



THEY WILL HAVE TO KILL US FIRST

PRESS NOTES

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+ Q&A

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Amkoullel is Mali's most socially conscious rapper, and had contributed two songs to the soundtrack that act as the films "narration".



SYNOPSIS

Music is the beating heart of Malian culture. But when Islamic hardliners took control of northern Mali in 2012, they enforced one of the harshest interpretations of sharia law in history and, crucially for Mali, they banned all forms of music. Radio stations were destroyed, instruments burned and Mali's musicians faced torture, even death.

Overnight, Mali's revered musicians were forced into hiding or exile where most remain even now. But rather than lay down their instruments, the musicians are fighting back, standing up for their cultural heritage and identity. Through everything, they have used music as their weapon against the on-going violence that has left Mali ravaged.

They Will Have To Kill Us First begins with musicians on the run, reveals rare footage of the jihadists, captures life at refugee camps, follows perilous journeys home to battle scarred cities, and witnesses our two female characters perform at the first public concert in Timbuktu since the music ban. The stories of these artists are told without gloss – they are sometimes heartbreaking, sometimes inspirational, and sometimes incredibly frustrating as we watch musicians make tough choices about their futures.

The situation in Mali forms part of an alarming trend: across the globe, extremists are attacking culture, art and freedom with increasing frequency and violence. They use religion to justify rampant destruction and murder. **They Will Have To Kill Us First** draws audiences into the human side of Mali's conflict, watches events as they unfold and witnesses the impact on Mali's musical community.

With a specially commissioned soundtrack from Mali's most exciting artists, a score written by the Yeah Yeah Yeah's Nick Zinner, **They Will Have To Kill Us First** leaps headfirst into a tale of courage in the face of conflict.

FILMMAKER'S NOTES

Imagine waking up and finding out that all music has been banned. No radio, no gigs, no music at weddings, no ringtones, no internet – nothing.

This is what happened to the characters in **They Will Have to Kill us First**. In Mali, music is a way of life, a prime communication tool. When you hear the music of Mali you understand why it is renowned as the birthplace of the blues. The musical world owes much to Mali.

I remember very clearly when I first read about what was happening. I was in the middle of planning a trip to Mali's famous Festival in the Desert – a mecca for music lovers. I couldn't imagine a world without music, especially in a place where music was so vital to everyday life.

On my first day in Mali our fixer took me to the house where Khaira Arby, the “nightingale of the north”, was hiding out. We were in Bamako, the capital of Mali, where hundreds of thousands of northerners had fled when the extremists took power. The city was heaving. Inside the house Khaira was renting, her band and extended family were noticeably restless. The jihadists hadn't taken the southern cities yet, but I could see how scared they were. Until they started jamming that is. When Khaira's drummer began to beat the kalabash, everyone relaxed. When Khaira sang, she revealed a living contradiction. Strong yet afraid. Solid yet vulnerable.

I knew from that moment that this story could touch the world, explaining the human story behind headlines about Al Qaida's spread into Africa. I wanted to make this film for everyone who is bewildered by these events unfolding across the continent. I wanted to show them what happens when people are put in an impossible position. Some showed courage by staying, others

showed courage by leaving. Some complied with the jihadists, but not for reasons the audiences might think. Interestingly, the one feeling that every one of our characters shared, was the desire to go home. No matter how dangerous things got in Mali, they all wanted to go back. It's not the narrative we are used to hearing at the moment.

I am so proud to bring these musicians' stories to the world. They've been through hell and survived to sing about it. Though the conflict in Mali is still far from over, with extremist attacks continuing in the north and south to this day, I have no doubt that these musicians will continue to stand up and fight for their right to sing.



**“If you kill me I won’t be able
to play anymore. But as long
as I’m alive, I will do it.
They will have to kill us first.”**

FADIMATA “DISCO” WALETT OUMAR



TIMELINE

2012 January – The MNLA (Movement National pour la Libération de l'Azawad), a mostly Touareg group of separatists rise up against Mali's government.

