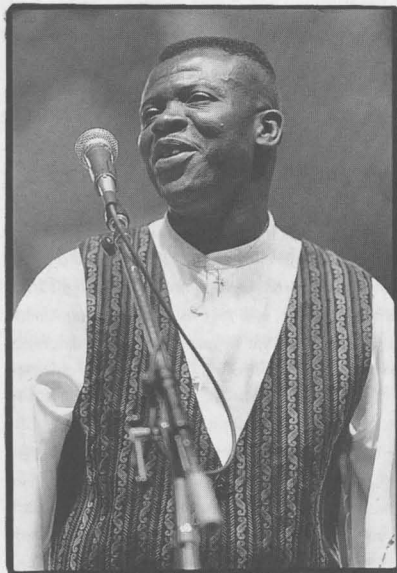
Through the activities of Dumi, Lora, Obo, and Kofi, Northwest audiences have become familiar with the sounds of Shona music of Zimbabwe, and Ga and other music of Ghana. But during the past ten years, other African musical traditions have come to these climes. Among these are the beautiful Congolese and East African guitar musics of *soukous* and Benga, which have adopted the elec-

tric guitar and made it their own. Kenyan guitarist Frank Ulwenya and vocalist Wawali Bonane from the Democratic Republic of Congo have brought these distinctive dance sounds to the Northwest. Wawali Bonane and his compatriots Steve Mgondo, and ace guitarist Huit Kilo, are the most recent immigrants to the Northwest on this recording. They have brought new life to the dance floors of the Northwest where the *soukous* sound has proved to be just as popular and accessible as it has on other dance floors around the globe.

This recording is meant to be an introduction to African musicians in the Northwest, but it is by no means a comprehensive survey. Many other performers are active in this region, including Won-Ldy Paye (Liberia), Alpha Yaya Diallo and Naby Camara (Guinea), Mohammed Shaibu (Nigeria), Chata Addy (Ghana), Mapathe Diop (Senegal), Naima Ahmed (Somalia), and Bola Abimbola (Nigeria). Young African musicians still arrive, play with the musicians available locally, and start their own bands when they are able. Other Seattle musicians, such as sax player Skerik of Critter's Bug-gin' and drummer Barrett Martin of Tuatara, have studied African percussion, collected musical instruments, traveled to Africa, and brought that knowledge back into their own original music.

This CD is a fine representative collection of new recordings that shows the rich variety and quality of African music found in the Northwest. Just as immigrants from Europe and Asia brought their musical traditions to this western outpost over the past 150 years, and just as some African American jazz and blues musicians moved here during and after World War II, newly arriving immigrants continue to enrich and enlarge the musical palette of the Pacific Northwest, and will keep doing so into the 21st century. We are all the richer for it.

ABOUT THE SONGS AND THE ARTISTS



1. Tcheni Tcheni Wawali Bonane and Yoka Nzenze *Wawali Bonane, vocals; Steve Mgondo, vocals; Huit Kilo, guitar. Recorded and mixed by Doug Haire at Jack Straw Productions, Seattle, Washington, in 1998.*

"*Tcheni tcheni*" means "Don't worry, don't worry." The song says "Be strong in this life despite the misfortune you may encounter. Sometimes you go up; sometimes you go down. If you go down, the song is saying 'don't worry, don't worry'." The repeated guitar pattern forms the foundation for the two voices, which provide varied timbres and rhythms over the guitar.

Born in Banningville (now Bandundu), in the Democratic Republic of Congo (ex-Zaire), Wawali was weaned on the sounds and rhythms of the Bandundu region. In 1966, Wawali dropped out of school with friend and partner Pepe Kalle, now one of Congo's top stars, to form their first band, Les Monkoy. In 1974, Wawali was invited by superstar Tabu Ley Rochereou to join his band Afrisa International.

Throughout his career Wawali has been creating hybrid music known as *soukous*, a popular style that first came to prominence in the 1950s and combines elements of Cuban rumba and

Antillean music with Congolese aesthetics. Following the *soukous* scene from Congo to Paris, the international center for *soukous*, Wawali was a mainstay on the scene, working as a support singer for a variety of performers and pursuing his own solo projects. After leaving Afrisa International, Wawali and longtime partner Steve Mgondo came to Seattle and tenaciously dug in with their band Yoka Nzenze. Recently they were joined by renowned *soukous* guitarist Nseka Binwela (a.k.a. Huit Kilo). Supported by an ever-changing variety of Seattle-based backing musicians and playing their irresistible dance music, Yoka Nzenze is poised to rise to prominence as the region's top dance band.

