




SIERRA LEONE'S REFUGEE ALL STARS

RISE & SHINE





These musicians may have been thrown together by brutal circumstance, but they have made something uplifting and beautiful. They have built a bridge between the best contemporary African music and the inspirational reggae of Bob Marley. — CBS Sunday Morning

A hand-drawn sign on a textured, yellowish-brown background. The sign is rectangular with a dark green border and contains the text "THINK THAT YOU MIGHT BE WRONG" in a simple, hand-drawn font. The sign is set against a background of green and yellow textured areas.

THINK
THAT YOU
MIGHT BE
WRONG

WE ALWAYS INTEND TO WRITE SONGS ABOUT PEACE AND LOVE BECAUSE WE ALWAYS REMEMBER OUR PAST. WE CAME FROM A WAR-TORN COUNTRY. THAT'S WHY WE NEVER CEASE TO REMIND PEOPLE IN OUR MUSIC TO ALWAYS REMAIN IN PEACE.

—Sierra Leone's Refugee All Stars

1) MULOMA (LET US BE UNITED) *In Mende*

Written by Mohamed Kamara (Makengoh)

I wrote this song to encourage people to find their road to love. Sometimes people get confused and emotion makes you blind. But I think that when people find their true love it always makes things better in the world. — Makengoh

Let us be united
True love doesn't mean trouble
True love is not a struggle
True love is real peace and happiness
Love is happiness
Love is greatness
Love is not for riches
Love is peace of mind

If we live in the world without love what will we do?
How can we live without love
We have seen today but we haven't seen tomorrow
The trust of the Lord always bring us happiness
Love is not by force

Bring this message to Reuben, Ashade, Kobi,
Jahson , Christopher , Dennis and Sister Grace

Not all love is real
We have commercial love
True love is real love
Love is not a crime
Love is discipline
Love is love
Some love and friendship are fake and discouraging
Too much passing by your house is not love, it is spying
Real love has no hesitation
True love is real love

Muloma
Ndoma ta longue ndoma mue nda
Ndoma ta longue ndoma ta ndapi lay
Ndoma ta lomia togbisorlay
Ndoma ta ndoma layway
Ndoma ta kpundnue layoh
Ndoma kpatelayoh
Ndoma ta ndileilayoh

Sauna lunyifuaah muye na paina
Sauna lunyi fuanhi muyei na payma
Mukpijinhulornakpinpi haweh
ngay mia wor
Ndoma yengemutorma ndom

Muloma
Ndoma ta kpaya lay-o
Biya ngava reuben mawe
Ndoma yenge mutoma Ndoma lay

Ndoma ta Ndoma
Ndoma ta kpayalayo
Ndoma ndile eilayo
Ndoma ta ndomalay
Nikakpolomutorna lumija kpeleawotia
ndoma lay way
Tamipepe tomiemutorma lunya
kpeleawotia ndoma lay-o
Yanduahumtomimutorma lunyi
nayabonda ngabe layway
Ndoma ta ndoma lay way



2) GLOBAL THREAT

Written by Reuben M. Koroma

It is unquestionable that the world is being threatened by humans whether it's a sudden change of climate due to the massive emissions of greenhouse gases or by war. The explosion of ballistic weapons during wars, and the extraction of minerals not only contributes to the pollution of the climate, but also sustains the massive wasting of lives and properties. This is something we Sierra Leoneans know all too well. This song serves to caution the world about the danger that lies ahead if the intensity of all this is not controlled. — Reuben

A global warming is on the threat
A global warming is on the threat for you and me
A global hunger is on the threat
A global hunger is on the threat for you and me

Stop making more weapons
Either make them to limitation
Don't you see the danger?
That will come if you continue

Chorus:

Global warming is on the threat
Global hunger is on the threat
Cause we see no benefit
Out of dem things ya so
Just disarmament is a modern revolution

Man's climate has been polluted
Too much combustion and pollution
Causing the world so risky
Carbon dioxide wanna overcome

Chorus:

It's getting hotter and harder
For you and me!



