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RECORDS

presents

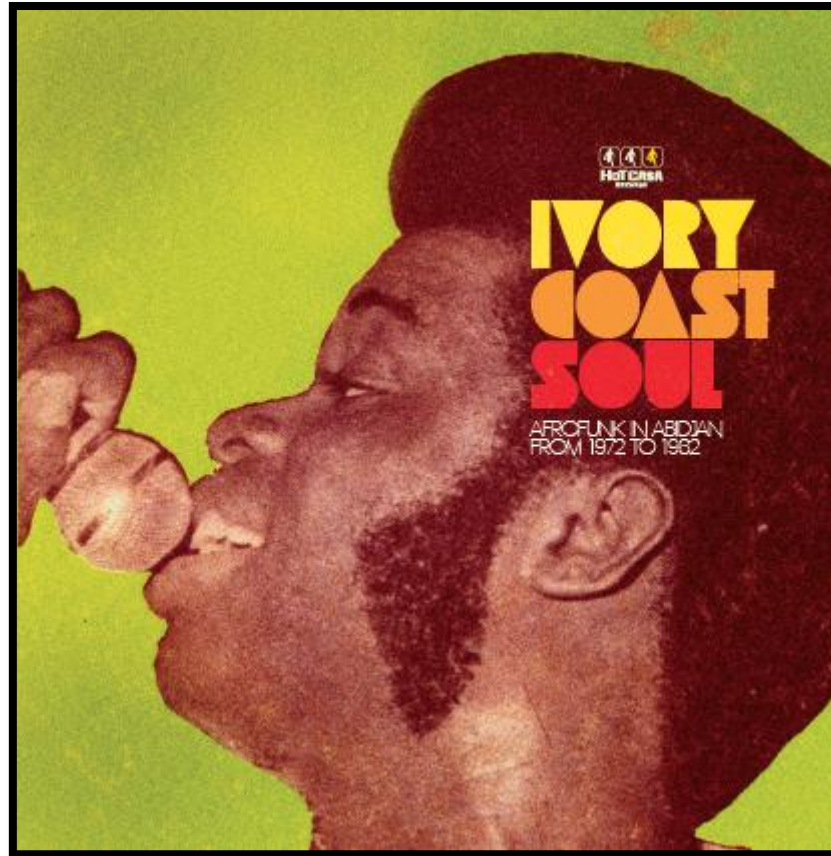
IVORY COAST SOUL

AFRO FUNK & SOUL in Abidjan from 1972 to 1982

CD / 2LP / Digital

Because in 2010 we're celebrating the 50th anniversary of the Ivory Coast independence we thought it was important to evoke the amazing cultural period of "the ivoirian miracle" with unreleased, brilliant and obscure afro funk tracks. Enjoy!

Julien Lebrun & Djamel Hammadi for HOT CASA Records, May 2010.



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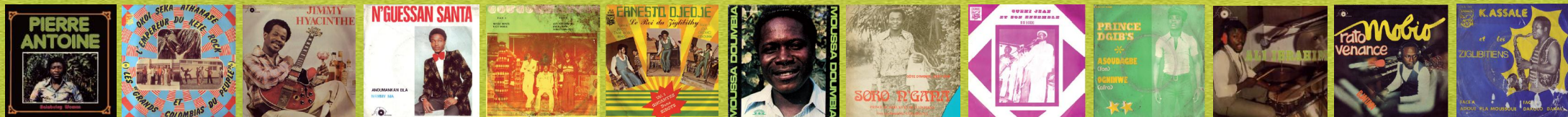
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THE ALBUM STORY

This compilation is the result of nearly 3 years' work by **Djamel Hammadi** aka "**Afrobrazilero**", a collector extraordinaire and vinyl digger who travelled all over the continent from Ghana, Benin, Togo, Mali to Senegal.