2. Safarini Frank Ulwenya and Afrisound *Frank Ulwenya, guitar, bass, vocals; Wawali Bonane, vocals; Huit Kilo, lead guitar; Steve Mgondo, vocals; Dale Fanning, drums. Recorded by Wrick Wolff; mixed by Doug Haire at Jack Straw Productions, Seattle, Washington, in 1998.*

Safarini means we are all "in transit" or moving—as in a safari. But the song is really about life, from when you are born until when you are gone. "We are on a journey/safari. Take your

time, stay cool. Only the Almighty knows our fate." Frank Ulwenya wrote this song about life's ups and downs, to remind himself not to worry. The song mentions the city of Seattle, one of the destinations on his life journey.



Frank Ulwenya was born into the Luya ethnic group in the Maragoli area of Western Kenya, an area known for producing many of Kenya's top musicians. Frank started to play guitar at age 10 and at 18 began to play in a group called the Sky Raiders, based in Nairobi, Kenya. From 1979 to 1985, he worked as a disc jockey and played in three different bands: Earthquake, Madics, and Ise Ise.

In 1985, after moving to Seattle to work for the Boeing Company, Frank started meeting with friends to play music. At the suggestion of other Kenyans, this informal group started to perform together as Ujamaa. In 1987, Frank founded his current ensemble, L'Orchestre Afrisound, with other African and American musicians. Frank and Afrisound have become an important fixture on the local Seattle scene, especially for East Africans, for whom Frank is considered the musical standard-bearer. A key member of the Pacific Northwest Kenyan association and other African organizations, Frank and Afrisound are a mainstay at regional African community events and in Seattle clubs. Most recently, Frank has been playing bass with Yoka Nzenze, also featured on this recording.

3. Nyoka Musango (Snake in the Grass)

Lora Chiorah-Dye and Sukutai
Lora Chiorah-Dye, Tendai Maraire, Danai Maraire, Zi Maraire, Dumi Maraire Jr., Melonie Poydras, and Paidamoyo Chiorah, marimba; Leif Totusek, guitar. Recorded and mixed by Doug Haire at Jack Straw Productions, Seattle, Washington, in 1998.

This traditional song, "Snake in the Grass," is based on a common expression of the Shona. It means you have to watch out for snakes, "those sneaking things.... You've got to be careful." Many Shona songs are based on proverbs and have more than one possible meaning. You can translate them to whatever meaning suits your situation.

"*Nyoka Musango*" was originally performed by Thomas Mapfumo. Shona musical style uses many different musical voices—as many as eight or ten parts instead of the standard four-part harmony of European traditions. The parts weave in and out rather than being above or below one another.

Lora Chiorah-Dye, raised first in a traditional home and then at a mission in Zimbabwe, first came to the United States in the 1970s to join

her then husband, Dumisani Maraire. Teaching her three children the marimba and *mbira* music of Zimbabwe, Lora began to create the nucleus of a musical ensemble. In 1980, she formed the Sukutai Marimba and Dance Ensemble to cele-



brate the heritage of Zimbabwe's Shona people and to provide an opportunity for teaching music and dance to Americans. With sixteen performers ranging in age from 12 to 60, they perform a variety of music.