3) ORUWIEBE/MAGAZINE BOBO

*Traditional Medley arranged by Mohamed Bangura & Idrissa Mallam Bangura (aka Mallam Bongo)
in Oje Society language and Krio*

This song is traditional but it is a blend of "secret society" meeting song and spiritual incantations. It simply means that people should handle any chance given to them with care. The stick in the song represents a foundation, a foundation that people should not overlook. But come together and work as a family instead of fighting each other. — Reuben

Mister Reuben I do not know, do not know what you have done to someone
But people just hate you
Ashade I do not know, do not know what you have done to someone
But people just hate you
Jahson I do not know, do not know what you have done to someone
But people just hate you
Mister Banker I do not know, do not know what you have done to someone
But people just hate you

Ah yay, the blackman
Is the person who knows how to spoil his companion
To suffer in this world
Please let us stop
Ah yay, the blackman
Is the person who knows how to spoil his companion
To suffer in this world
Please let us stop

Let us honor the arrival of our great bosses
And I sense the presence of a cool and peaceful breeze
I plead that we continue to go smoothly
Let's drink cold water and hold the great stick/society stick
Hold the great stick
Hold the great stick
Hold the great stick

Eat good food and handle the great stick
In order to receive a peaceful heart
Let us move along with the cool breeze and harmony
Hold the great stick and let us move little by little
Let us come together and dance to the rhythm of the society
Because the boss is here
Because the head of the great stick has ordered us to dance
Because, nowadays death could come like rain

Please let us stop
Please let us stop
Magazine youth cannot be challenged
Please let us stop
Please let us stop
Please let us stop
Magazine youth cannot be challenged
Please let us stop

We are cursing all of them
We are cursing all of them
Those who are against Jahlord we are cursing all of them
Let God kill all of them.
We are cursing all of them
We are cursing all of them
Those who are against Jahlord we are cursing all of them
Let God kill of them

NA NA NA NA NA NA NA NA NA
I have seen everything
I have seen everything



4) LIVING STONE

Written by Mohamed Kamara (aka Makengoh)

I was inspired to write this song based on what happened to me in the past few years. I know any human being is a living man. I know that when you start to do anything, you have to watch and believe before you can do it. You can't look where you are jumping from but always watch where you are stepping down. I've had to do everything step by step and I'm always mindful of the stepping stones.

I was sick for a long time. I know if I die I will never return. But, I had a strong faith that I would become well. On my sick bed all my children were distraught because the same year I lost both my boy and my wife. My sickness made them to look for a safe place. They thought that I was going to die. I was always telling them, "Don't cry - I got to live. I am not going to die." And Jah raised me up to say something about creation. O cure! Billions, have gone but no one return.

Poverty leaves a lot of people without a place to sleep or a good job. Personal stress will always be present when the night is falling, you have no place to sleep, and sometimes you cry. But, I always try to be confident and have a strong faith in the spirit. Smile in crying. All that will solve our problems is to come together and love each other. If we unite we shall be great, but if we fight who is to blame? — Makengoh

Chorus (x2):

We are the Living Stone
Some of them are stepping stones
We are the cornerstones
We are the rolling stone

When you start running
You better watch your stepping stone
If you are calling out
You need to see a rescue place
Just think about the journey that we walk
More days to go
Climbing on a mountain
You're gonna take it step by step.

Thousands have gone
No one return
When the night is falling down
No place to go
That's why we cry, Jah Jah we cry.

Chorus (x2)

I wake up in the morning
I look in my children's face
The tears are running from their eyes
They looking for a safer place
I want in this situation
No one is scared
Billions have gone

No one return
When the night is falling down
No place to go
That's why we cry, Jah Jah we cry!

Chorus (x2)

I always try to use my confidence
Not afraid of a failure
Let's think about the racist on the street
Who is to be blamed?

Sometimes we smile
Sometimes we cry
United we stand
Divided we fall
When the snow is falling down
No place to go
That's why we cry, Jah Jah we cry!

Chorus



5) DUNUNYA (THE WORLD) *In Mandingo*

Written by Alpha Keita

This song talks about the power of love – but also the pain of love. For instance the unexplainable love that a man has for a woman. It's strong and deep and uncontrollable – it is God's will. And so lover's hearts are left unprotected and helpless. No matter how strong someone's love is they cannot predict the love of another. — Alpha

Chorus:

Dununya, Dununya }
Allah yarabi gbehlehma } (x2)

Sandani kanu layma
N'fahna bara yarabi petite lathainfoo
Dugu dani kanu layma
N'fahna bara yarabi petite lathainfoo

Main verse:

