

LAKOU
MIZIK

Haitian Nola





LAKOU MIZIK

Louis Lesly Marcelin
(aka Sanba Zao)

Lead Vocals, Tanbour, Percussion, Guitar

Steeve Valcourt

Lead Vocals, Guitar

Jonas Attis

Lead Vocals

Nadine Remy

Lead Vocals

Junior Lamarre

Bass, Chorus

Peterson Joseph
(aka Tipiti)

Drums, Rara Horns, Chorus

James Carrier

Percussion, Rara Horns

Beniste Belony

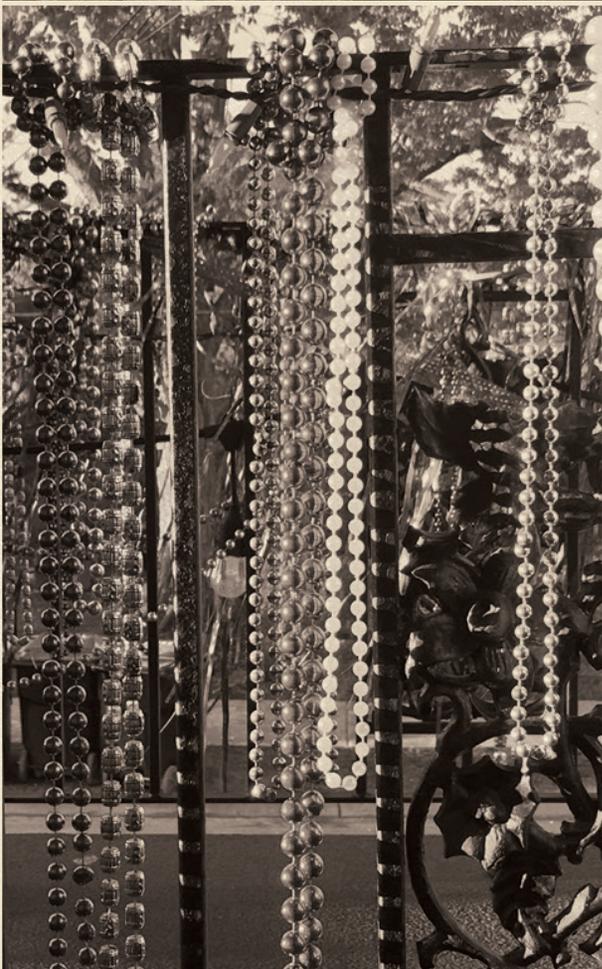
Accordion, Chorus

Chorus

Saïda Bellamour

Samuel Priviose





Special Guests

Troy “Trombone Shorty” Andrews
(Courtesy of Blue Note Records)

Tarriona “Tank” Ball
(Courtesy of Verve Forecast)

Win Butler

Régine Chassagne

Jon Cleary

79rs Gang
(Courtesy of Sinking City Records)

Ashton Hines

King James
(Courtesy of Special Man Industries)

Daryl Johnson

Raja Kassis

Damas Fanfan Louis

Leyla McCalla
(Courtesy of World Village, a [PIAS] label)

Lost Bayou Ramblers

Cyril Neville
(Courtesy of World Order Records)

Anders Osborne
(Courtesy of Back on Dumaine Records)

Jeremy Phipps

Preservation Hall Jazz Band
(Courtesy of Sub Pop Records)

The Soul Rebels
(Courtesy of Mack Avenue Records)

Logan Schutts

Daniel Tremblay

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Engineered by
Eric Heigle
Emily Eck

Assistant Engineer (New Orleans)
Kirkland Middleton

Studio Assistants (Haiti)
Louiguens Istrop
David “Ti Bos” Noël
Genette Bonhomme

Assistant Engineer (Montreal)
Joël Denizot

Executive Producers
Jacob Edgar
Zach Niles

Recorded at
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The Artists Institute (Jacmel, Haiti)
La Casita Studio (New Orleans, LA),
The Parlor Recording Studio (New Orleans, LA)
Wixmix Productions (New Orleans, LA)
Sonovox (Montreal, QC)

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Vlado Meller Mastering (Charleston, SC)

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Thank You / Mese Anpil

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The seed for Lakou Mizik's second album, *HaitiaNola*, was planted in 2017 when the band was invited to play the legendary New Orleans Jazz & Heritage Festival. It was an eye-opening pilgrimage to the mythical music city and the band members immediately felt a connection. The music, the food, the architecture all reminded them of home.

For those familiar with the history of Haiti and New Orleans, this makes a lot of sense. The Caribbean country and the Crescent City have deep historical connections. In 1791, Haitian slaves began rising up against their French masters and earned their freedom in 1804 after years of bloody rebellion. Thousands of refugees consisting of French colonists, freed people of color and slaves fled the turmoil of the revolution and ended up in the nearest French territory: New Orleans. This influx doubled the city's population and forever changed its ethnic and cultural identity.

To this day, Haitian influences can be felt in the music of New Orleans. From the rhythms of the Mardi Gras parades to the swampy grooves of funk, echoes of this Haitian connection can still be heard in the sounds of the city. It can also be felt in the food, language, spirituality and so much more. One sunny day, when the musicians of Lakou Mizik found themselves walking down Frenchmen Street, they hatched the idea for *HaitiaNola* (Haiti & NOLA & Hispaniola = *HaitiaNola*).

A year later Lakou Mizik was invited back to Jazz Fest for the second time (a rare honor) but this time the focus was on the album and musical collaborations. New Orleans producer Eric Heigle, fresh off a GRAMMY win with his band Lost Bayou Ramblers and a role in the production of indie rock supergroup Arcade Fire's latest album, signed on to produce the project. Arcade Fire's Win Butler and Régine Chassagne, longtime advocates of Haitian culture, offered to let the band use their private recording studio. Ben Jaffe, the director of Preservation Hall Jazz Band, a New Orleans institution, gave Lakou Mizik additional time at their recording studio.