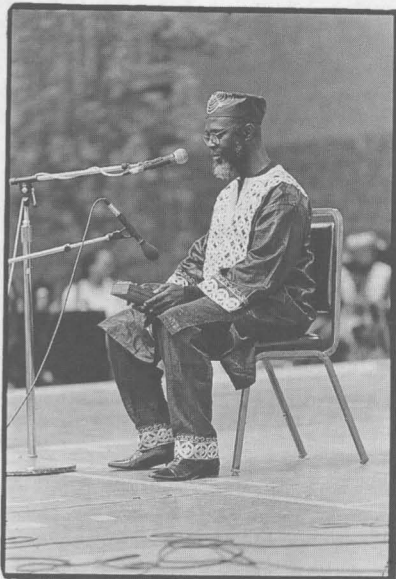
Lora and Sukutai are noted both for their performance ability and their dynamic stage shows, but most importantly for the work Lora does in training young people. With the Seattle Parks Department, through the Washington State Artist-in-Residence program, and on her own, Lora instills in her students both the musical richness and the cultural mores of her Shona people. Sukutai is one of the region's oldest African music ensembles. Its members have performed widely to critical acclaim. Since 1996, Lora and Sukutai have become a favorite of the U.S. armed forces, traveling widely to perform for the troops. They recently completed their third tour of Europe, Asia, and the Americas.

4. Ko (Forest) Kofi Anang

Kofi Anang, giri (xylophone) talking drum, bells; Eduardo Mendonca, electronic percussion. Recorded and mixed by Tom Stiles at Jack Straw Productions, Seattle, Washington, as part of the

Jack Straw Productions' 1995 Artist Support Program.

Kofi uses nature sounds and careful arrangements to create a traditional sound environment in this piece, based on traditional



arrangements of Lobi xylophone music from Ghana and using modern instrumentation.

In an interview he recalled that during his childhood in a very small village in Ghana, he spent a lot of time watching different animals and swimming in a pond. His mother always knew where to look for him—in the water or in the bush. He wrote this piece recently when he realized how lucky he was to have grown up in such a beautiful place.

Born in Pakro, in the eastern region of Ghana, Kofi Anang exhibited talent as both a dancer and musician from his youth. After graduating from the University of Ghana's Institute of African Studies with honors, Kofi spent seven years with the Ghana National Dance Ensemble and performed throughout Africa, Europe, and the Americas. Having traveled for five years with the internationally acclaimed group Oboade, in 1978 Kofi chose to settle in Seattle and pursue his individual musical vision. In Seattle, Kofi formed the group Ocheami to teach and perform African music and dance. Since forming Ocheami, Kofi and partner Ama Anang have taught on their own and at universities and cultural institutions throughout the

United States and Canada. Over the past twenty years, Ocheami has established a vast network of students and fans.

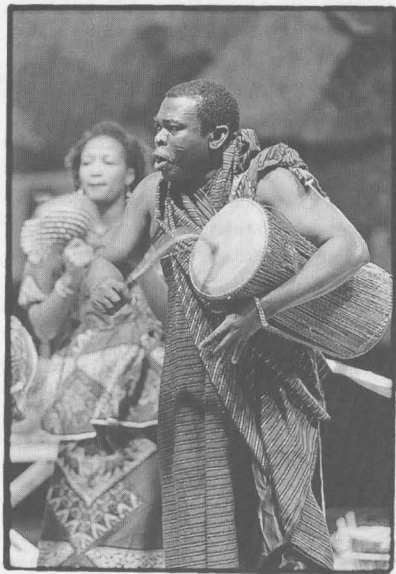
Kofi Anang says that his traditional side continues, while at the same time he creates new music and dance. One of the ways he preserves music is through performing it, although he has also done research and documentation on audio and videotape. He sees no real separation between music and movement, and thinks Americans would learn African music more easily if they danced more at home. He is delighted at the change in perceptions of African music he has witnessed over the years and says Seattle has become a unique city with a lively and diverse culture.

Reaching out from his traditional roots to the many influences he has absorbed in his travels, Kofi now explores ways of blending the traditional arts of Ghana with contemporary international forms of expression. The music on this CD represents a foray into new musical territory for Kofi and his audience. Kofi created these songs while he was a featured artist in Jack Straw Productions' 1995 Artist Support Program. As part of this program, Kofi experimented with

adding Australian *didjeridu*, flute, and electronic percussion to traditional African instruments.

5. *Amezro* Obo Addy

Obo Addy, vocals and all percussion. Recorded by



Dennis Carter at Falcon Recording Studios in Portland, Oregon, in 1997.

This style of recreational music of the Ga people in Ghana was adapted in the 1920s from a traditional Hausa music style from northern Nigeria.