Allah n'kay kanu, mikanu sanufeh allah laykidi yanyeh
Allah kaykanu maykanu wodwdifeh allah lay kidiyanyeh
Fudu sara fudu manssa behni yarabi yarabi n"behtu mado
Qrqla fehlay eikuma kandi eikana nyayna

Eikumankako dayrie manyi n"day

Eitolo eikuma yelleh
Eitolo yarabi yelleh na

Chorus & repeat main verse

Kwamana n"kanu taymana beneh
Yarabilay beneh kai yorlay

Chorus:

In this world, In this world }
LOVE is strength } (x2)

The galaxy was created by God
Just because of the love he has for us
The earth crust was created by God
Just because of the love he has for us

Main verse:

I cannot explain my reason for loving you
My love for you is God's will
So be careful of the words you speak
Because people can easily tangle
themselves by the words they speak
Disappointment in love
Is a very painful shock

Please come and play with me
Smile to me please, laugh to me please

Chorus & repeat main verse

Oh how I miss my sweetheart today
While my friends are busy
playing love games

6) JAH MERCY

Written by Reuben M. Koroma

Looking at the way the world is going, it seems that mankind is being confronted by God's wrath due to a total disobedience of his commandments. With the atrocities committed by man because of the struggle for power, which leads to the massive wasting of lives and properties, I think that God's mercy is urgently needed. In situations where men have lost conscience, it is only God's blessed mercy that will save us. With all man's expertise, wisdom, and capabilities to make the world stay peaceful, there are still numerous outbreaks of wars, epidemics, and natural disasters. In my faith I believe without God's intervention, men would not succeed in whatever plans they might make. I therefore wish for all mankind to ask for God's mercy in order to succeed in their good intentions and to survive each other. — Reuben

Jah mercy (x4)

I just wanna know why you fighting for
I just wanna know why you fighting for
For power they have killed all them useful men
For power they have destroyed all them useful
places

You fit blow
You fit blow
Just a blow to fight
You fit blow

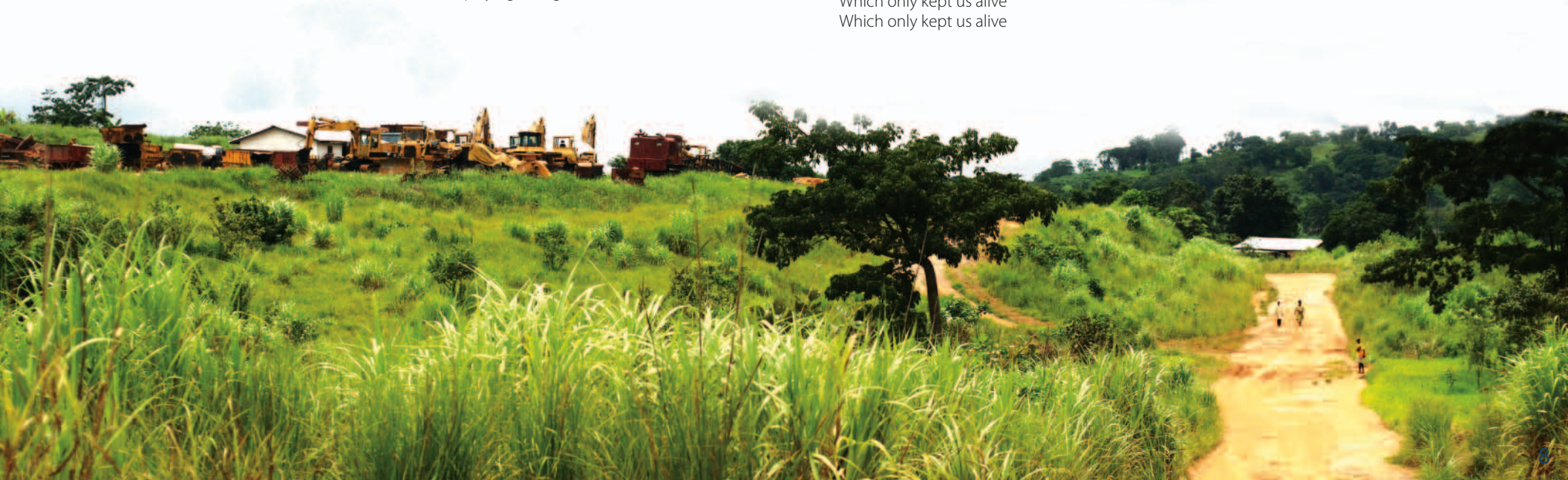
Sit up straight if you're leaning
Stop up to snore if you're sleeping
This ya a bull to me native land Africa!
Rich men them care for them properties
Poor men them care for them lives and children