Even amidst the bustle of Jazz Fest, many in the New Orleans music community embraced the project and graciously made time in their hectic schedules to come jam with Lakou Mizik. The legendary Preservation Hall Jazz Band added their timeless touch; master pianist Jon Cleary tickled New Orleans-style riffs over the band's Haitian Vodou prayers; Lost Bayou Ramblers added heavy Cajun grit; Haitian-American singer songwriter Leyla McCalla brought spine-tingling cello playing; guitar maestro Raja Kassis (Antibalas) sprinkled his six-string magic all over the tracks; and The Soul Rebels brass band blew the roof off the studio. Soon after the NOLA sessions, Eric Heigle and Jon Cleary traveled to Haiti to record with Lakou Mizik at the Artists Institute in Jacmel. Over the next few months additional sessions allowed for more guests to jump in. Iconic figures Cyril Neville, Trombone Shorty and Anders Osborne, rising star Tarriona "Tank" Ball (Tank and the Bangas), NOLA institution King James (from the Special Men), even Win & Régine from Arcade Fire helped create the unique, culture-melding sound of this album.

The result of this collaborative gumbo is the album *HaitiaNola*, a sweaty celebration that manages to connect not only the rhythms and sounds of the two places but also the gritty energy, the unmistakable mysticism and the carefree Mardi Gras incantation of *laissez les bon temps roulez* (let the good times roll) that persists in both countries.

In Haitian Kreyòl the word *lakou* carries multiple meanings. It can mean the backyard, a gathering place where people come to sing and dance, to debate or share a meal. It also means "home" or "where you are from," which in Haiti is a place filled by the ancestral spirits of all the others that were born there. With *HaitiaNola*, Lakou Mizik expands their *lakou*, to take in their cultural cousins and actual descendants in New Orleans. With music to lift them up, these two places have pushed through unimaginable tragedy in recent years. *HaitiaNola* celebrates this defiantly joyous spirit and the rhythmic roots that have connected them for more than two centuries.

Renmen (Love) *(featuring Preservation Hall Jazz Band)*

(Jonas Attis, Steeve Valcourt)

Lakou Mizik & Romeo Bourgere (percussion), Raja Kassis (guitar), Walter Harris (drums), Ben Jaffe (bass, tuba), Kyle Roussel (piano, keyboards), Charlie Gabriel (tenor saxophone, clarinet), Clint Maedgen (tenor saxophone), Branden Lewis (trumpet), Ronell Johnson (trombone), Eric Heigle (drums, guitar, synth bass, programming)

This song celebrates Haiti's beauty and vibrant spirit. In spite of all its difficulties, the song calls for everyone to see the good of the country and to open their hearts to show it love.

VERSE 1 Mwen renmen souri, mwen renmen lavi, mwen renmen plezi / Mwen renmen bel dlo, bel pye bwa kap fleuri / Mwen renmen lanati, menm jak cinq kob ak degoudin / Mwen renmen tout sa ke je mwen we, kè'm pa tounen **CHORUS** Bondyè ba'w kè'w pou'w renmen, kite'l renmen EWA? Lèse'w ale kite'l menen'w pap twonpe'w chimen EWA / Nou se teyen, nou se pwoch mwen, nou se pwoch mwen EWA / Mem janm m' renmen, nou ka renmen an nou renmen EWA! / Ayiti Nago li ye, Ayiti Kongo li ye / Koubaye la kokoye wole, zaboka kasav, rapadou bobori / Koubaye la kokoye wole, zaboka kasav, rapadou bobori **VERSE 2** Li fe plis sans lèm fè silans m renmen pridans / Gwo bout lirik fraz poetik m renmen mizik / Respe sajès imilite se sak bousòl mwen / M renmen tout sak ret pozitif m renmen jwen vibe mwen **CHORUS** Mwen di ayyy Ayiti kreyol li ye / Ayiti konbit li ye, Ayiti symbol mwen li ye / Ayiti maji'm li ye, koubaye la kokoye wole koubaye la zaboka kasav, rapadou bobori **CHORUS** Koubaye la, Ayiti fyète'm li ye, Ayiti tresò'm li yeee, koubaye la, Ayiti se fòs mwen ye, Ayiti lakay mwen li ye / Koubaye la kokoye wole, zaboka kasav / Koubaye la rapadou bobori, kokoye wole / Koubaye la kokoye wole, zaboka kasav, rapadou bobori

VERSE 1 I love to smile, I love life, I love feeling good / I love beautiful water and beautiful trees that flower I love nature from the smallest to biggest *(a Kreyòl expression)* / I love all that my eyes can see and my heart won't turn back / God gives you a heart so you can love, so let it love Let yourself go, let it take you, it won't lead you astray / We are the salt of the earth, you are close to me, we are neighbors / The same way I love, you can love, come on let's love / Haiti is Nago, Haiti is Congo / Hey la, coconuts, avocados and cassava bread, sugared cakes **VERSE 2** Everything makes more sense with a little silence / I love prudence, a powerful lyric or a poetic phrase, I love music / Respect, wisdom, humility, that's my compass I love all that stays positive and love to find my own vibe **CHORUS** I say, ayy Haiti is Creole, Haiti is working together, Haiti is my symbol / Haiti is my magic, rolled coconuts / Hey la, avocados and cassava bread, sugared cakes **CHORUS** Hey la, Haiti is my pride, Haiti is my treasure / Hey la, Haiti is my strength, Haiti is my home / Hey la, rolled coconut, avocados and cassava bread / Hey la, sugared cakes, rolled coconuts

Pistach Griye (Grilled Peanuts) (featuring Trombone Shorty)

(Jonas Attis)

Lakou Mizik & Troy "Trombone Shorty" Andrews (trombone), Jeremy Phipps (trombone), Ashton Hines (trumpet), Raja Kassis (guitar), Eric Heigle (synth, programming)

Haitians everywhere feel a deep sense of pride for our country. This song elevates our simple daily pleasures to the marvels they are for each of us - the perfect amount of salt on the street vendor's peanuts, the delicacies you can only get in Haiti and the beautiful places found in every corner of the country.