2012 March – Military officers depose President Toure in a coup ahead of the April presidential elections, accusing him of failing to deal effectively with the MNLA rebellion.

2012 April – The MNLA seize control of northern Mali, and declare independence for a new state which they call "Azawad".

2012 May – The MNLA joins forces with extremist Islamist group Ansar Dine, and together declare northern Mali as an Islamic state. Ansar Dine begin to impose sharia law in Timbuktu. Two further extremist groups, Movement for Oneness and Jihad in West Africa (MUJAO) and Al Qaida in the Islamic Mahgreb (AQIM) endorse the deal.

2012 June-July – Ansar Dine and its Al Qaida allies turn on the MNLA and capture the main northern cities of Timbuktu, Kidal and Gao. They begin to destroy many Muslim shrines.

2012 August – Oussama Ould Abdel Kader, a spokesman for MUJAO, makes the official announcement - music is banned. Radio stations, mobile phone towers and recording studios are destroyed. Musicians are targeted with violence.

2012 Autumn-Winter – Ansar Dine, MUJAO and AQIM consolidate their hold on the north. They seize strategically important town of Douentza in September, crossing into the central part of Mali and closer to the government-held south-west.

2013 January – The Islamist groups plan to march on the capital. President Traore asks France for help. French troops arrive and rapidly capture Gao and Timbuktu and even Kidal, the last major MNLA-held town.

2013 April – France begins withdrawal of troops. A regional African force helps the Malian army provide security.

2013 July-August – Ibrahim Boubacar Keita wins presidential elections. France formally hands over responsibility for security in the north to the Minusma UN force.

2014 May (onwards) – Fragile truce between Touareg MNLA separatists and Malian army breaks down in north. Separatists seize control of Kidal and the town of Menaka, Agelhok, Anefis and Tessalit. Extremists continue to mount attacks across the country, though in fewer numbers.

2015 February (onwards) – Number of extremist attacks escalates. For the first time, attacks are staged in the south of Mali.

June 2015 – a peace treaty between the MNLA and Mali's government is signed, though there is anger and opposition on both sides. The extremist attacks show no sign of abating.

BACKGROUND

WHO IS FIGHTING?

NATIONAL LIBERATION MOVEMENT OF AZAWAD (known by its French acronym MNLA – *Mouvement National pour la Libération de l’Azawad*): Made up of ethnic Touaregs, a nomadic people who have been seeking autonomy for a large northern swathe of Mali they call Azawad. This technically also takes in parts of Algeria and Niger, although MNLA has said it would respect the territorial integrity of other countries. The current conflict is the third major uprising of the Touareg since Mali’s independence.

Muslims make up the majority of the Malian population who are moderate Sufis. Members of MNLA are generally secularist and do not subscribe to the more radical Wahabist or Salafist forms of Islam. Nevertheless, they entered into an alliance of convenience with hardline Ansar Dine following the March 2012 military coup that deposed Mali’s president. The alliance soon fell apart, and the better armed and funded Ansar Dine was able to set about imposing harsh sharia law in rebel-held territories.

ANSAR DINE (Defenders of Faith): A militant group who subscribe to the more radical form of Islam known as Wahabism or Salafism and want to impose sharia law in the north of Mali. The group is headed by Iyad Ag Ghaly, a charismatic figure who once served as a diplomat, representing Mali in Saudi Arabia, and negotiated on behalf of the Tuaregs with the central government and international representatives, including the US ambassador to Mali.

Since seizing control in the north, Ansar Dine and its allies have instituted harsh punishments on anyone found to be violating sharia law. This includes stoning offenders to death or amputating their limbs. The group’s members have also destroyed Sufi shrines, Christian monuments and other



cultural and historic sites they found offended their strict interpretation of Islam – including some sites in the historic city of Timbuktu, a UNESCO World Heritage Site.