Oh yes! We bless the protection of Jah Almighty
Which only kept us alive
Which only kept us alive

You fit blow
You just have blow to fight

Sit up straight if you're leaning
Stop up to snore if you're sleeping
This ya a bull to me native Land Africa!
Rich men them care for them properties
Poor men them care for them lives and
children

Jah Mercy (x4)
That is wha', we asking for
That is wha', we asking for Jah!



7) TAMAGBONDORSU (THE RICH MOCK THE POOR)

Written by Reuben M. Koroma

in Temne

Throughout my struggle to pursue my career as a musician I faced a lot of negative criticisms from all sides. Some will invent strategies to put me down or try to brand me as something I am not. Funny enough, many people who are the worst offenders will come in the name of helping things out – but too often they turn up to be only interested in money making instead of regarding my personality as a gifted man. This song is to turn the mirror back on them. Do not mock the sufferers and do not jealous the talented poor. Let you help those who are struggling with a clear heart. — Reuben

Taka tara kamu at gbenya mutie
Ta ansabu amu afinor at gbenya mu tie
Bayntara foffay at gbenya mutie
Bayn n"yie uchaimpie amayra yay at gbenya mutie
Tama an wole amarr mu yay at gbenya mutie
Ta ansorbeh mu at gbenya mutie
Hay DJ vibes anyoe orman matayla DJ vibes anyoe
Hay Ashade Pearce anyoe orman matayla Ashade Pearce anyoe
Hay Jahson Gbassay Bull orman matayla Jahson Gbassay Bull
Hay Blackie nature anyoe orman matayla Blackie nature anyoe
Ormayinu mayinu mayinu natay thaba hay taynu tha liss-rr amayrang
Yay ay ay tamastayba ay tamagbondorsu oh
Tamastayba ay tamagbondorsu oh
Yay ay ay tamastayba ay tamagbondorsu oh



Because of your talent they will hate you
Because of your good chances they will hate you
If you know how to talk they will hate you
And if you clever they will hate you
Because the game fits you they will hate you
Yay DJ vibes, the man called DJ vibes
Yay Ashade Pearce, the man called Ashade Pearce
Yay Jahson G Bull, the man called Jahson G Bull
Yay Black Nature, the man called Black Nature
Please, please, please, those who have not yet gotten should not be heart broken
Yes, because we do not have that is why they are belittling us
Because we do not have that is why they are belittling us
Yes, because we do not have that is why they are belittling us

This same verse is repeated except for the changes in the names.

During the second verse these names are mentioned: DJ Vibes; Makengoh; Mr. Kobina; Mr. Davies; Aunty Grace.



Franco



Ashade



Sister Grace



Black Nature



Mallam



Kobina



Dennis



Nico



Medo



Jahson



Reuben



Christopher



Alpha



Makengoh

8) BUTE VANGE *in Mende*

Medley of traditional folk songs.

Bute Vange is a traditional rhythm which was sung during initiation ceremonies. It calls on the spiritual man to come initiate the ceremony. So he asks, "Who is calling me? Who is calling me—the spiritual man!" — Jahson

Jahson's verse

Amuina-ay! Amuina-ay! (x2)
Amuina-ay Songa Tiya Njama ay Amuina!

Ja! ay-ay, Ay! Amuina-ay
Yay-or Waila! Ay yay-or Waila,
All Stars, Yay-or Waila Bondo
Songa Tiya Njama oh

Makengoh's verse

N'giyah n'giya ay hay n'gohmedo n'giya (x2)
Gau nyama n'giya hoo n'gehwo
penga n'gindo lia n'gulorn'dor
N'day nya lui yaho n'gau nyama n'dindo lia
Suana amu wu n'day way
All Stars amu mu n'day way awonje
Suana mia ma mu n'day way

Arahim's verse

Yay mia gna loini-o! yay mia gna loini-o! } (x3)
Sumanga njoso
Kor-gbor ghendeh hay gblanga,
kemorh mi gni bla ma

Ashade's verse

Oya Oya Oya Tipanay
Shoe ngbay lay! Shoe ngbay lay!
Shoe ngbay lay Omordeh!
Ordeh Churu! Churu! Talabi Wong Can Beck!