After 12 beautiful but dangerous trips throughout Ivory Coast (featuring fake policemen at border controls, political instabilities, deep economic crisis, the malaria, and one big fear when he opened a vinyl box in a small abandoned bus station and found a Scorpio!) he selected 13 rare or unreleased tracks.

All these tracks have been fully licensed with the tireless help of **Dj Julien Lebrun**.

We really want to thank **Axel in Abidjan** who helped us to go to Plateau, Treichville and Yamoussoukro to materialize all the licenses and complete the bank transfers, and who spoke local languages "nouchi" and "djoula" for us!

It was almost always impossible to find the original master song, as most of the producers we met didn't have them anymore. As you can imagine, tropical climate and humidity are not friends to vinyl preservation. Still, we did our best to clean and use different copies of each song to have the clearest sound.



TRACKLIST

FACE A

1. [PIERRE ANTOINE: Kalabuley Woman \(11.45\)](#)
2. [OKOI SEKA ATHANASE, L'EMPEREUR DU KETE ROCK ET LES GRANDS COLOMBIAS DU PEUPLE: Melokon Membun Ou \(5.54\)](#)

FACE B

3. [JIMMY HYACINTHE: Yatchiminou \(7.06\)](#)
4. [NGUESSAN: Mammy Nia \(2.49\)](#)
5. [GOUGOUMANGOU feat Francis Koffi Kinsley: Wazi Doble \(8.16\)](#)

FACE C

6. [ERNESTO DJEDJE: Zadie Bobo \(3.47\)](#)
7. [KASSALE et Les Ziglibitiens: Adoue Pla Moussoue \(4.55\)](#)
8. [MOUSSA DOUMBIA: Unite \(4.53\)](#)
9. [SORO N GANA et l'orchestre Guilana-na: Mon Falou nan \(8.40\)](#)

FACE D

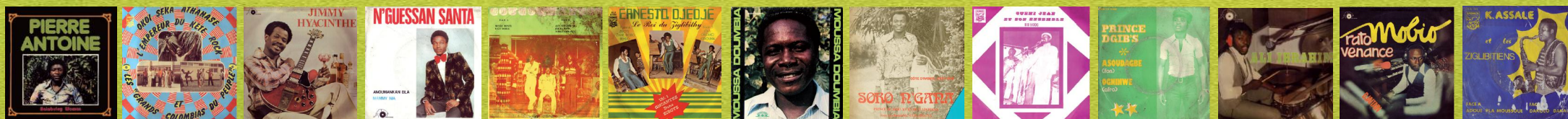
10. [JEAN GUEHI: Essemon Moupoh \(5.48\)](#)
11. [PRINCE DGIB'S: Ogningwe \(3.32\)](#)
12. [ALI IBRAHIM: La llaha llalahou \(5.47\)](#)
13. [RATO VENANCE: True Love \(2.40\)](#)

More info on each track & artist next page

DISTRIBUTION

- Pusher Distribution (EU + ROTW)
- Musicast (France) out on December 13th 2010
- Forced Exposure (US + CA) out on January 2011
- Digital : Finetunes

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FEATURED ARTISTS



Pierre Antoine: KALABULEY WOMAN

Afrobeat double sider, surely one of the hardest things to find in the genre out of French speaking West Africa. Guitar by Sammy Cropper from VIS A VIS band of Ghana, female vocals by Lola Everett who used to sing together with Ghanaian Pat Thomas who also used to play with the legendary Marijata group.

A brilliant afro beat track with hypnotic and sweet grooves, nice lyrics perfect for the Fela Anikulapo Kuti fan...

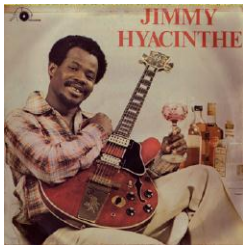
- Produced by the legendary Papa disco, based in Cotonou and who died tragically 9 years ago.