Born in Ghana the son of a traditional healer, Obo Addy grew up around the drumming and vocal music of Ghana's Ga people. Along with his brothers, Yacoub and Mustapha, Obo formed a dynamic group which quickly rose to the top of Ghana's booming music scene in the mid-1960s. After touring Africa, Europe, Australia, and Asia with Oboade, the Addy brothers eventually toured the United States to critical acclaim in the 1970s.

After the ensemble dispersed, Obo Addy formed the nucleus of a drumming network in Portland that has now spread throughout the Pacific Northwest. Splitting his energies between a traditional project called Okoropong and an Afro-jazz group called Kudrudu, Obo has kept busy over the years training musicians for his band and teaching students. Obo has brought to the Northwest a steady stream of Ghanaian drummers and dancers to support his efforts, and they have enriched the cultural

landscape immeasurably as they spread out through the region. Obo has recorded numerous albums and in 1996 was honored with a National Heritage Fellowship award by the National Endowment for the Arts. He recently collaborated with noted jazz musician Julian Priester to create and premiere "Confluence," a new composition commissioned by Jack Straw Productions.

Obo Addy's greatest contribution is perhaps his teaching of Ghanaian music. He has adapted traditional Ghanaian instruction techniques to the restlessness of American children and the structures of the school year. He has also adapted traditional patterns to new instruments and encourages young musicians to create their own music.

6. *Wumba Wumba* Wawali Bonane

with Yoka Nzenze
Wawali Bonane, vocals; Steve Mgondo, vocals; Huit Kilo, lead guitar; Jules Arendam, guitar; Ken Johnson, bass; Dale Fanning, drums; Jimmy Freeh, rhythm guitar; Tom Marriot, trumpet; Dave Marriot, trombone. Recorded and mixed by Doug Haire at Jack Straw Productions,

Seattle, Washington, in 1998.

An instructive tale set as a lesson to a younger sibling, "*Wumba Wumba*" gives the listener valuable lessons on how to live a good and productive life.

7. *Chakacha* Frank Ulwenya

Frank Ulwenya, vocals and acoustic guitar. Recorded by Wrick Wolff; mixed by Doug Haire at Jack Straw Productions, Seattle, Washington, in 1998.

"*Chakacha*" is named after a girl's dance style from Mombasa, Kenya. The song invites a woman named Kamitina to dance, recalling that when they danced *chakacha*, all was well. She agrees to dance.

8. *Chemtengure* Lora Chiorah-Dye and Sukutai Lora Chiorah-Dye, mbira and vocals; Tendai Maraire, mbira and vocals; Danai Maraire, vocals; Dumi Maraire Jr., mbira and vocals; Paidamoyo Chiorah, vocals; Leif Totusek, guitar. Recorded and mixed by Doug Haire at Jack Straw Productions, Seattle, Washington, in 1996.

"*Chemtengure*" is a traditional Shona melody remembering a vendor named Vajeke who

brought familiar treats like sweet potatoes to children living in boarding schools far from home. Lora Chiorah-Dye recalls singing the melody in first grade in school. Recalling her school days, she wrote this song about Vajeke after she moved to the U.S. It is played here on guitars and *mbira*, but it can also be sung unaccompanied.

9. *Kusanga Ema* Wawali Bonane with Yoka Nzenze Wawali Bonane, vocals; Steve Mgondo, vocals; Huit Kilo, lead guitar; Jules Arendam, guitar; Ken Johnson, bass; Dale Fanning, drums; Jimmy Freeh, rhythm guitar; Tom Marriot, trumpet; Dave Marriot, trombone. Recorded and mixed by Doug Haire at Jack Straw Productions, Seattle, Washington, in 1998.

This is a love ballad, in a moderate tempo, Congolese rumba/calypso style, to a woman named Kusanga. Wawali Bonane describes the singing as "like talking to someone. When you are in love, you forget your mother and everyone, but sometimes the person you love is not the one you can stay with forever."

10. Oshi Obo Addy

Obo Addy, hand drums; Jim Cheek, trumpet; Gary Harris, saxophone; Matthew Gallaher, bass; Tom Hill, trombone; Chris Baum, keyboards; Tim Rap, drum set; Nii Sai Botchway, guitar. Recorded by Dennis Carter at Falcon Recording Studios, Portland, Oregon, in 1995.