Yeswa 'm leve mw tonbe reflechi / De bel plezi de bel moman an Ayiti / Malgre touman ayiti se yon dyaman/ Yon Bel istwa yo vle ret toufe nan tiwa / Figiw paret malgre wap pran soufflet / Nan men yon bann tret ou te konn prete ki pa remet / Ayiti ooo franchman ou s'on mèvey / Ayiti oooo peyi soley / Ayiti ooo franchman ou san parey / M renmenw anpil manman / Cheri'm potew sou ke'm **CHORUS** Pistach griye machann banm f'on ti goute sil gen sel / Men kafe griye, akasan, chokola, pitimi pile we we / Nou pral manje / Bon lam boukannen, diri blan ak lalo / Bonjan dous makos yeah yeah nou pral manje / Kouman eeeee kouman? / Bazin ble m prale / Kouman eeeee kouman? / Pik makaya m prale / Kouman eeeee kouman? Citadel m prale / Kouman eeeee kouman? / Jeremi m prale / Sak pase frem? / Nap boule wi! / Sak gen la fanmi yo? / Nap boule wi / Sak pase tchovi yo? / Nap boule wi / Jeremi - nou fyè! / Jakmel - nou fyè! / Okap - nou fyè! / Kot fe - nou fyè! / Ayiti'm - nou fyè! / Kilti'm - nou fyè! Peyi'm - nou fyè! / Istwa'm - nou fyè! / Nou fyè paske nou se ayisyen (4x) **CHORUS** Kouman eeeee kouman? / St. Michel m prale / Mibale m'prale Kouman eeeee kouman? / Lavale m'prale / Okay m'prale

Last night I awoke and started to think about / All the little pleasures of life in Haiti / Despite all the problems, Haiti is a diamond / A beautiful history that they want to trap in a drawer / You show your face even when you've taken a hit / They tell you threats that you take and never give back Haiti, honestly you are a marvel / Haiti, country in the sun / Haiti, truly you have no equal / I love you so much, dearest mother I carry you in my heart **CHORUS** Roasted peanuts seller give me a little taste just to see if they're salted / Roasting coffee, porridge, hot chocolate, millet / We're gonna eat / Barbequed breadfruit, white rice and vegetable stew / A bit of sweet fudge, we're gonna eat / How you doing? / I'm going to Blue Basin How you doing? / I'm going to climb Mount Makaya / How you doing? / I'm going to the Citadel / How you doing? / I'm going to Jeremie / What's up Brother? / We're here yeah! / What's going on my family? / We're here yeah! / What's up little ones? We're here, yeah! / Jeremie! Jacmel, Cap Haitian, Côte de Fer - we're proud! My Haiti! / My culture! / My country! / My history - we're proud! / We're proud because we're Haitian! / How you doing? / I'm going to St. Michel / I'm going to Mirebellais / How you doing? / I'm going to La Vallée / I'm going to Aux Cayes

La Fanmi (The Family) (featuring Jon Cleary)

(Traditional, Steeve Valcourt)

Lakou Mizik & Jon Cleary (piano)

There are times when the problems of the world just seem too great for each of us to face alone. The only place we know to turn to are our ancestors and the spirits. When we think of family, it is not just those that are living with us now, but also all those that came before us. Sometimes it is this collective wisdom that helps us in our times of need.

La fanmi oh - kote moun ye yo? / Gen maladi nan kay la / Chay sila, two lou pou mwen / Gen maladi nan kay la / Yeswa'm te we manman'm nan dòmi oh / Yeswa'm te we manman'm nan dòmi adjae / Vini mande nou kote sa prale oh (2x) / Nou pa moun isi, komisyon pa chay adjae / Nou pa moun isi, komisyon pa chay adjae **BRIDGE** Levasyon timoun kiyes kap asire'l / Res konesans kilti'n nou yo kiyes ka va montre'l / Limyè tet ansam nan ki grandet briye'l / Nan domi'l mande'm kote sap prale wohh / (Repete)

Oh my family, where is everyone? / There's a sickness in the house (the country) / This load is too heavy for me / There's a sickness in the house Last night I saw my mom while I was sleeping / Last night I saw my mom while I was sleeping, my Lord / She came to ask us where this country is going (2x) / This is not from me, I'm just passing the message / This is not from me, I'm just passing the message **BRIDGE** Who will continue the education of our kids? / Who will show us the rest of our culture? / Who will light the candle of unity? / In my sleep she asked me, where is this all going? / (Repeat)

ou Re Le O Lichaa,

eē oō-yoruba Kisa noufē Nap-peye

ou Re Le Mi Lo Kan-yo oō.

eē-oō La Vil Lo Kan-yap fe'n peye
SA noufē.

e Louman dta FEF.

Kay Granpa (Grandfather's House) (featuring Tank)

(Jonas Attis, Steeve Valcourt, Tarriona "Tank" Ball)

Lakou Mizik & Jon Cleary (guitar), Tarriona "Tank" Ball (vocals), Eric Heigle (keys, programming)

We all have beautiful childhood memories of leaving the city and visiting our grandparents' houses in the peace of the countryside. It's there that all traditions are passed along and we keep the connection to the land, to our ancestors and to their culture. In these places, real and imagined, we remember who we are and where we came from.

Ou ka rele yo pale yo / Moutre yo chimen pou rive kay gran pa oooo / Moute gwo mon yo janbe gwo dlo yo / Mpap mouri fot konesans kay gran pa ooo / Mizik nan bwa yo koral zwazo yo tout m bezwen rive kay gran pa oo **CHORUS** Kelele kelele kelele Nou rasanble (kelele 3x) / Nou tout sanble (kelele 3x) / Nou rankontre (kelele 3x) / An nou chante / Ala kay yo bliye sila yo pye poudre / Nou ka bouke manje mango / Kay gran pa oo (2x) / Byen manbre s'on bel lakou / Kot bon kout baket mare / Sela nou danse / Ou met pale yo je mond nan ap gade / Depi ayisyen yon kote gen gete / S'on lakou sakre f'on rive wa wel / Lakou santifye ou ka vini avel / Granpa konekte vinn priye avel priye woro priye **CHORUS** Chech'on sous dlo m tire lobe Kouri tout kwen tout raje / Lem bouke m bwe yon kokoye (kay gran pa o) / Aprann listwa m poum konn pouvwam / Pou pesonn pa gad anbam Mpral pran plezim nan gran bwa / I feel it in my bones, it's like a jones for home / The love and the light thanking the ancestors for vision and God for sight / A prayer on the wind travels the night / It fills up the wings and guides their flight / This is good ground, my ancestors are rejoicing right now / Bajou kase kok ap chante poud kafe griye / Moun rasanble, tchovi kap jwe nan lawouze a (kay gran pa o) / Soley kouche lago kache koukouy klere kont ap tire, siw santi fredy ou met chofe dife a / Kay gran pa o (3x) / I'm Congo Square bug jumpin' / Super Sunday coconut huntin' / Iko Iko this is where I go when I feel low / When the world is trying to get me there's no place like Grandfather's house / No place... / No place...