Okoi Seka Athanase: MELOKON MEBUN OU

Fantastic afro soul track from this famous Ivorian musician recorded in Lagos in 1977 at Decca studio. We can also recognize the famous "Black Santiagos" horns section behind.

- Realization: AA MAIKANO
- Produced by Badmos , 1977



Jimmy Hyacinthe: YATCHIMINOU

1947/ 1991: born in Trechville area in Abidjan, He was one of the greatest figures of Ivorian music as arranger, guitar player and great singer.

He modernized the traditional "Goly" folklore sound from the Wan country, but also Abon & Koulango rythm from the north of the country.

The young "Ngozan" preferred the name Jimmy in honor of his big inspiration: Jimmy Hendrix; he started with the Bouake band Aboliba jazz, the Mbam jazz, and "les vautours" in 1971, "Guinahouroux".

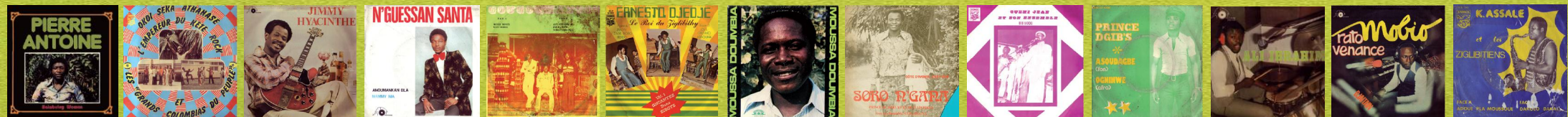
He also worked at the famous Nayanka Bell, but also the famous RTI orchestra (tv show) and the ivorian sound industry company. He was one of the famous "Bozambo" band founder and came to live in Paris to record at the end of the seventies.

He came back in Abidjan during the 80's and composed a modern music "goly" with traditional instruments like "baoulé flute", "calebasse" and main artists as Goly Towa. He wanted to create an Inter African music continental fusion. This amazing disco funk track is a perfect example. And Dj Kon & Amir in NYC knew it!

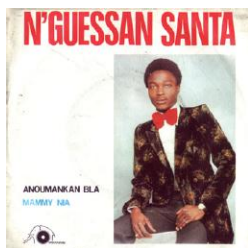
- Produced by Discogram

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FEATURED ARTISTS



N'guessan Santa: MAMMY NIA

This amazing disco track was composed by this multi-instrumentalist and brilliant guitarist known with "Les fetiches " and the "New system pop" who he started to work with in 1968.

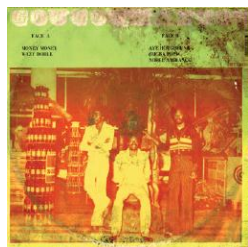
His nickname "Santa" came from his inspiration by Carlos Santana.

During the 70's , he was working at "club med " and in the beginning of the 80's he became popular with his solo guitar on Bally spinto "Taxi-sougnon" hit .

After 4 albums (Djasso-Djasso, Mamignan, Lalafouénou, mes Amis), he managed a recording studio called "NICKELSOUND" in Marcory collaborating with "Les woody" and working at the BURIDA (ivorian copyright company) for the listening commission.

Special message for digger DJs, check this amazing break one minute before the end...

- Under exclusive licence from DISCOGRAM



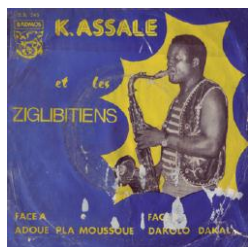
Gougoumangou feat Francis Koffi Kinsley: WAZI DOBLE

Rare Abidjan release w/ an afrobeat standout track, mixed with rythm and soul arrangements.

Backing by Sonny Okosun's drummer & sax, guitar by Francis Koffi Kingsley.

We really want to thanks Music & Hall label for the agreement of the licence.

