



M A N S A

Newsletter Number 59 - Fall 2006

MANSA Meeting

The twenty-first annual meeting of the Mande Studies Association will be held in San Francisco at the Westin St. Francis Hotel on Saturday, November 18th from 7:00 to 8:00 p.m.

7th International Conference on Mande Studies (Update)

As unanimously and enthusiastically decided at the 2005 annual MANSA meeting (see *MANSA Newsletter* 58, p. 5), the 7th International Conference on Mande Studies will be held in Lisbon, Portugal, 24-28 June, 2008. Our conference coordinators in Lisbon are José da Silva Horta and Eduardo Costa Dias. Among those collaborating with them on arrangements in Lisbon will be MANSA members Peter Mark and Lucy Duran. Peter is well acquainted with Lisbon, and our Portuguese organizers report that they are counting on him to help them "in making the MANSA members' stay nice and stimulating." They also tell us that Lucy is well acquainted with Mande musicians living in Portugal who might perform for us, and that she might help our colleagues with suggestions and contacts to possibly bring one or two musicians from Africa.

José da Silva Horta and Eduardo Costa Dias have already made amazing progress with conference arrangements, certainly accomplishing everything possible this far in advance of June 2008. In recent up-dates submitted for *MANSA Newsletter*, José reports that Professor Costa Dias has been very active contacting various agencies, and that he has

acquired a number of firm commitments of support as well as some tentative offers to be confirmed later:

1. The Culture Director Rui Pereira responded that the Lisbon Town-Hall (Câmara Municipal de Lisboa) is offering conference participants a boat tour on the Tagus River (Rio Tejo) with dinner on board.

2. The Calouste Gulbenkian Foundation of Lisbon has committed to funding the travel, accommodation, and a "per diem" for from two to six African colleagues coming from West Africa.

3. The Foundation for Science and Technology (FCT - Portuguese Science) has been contacted because "they usually support this kind of international scientific event with an average of 2500 euro" (official request for sponsorship to be submitted September 2007).

4. The President of the Board of Lisbon University-ISCTE (Instituto Superior de Ciências do Trabalho e da Empresa) has promised us use of the ISCTE facilities including two meeting-halls of c. 150 places. They include a coffee break, and lunch will be partially sponsored to give us a reduced price.

5. There are two fine hotels a few minutes from each other and within walking distance of the conference venue. The hotels are near the Metro with easy and quick access to the town historical center and nearby commercial areas. The rate is 48 euro per night with breakfast. Note that the rate is for the room, not per person, so the price is the same regardless of whether the room is occupied by one or two people.

David C. Conrad, *President*, State University of New York-Oswego
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7th International Conference in Lisbon Update (continued)

6. The following institutions have been contacted, but they have not yet responded because our extremely efficient Lisbon organizers are working so far in advance, and requests for funding can only be made one year in advance: Camoes Institute (Instituto Camões - Lisbon) Luso-American Foundation (FLAD - Lisbon)

7. During the conference, there will be a few local staff members on hand to help with details.

Professor Eduardo Costa Dias and Dr. José da Silva Horta are to be commended for already accomplishing everything that can be done this far in advance of the conference. The pace of their activities will obviously pick up in September, 2007, and that is when I will be issuing the official call for papers and panels. However, for those who plan to participate, it is not too early to be thinking about paper and panel topics. (I've already heard from two or three people who are doing that.)

Lisbon will be a very popular venue, and I suspect that there could be an unusually large number of submissions. The usual guidelines will be repeated with the call to papers, but it should be stated at the outset that owing to experiences at earlier Mande conferences in both Africa and Europe, I am recommending to our MANSA officers and Advisory Board members as well as *panel organizers*, that for this conference we take particular pains to stress the importance of the following: (a) Maintaining high scholarly standards, i.e., detailed abstracts will be required and current and past board members will be asked to carefully screen all paper proposals. (b) Making sure that no one is allowed to "crash" the conference, i.e., presenting a paper without paying membership and registration fees *by the advance deadline* (panel organizers are responsible for letting non-members know the requirements and verifying participant legitimacy with Laura Arntson).

Feature Article: *SEGU BLUE* A Ground-breaking CD of Bamana *ngoni* Music Produced by Lucy Duran

Introduction to the album

"Juru nani fo" – play the four strings! This song (track 4 on the album) is a version of a 200 year old song called "Bakari Jan"; in honour of an early 19th Century Malian warrior, who, it

seems, was mesmerized by the sound of the four strings of the *ngoni*, the Bamana lute. The *ngoni* is the special instrument of griots from Segou, a city of the Bamana people in central Mali on the Niger. Few people outside Mali are familiar with Bamana griot music, but in Mali it holds a cherished place as symbol of Bamana Segou, one of the last of Mali's great pre-colonial empires. The Bamana (Bambara) fiercely resisted both Islam and French colonisation and practiced their own indigenous beliefs and cultural values. Bassekou and his group, *Ngoni ba*, a unique quartet of *ngonis*, not only recreate (and rescue) some of the classic old Bamana pieces, like Bakari Jan, but they also play their own compositions in the Bamana style, with a thoroughly contemporary approach.

For over 15 years Bassekou's remarkable *ngoni* playing has contributed to the sound of many musicians both Malian and from around the world, but this is his first solo album and a unique showcase for the stunning Bamana tradition and its instrument the *ngoni*, one of West Africa's treasures yet to be discovered by international audiences.

