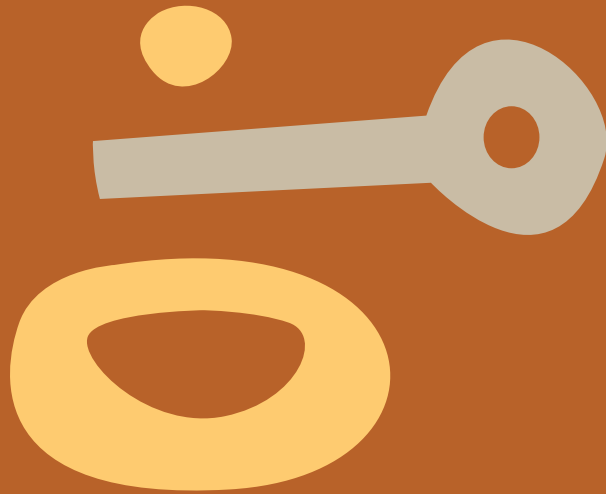


SIDIKI CAMARA BAND

TOLERANCE



- 1 **TOLERANCE** 05:48
- 2 **DIARABI** 04:35
- 3 **OU MAYE** 04:13
- 4 **UWELE** 05:17
- 5 **LALIKAN** 03:35
- 6 **N'GONI** 04:54
- 7 **BABA DRAME** 05:50
- 8 **YANKADI** 05:45
- 9 **WAKA-WAKAMAN** 05:09

Total time: 45:12

Parallell

Musicians:

Sidiki Camara

Percussion, Vocals, N'Goni

Vacoté Yama

Vocals

Hallvard Godal

Saxophones and Clarinets
(parts on all except 6, solos on 8 and 9)

Øivind Wang Tollefsen

Electric & Acoustic Guitars

Joakim Frøystein

Slide, Electric & Acoustic Guitars, Vocals

Bård Gunnar Moe

Electric and Acoustic Bass

Cesar Bolly

Lead Vocals on 5

Øystein Øines

Tenor Saxophone solos on 1, 3, 4, 6

All songs composed by **Sidiki Camara**,
except 7 by **Boubacar Traore**

All arrangements by **Sidiki Camara**

Additional arrangements

by **Sidiki Camara Band**

All lyrics by **Sidiki Camara**,
except 9 by **Vacoté Yama**

Produced by **Sidiki Camara Band**

Recording, edits and pre-mix by

Bård Gunnar Moe & Øivind Wang Tollefsen
at Audioskop Studio, Oslo

Mixed and Mastered by **Jan Erik Kongshaug**
in Rainbow Studio, Oslo

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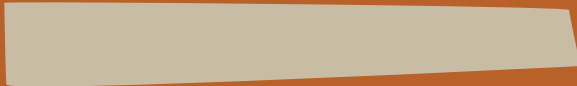
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Arts Council Norway



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TOLERANCE

En tant qu'êtres humains nous devons être tolérants entre nous.

As human beings we should be tolerant of each other.

DIARABI

Tout le monde a son bien-aimé. Ne me laisse pas ici, emmène-moi avec toi.

Everybody has a sweetheart. Don't leave me here alone, take me with you.

OUMAYE

Une évocation de nombreux artistes maliens; un appel à tous ceux qui sont méconnus de sortir de l'anonymat, et une invitation au monde à découvrir ces talents.

An evocation of several Malian artists; a call for those who are ignored to step out of their anonymity, and an invitation to the world to discover these talents.

UWELE

Une invitation à découvrir le Mali, terre d'hospitalité, d'union, de tolérance et de rire. La chanson évoque aussi les plaisanteries traditionnelles sur les liens entre les familles.

An invitation to discover Mali, land of hospitality, of togetherness, of tolerance and of laughter. The song also evokes the traditional "joking relationships" between families.

LALIKAN

La chanson nous exhorte de ne pas être obstinés, mais de nous écouter les uns les autres, que ce soit entre hommes et femmes, entre riches et pauvres, entre enfants et adultes, entre jeunes et vieux.

The song tells us not to be stubborn, but to listen to each other, whether it be men and women, rich and poor, children and adults, young and old.

N'GONI

Instrumental

YANKADI

Ici c'est bon; c'est un appel du chanteur aux musiciens de venir jour le Doum-Doum de yankadi, quel que soit leur instrument. Il cite aussi plusieurs instruments traditionnels: Djembé, Kora, Guita (calebasse), Doum-Doum.

It's good here; this is a call from the singer to musicians to come and play the rhythm yankadi, whatever their instrument may be. He also mentions several traditional instruments: Djembe, Kora, Guita (calabash), Doum-Doum.

WAKA-WAKA MAN

L'argent est une bonne chose, mais on ne peut pas tout acheter avec l'argent. Aujourd'hui tu en as, et demain ce sera le tour de ton voisin.

Money is a good thing, but it cannot buy you everything. You have some today, and tomorrow maybe it's your neighbour's turn.

BABA DRAME

Hommage à Baba Drame, et à mes parents. Baba Drame était un grand musicien au Mali, un maître de la calebasse. La reprise de Boubacar Traore. Arrangement musical Sidiki Camara.

Homage to Baba Drame, and to my parents. Baba Drama was a great Malian musician, a master of the calabash. Original music: Boubacar Traore (a.k.a. "Kar-Kar"). Arrangement by Sidiki Camara

Un grand merci aux musiciens qui m'ont aidé et accompagné dans cette aventure phénoménale. Un grand merci tout particulier à César Bolly pour sa collaboration. Et je remercie infiniment Astrid Falck-Ytter.

Thanks to all the musicians who have helped me and accompanied me in this phenomenal adventure. Special thanks to César Bolly for his collaboration. And last but not least I am infinitely grateful to Astrid Falck-Ytter.