- Under exclusive licence by Music & Hall records



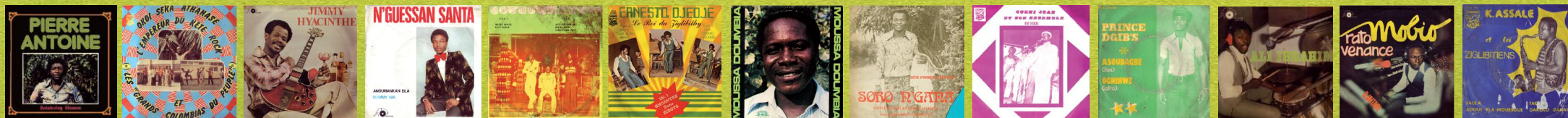
Kassale et Les Ziglibitiens: ADOUE PLA MOUSSOU

A fantastic hypnotic groove, with traditional chants, disco keys, taken from an obscure and rare 7 inch .He participated to the revival of the "ivorian traditional music movement".

- Under exclusive licence from Badmos records.

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FEATURED ARTISTS



Ernesto Djedje: ZADIE BOBO

1947/ JUNE 1983: Born in Daloa, this "Bete" singer, arranger, poet is one of the greatest figures of Ivorian music. Known under the nickname "The sparrowhawk", "GNOANTRE NATIONAL", or "ziglibithy king" is still a true legend in Abidjan today.

Djédjé, synonymous of "Iroko" a sacred tree in Bete country, has long been a vocal advocate of Ivorian music, rallying against the "Congolization" and latinisation of the Abidjan scene.

He founded "Les ziglibithiens" with Diabo Seck on drums, Bamba yang on keys and guitar, Leon Sina, Eugene Gba, Yodé, tagus, Assale Best Abou & Youbla, John mayal from the "Black devils", Assale Best as orchestra leader.

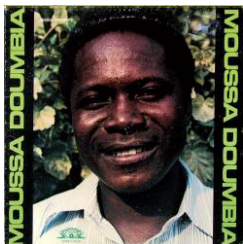
In 1978, "ZIBOTE" song became a huge hit all over the continent. He was qualified as "national Gnoantré" namely "the men with who all the nation struggle". ziglibithy sound is a mix between 3 different types of rythm "sopi", "digba" and "zaglobi" and Ernesto was also impressed and influenced by Fela and his friend Waïpa Saberty from RTI with who he shared the scene.

Professor Yacouba Konaté describes "ziglibithy": "better than all the authentic theory and speech about sources return & roots, ziglibithy gives a true sense and form to all the Africans who want to feed about their roots sap. It's an action and break wich found a new attractive on the Ivorian historical plinth".

In 1979, he recorded Golozo and Azonade, Zouzou Palegué in 1981. He was really close to the official power and opened many official international congress. On his last album "Tizere" he even composed two songs dedicated to the president Konan Bedié and Felix Houphouet Boigny.

He died tragically June 1983.

The song zadie Bobo was taken from a 8 tracks album included zibote and was recorded in Lagos, during a 6 months recording session with Maïkanos and Badmos.



Moussa Doumbia: UNITE

We really want to thanks lass from Sacodis who gave us the possibility to licence this really rare track from the 1978's album who surfs between traditional songs (mokolou, Djolibá) funk (Keleier, wanri).

Moussa Doumbia was saxophonist, writer, composer and arranger. Taking the U.S. as funk rhythms traditional Malian. In 1972, Doumbia moved to Abidjan. In residence at the Black Ball, upscale club, it delivers grooves where the brass carambolent wah wah guitars, an organ which follows the feverish syncopation of hypnotic bass & the drums. To shop discs in Saint-Germain-des-Pres, Paris; in the 80s, then back to Mali where it will disappear in the most absolute anonymity.