"Oshi," which means "Pound your foot to the beat," is a pop arrangement of traditional Ga music. This song is an excellent example of how Obo Addy adapts drum rhythms into guitar, bass, and horn lines.

11. Hail Kofi Anang

Kofi Anang, kalimba; Kalvin Kleiman, didjeridu; Caroline Candy, flute. Recorded and mixed by Tom Stiles at Jack Straw Productions, Seattle, Washington, as part of Jack Straw Productions' 1995 Artist Support Program.

"Hail" is an effort to create a truly modern expression of traditional aesthetics using instruments from different cultural traditions. It blends the Ghanaian *kalimba* with the Australian *didjeridu* and the European (silver) flute to create a new sound. Kofi commented that the *kalimba* sounds like hail or raindrops falling on

an iron roof, and with its sound he is trying to recreate the experience of hail.

12. Mwari Komborera I Africa / God Bless Africa

Lora Chiorah-Dye and Sukutai

Lora Chiorah-Dye, vocals, mbira; Tendai Maraire, vocals, mbira; Danai Maraire, vocals; Dumi Maraire Jr., vocals, mbira; Paidamoyo Chiorah, vocals. Recorded and mixed by Doug Haire at Jack Straw Productions, Seattle, Washington, in 1996.

Known by many as the "African National Anthem," this song is played throughout Central, East, and Southern Africa (South Africa, Zimbabwe, Zambia, Malawi, Zaire) with the same melody supporting lyrics in each local language. This song is a legacy of the pan-Africanist movements of the 1960s.

FOR FURTHER READING:

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INTERNET SITES ON AFRICAN MUSIC:

African Music Encyclopedia
<http://www.africanmusic.org/>
 National Public Radio's Afropop Worldwide
 Radio site <http://www.afropop.org>
 Quincy Jones Q. Radio <http://www.qradio.com>
 GRAVITON African Arts Network
<http://www.graviton.net>
 African Music.com
<http://www.africanmusic.com>
 African Music Archive
<http://www.unimainz.de/~bender/>
 C.K. Ladzekpo's African Music and Dance
<http://www.cnmat.berkeley.edu/~ladzekpo/>
 Roots World
<http://www.rootsworld.com/rw/africa.html>
 International Library of African Music
<http://music.ilam.ru.ac.za/index.asp>

DISCOGRAPHY

Obo Addy (solo): *The Rhythm of Which a Chief Walks Gracefully* (1994) Earthbeat/Warner; *Okropong* (1989) Earthbeat/Warner; *Born in the Tradition* (1994) Earthbeat/Warner.

(with Kukruudu): *Let Me Play My Drums* (1987) Burnside; *African American* (1986) Flying Heart; *Obo Avocet; Obo Addy/Kukruudu* (1984) Avocet.

(with Oboade): *Kpanlogo Party* (1993) Lyrichord.

Compilations: *Beyond Boundaries* (1991) Earthbeat/Warner; *African Odyssey Vol. I Music of the World; Africa on the Move* (1994) Music of the World.

Collaborations: *Pieces of Africa* (with Kronos Quartet) (1992) Electra; *Volcano Blues* (with Randy Weston) (1993) Verve/Polygram; *Harare To Kisingani* (with Balafon Marimba) (1993) Shanachie.

Wawali Bonane (solo with Yoka Nzenze): *Eduma* WB4 Records; *Bayaya Melodie; Saldoka* (with Johnny Bokiello) Mbonda Africa; *Augus Gracias* (with Afrisa International & Tabu Ley) Sonodisc.

(with Tabu Ley Rochereau): *Muzina* (1994) Rounder; *Africa Worldwide* (1996) Rounder; *Babeti Soukous* (1989) EMD/Real World.

Lora Chiorah-Dye (solo with Sukutai): *Tatenda* (self-released).

(with Dumisani Maraire): *Music of Rhodesia* Lyrichord.

Frank Ulwenya (solo with L'Orchestre Afrisound): *Safarini* (self-released); *Pesa* AIT Records.

RECORDINGS OF MUSIC OF AFRICA ON SMITHSONIAN FOLKWAYS RECORDINGS

Mbuti Pygmies of the Ituri Rainforest SFW CD 40401.