On every national holiday in Mali, and at all times of political change or crisis, the music of the great blind *ngoni* player from Segou, Banzoumana Sissoko (d. 1987), is played all day on the radio. He was famous for his uncompromising and outspoken criticisms of Mali's post-independent leaders. An enormous painting of Banzoumana hangs on the wall of Mali's concert hall, Palais de la Culture, the largest concert hall in West Africa. He is considered a national treasure, testifying to the importance of Griot culture in Mali until today - and he is Bassekou Kouyate's grandfather.

Bassekou Kouyate is descended on both his mother's and father's side from a long line of griots who used to be attached to the Bamana rulers. He grew up in Garana, a village some 60 kilometres west of Segou, where he and his brothers were steeped in the Bamana tradition, learning its vast repertoire of songs, dating mostly from the Bamana imperial era and earlier; and inheriting the gift of the *ngoni*. Though he has lived in Bamako since he was 19, Bassekou remains in close touch with his roots.

The Niger has given rise to major civilizations, with their own vibrant musical cultures. One of these, the Bamana Empire

(1712-1861) with its capital at Segou, has long captured the imagination of explorers, writers, and scholars. Mungo Park, the Scots traveller, was the first to describe it when he visited in 1797 during the reign of Monson Diarra, son of Ngolo (*see below*). In his book *Travels in the Interior Districts of Africa* (a diary of his journey to track the course of the Niger), Park writes "The view of this extensive city; the numerous canoes upon the river; the crowded population, and the cultivated state of the surrounding country, formed altogether a prospect of civilisation and magnificence, which I little expected to find in the bosom of Africa".

The American anthropologist Harold Courlander wrote down the epic tales of Segou in his book *The Heart of the ngon*i. The French Antilles author Maryse Conde's novel *Segu* is a kind of *Gone With the Wind* that begins with the reign of Monzon Diarra and ends with the fall of the empire in 1861. And historian David Conrad transcribed line by line the epic narration of one famous bard, Tayiru Banbera, recounting the stories of Bamana's great kings in his *A State of Intrigue: The Epic of Bamana Segou*.

Equally, music writers and scholars such as Sam Charters (*The roots of the Blues: an African search*), Paul Oliver (*Savannah Syncopators*), and Gerhard Kubik (*Africa and the Blues*), have all traced the roots of the blues to this part of the West African savannah.

Segu Blue provides a window on the bygone world of the Segou Bamana empire with its gripping stories of intrigue, betrayal, sorcery, fratricide, seduction and bloody battles. Founded by Biton Mamary Coulibaly (1712-55), the Bamana empire was built on military conquest, with thousands of war captives that contributed to a vast and productive slave population. As a military state, Segou's rulers were titled *faama*. Their power was based on complementary spiritual and secular components: support from the spirit world through control of the four great *boliw* of Segou (sacrificial objects containing vast quantities of *nyama*, the spiritual force required to rule), and secular authority to direct the standing army and control internal political factions through support of the *tòn*, a voluntary association comprised of men from all levels of society (noble to servile) who eventually became known as *tônjonw* ("slaves of the *tòn*")—although they were not always allegiant to the *faama*.

The death of Biton Coulibaly was followed by a period of anarchy (1757-1766) with successive rule by three former war captives until a fourth, Ngolo Diarra (1766-1787) founded a dynasty that lasted until 1861. His grandson Da Monzon Diarra (ruled from 1807-27) was the most celebrated of the Segou rulers, remembered to this day in many griot songs.

The griots played an extremely important role as advisor to the Bamana rulers; they inspired warriors to be brave the night before the battle. Segou's music is haunting, visceral, sometimes with driving dance rhythms, sometimes slow and bluesy, such as the tune *Poyi*, in honour of the greatest warriors (also called *poyi*). In Segou, a noble and fearless warrior could become a captive at any moment – or maybe sold into slavery across the Atlantic; and the brooding melody of *Poyi* resonated throughout central Mali, with versions as far north as Timbuktu and as far south as the wooded savannah of Wasulu. Maybe this is why *Poyi* is so close to the Blues, – listen to the title track, *Segu blue*.

The dance rhythms, fine melodies and raw energy of Bamana music were adapted after independence by some of Mali's powerhouse dance bands, such as the Super Biton de Segou, and by legendary women griot singers such as Fanta Damba (who famously influenced a very young Youssou N'Dour to make the trip to Bamako in the early 1980s and record one of her tunes). But in the last couple of decades, the Bamana griot songs have been eclipsed by other Malian musical traditions, and are fast disappearing from memory.

Nevertheless, the ngon remains a popular instrument, an essential part of the sound of many well-known artists from Rokia Traore to Salif Keita, Ali Farka Toure, Habib Koite, and Toumani Diabate. Other instruments like kora, balafon, and guitar, have all borrowed from the sound and playing technique of the ngon. This ancient lute of African origin is also ancestor of the banjo, and directly related to the gimbri, the bass lute of the Gnawa religious brotherhoods in Morocco. There are several different kinds of ngon, from the large, four-string bass instrument of the Segou Bamana griots, to smaller higher-pitched ngonis with up to seven strings that can sound similar to a kora. The ngon tradition of Segou is pentatonic and its music and playing technique has strong links with blues guitar and

the Appalachian banjo. The ngoni player uses various techniques like bending, pulling, hammering, sliding, and vibrato, plus finger picking and frailing. As Bluesman Taj Mahal puts it: "Bassekou is a genius, living proof that the blues comes from the region of Segu".