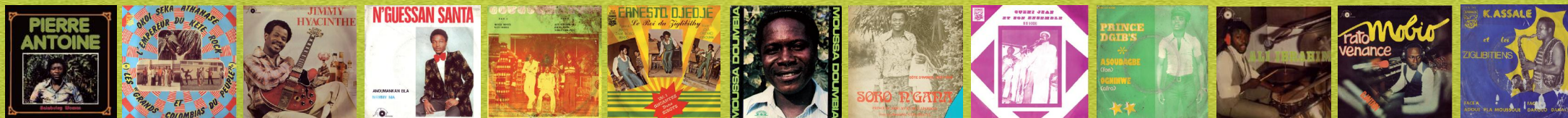
The track "Unité" from Moussa Doumbia is a perfect example of panafrikanism movement: a speech in defense of an AFRICAN unity with a funny and funky dancefloor groove.

A special thanks to Greg from Geneva for the record..

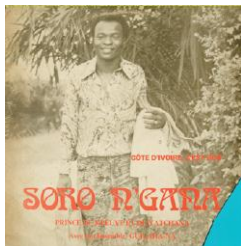
- Under exclusive licence from SACODIS

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FEATURED ARTISTS



SORO N GANA et l'orchestre Guilaha - na: MON FALOU NAN

An ultra-rare to find album called "COTE D' IVOIRE C' EST BON" included few north ivorian traditional rhythms such "Kpeuye" and also " Soucousses" produced by an obscure label SORO DISCO in Abobo Gare neighborhood in Abidjan.

We choose this special "Happy song" with an hypnotic guitar rythm, Arranged by Mister willis Bill Mockey ,

Organ: Tony I Trumpet: Pablo I Guitar solo Mahi Mathias and Fouda Simon Pierre I Guitar bass: Ben Gbeuly I Drum: Soro Fatagoma

Vocals : Alain Chamford I Toumba : Jean Noël

- Under exclusive licence from SORO DISCO Abidjan

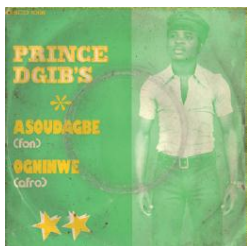


Guehi jean : ESSEMON MOUPOH

Jean Gnamaka Guéhi, chef du ziglibithy de Tahiraguhé. This really rare track is a good symbol of the musical fusion of this period, a huge soul break mixed with traditional chants.

A future dancefloor soul classic for connoisseur with raw breaks and frenetic rhythms.

- Produced by Badmos



Prince DGIB'S: Ogningwe

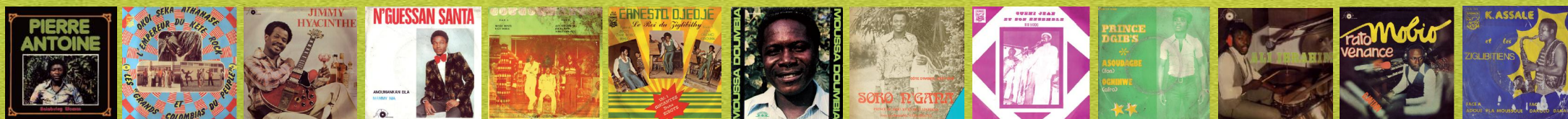
He recorded a first 7 inch "Saloha" with the famous Poly- rythmo band from Benin and gave us on "Ogningwe" : A real definition of an Afro soul track ! This track encapsulates the particular approach to music shared by all the artists we selected:

An instant classic dancefloor with amazing Hammond chorus, huge drum beat, deep soul horns style from the one who was considered as the ivorian James brown.,

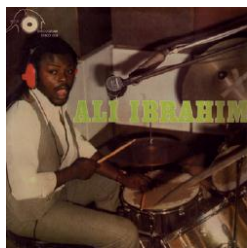
- Produced by Badmos.