You can call them (*the younger generation*) and speak with them / Show them the road to arrive at Grandfather's house / Climb the high mountain, cross the rivers / I won't die without knowing my grandfather's house / Music in the trees, the chorus of the birds and I need to get to my grandfather's house **CHORUS** Kelele kelele kelele / We gather together - we are all the same / We meet each other - let's sing together / At the house you forget your struggles and doubts / You'll get tired of eating mangos / At Grandfather's house / With all the trees it's a beautiful yard / With the good spirits it's where we can dance / You can speak to them (*the spirits*), all their eyes are on us / Wherever Haitians are, there has to be good vibes / It's a sacred space, you've got to go see it / The land is sanctified, you can come with anyone you want / My grandfather is connected with the spirits, come pray with him - pray / Finding a water spring, skipping rocks, running into every corner of the woods / And when I'm tired I drink a coconut at Grandfather's house / Learn my history so I can know my strength / So that no one can look down on me, I'm going to go escape into the forest (*in a spiritual sense*) / At Grandfather's house / I feel it in my bones, it's like a jones for home / The love and the light thanking the ancestors for vision and God for sight / A prayer on the wind travels the night, it fills up the wings and guides their flight / This is good ground, my ancestors are rejoicing right now / Morning breaks, the rooster crowing, the smell of roasting coffee / Everybody comes together, the kids are playing in the long grass at Grandfather's house / Sunsets, playing hide n' seek, fireflies alight while stories are being told / If you feel cold you can stoke the fire at Grandfather's house / I'm Congo Square bug jumpin' / Super Sunday coconut huntin' / Iko Iko this is where I go when I feel low / When the world is trying to get me there's no place like Grandfather's house / No place... / No place...

Loumandja (featuring Jon Cleary, Damas "Fanfan" Louis and Logan Schutts)

(Louis Lesly Marcelin)

Lakou Mizik & Damas "Fanfan" Louis (tanbou), Logan Schutts (tanbou), Jon Cleary (piano solo)

Ever since we gained our freedom, colonists (old and new) have stolen our riches - human, cultural and mineral - while our people suffer. They exploit us as if in revenge for Haitians taking our freedom. This is not new or unique to Haiti. We are asking for guidance from the spirits on how to break this cycle.

Rele Loumandja yay / An rele Olichà! / Rele oh Yoruba / Kisa nou fe nap paye? / Annou rele Milokan yo / Rele oh lavil Lokan / Yap fe'n paye sa nou fe / Rele Loumandja yea / Kolon yo pran peyi a / Men nou pran nan kolon pèpè / Men nou pran nan kolon Kreyòl / Neg dahomey ak neg nago / Nou tout te mete men / Yo di koulè nou pa djowo / Ginen yo tout koulè

Calling Loumandja (a spirit of war) / Let's call out to Olichà (a spirit of war) / Calling Yoruba (a spirit of war) / What are we paying for? / Call to the black and white angels / Calling to the Lokan village (a gathering place of all Vodou servants) / They're making us pay for what we did / Calling Loumandja / Colonists have taken our country / Look, we got the fake colonists (people who have come to destroy the country) / Look we have Creole colonists too (Haitians in power who exploit the country) / Dahomey people and Nago people (people from different Vodou branches) / We all have our hands in this / They tell us that our color cannot be divine / But the Vodou spirits are all colors

Eya Eya Pèlè Pèlè yo
Eya Eya a kite Javoula
Eya Eya kite Fè Zèr

Lakou Dogwe (Temple Ritual) (featuring Anders Osborne)

(Louis Lesly Marcelin)

Lakou Mizik & Anders Osborne (guitar), Raja Kassis (guitar), Eric Heigle (drums, hymnotron, synth bass)

The word dogwe refers to a ritual gesture that occurs during the ceremonial cycle of salutation for each Vodou spirit. The Vodou oungan (priest) or manbo (priestess) points their ason (shaker) to the ground and the participants touch the ground with their right hand and then tap their heart twice. This song is a prayer greeting the different spirits entering the sacred area of the lakou - specifically in the Nago tradition.

Premye zanset yo te la nan wayom nan dahomey / Premye zanset yo te la nan wayom ak badjia la fanmi yo la / Nan lakou dogwe a marassa dos-sou dossa / Nan lavil lokan ye ya tout lwa ginen yo / Ogou Badagris - nou la ye / Ogou Batala - nou la ye / Ogou Balendjo - nou la ye / Oshen Nago a - eaya nou la ye / Tankala Bossou o tankala Bossou e / Tankala Bossou a Vodou adjae

The first ancestors were there in the Kingdom of Dahomey (*in Africa*) / The first ancestors were there in the kingdom with *badjia*, the family was there / In the *lakou* ritual we greet the twins - the spirits of abundance / In the village of Lokan are all of the spirits of Vodou / Ogou Badagris (*older wiser spirit of war*) we are here / Ogou Batala (*youthful soldier spirit*) we are here / Ogou Balendjo (*navy captain and medic*) we are here / Oshen Nago (*gatekeeper of Nago ritual*) we are here / Giving thanks to Bossou (*the bull spirit*) / Giving thanks to Bossou and the Vodou ceremony

Azaka Vini We'n (Azaka Came To See Us)

(Louis Lesly Marcelin)

Lakou Mizik & Saïda Bellamour (vocals), Samuel Priviose (vocals)

The people have been working for a better Haiti. The people planted the seeds for this beautiful garden called Haiti when we had our revolution. We have suffered for this and yet those in power seem determined to destroy this dream with their hypocrisy and empty words. We are tired of it. But we can't give up!