Jahson's verse

Lets go now! Lets go now! (x2)
Lets go now; the Chiefs have gone to the river!

Lets go now! Lets go now!
Calling everyone to the river to start the Festival
All Stars brought the message
The Chiefs are waiting down by the river

Makengoh's verse

I have gone I have gone (x2)
There was something that made me stay,
now that I have got my own child, I must go
That is what I was looking for
Now you can do your own thing
All Stars let us do our own thing the gate is open
Now let us do our thing the gate is open

Arahim's verse

Who is calling me! Who is calling me! } (x3)
The invincible man
What is sitting by ghendeh,
for me to do my work

Ashade's verse

Oh yes, oh yes, today is today
Come come someone is coming
Someone Jump! Someone Jump!
Talabi has entered the bag



9) JAH COME DOWN

Written by Reuben M. Koroma

Slavery was a practice that was like a monster to the Africans who experienced it. And its impact is still affecting the continent. The slave masters were very selective and cruel and took the strongest most talented Africans and especially those who possessed metaphysical powers. So a massive extraction of such gifts from the continent must have left a vacuum that had rendered a serious lethargy to the continent. With God's intervention slavery was abolished, but it left millions of Africans in disarray. — Reuben

A long, a long, a time ago (x4)

When your hand in a lion's mouth } (x2)
Take it easy and pull it out

Don't let it bite your hand, don't! (x2)

Pa lamina was a slave

A long time, say a long time, yeah!

Mamy Rukor was a slave

A long time, say a long time, yeah!

My great grandfather was a slave

A long time, say a long time, yeah!

Even my great grandmother was a slave

A long time, say a long time, yeah!

Dem took my people away into slavery (x2)

Dem beat them to work like machines, O GOD! (x2)

And some dey die through the disease dem
introduce, MY GOD!

So Jah Jah, O Jah Jah, Jah Jah come down

Chorus:

Jah Jah, Jah Jah come down

I am singing but I'm wailing

Jah Jah Jah Jah come down

O Jah

Jah Jah, Jah Jah come down

Come down!

I am singing but I'm wailing now

Jah Jah, Jah Jah come down

When your hand in a lion's mouth } (x2)
Take it easy and pull it out

Don't let it bite your hand, don't! (x2)

Pa lamina was a slave

Along time, say a long time, yeah!

Mamy Rukor was a slave

A long time, say a long time, yeah!

Sembeh Pieh was a slave

A long time, say a long time, yeah!

Even the Indians were enslaved

A long time, say a long time, yeah!

Chorus:

Africa, Africa, Africa, Africa.

10) BEND DOWN THE CORNER

Written by Jahson Gbassay Bull

This song is from the point of view of a wailing lover who's expecting love from someone who keeps teasing him with affection. In his dreams he knows she's the one for him. One day the two meet together at the right time and the man thinks, Tiday Na Di Day! (today is the day) at last. He begs her not to leave – because he knows if he lets her out of his sight it might be the last time they are together. It's to say you got to give love a chance. — Jahson

Now that you've come, you gonna get it

That's what you have come for lady hey, cause yes!

I've got my reasons (reason)

Reasons best known to myself

Chorus:

When you bend down the corner, see you no more

If you bend down the corner, see you no more

I would never let you go away

Bend down the corner, see you no more

I would never let you go away

Bend down the corner see you no more

Any time we meet on the street,

Oh, bingi woman

You always give me the hang-on

But in my dreams, dreams (yes dreams)

We've been, we've been

Playing sweet games

Oh now that you've come, (yes come)

I'm not gonna let you go away,

Oh lovely lady

'Cause! I've got my reasons (reason)

Reasons best known to my self

Chorus

Whenever you promise to come,

Oh bingi woman

You always give me the hang-on

Yes! What about my dreams (yes dreams)

A me! What about my dreams,

Oh lovely lady

You've come, yes come!