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FEATURED ARTISTS



Ali Ibrahim: LA ILAHA ILLALAHOU

Famous drummers for lots of artists like Bright Engelberts, he was also a brilliant composer and arranger, as this track proves. Taken from an obscure album, in this track he mixed religious lyrics with deep soul arrangement and fantastic horns (WS AKIMBO on sax, ORAIMI on trombone, Tchico OLu on trumpet) with female vocal section (included July Black, Miss Joy, Dan Manyo, Epanda Kondja, Ali), with Elimbi Oscar- Mballa on guitars | 2nd guitar : Wasson Louis | Bass guitar: Maa s Soul | Drums : Petit Paul | Keyboards : Tom Youm's

- Produced by Badmos records.



Rato Venance: TRUE LOVE

The musical path of this famous pianist is a good example of the powerful influence Ivorian music had at this period. He founded in 1973 the famous "BOZAMBO" band with Jimmy Hyacinthe, Georges Ouedraogo from Burkina faso.

After few local success, they went to Paris in 1977 and his famous ballad song "Nte " sang in Ebrie was a huge succes in Ivory Coast. True love was recorded in 1978 from the beautiful spacey jazz album MOBIO.

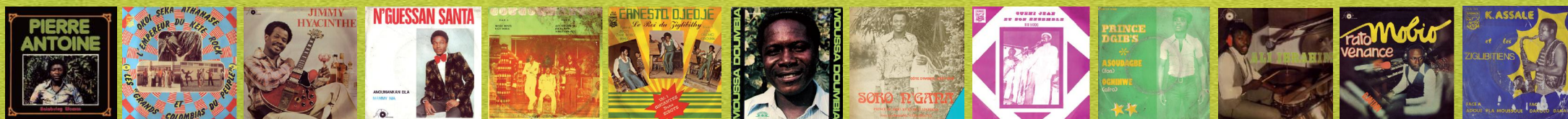
Later in France he initiated a movement that led to the establishment of the Centre Paco Rabanne, the foremost place in Paris for African music and culture.

Here's the last song of the album, a spacey disco instrumental track with amazing vintage keys sound. When Abidjan met NYC!

- Under exclusive licence from Badmos records.

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THE IVORIAN MIRACLE: A HISTORY OF IVORY COAST THROUGH MUSIC

In the mid-1970s the recording industry in Ivory Coast was set to dominate the entire region of West Africa, led by labels such as SID, Safie Deen, Disques Sacodis, JBZ, Djima, Badmos, Maikano, SIIS, and Music& hall, Edition Mycke's The print runs were small, yet the music would have a profound impact. Most of the records were pressed in Abidjan or Koumassi by Madam ORO, but also in France and Nigeria.

The purpose of this compilation is to focus on a few examples of incredible music recorded in Abidjan throughout the 70's and that has been forgotten due to rarities. None of the majors invested there like DECCA or EMI did in Nigeria. The producer Badmos explains that music was sold in small record shops, like the famous "La boîte à Musique" in Treichville and Albarika store or on the market, and even in hotels like Hotel Ivoire or BOUAKE Hotel.

Many of the sessions were recorded in mono or directly at the radio station. In 1975, JBZ opened the first official studio with an 8 tracks and the daily price was over 80000 to 120000 f CFA (120 euros to 180 euros).

Most of the production was sold locally but at the end of the decade, Ivory Coast became the first record exporter of the continent.

Ivory Coast became an example of stability, and the undisputed capital of new musical fashion, between hope and dream, Ivorian music was inspired by a plural world & influences.

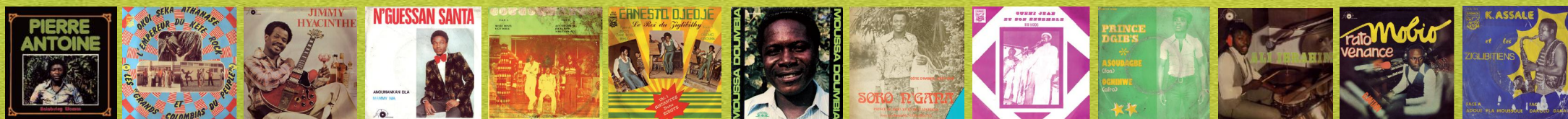
A NEW IVORIAN TRADITION

In the sixties, some bands began to imitate western band especially French pop classic, Funk, Soul records and music tapes were shipped over in huge quantities. But at the beginning of the 70's, during the post-colonial period with the emergence of the panafrikanism ideal with strong and charismatic leaders, a lot of musicians started promoting their own traditional popular heritage. One of the defining traits of Ivorian popular music is the use of the folk rhythms of the Bété people, which has been prevalent since Ivory Coast's independence.