There are very few albums released internationally that are devoted to the Bamana style, and Segu Blue is the first to focus on the ngoni as the key instrument. Bassekou not only continues the tradition of his grandfather, but he has played and recorded with Taj Mahal, Toumani Diabate, Ry Cooder, Bela Fleck, and Dee Dee Bridgewater. Bono sang with him on a recent trip to Mali. Bassekou is the star ngoni player on Ali Farka's posthumous album *Savane*. Anyone who sees Bassekou perform is "blown away" by his prodigious technique, his musicality, and the way he effortlessly reconnects Bamana griot music with global styles.

NOTES TO THE SONGS

1. TABALI TE (Everybody ends up in Segu)

"All roads lead to Segu" was the refrain of a traditional song celebrating Segu as the centre of the Bamana empire; but Banzoumana Sissoko, Bassekou's grandfather, gave it another twist when he sang it as a criticism of President Moussa Traore's corrupt military regime. In this version, Segu becomes a metaphor for death. Bassekou explains: "Just as sooner or later everyone would end up going to Segu, sooner or later everyone dies and ends up in the other world. No one can avoid death, even if you're rich and powerful, bear in mind that one day your time will end. Think twice before you abuse your power in this world."

2. BASSEKOU

Lead vocals: Ami Sacko

A song in praise of Bassekou –

"God has been good to Bassekou, Ami Sacko's Bassekou, Bassekou son of Mustafa, son of Yakare. Your parent's prayers were answered, your family's prayers were answered. Griot music goes well for Bassekou, takamba goes well for Bassekou, Fula music goes well for Bassekou. Bassekou, father of Deli Oumou, play the ngoni

for me. The Europeans like Bassekou, America likes Bassekou, people of Africa like Bassekou.

3. JONKOLONI

Solo vocal: Andra Kouyate

Chorus: Ami Sacko & Ma Soumano, Andra Kouyate & Alou Coulibaly

Jonkoloni is inspired by a traditional song with the same title recorded by Mali's famous ngoni player Banzoumana Sissoko (Bassekou's grandfather), in 1970 and released on the *Anthology of Malian Music*. It is about the seizing of a village called Jonkoloni in the epic tale of the Segu Bamana empire as told by the griots. Jonkoloni was a well-guarded fortress town some 200 kms northwest of Segu with a fierce army who resisted the authority of the Bamana ruler (*faama*) Monzon Diarra and his tonjon army. After Monzon's death, Monzon's eldest son Da became ruler (1808-27), and vowed to destroy Jonkoloni. He called on the supernatural powers of his sorcerers, and sent his soldiers (*tonjon*) to throw a bewitched black cat into the town well, in order to put the population under a spell. But the soldiers failed to do this, instead discarding the cat in the bush. The challenge was finally taken up by a Fula warrior called Silamakan who threw the black cat in the well, decimated the population, killed the ministers who ruled the village, captured the daughter of the most powerful of them (Joba) whom he took as his wife, and returned to Segu victorious.

Bassekou learnt this song from his grandfather, Banzoumana, and explains that it was a warning to the people of Jonkoloni. The song says:

Wake up – are you sleeping? Bad omens are around. Black cats are here. All strange things are in Jonkoloni. The head of the village was called Ngilindi Ngolondo, his ministers were Jonkoloni Joba "the great warrior of jonkoloni"; Kabakunbilen, "Red-rock head" Samatula samakelen (the one elephant who is more powerful than all the rest); and Cèkalatu Kamisibani, (ce kala is a kind of fibre used for strong rope).

The griots called out to them: "Are you sleeping? Even if your coffers are full of gold, you can't avoid the war that's coming. The village well is deep, it will betray you. Unite your people and fight."

Bassekou adds a new verse as tribute to his grandfather, who died in 1987:
*"Banzoumana will never die, Banzoumana is a great man
 You lived your life well, you left nothing shameful behind you
 Banzoumana is a great man."*

4. JURU NANI

Lead vocals: Kasse Mady Diabate

This is based on a famous epic song from the Bamana griot tradition, originally in praise of Segu's most renowned warrior, called Bakari Jan Kone. Another song learnt by Bassekou from his grandfather Banzoumana Sissoko.

Bakari Jan ("tall" Bakari) Kone was born during the reign of the most famous king of Segu, Da Monzon Diarra (ruled from 1808-27). A diviner predicted that Bakari Jan, the son of a noble, would be more powerful than the emperor's own sons, where upon Da Monzon became worried and jealous, and tried to plot against him, but to no avail.

There are many stories about Bakari Jan's strength and bravery, but the most famous is his struggle with Bilisi, a person with superhuman strength and occult power, who was terrorising people in the Bamana lands. He had a strange physical appearance – he had white arms and legs, (he may have been an albino), and an enormous, triangular-shaped head. Many believed he was a water spirit or genie (jinn) from the Niger. His name Bilisi, means devil, and no child or girl was safe if Bilisi was around, because he would capture them and sell them into slavery, just for a drink.

No one dared challenge Bilisi until finally Bakari Jan challenged him to a fight outside the walls of Segu. They fought bravely, both using occult power. In the end, however, Bakari Jan proved stronger, and he killed Bilisi and brought his head to the king, Da Monzon.