Rhythms of Life, Songs of Wisdom: Akan Music from Ghana, West Africa SFW CD 40463.*

Yoruba Drums from Benin, West Africa SFW CD 40440.

RAKUMI ARTS INTERNATIONAL

Founded in 1989 by Andrew Frankel and Jon Kertzer, **Rakumi Arts International** is a Seattle-based non-profit organization dedicated to expanding awareness and knowledge of Africa through promoting its musics, arts, and cultures in an educational fashion. Since its inception, Rakumi Arts has presented dozens of concerts and workshops, many of them U.S. premiere performances, featuring a wide range of African artists including Thomas Mapfumo, Youssou N'dour & Super Etoile de Dakar, Kanda Bongo Man, Mahlathini & Mahotella Queens, Wasiu Ayinde Barrister and his Talazo Fuji Commanders, Mzwakhe Mbuli, Baaba Maal, Salif Keita, and Oumou Sangare and many others.

Joined by Douglas Paterson in the early 1990s, Rakumi Arts International expanded its focus to include educational activities such as book fairs, artist exchanges, lectures and presentations, as well as a variety of other artistic media such as film, visual and literary arts, and drama. Each year Rakumi Arts collaborates on and presents a wide range of African-related activities and events. Rakumi Arts is dedicated to fostering opportunities for African artists living in the

United States by providing performance opportunities, radio promotion, advocacy, and collaborative projects such as this CD, concert, and radio series. <http://www.rakumiarts.com>



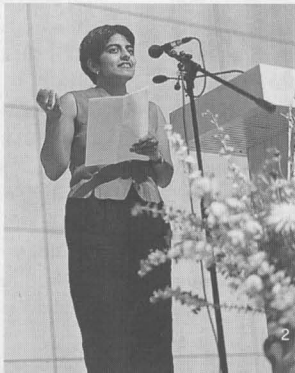
JACK STRAW PRODUCTIONS

Jack Straw Productions, the Northwest's only non-profit multidisciplinary audio arts center, has been a community-based resource since 1962. Founded by a group of educators, artists, and journalists, Jack Straw began KRAB-FM, one of the first non-commercial radio stations in the United States. Over the years, Jack Straw expanded to include sister stations in other parts of Washington and in Oregon.

As a multidisciplinary arts center with a foundation in audio technology, Jack Straw remains committed to unique, diverse, and avant-garde radio programming, while expanding its activi-

ties to incorporate a wide range of audio-related art forms and productions.

Through the annual Artist Support Program, over five hundred artists have completed audio-related projects in Jack Straw's studios. Support has been awarded to: writers, choreographers, multidisciplinary artists, theater sound designers, film and video producers, actors, radio producers, visual artists, musicians, and composers working in genres ranging from classical to fine art, folk, ethnic, jazz, and avant-garde. In addition to commissioning and presenting new works, residencies include outreach programs, concerts, and a variety of media products. (photo 1)



The Writers Program provides local writers with a venue to present their work, supports the creation of new literary works, and introduces writers to the creative possibilities of the recording arts. Each year fourteen writers are featured in a series of public readings, half-hour radio programs, a chapbook, and on Jack Straw's Web site. (photo 2)

Composer Residencies provide unique opportunities for young, emerging, and established composers. Jack Straw currently has two composer-in-residence programs. In addition to writing new work, composers participate in seminars, workshops, recordings, concerts,

radio programs, film screenings, and other media productions. (photos 3-4)

The Jack Straw Gallery exhibits commissioned works, some of which are created through the Artist Support Program. Exhibitions range from those which are only aural in nature to combinations of auditory and plastic arts, live performance art, short films, video, Internet and interactive multimedia installations.

Jack Straw's non-profit recording studios provide a full range of services and technical support from audio engineers and producers who specialize in radio, Internet, and live music performance as well as museum tour audio, lit-

erary readings, and drama.

Two weekly radio shows feature Northwest musicians. The Live Room showcases Northwest club music featuring pop and alternative bands. The Sonarchy Radio Hour highlights jazz, experimental, and new music. Jack Straw also produces radio specials for local and national distribution such as literary programs, radio dramas, documentaries, music, and cultural programs.