Amedee Pierre, the "Dopé National" (dope = nightingale), became an example figure of the "new" Ivorian music during the 60's, uninhibited in front of the old colonial power traditions and occidental standards. After singing covers of French and Spanish pop classics, he decided to sing and compose in Bete". His "Ivoirio Star" band, which regularly played in "Oasis du desert maquis" became so popular that he was an "oleye", a precursor for the new generation of young musicians. Orchestras like Yapi jazz of Yapi René, Ivoris Band of Anouna Brou Felix, l' Ofi de Bouake followed the same path.

Ernesto Djédjé, considered as the "spiritual son" of Amedee Pierre, is the perfect symbol of Ivorian popular music "renaissance".

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... A HISTORY OF IVORY COAST THROUGH MUSIC

He invented a revolutionary form of music called "ziglibity", a fusion between "bete "traditional rythm and funk soul arrangements which is still popular in the streets of Abidjan in 2010!

Many other artists followed his example and had success both at home and abroad. We can think of Dago Lougah, alias François Lougah who died in 1996, Eba Aka Jerome, Guéhi Jean, Paco Sery ,Bally Spinto, Fax Clark and Anoman Brou Félix to name a few.

IVORIAN MIRACLE

The country, through its production of coffee and cocoa, was an economic powerhouse during the 1960s and 1970s in West Africa. However, Ivory Coast went through an economic crisis in the 1980s, leading the country towards political and social turmoil.

At the time of Ivory Coast's independence in 1960, the country was easily French West Africa's most prosperous area, contributing over 40% of the region's total exports. When Houphouët-Boigny became the first president, his government gave farmers good prices for their products to further stimulate production. Coffee production increased significantly, catapulting Ivory Coast into third place in world output (behind Brazil and Colombia). By 1979 the country was the world's leading producer of cocoa: 85 000 t in 1960 to 800 000 t in 1994. Palm kernels, cotton, sugar, and rubber production also rose intensively.

In 1960, Ivory Coast produced less than 20.000 metric tons of palm oil, 30 times less than Nigeria. By 1982, however, production had risen by a factor of nine-and-a-half and already equaled one-quarter of Nigeria's production, despite the progress the latter had recorded.

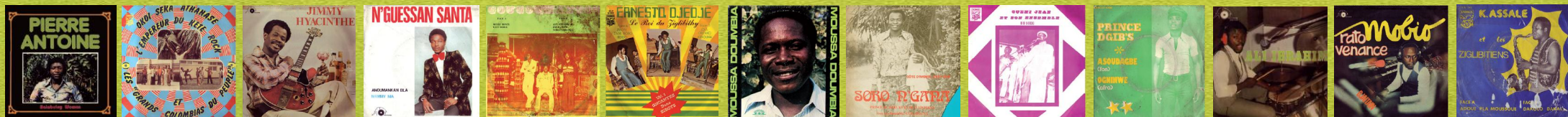
ABIDJAN: AN INTERNATIONAL CENTER

The beginning of an economic expansion (around 10 % increase a year from 1970 to 1978) that historians called "Ivorian miracle" favored urban pomp, architectural and artistic explosion. Abidjan became the footbridge between all the African artists and an international career.