The song says:

Juru nani fo, "Play your four strings! The Bamana griots of Segu are playing the four strings of the ngonon for Bakari Jan. Fula griots, play the one string ngonon. Bakari Jan is the patron of the young griots. His time is over; life lasts but a brief moment. Hatred between brothers is a bad thing. If you hate your own flesh and blood brother, you are only hurting yourself."

The tonjon (slave army) of Segu, what has Bakari Jan done to you? Family of Segu, what has Bakari Jan done to you? Bakari Jan the ruler, the warlord of the Bamana! Hatred is a bad thing..."

5. MBOWDI

Lead vocals and soku (one string violin):

Zoumana Tereta

Mbowdi is a term for brave warrior (like Poyi; see Segu blue). During the time of the Bamana empire, there was a custom that if war was declared between two towns, the two warring armies would party together before they went to battle. The attacking army would set up camp outside the town walls the day before fighting was to start. Then the town would open its gates, inviting the army to join their own warriors in a massive pre-battle feast, ("*maa nyanaje*" in Bamana) – with plenty of millet beer, roasted meat, and music. One of the tunes played at these big feasts was *Mbowdi*, one of the classic tunes in the region, a kind of proto-blues - it diffused from Segu up into the desert area and down into Wasulu.

Bassekou explains: "only those who've survived battles or been killed in battle are called *Mbowdi*. You can only mention the names of proven warriors in this song. At the big pre-battle feast, it was played to incite warriors to be fearless. You don't know if you'll come back alive, or maimed, or whether you'll be captured and become a slave; if you're killed, your brother or even your slave will marry your wife."

6. THE RIVER TUNE

This is one of the most important tunes in the repertoire of the ngonon from Gambia to Mali, and it comes specifically from Segu. It's the original version of *Bajuru*, one of the best known pieces in the ngonon repertoire, and it used to be called *Ba la bolo* – meaning, "the branch of the river".

Bassekou explains how his ancestors, the Kouyates of Segu, came to play it: "A jinn (a spirit) was playing the ngonon on the banks of a branch of the river Niger. The griot, Jelimusa Wulen Kuyate (one of my ancestors), came across the jinn playing a beautiful tune - this one. Jelimusa said to the jinn, "I'm a griot. I have the right to ask you for anything. What will you give me?". The jinn said, 'no problem - you can have this ngonon and this piece of music'. So Jelimusa took the ngonon from him with great joy, and sat

down to play this piece by the side of the river, and he called it Ba la bolo, because he was by the riverside. This was the first tune ever played on the ngoni. My father, Mustafa Kouyate, told me this story."

7. ANDRA'S SONG

Lead vocals: Ma Soumano (Andra's wife)

Its better to look after your own affairs than to meddle in other people's problems.

Let us do things properly in this world, do things at the right time, before we seriously regret it.

A girl's youth will end, a boy's youth will end.

You don't take your name into the afterlife -

make your name for yourself now while you can, before you regret it. So let's live our life.

Do things well, do things well, before

we seriously regret it! Play the ngoni

Bassekou, play the ngoni Andra, before

we regret.

8. NGONIFOLA (The great ngoni player)

Chorus: Ami Sacko & Ma Soumano

This song criticises the selfish nature of people today. In the past, Malians cared for their neighbours, while modern people live only for themselves, they mistreat each other. This affects all kinds of relationships - between husband and wife, between neighbours, or different cultures. We must be tolerant, accepting, compromise for the sake of harmony. *"The great ngoni player, the lion of ngonis, has arrived to entertain us, so we can enjoy ourselves, and not quarrel."*

9. BANANI (The silk cotton tree)

With guest Lobi Traore on vocals and electric guitar

A version of a well-known Bamana song often played by Lobi Traore who though not a griot comes from Segu.

I'm greeting my loved one, my friends.

I'm greeting the big men of Mali, the women of Mali, the young people of Mali, the children of Mali, my chérie, I'm thinking of those who farm, I'm thinking of the blacksmiths, of the fune (wordsmiths).

So people of Segu, please forgive me, if I make any mistakes.

10. BALA

Lead vocals: Zoumana Tereta

Bolon: Habib Sangare

Bassekou explains: "This song tells the story of just how far Bamana warriors would go, in order to prove their courage. There was a great warrior from Segu called Bala. He won the Wednesday battle in Nyamina, and the Monday battle in Segu, which is market day there. So he took many spoils from the market, which he gave to his griots, and that's why they sing for him. Bala respects those who keep their word.

"Bala's life came to an end like this. All the warriors of Segu met in a village called Fooni. They began arguing, and insulting each other; finally they challenged each other to a fight, one by one." (Fooni is one km from Do Dugubani, where Sunjata Keita's grandmother's tomb is, and just near Garana, where Bassekou is from). "They called this fight Fooni zira bilen, (Fooni of the red baobabs) because the fight was so terrible even the baobabs shed bright red blood. This is where Bala died. Kuma koro soke was the name of the warrior who killed Bala. Kuma Koro is the name of a village, soke means 'he fights with the power of a horse'.

Bala was strong and he killed many warriors, then he went home to his own village, where the women were waiting for their husbands to come back. They asked him "where are the others?" He replied, "I killed them all". "How could you kill all those warriors?" They didn't believe him, and they sang a song, saying "There are no witnesses, so maybe Bala ran away from the fight".