I'm not gonna let you go away,

Oh lovely lady

Yes, I've got my reason (reason)

Reason best known to myself

Chorus



11) GOAT SMOKE PIPE in Krio

Written by Francis John Langba (aka Franco)

This song is a political satire that talks about strange incidents seriously affecting the people of Sierra Leone. There are times when meat and other important commodities are reserved only for the highest bidders. The poor, who are unable to pay the high prices, are deprived. During these periods only the rich can eat meat everyday if they wish to. In a situation where the “cow chews cassava” and “the goat smokes pipe,” it means that there is a serious shortage of their staple food which is grass. So this refers to a serious shortage of food, that leads people to scavenge whatever food they can to survive. There is seriously uneven distribution of our country’s wealth and presently the price of food in our country is getting higher everyday. This has delivered the bulk of our people to poverty. — Franco

Wan day wan day,
 Na mi go na cow yard
 For go buy beef for mi motherlaw yay
 Na go ar day go,
 Ar meet the kortor na road o
 The kortor tell mi say natin nor day again o
 Ar turn mi face ar see
 The cow day cham casada
 Ar turn mi face ar see
 The goat day smoke pipe
 When ar ask the kortor,
 Kortor waytin day happen so
 E SAY BORBOR FRANCO
 NA SO MISEF SEE NA SALONE O
 Brother Reuben inaka inaka bo cow cham casada
 Fasalili rabika goat smoke pipe,
 Ka kass ka kara

One fine day
 I went to the ranch
 To buy some meat for my mother in law
 As I was going,
 I met the butcher by the road
 The butcher told me that there is nothing left
 I turned my face and saw
 A cow chewing cassava
 I turned my face and saw
 A goat smoking pipe
 When I asked the butcher
 What is happening
 He told me that,
 That is what he also saw in Sierra Leone
 Inaka inaka cow chews cassava
 Fasalili rabika goat smokes pipe
 To the mother and to the father



12) GBRR MANI (TROUBLE) *in Temne*

Written by Reuben M. Koroma

Africans believe that a child's prosperity depends on the conduct of its parents. If the mother treats the father of a child well, that child will surely be blessed. And on the other hand, if there is not love and respect between the mother and the father of any child, that child will be cursed. To me, it seems as if the irrational behaviors of the children of today must have come from the misdeeds of their parents. — Reuben

Gbrr-man wakai, wakai, wakai, wakai, wakai
Gbrr-mani dor dor, dor dor dor dor, dor dor
Taye rrrkk-baala, won rrrkk- baala
Ko yinba mayoryi

N komah ambonshor nya kal komah abonshor alom sorryie
Man tttma ka anyama nff nffras orwosmu gbaing nanta mu yea

Tamor tay baa ankala ay
N:"nal oryaakon n"nal orpakon han n"namra thapp
N'topi angbassa n'shaikneh roffiye taka chim orwosmu
Ss-layeh tara tie ss-layeh tara tie kk-pah mama laingmu- yay yama yie

Ee nantamu kamasday yirra yeh ayaffeh yeh yikki tatie en
Kereh n'thilaneh ka anyay tay baamu ay ta ansabu nyan akala
Meh eeffoff ay n'nal opahmi n'nal ornaami han n'namra thapp
N'topi angbassa n'shaikneh rroffiye taka chim orwosmu

Kerreh yitha yitha mabala ay yitha mabala ay

Trouble sparks, sparks, sparks, sparks
Trouble settlement, settlement,
settlement, settlement
You divorced one man and marry another
Why are you doing that?
You've borne for that family
and now for another

You stand in the public
and taunt your own husband
Because he does not have money
You insult his father and insult his mother
'till you are satisfied
You would remove your head tie
and tie it around your waist,
ready to put up a fight with your husband
We never knew that,
what was said about you could be true

I wedded you, for us to live in harmony
and have respect for each other
But you are selling yourself to those
who do not own you for the sake of money
You would insult my father
and would insult my mother till you are satisfied
We never knew that you would remove
your head tie and tie it around your waist
Ready to put up a fight with your husband
But that is not the way a wife should behave

Black Nature's Rap (translated from Krio):

*Since the time I was born I have never shot a gun or a bomb in my town that will make the people run
But since the time I was born, all I see in this town, No respect between Mama and Papa
But one, it's for the future of your kids of tomorrow
And two, marriage is something that God has blessed
I say three, the way you selling your self, that's how they will buy you
I say four, togetherness will bringing us progress
Since the time I was born I have never shot a gun or a bomb in my town,
in my town, in my town that will make the people run
O me I say*



13) WATCHING ALL YOUR WAYS

Written by Reuben M. Koroma

Many people take up the mantle of religion and hide under it. But they will do many things that are very un-Christian like. This is to say that even if others don't see what you do—there's one person you can never hide from. — Reuben