Paco Serri for example worked with Cheick Smith in a "Club Med" hotel in ASSINIE based south of Abidjan and met Eddy Louis there. He asked him to come to play in Paris at the end of the 70's. There is also **Manu Dibango** who stayed 4 years in Abidjan and worked for the RTI orchestra (Ivorian television orchestra) with Boncana Maïga. He confirmed us that he did feel this "melting pot fever and the perfume of French Riviera close to the lagoon bay of Abidjan". Finally, Sam Mangwana, Tshala Muana from ZAÏRE, Amadou Ballaké from Haute Volta, Gambian and Senegalese Francis Kingsley and Laba Sosseh, and the famous Malian **Salif Keita** also came to perform and appreciate the effervescent musical bastion.

The career of **Mory Kante** is another good example of the Abidjan main musical attraction center. This Guinean genius left the "Rail Band de Bamako" and came in Abidjan in 1978 to compose his new original music, key of his success. With traditional instruments like balafon, 5 cords bolon, violin and Cora he organized some incredible sessions in the famous CLIMBIER club where Barry White or Johnny Pacheco came to appreciate and chill.

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... A HISTORY OF IVORY COAST THROUGH MUSIC

Gerard Chess from US Ebony records was charmed and produced his first record "Courougnégné" in 1981. In 1982, The French cultural center in Abidjan organized with him the famous "Mandingue ballet" with 75 traditional and modern artists who had a worldwide echo. Mory Kante said "I'm an adopted Abidjaneese, Ivory Coast is my hometown! I had children in Abidjan and a part of my family live there. Abidjan was the place to develop a career from US to Europe and all over the world".

This tremendous festive period was concentrated in Treichville, an old colonial area where an important Nigerian population attached their roots. By night a lot of "maquis" and clubs organized jam sessions like RUE 12, Quartier Latin with the famous trumpet player Fax Clark, or le DROMIKAN, Le CLIMBIER, La boule Noire, Black Ball, or Paco Séry. It was the big period of improvised musical meetings between all this artists from all over West Africa.

A lot of Malian, Cameroonian, and Nigerian band came to record in Abidjan, played at "Plateau" area bar and club. Another example, Kanté Manfila from guinea, played with two Italians saxophonist player and the Malian Dogon Sory Bamba. A lot of production at this time captured this energy. Like Badmos said, "Most of what I produced was almost one or two take like with the Cameroonian Brighth Engelberts that I discovered in a Lagos club".

In Abidjan, like in all the great cities at the end of seventies, it is a carefree time, an easy and unusual feeling of freedom: it's disco time! Another element of this musical fever was the fact that the Abidjaneese population was young; more than 60 percent of the population had less than 18 years of age.

Europeans were usually driven out following the independence of African countries, but in Ivory Coast, they poured in: The French community grew from only 30,000 prior to independence to 60,000 in 1980, most of them teachers, managers and advisors. Tourism and beach hotel gigs at this period also participated to all this club emergence and tremendous melting pot.

Obviously RADIO shows like those of Ahmed Touré, Tony Adiattou and Paul Dokui participated in the cultural development and the "pop music" emergence. From Ernesto Djedje to Magic system or Meyway, Ivorian music always came with original DANCES and special steps. "Gnoantre" for example, was an Ernesto specialty, inspired by James Brown and traditional north Ivorian figures.

Another example was Mamadou Doumbia 's "Estomiase", a musical and dance style based on Manding melodies and practiced in Adidjan during the 60's. He got inspired by Grand Bassam Abissa percussions, which is also an annual dance that announces the New Year, and mixed it with disco steps.

James Brown music had a serious impact in all the area. In 1968, for his first trip in Africa, he gave a private concert for FELIX HOUPHOUET - BOIGNY, the Ivorian president. Thus, the "Eburnea" newspaper wrote "this psychedelic tour will let a deep musical print and fashion influence all over the country and the continent!"

As another evolution, the mix of western funk with traditional local rythm such as the sierra Leonean Geraldo Pino or the Nigerian Fela did, created a real emulation.

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