Bala had to prove his honour. He wanted to die with a good name. He went back to the place where they had fought, and took off all his amulets that protected him in battle, and put them on his horse, which he sent away. Then he tied himself up with the reins, and other warriors came and killed him."

11. SEGU TONJON

Lead vocal: Ami Sacko

Da Monzon Diarra (ruled 1808-27) was one of the most powerful and famous of the Bamana rulers (*faama*), remembered and admired by the griots for his generosity and his fearless slave army (*tonjon*), who had their own strange, grotesque dances, with jerky movements. There are several well-known versions of this song, otherwise known as Da Monzon.

The song says:

"If a poor person talks about Da Monzon, he'll sell that person for the price of one kola nut. Da

Monzon's children are unlike any others. An orphan always overhears the chatting of parents; a woman with no husband always overhears the chatting of a woman with her husband, a man with no wife always hears the conversation of man and his wife.

The tonjon, Da Monzon's soldiers, do no good. They wait until the men of a village are off fighting, then go in and sleep with their wives. The tonjon eat salted dog's meat (a meat forbidden to Muslims). If you put fresh peanuts in the pot, and you ask a leper to pull them out with his fingerless hand, you're mocking him".

12. SINSANI

Lead vocals: Kasse Mady Diabate

Sinsansi (also known as Sansanding) is a beautiful and historic town on the north bank of the river Niger, about 60 kms from Segou, once very wealthy as a trading post between the Sahara and the Niger valley. This is where the Scots traveller Mungo Park first came across the Niger in 1797, and "discovered" that the river flows from west to east, - not the other way around as Europeans believed.

Malamini Sisse was the ruler of Sinsani in the last days of the Bamana empire. The griots remember him as a wealthy man who was extremely generous and kind to them, so they gave him his own song which used to be a favourite among the griots, though it is not often played any more. The Super Biton of Segou, one of Mali's most important dance bands in the 1970s, recorded a version of this in 1970, and so did the woman singer Fanta Damba.

Kasse Mady sings:

"This is Malamini's praise song, Malamini the holy man from Mande. There are four holy lineages from Mande - the Toures, the Sises, the Beretes, the Jannes. Malamini from Sisani treats me well, he's good to me. If you boast about yourself, and Malamini hears about it, he'll slash your mouth. If he hears bad words, he'll rip your mouth open. People should not disrespect others - to each his own destiny, to each his own future.

13. ALI FARKA'S LAMENT

Lead vocals: Ami Sacko

Ali Farka Toure died on March 7, 2006, in Mali. Bassekou Kouyate was very close to him, and played on the last album he recorded, the acclaimed *Savane*. This is Bassekou's lament for

the great desert blues singer, the lion of the desert.

"The march of Death is relentless, like the steady walk of a trader" (Mande traders, called Mande jula, used to walk across all of West Africa, trading goods and spreading Mande culture and the word of Islam). "Toure, the warrior, the Muslim, has gone cold. Asians weep over Toure's death, Africans cry for Toure, Europeans miss Toure. Americans also loved Toure. Oh death!!! The march of death is relentless, like a trader's steady walk.

14. SEGU BLUE (Poyi)

Bassekou's adaptation of Poyi, the original "Bamana blues", found in different versions along the Niger. In the days of the Bamana empire, with its glorification of war, the term Poyi denoted praise of warfare, violence, fearlessness. It used to be played to warriors before they went into battle. Bassekou explains that it sounds like the blues because, as they listened, they would wonder if they would ever come back alive to their homes and family - or would they be captured and sold into slavery, or lie dead in the battlefield, food for vultures?

All songs composed and/or trad/arr by Bassekou Kouyate except Andra's song by Andra Kouyate, Produced by Lucy Durán, Recorded in the Bogolan Studios, Bamako, Mali, June-July 2006, Mixed in Livingston studios, London, by Jerry Boys and Lucy Durán, Mastered by Tom Leader. Release date February 23, 2007.

For more information go to: outthere.rec.at WOMEX / Bassekou Kouyate / Urban Africa Club Sampler.

Update on MANSA Members' Activities

LOUISE BEDICHEK (Honorary Member) has finished her second three-year term in Conakry as Director of the Centre Americain and will be Country Affairs Officer for West Africa in the Bureau of African Affairs at the Department of State in Washington D.C. until her retirement in September 2007.

GEORGE BROOKS retired on May 31 from Indiana University after 44 years. As Professor Emeritus he is currently engaged on completing the third volume of his "trilogy" on western

African history, the monograph to cover the period c.1790-c.1840.

MAMADOU CISSE of the the Direction Nationale du Patrimoine Culturel in Bamako and who presented a paper at the Mande Studies Conference in Kankan on his archaeological excavation at Gao, will be going to Rice University in January to start graduate studies in archaeology with Susan McIntosh.

GRAEME COUNSEL in Melbourne, Australia, has been adding resources to his Radio Africa web site, Graeme Counsel UMPA Graduate Centre University of Melbourne AUSTRALIA graeme@radioafrica.com.au

These include the [Djembe and Mande Music Resource and Reference Page](#), [Discography of Malian Vinyl Recordings](#) and [Discography of Guinean Vinyl Recordings](#). These discographies seek to list all Malian and Guinean vinyl recordings (78 rpm, 33.3 rpm and 45 rpm discs). The discographies have involved the efforts of collectors and musicologists around the world, and are about 95% complete. Counsel reports that they are intended to serve as a permanent resource for all those interested in Mande music. He invites MANSA members to contribute to the discography by adding to it any material which is missing, and says your contributions will be acknowledged on the site. Other discographies maintained at the [Radio Africa web site](#), include the complete [Syliphone discography](#), the complete [Bembeya Jazz National discography](#), discographies of the [Rail Band](#) and [Les Ambassadeurs](#), the [Malian Kunkan label](#), the [Tempo label](#), [Salif Keita](#), and a list of all Guinean orchestras of the 1st Republic.