Pèp la kriye, pèp la rele (2x) / Valè mizè'n te pase pou'n fe jadenn sa la / Kouneya nou pap plante ankò / Fon plante! (2x) / Azaka vini we'n badjigano te pase we yo / Eya-eyaa Azaka vini we nou / Chak fwa yo vini we'n kon pagen anyen, yo pa gen pwoblem / Eya-eyaa pèlè pèlè yo pale / Padan yo pe pale nou menm noula nap gade yo / Eya-eyaa Lobo Avadra te di sa Kon'w we yo vini we'n / Yo vin gad anba'n pou y'al pale / Eya-eyaa kite moun sayo pale / Eya-eyaa pèlè pèlè yo pale / Eya-eyaa kite jou da yo pale / Eya-eyaa kite fe zeng yo pale

The people are crying, the people are yelling / The kind of misery we have lived just to make this garden (Haiti) / And now we aren't planting anymore / We must plant! (2x) / Azaka (*spirit of agriculture*) came to see us, but the big men passed us by / Azaka came to see us / Every time they come see us, they know we have nothing but don't care / Eya-eyaa we dig and dig, they talk / While they speak, we just watch them / Eya-eyaa, Lobo Avadra told us this / We have seen you come to see us, they come to look at the low people so they can just talk / Eya-eyaa leave those people to talk / Eya-eyaa we dig and dig, they talk / Eya-eyaa leave the gossips to speak / Eya-eyaa leave the gossips to speak

fait sak rest positif
juwen' n Vibe mwen.

Iko Kreyòl (featuring Win Butler, Régine Chassagne, Preservation Hall Jazz Band, 79rs Gang)

(Traditional, Steeve Valcourt, Romeo R Bougere, Jermain June Cooper, Eric Briggs Heigle)

Lakou Mizik, Win Butler (percussion, dub fx), Régine Chassagne (vocals), Romeo Bourgere (vocals, percussion), Jermaine Bossier (vocals), Walter Harris (drums), Ben Jaffe (bass, tuba), Kyle Roussel (piano, keyboards), Charlie Gabriel (tenor saxophone, clarinet), Clint Maedgen (tenor saxophone), Branden Lewis (trumpet), Ronell Johnson (trombone), Eric Heigle (percussion, programming)

The moment we arrived in New Orleans it was like we were home. The temperature, the food, the music...the music! Our histories are tied together and we knew we wanted to celebrate that. Some musicologists trace the roots of "Iko Iko" back to Haiti, so it seemed like the perfect song to reclaim and share with other musicians who are keeping musical traditions in New Orleans alive and well.

Kilti'm se identite'm Ayiti ak NOLA / Yaya ti kongo yaya kongwe se frè ak sè nouye / Pou sak an fas nou nap pare, kenbe djanm di noula / Tanbou frape rasin mare se Kreyòl nouye **CHORUS** Hey now, hey now / Iko iko an day / Jockomo feenah ah na nay / Jockomo feena nay (2x) / Nan mizik yon sel nou ye, drapo'n reprezante / Pase anwo pase anba kanmem nap renkontre / Le'n jwe kòne w'a armonize twompèt ak twonbonye / Pwouve se fanmi nou ye se kreyòl nouye **CHORUS** Said I'm Louisiana Creole and they Haitian Kreyòl / From New Orleans to Jacmel, said the band be raisin' hell / Hey, hey, Mama, say nobody don't worry / Big Chief tell the story of the morning glory / Lè'n desan nan zòn Treme pase sou Sanbèna / Map gade jan nou sanble jan istwa'm konen / Marenn mwen ak parenn mwen chita nan lakou a / Paren mwen di maren mwen, li damou mizik sa... lavwa! **CHORUS** My face painted red, on a Mardi Gras Day / Spy on the corner, do whatcha wanna / Say Lord, have mercy, gonna kill em' in the worst way / Way downtown, no turnaround

My culture is my identity, from Haiti to NOLA / Spirits of congo we are brothers and sisters / We're ready for all that is against us, stand firm and tell them we're here / The drum beats and the roots entwine, we are Creole **CHORUS** Hey now, hey now Iko iko an day / Jockomo feenah ah na nay / Jockomo feena nay (2x) / We are united in music, represented by our flags / Whichever road we take we are going to eventually meet / When we play the *rara* cornet we harmonize with trumpets and trombones / Proving that we're family, we are Creole **CHORUS** Said I'm Louisiana Creole and they Haitian Kreyòl / From New Orleans to Jacmel, said the band be raisin' hell / Hey, hey, Mama, say nobody don't worry / Big Chief tell the story of the morning glory / When I go to Treme or walk down St. Bernard / I see how we look the same, and I think about our history / My godmother and my godfather sitting in the backyard / My godfather says to my godmother, that he loves this song... singing! **CHORUS** My face painted red, on a Mardi Gras Day / Spy on the corner, do whatcha wanna / Say Lord, have mercy, gonna kill em' in the worst way / Way downtown, no turnaround

Sa Na Kenbe (What Will We Keep) (featuring Cyril Neville)

(Steeve Valcourt, Louis Lesly Marcelin)

Lakou Mizik & Cyril Neville (vocals), Daryl Johnson (vocals), Romeo Bourgere (percussion), Eric Heigle (percussion)

Everywhere we go it seems traditional culture is under attack by the modern world. People need to recognize the importance of their own history and traditions and defend them with all their might.

Papa Loko te di sa ayy / Gran bwa e li'l te di sa ayy (2x) / Sa na kenbe? / Kenbe kilti nou / Sa na kenbe? Kenbe koutim nou / Sa na kenbe? / Kenbe peyi nou / Sa na kenbe? / Saka p itil nou / Sa na kenbe? / Kenbe fyete nou / Sa na kenbe? / Kenbe pwensip nou / Sa na kenbe? / Kenbe istwa nou / Sa na kenbe? / Kenbe konbit nou **CHORUS** Papa loko te di sa Chretien vivan yo move / Retire drapo pa'w a'nou mete drapo pa'm (2x)

Deka deka sa na kenbe? / Deka deka sa na kenbe? / Sa na kenbe? / Keep our culture, keep our country, keep our youth, keep our pride / Keep our image, keep our drums, keep our Vodou temples, keep our poetry alive, yeah **CHORUS** Keep our music, keep our roots, keep our country, keep our youth / Keep our image, keep our drums, keep our Vodou temples, keep our truth, yeah!