Chorus:

Watching all your ways with long patience
Just to see if you are a wise man
Watching all your ways with long patience
Just to see if you are a wise man

How would you say that you're Christian
Take up your brother's wife as your own wife
How would say that you love your husband
Then you keep on panting after other men
When your wife go ask ooh yeah
You'll deny it flatly
And when your man go ask ooh yeah
You'll deny it flatly

Watching all your ways with long patience
Just to see if you are a clever man
Watching all your ways with long patience
Just to see if you are a wise man

How would you say that you are a Christian
Promise but never fulfill your promises
How would you laugh to me
When me turn me back you start to flatter me
What all in the darkness hoo yai
Must come to light
And everything you do shall befall you

Chorus

How would you say that you are Christian
Yet you'll never forgive your brother man
How would you lie to big fool your brother
Then you claim to be a very holy man
When Jesus go come hoo yai
He will shiver the grain from the hay
When Jesus go come hoo yai
He will pick the bones from the flesh

Chorus

This song was recorded while the group was sitting around a camp fire in Sutton, Canada



SIERRA LEONE'S REFUGEE ALL STARS ARE

REUBEN M. KOROMA — Lead Vocals on 2, 6, 7, 9, 12, 13; Backing Vocals on 1, 3, 4, 5, 8; Percussion on 5, 10; Bass Box on 3

ASHADE PEARCE — Guitar on 1, 2, 4, 5, 6, 7, 9, 10, 11, 12, 13; Backing Vocals on 1, 2, 3, 4, 5, 6, 7, 9, 11, 12, 13; Lead Vocals on 8

JAHSON CBASSAY BULL — Keyboards on 5; Guitar on 10, 11; Percussion on 1; Backing Vocals on 1, 2, 3, 4, 5, 6, 7, 9, 11, 12, 13; Lead Vocals on 8, 10

ALHAJI JEFFREY KAMARA (BLACK NATURE) — Backing Vocals on 1, 2, 4, 6, 7, 8, 9, 11, 12, 13; Rap on 12; Percussion on 1, 2, 4, 6, 7, 9, 10, 12

MOHAMED KAMARA (MAKENOH) — Lead Vocals on 1, 4, 8; Backing Vocals on 2, 3, 5, 6, 7, 9, 11, 12, 13; Percussion on 8, 10

IDRISSA BANGURA (MALLAM) — Lead Vocals on 3; Bass on 5, 11

FRANCIS JOHN LANGBA (FRANCO) — Lead Vocals on 11; Kongoma on 3

MOHAMMED BANGURA (MEDO) — Lead Vocals on 3; Harmonica on 3

EFUAH GRACE AMPOMAH (SISTER GRACE) — Band Mother

- AND -

AUGUSRINE KOBINA VALCARCEL — Lead Guitar on 1, 4; Guitar on 2, 6, 7, 9, 10, 12

MUSTAPHA MASSAQUOI (NICO) — Percussion on 8

CHRISTOPHER DAVIES — Drums on 1, 2, 4, 6, 7, 9, 12; Percussion on 10

ALPHA KEITA — Lead Vocals on 5; Guitar on 5

DENNIS BAKARR SANOH — Bass on 1, 2, 4, 6, 7, 9, 10, 12

ABDUL RAHIM KAMARA (ARAHIM) — Lead Vocals on 8; Backing Vocals on 13

DANIEL LAVALIE — Percussion on 3, 11

GUEST MUSICIANS:

WASHBOARD CHAZ plays Washboard on "Muloma"

TROY "TROMBONE SHORTY" ANDREWS plays Trombone on "Global Threat" and "Gbrr Mani"

BOBBY LEWIS plays Harmonica on "Bend Down The Corner"

CHRIS VELAN plays Lead Guitar on "Watching All Your Ways"

THE BONERAMA HORNS appear on "Living Stone," "Jah Mercy," and "Jah Come Down"

GREG HICKS - Trombone **CRAIG KLEIN** - Trombone

MARK MULLINS - Trombone and Horn Arrangements

STEVE BERLIN WOULD LIKE TO THANK: Mark Bingham, Wesley Fontenot and Shawn Hall of Piety Street Recording, Alex Reiser, Kevin Morris and Jacob Edgar