MARK DAVIDHEISER spent two months during the fall of 2005 as a visiting scholar at the Max Planck Institute for Social Anthropology in Halle/Saale Germany. In October at a special colloquium at the Centre d'Etudes et de Recherches Internationales, Institut d'Etudes Politiques de Paris, he presented a paper, "Social Organization and Disputing: Identities and 'Tradition' in Gambian Peacemaking." He then went to West Africa for two months' research on legal reform initiatives and on the conflict in Casamance.

ALMA GOTTLIEB has received a Summer Faculty Award from the National Endowment for the Humanities to begin a new year-long fieldwork project among Cape Verdean

immigrants in Lisbon in 2006-07.

MARIA GROSZ-NGATE is now President of WARA and she plans to explore how that organization can collaborate with MANSA.

BARBARA HOFFMAN, in the Department of Anthropology at Cleveland State University, has been appointed Director of the Program in Linguistics.

NICHOLAS HOPKINS retired at the end of the 2005-06 school year and is now Professor Emeritus of Anthropology at the American University in Cairo. His wife, Ferial GHAZOUL is still teaching in the English and Comparative Literature Department, so Cairo will continue to be their home base for the time being. MARLOES JANSON was back in The Gambia from March to June where she conducted research into youthful participation in the Tabligh Jama'at.

JOHN JOHNSON is retiring at the end of the current semester after 28 years at Indiana University and 2 years at Michigan State University, but will continue to teach one class and finish up his dissertation and thesis committees.

MOHAMED CHEJAN KROMAH, our artist who painted the Sunjata mural at the University of Kankan during the 6th International Conference on Mande Studies, is working on a series of commercial art projects in West African capitals. He recently finished a commission in Banjul, is now in Monrovia, and from there will go to Freetown before returning to his Conakry residence in December.

CARLOS LOPES has been promoted by Kofi Annan to the position of Assistant Secretary General.

GREG MANN was promoted to Associate Professor at Columbia University in July.

RODERICK MCINTOSH has left Rice University and taken up a position in the Department of Anthropology at Yale University. TATIANA NIKITINA who is now at Stanford University, is working on Mande syntax, semantics and typology and is currently preparing a grammar and lexicon of Wan (SE Mande language spoken in Côte d'Ivoire).

RYAN SKINNER will be in Bamako conducting doctoral fieldwork on postcolonial urbanity, musical expression, and cultural identity from October 2006 to December 2007 with funding from the Social Science Research Council IDRF

and Wenner-Gren Foundation.

KRISTINA VAN DYKE was in Europe (including Amsterdam) during the summer, exploring the topic of Malian terra cottas.

**Books, Film, Articles, Dissertations,
Special Issue Journals**

BOOKS

Greg Mann. 2006.

Native Sons: West African Veterans and France in the 20th century. Duke University Press (Series on "Politics, History, and Culture").

Marie Miran. 2006.

Islam, histoire et modernité en Côte d'Ivoire. Paris: Karthala.

Ingse Skattum with John Kristian Sanaker and Karin Holter. 2006.

La francophonie: une introduction critique.

Oslo: Oslo Academic Press.

Ce livre se veut une introduction aux contextes social, politique, littéraire et plus largement culturel du monde francophone hors de France. Il traite en particulier le rôle et le statut de la langue française – dans le passé (grandes découvertes, colonisation) et dans le présent. Pp. 276. Prix: 30 Eur + frais de transport. ISBN 82-7477-220-2

FILM

Barbara G. Hoffman (Producer) 2006.

Making Maasai Men: Growing Courage Toward Circumcision 32 min. Color. 2006.

Available as VHS and DVD Catalog #0153

Price \$225.00

One aspect of traditional Maasai culture that remains central to the passage from boyhood to manhood is circumcision. It is a physical and psychological ordeal that Maasai boys look forward to and also dread. This remarkable ethnographic documentary explores the complex meanings of masculinity and Maasai ethnicity, and the place of circumcision and its attendant rituals in their cultural construction. For more information go to:

http://www.berkeleymedia.com/catalog/berkeleymedia/films/anthropology_world_cultures/african_studies/making_maasai_men_growing_courage_toward_circumcision

ARTICLES

Ralph Austen. 2006. "Beyond History": Two Films of the Deep Mande Past," [Yeelen and Keita! : l'héritage du griot] in Richard Mendelsohn and Vivian Bickford-Smith (eds.). *Black and White in Colour: African History on Screen.* Cape Town: Double Storey Books.

Ralph Austen. 2006. "Christianity Seen by an African Muslim Intellectual: Amadou Hampâté Bâ" in Benjamin F. Soares (ed.), *Muslim/Christian Encounters in Africa.* Leiden:, Brill.

Ralph Austen. 2006. "Interpreters Self-Interpreted: The Autobiographies of Two Colonial Clerks" in Benjamin Lawrance, Emily Lynn Osborn, and Richard Roberts (eds.). *Intermediaries, Interpreters, and Clerks: African Employees in the Making of Colonial Africa.* Madison: University of Wisconsin Press.