Papa Loko said it ayy / The Great Tree, it was him that said it (2x) / What will we keep? / Keep our culture What will we keep? / Keep our customs What will we keep? / Keep our country / What will we keep? / All that's of use / What will we keep? / Keep our pride / What will we keep? / Keep our principles / What will we keep? / Keep our history / What will we keep? / Keep how we work together **CHORUS** Papa Loko said that you Christians (*interpreted as outsiders*) were bad for us / So take out your flag and let's raise our own (2x) / Two choices: what will we keep? / Two choices: what will we keep? / What will we keep? / Keep our culture, keep our country, keep our youth, keep our pride / Keep our image, keep our drums, keep our Vodou temples, keep our poetry alive, yeah **CHORUS** Keep our music, keep our roots, keep our country, keep our youth / Keep our image, keep our drums, keep our Vodou temples, keep our truth, yeah!

Ka/hu se I den ti
Ayiti ak NOLA
ya ya fi Kon go
konanle

Rasambleman (Come Together) (featuring Leyla McCalla)

(Steeve Valcourt)

Lakou Mizik & Leyla McCalla (cello, vocals), Daniel Tremblay (banjo), Eric Heigle (synth)

One of the great traditions of Haiti is the konbit - a work party, when neighbors, friends and people from towns in the area come together to help till a field, build a house, dig a well. It is this spirit of working together that helped us break the chains of slavery and it's this same spirit that will help us overcome all the difficulties and disasters we face - both the natural ones and the man-made ones. It's time for us to come together and get to work!

Men'm wè soley la leve / Anba tant lan m'cho kou dife / Nan yon dezè m'abite / Menm sa'm plante pa pouse Men kounye ya m'antrave / Lapli pwal tonbe tan pare ui / Gwo van vante kay kraze / Se tout pep la ki sinistre / Anpil nouvel map tande / Yo di fen planet la rive / Bagay sa bay ke kase, ka koz bon anj mwen chavire **CHORUS** Jou na kase chenn ki koz nou bliye / Ke mwen menm ave'w se fanmi nou ye / Joun reyini foss kite bann libète / Le saa na konprann ki mounn ke nou ye / Ayisyen nou ye / Mwen tande vwa yo kap chante / Mwen we tchovi yo dlo nan je / Mwen tande nanm yo ki revolte, l'ekri nan je yo "libète" / Manche pikwa'w, m derapin, kouto digo / Annou rasanble / Se lè ak rive o / Kenbe kakow, ranje kan-sonw, makout nan do'w / Soley la kouche, konbit la lage o / Mpaka konte konbyen mizè nou pase / Em konnen nan lè a granmet la egziste / Depi tet pa koupe chapo l'espere mete / Ayisyen kanpe moman saa preske rive

I watch as the sun rises / Under this tent it's hot like a fire / I'm living in a wasteland / Nothing I plant will ever grow / Everything is blocked and now a storm is coming / The wind destroys houses / And all the people are starving / There's a lot of talk out there / They are saying the end of the world is near / These things break our hearts and make our better angels turn upside down **CHORUS** It's time we break the chains that made us forget / That you and I (we all) are family / It's time we find that strength that gave our freedom / When it happens we'll understand again who we are / We are Haitian / I hear voices singing / I see tears in the eyes of children / I hear souls that are in revolt, freedom is written in their eyes Prepare your pick, your hoe, your field blades / Let's come together / The time has come / Tie up your pants (woman), pull on your pants (man), work bag on your back / The sun is going down, the work starts now / I can't count the miseries we've endured / But I know that God exists / So as long as I've still got my head, I'll wear a hat of hope / Haitians must stand strong, our time will come soon

Grann (Grandmother) *(featuring Lost Bayou Ramblers)*

(Jonas Attis)

Lakou Mizik & Louis Michot (fiddle), Andrew Michot (accordion), Raja Kassis (guitar), Eric Heigle (farfisa, ti-fer)

This song was inspired by the tragic sinking of the Neptune ferry in 1993, which killed over 900 people. A young child lives but loses his grandmother who was traveling with him. He doesn't know why he was saved or what he will do without her guidance for the rest of his life. He still feels lost. The song is calling out to the spirit of his grandmother and to the water spirits for strength and wisdom.

Grann ooo sa n pral montre tchovi yo? / Nou pral moutre yo pale / Grann oooo sa'n pral moutre timoun yo? / Nou pral moutre yo pale / Grann ooo awi'm soti nan dlo / Wi grann nou soti nan lanme la ye / Adyenikon an leve ooooo (2x) / Agwe agwe agwe menm siyen yon lot oooo / Le'm te nan dlo a wi'm te rele Agwe / Aguet awayoo m'pa prese / Koki lanme gadem pa prese la / Gen yon kou deye papa sa kap parel pou yo (2x) / Adye gen yon kou deye, mezanmi gen yon deye / Papa sakap parel pou yo? / Agwe agwe agwe wim siyen yon lot oh / Grann, grann, grann fo'w pale / Men fow pale grann avan wale / Grann, grann fow pa bliye gen ti moun pa bliye / Men fow pale grann avanw kite vre / Wi fon pale grann avan'w kite nou / Grann, grann fo'nn pale / Men fon pale grann avan wale / Grann, grann gen timoun fok nou kenbe yo / Fo'w ba yo chimen vre Grann pou model yo pou ka pale / Grann men kot konesans pou yo vre / Grann, grann monte kay granpa mennen vre