Jack Straw provides innovative educational opportunities in art and technology through a broad range of classroom, in-studio, internship, and mentorship programs for children and

adults. These programs provide hands-on training and experience in new audio technologies and teach artists and students how to use technology to create, document, and present their art. Jack Straw works with students in grades K-12 from over twenty schools and community centers as well as with students from local colleges and universities. (photos 5-6)

Jack Straw has worked with Arts and Visually Impaired Audiences (AVIA) for fifteen years to produce over three hundred audio description tapes to assist individuals in the enjoyment and appreciation of live theater. JSP and AVIA also co-produce audio production and writing workshops

for blind and visually impaired students. (photo 7)

Jack Straw collaborates with a wide variety of arts, heritage, and technology organizations, both locally and nationally, to produce in-depth projects on ethnic communities, tour tapes about regional folk arts, art, and architecture, workshops on legal issues for artists, cultural radio programs, on-line concerts, live performances, festivals, publications, and art and technology workshops and conferences. (photo 8)

Radio programs, recordings, publications, photos, and other documentation are archived for reference, preservation, and as a resource for research.

Safarini was a featured project of Jack Straw's Artist Support Program. In addition to this CD, *Safarini* includes performances, radio features, and on-going educational programs. For more information on *Safarini* or other Jack Straw Programs contact:

Jack Straw Productions
4261 Roosevelt Way N.E.
Seattle, Washington, 98105-6999
phone (206) 634-0919
fax (206) 634-0925
<http://www.jackstraw.org>
email jsp@jackstraw.org



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7



8



CREDITS

We would especially like to thank all of the artists for sharing their music with us.

SAFARINI in transit is a project of Jack Straw Productions and Rakumi Arts International to promote the work of African immigrant artists and is made possible with the generous support of the National Endowment for the Arts, King County Arts Commission, Seattle Arts Commission and the Washington State Arts Commission.

Executive Producer: Joan Rabinowitz, Jack Straw Productions

Producer: Andrew C. Frankel, Rakumi Arts International

Assistant Producer: James Whetzel

Project Development: Peter Davenport and Mark Litwin

Cover photo: Robert Lyons

Interior photos: Dean Wong

Research: Robin Marks and Sylvia Jones

Edited and mixed at Jack Straw Productions

Audio Engineers: Doug Haire, Christian Mock, Tom Stiles, Wrick Wolff

Mastered at Disc Master by Ross Nyberg

Smithsonian Folkways production supervised

by Anthony Seeger and D. A. Sonneborn

Sound supervision: Pete Reiniger

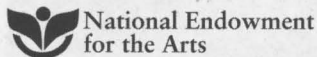
Production coordinated: Mary Monseur

Editorial assistance: Peter Seitel and Carla Borden

Design and layout:

Visual Dialogue, Boston, MA

Additional Smithsonian Folkways staff: Heather Berthold, financial officer; Lee Michael Demsey, fulfillment; Kevin Doran, licensing; Brenda Dunlap, marketing director; Scott Finholm, audio assistant; Sharleen Kavetski, mail order accounts manager; Matt Levine, fulfillment; Helen Lindsay, customer service; Michael Maloney, product manager; Nakieda Moore, fulfillment; Jeff Place, archivist; Ronnie Simpkins, audio specialist; John Smith, marketing assistant; Stephanie Smith, assistant archivist.

**ABOUT SMITHSONIAN FOLKWAYS**

Folkways Records was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, Monitor, Fast Folk, and Dyer-Bennet record labels are administered by the Smithson-

ian Institution's Center for Folklife and Cultural Heritage. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, Fast Folk, Monitor, and Dyer-Bennet recordings are all available through:

Smithsonian Folkways Mail Order
955 L'Enfant Plaza, Suite 7300,
Washington, DC 20560-0953
phone (202) 287-7298
fax (202) 287-7299

orders only 1 (800) 410-9815
(Discover, MasterCard, Visa, and American Express accepted)

For further information about all the labels distributed through the Center, please consult our Internet site (www.si.edu/folkways), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on **database search**).

Or request a printed catalogue by writing to the address above, use our catalogue request phone, (202) 287-3262, or e-mail folkways@aol.com



Smithsonian Folkways Recordings

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