Mark Davidheiser 2005. "Culture and Mediation: A Contemporary Processual Analysis." *International Journal of Intercultural Relations* 29 (6).

Mark Davidheiser. 2006. "Joking for Peace: Social Organization, Tradition, and Change in Conflict Prevention and Resolution." *Cahiers d'Etudes Africaines* XLVI (3-4) No. 183-184.

Mark Davidheiser 2006. "Conflict Mediation and Culture: Lessons from The Gambia." *Peace and Conflict Studies* 13 (1).

Mark Davidheiser 2006. "Harmony, Peacemaking, and Power: Controlling Processes and African Mediation." *Conflict Resolution Quarterly* 23 (3).

Alma Gottlib. 2006. "Our Village Needs Chairs" (coauthored with Philip Graham) in Bruce Grindal and Frank Salamone (eds.). *Bridges to Friendship: Narratives on Fieldwork and Friendship* (Second, revised edition) Prospect Heights, IL: Waveland Press.

Alma Gottlieb. 2006. "Ethnography: Theory and Methods" in Ellen Perecman and Sara Curran (eds.). *A Handbook for Social Science Field Research: Essays & Bibliographic Sources on Research Design and Methods.* Thousand Oaks, CA: Sage Publishers.

Knut Graw. 2006. "Locating Nganiyo: Divination as Intentional Space." *Journal of Religion in Africa* 36 (1): 78-119.

- Eugenia W. Herbert. 2005. "The Taj and the Raj: Garden Imperialism in India." *Studies in the History of Gardens and Designed Landscapes*.
- Jan Jansen. 2006. "Les archives nationales du Mali en transition." *Afrique & histoire. Revue internationale* no. 5 avril 185-188.
- Marloes Janson. 2006. "The Prophet's Path: Tablighi Jamaat in The Gambia." *ISIM Review*: 44-45.
- Jim Jones. 2006. "Background Information" and "Who's Who of Characters/Glossary of Places" in *Sundiata, An Epic of Old Mali* by D. T. Niane, translated by G. D. Pickett. Revised edition. Harlow, England: Pearson/Longman African Writers.
- Dolores Koenig. 2006. "Food for the Malian Middle Class: An Invisible Cuisine" in Richard Wilk (ed.). *Fast Food, Slow Food: The Economic Anthropology of the Global Food System*. Walnut Creek, CA: Altamira Press.
- Dolores Koenig. 2006 "Political-economic Change, Cultural Traditions and Household Organization" in E.P. Durrenberger and J. Marti (eds.). *Rural Mali. Labor in Anthropology. Society for Economic Anthropology Monograph 22*. Walnut Creek, CA: Altamira Press.
- Marie Miran. 2005. "D'Abidjan à Porto Novo: associations islamiques, culture religieuse réformatrice et transnationalisme sur la côte de Guinée" in L. Fourchard, A. Mary and R. Otayek (eds.). *Entreprises religieuses transnationales en Afrique de l'Ouest*. Ibadan: IFRA and Paris: Karthala.
- Marie Miran. 2006. "The Political Economy of Islam in Côte d'Ivoire in M. Bröning and H. Weiss (eds.). *Politischer Islam in Westafrika. Eine Bestandsaufnahme*. Berlin: Friedrich Ebert Stiftung and Lit Verlag.
- Robert Pringle. 2006. "Mali's Unlikely Democracy." *The Wilson Quarterly*, (Spring, 31-39).
- Claudia Roth and Fatoumata Badini-Kinda. 2005. "The social security of elderly women and men in Burkina Faso" in Linda E. Lucas (ed.). *Unpacking Globalisation: Markets, Gender and Work*. Kampala: Fountain Press.
- Claudia Roth. 2005. "L'appauvrissement invisible des personnes âgées au Burkina Faso" in A. Mayor, C. Roth, Y. Droz (eds.). *Sécurité sociale et développement. Le forum suisse des africanistes 5 – Soziale Sicherheit und Entwicklung. Werkschau Afrikastudien 5*. Münster: Lit.
- Claudia Roth. 2005. "Die eigenen Augen, der fremde Blick" in Ch. Beck et al. (Hg.). *Fremde Freunde. Gewährsleute der Ethnologie. Edition Trickster*. Wuppertal: Peter Hammer Verlag.
- Claudia Roth 2005. Three Articles: (1) "Conclusions: Ageing in Insecurity – Differences and Similarities / Conclusion: Vieillir dans l'insécurité – différences et similarités » (2) « Threatening Dependency: Limits of Social Security, Old Age and Gender in Urban Burkina Faso / Dépendance menaçante: limites de la sécurité sociale, vieil âge et genre en milieu urbain burkinabé » (3) « A Donor Darling? Context of the Case Studies / Le Burkina Faso: pays favori des donateurs? Contexte des études de cas » in Jong, Willemijn de, Claudia Roth, Fatou-mata Badini-Kinda, Seema Bhagyanath (eds.). *Ageing in Insecurity. Vieillir dans l'insécurité. Case Studies on Social Security and Gender in India and Burkina Faso. Sécurité sociale et genre en Inde et au Burkina Faso. Études de cas*. Münster: Lit.
- SPECIAL JOURNAL ISSUES**
Mande Studies 6, 2004
Special Section: "Climates of the Mande"
 Edited by Roderick J. McIntosh and Joseph A. Tainter
 Roderick J. McIntosh and Joseph A. Tainter
 Palaeoclimates and the Mande
 Roderick J. McIntosh
 Chasing Denkéjugu over the Mande
 Landscape: Making Sense of Prehistoric and Historic Climate Change
 Robert Vernet
 Evolution du peuplement et glissement des isohyètes à la fin de la préhistoire et au début de l'histoire en Afrique de l'ouest sahélienne.
 Hamady Bocoum
 Rapports entre le potentiel forestier et production métallurgique dans la vallée du fleuve Sénégal
 Roderick J. McIntosh
 Two Thousand Years of Niche Specialization and Ecological Resilience in the Middle Niger
 Joseph A. Tainter
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 Nicholas Hopkins
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 Kirsten Langeveld
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 Ryan Thomas Skinner
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 21st Century