Grandmother, what will we teach the kids? / We'll teach them to speak / Grandmother, what will we teach the children? / We'll teach them to speak / Grandmother, yes I came from the water / Yes grandmother, I came from the sea / Initiates of the sea spirits let's rise (2x) / Agwe (*spirit of the sea*) give us another miracle / When I was in the water, I called out to Agwe / Aguet Awoyo (*sea spirit*) I'm not in a hurry / Koki lanme (*sea spirit*) you see I'm in no hurry / We've already suffered, Papa what will happen to them / I'm crying we've already suffered, my friends we've already suffered / Papa what will happen to me? / Agwe give us another miracle / Grandmother, Grandmother you have to speak / But Grandmother, you have to speak before you go / Grandmother, don't forget there are children, don't forget / So you need to speak to them before you go / Yes we have to talk, grandmother, before you leave us / Grandmother, Grandmother... we have to talk! / Yes, we have to talk, Grandmother, before you leave us / Grandmother, there are kids you need to hold on to them / You must show them the real path / Grandmother, be a model to them, for them to know how to speak / Where is the knowledge going to come from? / Grandmother, take me with you to Grandfather's house

Manman Lavi (Mother Of Life) (featuring The Soul Rebels)

(Jonas Attis)

Lakou Mizik & Raja Kassis (guitar), Eric Heigle (guitar, programming, keys), Julian Gosin (trumpet), Corey Peyton (trombone), Erion Williams (saxophone), Paul Robertson (trombone), Marcus Hubbard (trumpet)

In praise of mothers everywhere, who work so hard every day and too often go unrecognized. You are the "poto mitan" - the center post of our society. We love you and we salute you!

Alo m ba'w I deja (mmm) manman lavi, manman lanati (mmm) / Li leve bone wi pou al plante, a sizè kove a pral debàke / Res pitimi bonba yo pral plante, tan mare sanble lapli pral tonbe / Alo m ba'w I deja (mmm) anpidi manman (mmm) manman lavi (mmm) / Wi manman lanati (mmm) / Manman tout pitit ooo / Te gentan manmanm Jezi / Papa m sou kabann li poko leve chodyè kafe nou gentan prepare / Bwa m pral chache poum pwa sou difè a midi fòk kove a jwen manje / Wi nan kove se la mw leve, viv ansanm tet ansanm pataje / Yon sel dwet pa manje kalalou non anpil men chay pa lou / Woule tanbou libete a pou mw oo / Swanye la delivrans tanbou ladelivrans lan pou mw / Swenge tanbou tet ansanm oo / Tanbou tet ansanm nan pou mw oo / Siye pran konsyans ooo anbou pran konsyans lan pou mw **CHORUS** Wi li maynay ou rooyoo manmanm leve bone li gentan maynay / Li maynay ouroyooyoo kove a debake li gentan maynay (2x) / Li maynay li gentan maynay / Manmanm pa janm gen dòmi nan jè Fok lekòl inivesite paye / Mw konen yon jou vye ko a va tchoule / Bondye va banou fos poun kontinye / Wi nan kove se la mwen leve / Viv ansanm tet ansanm pataje / Yon sel dwet pa manje kalalou non, anpil men chay pa lou **CHORUS** Mw tandé'on tanbou ki frape / Mw tandé yon lot ki reponn Mw tandé timoun yo geri wi lespri yo te vini / Lespri yo konn pale / Tanbou konn kominike / Tanbou yo konn pale / Gad jan yap kominike / Lespri yo konn pale / Gad jan yap kominike / Manman kote ou ye? / Kove a ap chante / Se ou yo vinn chache an ale rekolte / Manman nan lakay la m ye Manman mazonbel plante / Manman tonton'm finn pile / Apre bondye manman ou se lavi mw / Te kwem diw sa deja (mmm) Oroy manman I tro piti maman tanpri met tikal sou li / Mmm manman tout pitit oo / Maprann ou manman jezi!

Ah I've told you this already, mother of life, Mother Nature / She wakes early to go plant, at 6am the work party will head out / They are going to plant the rest of the bulgur, it looks like rain will fall in no time / Well I told you already, about Mama, mother of life / Mother of nature, mother of all small things too / Was also the mother of Jesus / My papa is still in bed and hasn't gotten up, but the pot of coffee is ready / I'm going to find some wood for the fire because the workers need food at noon / Yes, I was raised in the work crew / Live together, put our heads together and share / One finger can't eat okra alone, and many hands make light work / Play the drum of liberty for me / Play the drum of deliverance for me / Play the drum of putting heads together / Beat the drums of consciousness for me **CHORUS** Mama never has sleep in her eyes / School and university have to be paid for / I know one day her old body will give out / God give us all strength to keep going / Yes, I was raised in the work crew / Live together, put our heads together and share / One finger can't eat okra alone, and many hands make light work / She works so hard, Mama woke early she's already done it all / She works so hard, the work team is leaving she's already done it all / I hear one drum beating. I hear another that responds / I heard a child was healed, yes the spirits came / The spirits know how to speak, the drums know how to communicate / The drums know how to speak, look how they communicate / The spirits know how to speak, look at how they communicate / Mama where are you? / The workers are singing / It's you they're looking for, let's go harvest / Mama, I'm at the house / Mama, still out planting / Mama, I finished prepping the food / Mama, aside from God you are my life / I think I already told you / Mama it's too little / Please Mama put a little more on my plate / Mother just a little more / I'm learning from you Mama, thank you Jesus!

Bouyon Lakou (Lakou Gumbo) (featuring The Soul Rebels)

(Traditional, Jonas Attis)

Lakou Mizik & Julian Gosin (trumpet), Corey Peyton (trombone), Erion Williams (saxophone), Paul Robertson (trombone), Marcus Hubbard (trumpet), Eric Heigle (percussion)

One of the ways that Haitians keep our culture strong is by freshening up old songs with new interpretations. This connects generations through music and keeps the youth rooted in traditions and customs. This medley is a bouyon, or a gumbo stew, of old Haitian songs that we grew up with, each with a specific message.