SIERRA LEONE'S REFUGEE ALL STARS WOULD LIKE TO THANK: "Papa" Banker White, Zach Niles and Chris Velan who met us in the refugee camps so many years ago, Alex "Lex-o" Reiser, the magician Steve Berlin, Kevin Morris, Christine Stauder, Summer Gamble and Elliot Colbert and Red Light Management, Mike Kappus and Michael Morris and the Rosebud Agency, Jacob Edgar and Simeon Chapin and Cumbancha for believing in we, Shawn Hall and Mark Bingham our studio parents at Piety Street Recording, Bouba at Mini-Max Studios, Shelley Lazar, Alphonse "The Robot" Munyaneza and UNHCR, Elizabeth Kamara — our great friends Joe and Billie Perry and our trusted advisors Kevin Metzger and Binta Bah. We would also like to thank all the fans and friends who support our music and feed us with sweet Salone chop around the world, the Sierra Leone's Musicians Union, all the musicians who have shared our stage, all our brother and sisters living as refugees in the world whose song we are still singing, the people of Sierra Leone and New Orleans united in struggle and united in music. And never forgetting Bob Marley as the sole inspirator. This album is only possible with the blessings of Jesus Christ, Allah and Jah Almighty... RISE & SHINE!





RECORDED AT: PIETY STREET RECORDING New Orleans, USA
MINI MAX STUDIOS Freetown, Sierra Leone

Track 8 recorded live at Fuji Rock Festival, Nigata, Japan (July 30, 2006)

Track 13 recorded around a campfire in Sutton, Canada by Chris Velan

PRODUCED BY: STEVE BERLIN

CO-PRODUCED BY: ALEX REISER

EXECUTIVE PRODUCER: JACOB EDGAR

MIXED BY: JEFF STUART SALTZMAN

at Mysterious Beard, Portland, OR (Tracks 2, 4, 5, 7, 8, 9)

MARK BINGHAM and **WESLEY FONTENOT**

at Piety Street Recording, New Orleans, LA (Tracks 1, 6, 10, 11, 12)

ALEX REISER (Track 3)

MASTERED BY: LANE GIBSON

at Lane Gibson Recording and Mastering, Charlotte, VT

ALL SONGS PUBLISHED BY: SWEET SALONE MUSIC (BMI)

PIETY STREET RECORDING ENGINEERS: MARK BINGHAM, WESLEY FONTENOT

MINI MAX STUDIOS ENGINEERS: ALEX REISER, ABOUBACAR SIDI TOURÉ

BAND MANAGEMENT: KEVIN MORRIS and **CHRISTINE STAUDER**

at Red Light Management, NYC (www.redlightmanagement.com)

ZACH NILES at SodaSoap Productions Management (www.sodasoap.com)

BOOKING AGENTS: MIKE KAPPUS and **MICHAEL MORRIS**

at The Rosebud Agency, San Francisco CA (www.rosebudus.com)

EUROPE BOOKING AGENTS: FRÉDÉRIC GLUZMAN at V.O. Music (www.vo-music.com)

CREATIVE CONSULTANT: BANKER WHITE

PHOTOGRAPHY: BREMEN DONOVAN, ZACK SMITH, ZACH NILES,

BANKER WHITE, ALEX REISER

ALBUM ART & DESIGN: TIM O'MALLEY

- 1) MULOMA (LET US BE UNITED) 4:53**
- 2) GLOBAL THREAT 5:13**
- 3) ORUWIEBIE MAGAZINE BOBO MEDLEY 2:35**
- 4) LIVING STONE 4:54**
- 5) DUNUNYA (THE WORLD) 3:15**
- 6) JAH MERCY 4:01**
- 7) TAMAGBONDORSU (THE RICH MOCK THE POOR) 6:07**
- 8) BUTE VANGE 2:25**
- 9) JAH COME DOWN 5:21**
- 10) BEND DOWN THE CORNER 4:52**
- 11) GOAT SMOKE PIPE 2:48**
- 12) GBRR MANI (TROUBLE) 4:38**
- 13) WATCHING ALL YOUR WAYS 4:12**



This Album Is Dedicated to:

IDRISSA MALLAM BANGURA "MALLAM BONGO" (1968-2009)

The mayor of Magazine Wharf in Freetown, Sierra Leone.
Our brother, our bass man—we miss you.
May Jah bless you always.