***Africa Today* 52 (4) Summer 2006**

Special Issue: "Memory and the Formation of
 Political Identities in West Africa"

Edited by Rosa DeJorio (based on papers
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 Mande Studies in Leiden, the Netherlands)

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Chieftainships between Past and Present: From
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 1890s-1950s

Alice Bellagamba

Before It Is Too Late: Constructing an Archive
 of Oral Sources and a National Museum in
 Independent Gambia

Mary Jo Arnoldi

Youth Festivals and Museums: The Cultural
 Politics of Public Memory in Postcolonial Mali

Rosa De Jorio

Politics of Remembering and Forgetting: The
 Struggle over Colonial Monuments in Mali

Sten Hagberg

The Transformation of Ritual Boundaries in
 Resource-Use Practices in Burkina Faso

***Canadian Journal of African Studies - Revue
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Volume 39, Number 2, 2005

Title: Contested Casamance

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 Heroine in Senegal

Vincent Foucher

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 en Basse Casamance

Ferdinand de Jong

A Joking Nation: Conflict Resolution in
 Senegal

Jordi Tomàs

La parole de paix n'a jamais tort. La paix et la
 tradition dans le royaume d'Oussouye
 (Casamance, Sénégal)

DISSERTATIONS

Knut Graw. 2005. "The Emergence of the
 Present: A Phenomenological Study of
 Divination, Time, and the Subject in Senegal and
 Gambia." Department of Social and Cultural
 Anthropology, Catholic University of Leuven,
 Belgium.

Graeme Counsel. 2006. "Mande Popular Music
 and Cultural Policies in West Africa." History
 Department, University of Melbourne, Australia.

Joe Williams 2006. "Transmitting the Mande
 Balafon: Performing Africa at Home and
 Abroad," Ethnomusicology Program, University
 of Maryland, College Park.

RENEWED MEMBERS

Akare John Aden

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NEW MEMBERS

Ian B. Edwards (student, University of Oregon)
634 La Salle St., #2
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iedwards@uoregon.edu

Interests: Mali Wildlife; local agencies;
globalization; applied anthropology

Ryan Durkopp (student, University of Pittsburgh)
205 North Dallas, Apt. #2
Pittsburgh, PA 15208
rdurkopp@yahoo.com

Interests: Interactions of culture and musical
expression; jeliya traditions, language, power,
and gender

Vera Flaig (student, University of Michigan)
350 Highland Road
Chelsea, MI 48118-9740
vflaig@comcast.net

Interests: jembe and doundoun music, dance
traditions in Guinea, North American &
European drumming communities

Gunvor Jonsson (student, University of
Copenhagen)

Langagervy 3, 1-tv
2500 Valby DENMARK
gunvorjonsson@gmail.com

Interests: Kayes-region of Mali villagers'
conceptions of life in Western Europe and the
social significance of these conceptions;
particularly in relation to migration to Western
Europe.

Kjell Nyland (Music teacher)
Maarskrenten 24,

N-6425 MOLDE, NORWAY
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Interests: History, culture, music of peoples of
Western Mali, especially Khassonké, Malinké,
Peul

Submitting Articles to *Mande Studies*

The journal of the Mande Studies Association,
Mande Studies, welcomes articles on all aspects
of the Mande world and the peoples and cultures
that compose it. Submissions will be peer-
reviewed before acceptance. The journal will
accept and publish manuscripts in English or
French. (For additional information on *Mande
Studies* see the web page:

www.txstate.edu/anthropology/mansa

Manuscript submissions should be typewritten
or computer-printed in double-spacing, and
should be accompanied, if possible, with an
electronic version of the text on a diskette
(IBM/MS-DOS; Mac texts should be sent by e-
mail). Authors must furnish any maps or
illustrations in hard copy suitable for
reproduction, and are responsible for obtaining
any necessary permission.

Colleagues from Africa without access to
computers should send a typewritten manuscript,
keeping a copy for their own use.

Submissions may be made electronically to
Ariane Deluz (Ariane.Deluz@chess.fr) or to
Stephen Belcher (spb3@psu.edu).

La revue *Etudes Mandé* invite nos collègues à
présenter des contributions portant sur tous les
aspects du monde mandé et des peuples et des
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Regular and institutional membership \$25, sponsoring membership \$40, students \$10 (regular and sponsoring membership includes subscription to the journal *Mande Studies*). Make check out to MANSA and (if you are joining) send your institutional affiliation and a brief description of your research interests to:

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