Twa fey twa rasin oh jete bliye ranmase sonje (2x) / Mwen genye basin'm twa fey tonbe ladan / Jete bliye ranmase sonje / Seke mwen pot dey
Pa kompran map ka bliye / Moun ki pot mak ki sonje / Konen gen je kap gade

Nan gran chemin te ye tout moun kanpe yap ri mwen / Nan gran chemin t ye lapli tonbe mwen pa mouye (4x)

Pa di sa, pa di sa se louange oh, Sanba poko mouri oh / Yo pote kòd mare Zao / Vieje Mirak o m fe'w demand o / Gen yon ban lijan boje, ki pa vle mache, devan deye / Sak pa vle mache yap fe say yo vle / Anmwey, anmwey, anmwey o / Si'w pa vle mache fre'm m ka fe'w mache tande? (2x) / Ou di'w gason ka kanpe nan kafou pou vin renkontre'm / Si'w pa vle mache fre'm m ka fe'w mache tande?

"Twa Fey" is a Vodou hymnal reminding us not to forget our culture and the history that makes us who we are.

Three leaves, three roots - what you throw away you forget, what you collect you remember (2x) / There is a pool here and three leaves fall into it
Throw away and forget, but collect and remember / I bought a coffin and I brought it to the wake / Don't think you could make me forget
People who have scars will always remember / Know that there are eyes watching you

"Nan Gran Chemin" is a simple lesson in being prepared and trusting yourself even when others mock you.

I was on Main Street and everyone stopped to laugh at me / I was on Main Street but when the rain came I was the only one that didn't get wet

"Pa Di Sa" warns us not to give too much praise before something is done. It is also a lesson in pushing back against those with power who would block your advancement.

Don't say that it's giving glory we don't deserve, Sanba isn't dead yet / But they are bringing ropes to tie Zao / Virgin of Miracles I'm asking a favor
There's a lot of big men, who don't want to move forward or backward Those who don't want to move will do whatever they want / Attention, attention, attention! / If you don't want to move, I can make you move, do you hear me? / You say you're a man, if so wait for me at the crossroads
If you don't want to walk, I can make you walk, do you hear me?

Mizik Sa Yo (These Songs) *(featuring King James)*

(Jonas Attis)

Lakou Mizik & Jimmy "King James" Horn (guitar), Jon Cleary (piano), Raja Kassis (guitar), Eric Heigle (drums)

There are still great class and cultural divides in Haiti. The wealthy still control the media and therefore what music gets played on the radio and what programs are shown on television. But the best music can speak truth to power, can inform and educate. This is the music we want to hear on the radio. What are they afraid of?

SPOKEN Kominike kominike trop vye mizik ap jwe nan radio / Mizik peyi a pa janm tande kijan nou ka anrichi konesans ti moun yo / Aba tout vye mizik kap pase nan radyo fok timoun tande mizik kap ranje konesans yo / Fok nou komanse chante sa nou santi sa nou bezwen sa nou ye sa ki ka ede nou **SUNG** 1804 yo ye kwe nou patap kapab / Nou fout y'on kal nou montre'n valab yaerrrr / Chak Ayisyen'w kwaze g'on fos inkwayab Kounye a mache di kilti n se dyab **CHORUS** Yo pa vle n avanse yo mete'n kanpe, independans, frekansite / Divisyon, religyon, divisyon / Divisyon, koripsyon, religyon / Neg yo pajanm jwe, mizik sa yo! / Men DJ yo pa jwe, mizik sa yo! / Radyo yo pa roule, mizik sa yo! / Se mizik dyab mizik vodou, mizik sa yo! / Inyore prop kilti nou, mizik sa yo! / Lakou Mizik menm jwe, mizik sa yo! / A linje yo! / Yo ba nou religyon pou yo ka renye Sabote istwa'n pou ka fe n bliye kiyes nou ye / Edikasyon nou se yo ki kontrole'l, grapyalize kilti n yon jenes san nanm **CHORUS** Se nanm tout yon peyi, mizik sa yo! / Riches tout yon peyi, mizik sa yo! / Ooo non yo pavle, mizik sa yo! / Fok nou avanse, mizik sa yo! / Lakou Mizik menm jwe, mizik sa yo!

SPOKEN Attention everyone – there's too much bad music on the radio / Music in our country never talks about how we can enrich the knowledge of the youth / Down with all the bad music they play on the radio! / Kids need to listen to music that will help them learn / It's time we started to sing about how we feel, what we need, who we are and what can help us! **SUNG:** In 1804 (Year of the Revolution) they didn't think we could do it We showed them what we're made of / Every Haitian you see has an incredible strength / But now to talk about our culture is to talk about the devil **CHORUS** They don't want us to advance, they want us stay where we are / Independence is a bad joke / Division, religion, division / Division, corruption, religion / They never play, these songs! / The DJs don't play, these songs! / The radio won't play, these songs! / It's devil music Vodou music, these songs! / They ignore our own culture, these songs! / But Lakou Mizik plays, these songs! / Show them the way! They gave us "religion" for them to reign / They sabotage our history to make us forget who we are / They control our education and look down on our culture so youth have no soul **CHORUS** It's the soul of a whole country, these songs! / The wealth of a whole country, these songs! / No they don't want, these songs! / We must advance, these songs! / Lakou Mizik plays, these songs!



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whose generosity made it possible for Lakou Mizik to exist and flourish from the beginning.

Repoze an pè chè zanmi nou / Rest in peace our dear friend



1. Renmen

feat. Preservation Hall Jazz Band (4:27)

2. Pistach Griye

feat. Trombone Shorty (4:26)

3. La Fanmi

feat. Jon Cleary (3:54)

4. Kay Granpa

feat. Tarriona "Tank" Ball (3:06)

5. Loumandja

feat. Jon Cleary, Damas "Fanfan" Louis and Logan Schutts (3:05)

6. Lakou Dogwe

feat. Anders Osborne (5:18)

7. Azaka Vini We'n

(2:02)

8. Iko Kreyòl

feat. Win Butler, Régine Chassagne,
Preservation Hall Jazz Band, and 79rs Gang (3:02)

9. Sa Na Kenbe

feat. Cyril Neville (2:28)

10. Rasanbleman

feat. Leyla McCalla (4:25)

11. Grann

feat. Lost Bayou Ramblers (4:11)

12. Manman Lavi

feat. The Soul Rebels (4:54)

13. Bouyon Lakou

feat. The Soul Rebels (4:34)

14. Mizik Sa Yo

feat. King James (4:06)



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