Ansar Dine is thought to be allied with **AL QAIDA IN THE ISLAMIC MAGHREB** (AQIM), Al Qaida's North African wing that operates in several countries in the Sahel-Sahara region of northern Africa and traces its origins to militant Islamist groups in Algeria.

MOVEMENT FOR UNITY AND JIHAD IN WEST AFRICA (MUJWA or MUJAO – after the French acronym): A small jihadist group thought to be an offshoot of Al Qaida in the Islamic Maghreb that operates mainly in northern Mali and Algeria. It has also allied itself with Ansar Dine, and shares its Wahabist interpretation of Islam.

The presence of other militant Islamist groups, such as Nigeria's **BOKO HARAM**, have also been reported in Mali since the fighting began. In 2015, new groups began springing up. These include the **MACINA LIBERATION MOVEMENT** who took responsibility for a hotel siege in Sevare, killing 12 people, in August 2015. Some offshoots of MUJAO have pledged their allegiance to the so-called Islamic State or **ISIS**.

WHO ARE THE TOUAREG?

Nomadic pastoralists who make up a unique ethnic group different from the sub-Saharan ethnic communities of southern Mali. The Touareg live in a western stretch of the Sahel-Sahara region that encompasses several countries, including Mali, Algeria, Libya, Niger and Burkina Faso.

Hostilities between the Touareg and Mali's central government, based in the southern city of Bamako, have existed for generations, with the Touareg feeling like their needs and rights have been ignored and their people discriminated against.

There have been several Touareg uprisings against the central government and attempts to negotiate greater autonomy since independence from the French colonial government in 1960. The separatist movement was given new life – and new weapons and funds – after the end of the Libyan conflict in October 2011, when a number of Touareg returned to Mali after fighting in Moammar Gadhafi's army.



HOW ARE THE REBELS FUNDED AND ARMED?

The kidnapping of Westerners has long been a lucrative revenue-generating activity for Islamist groups operating in the Sahel region. The Sahel has become known as a lawless area where militants operate with impunity, trafficking in drugs, weapons and people.

Some of the millions of dollars raised from ransoms and drug trafficking helped to fund the Malian insurgency.

The rebel groups are using some of this money to buy weapons and military equipment on the black market, from dealers in countries including Chad and Russia. But many of their weapons were brought back from Libya by Touaregs who fought alongside Moammar Gadhafi's forces. Many analysts have pointed out that had Western nations not retreated from Libya so quickly and paid more attention to what was done with the arms and equipment left behind after the war, they might have stemmed the escalation of the Malian conflict.

The rebels have also managed to acquire weapons and military equipment left behind by retreating Malian forces.

HOW MANY PEOPLE HAVE BEEN KILLED OR DISPLACED?

The UNHCR has said more than 475,000 people, out of a total Malian population of 15 million, have been displaced by the conflict, about 175,000 of them to neighbouring countries. It is said that this is the largest migration of people in sub saharah africa in history. The number of people killed in the fighting so far is unclear.

Abuses have been reported on both sides of the fighting. Amnesty International reported in December 2014 that government forces have been accused of carrying out extrajudicial executions and “arresting, torturing and killing Touareg people apparently only on ethnic grounds”.

The UN mission in Mali, MINUSMA, is one of the deadliest for peacekeepers, with dozens killed since the mission was established in April 2013.

In 2015, an upsurge in deadly extremist attacks caused another wave of refugees. UNHCR reports that in May 2015 alone 60,000 people were uprooted from their homes in Mali. The European Commission for

Humanitarian Aid and Civil Protection reports that 230,000 Malians continue to live as refugees or internally displaced persons. Returnees often find their homes and property looted, destroyed or occupied. Basic services have only been partially restored.

WHAT HAPPENED TO THE MUSIC BAN


The music ban lasted from August 2012 until January 2013 (the time the extremist groups held power). Music, however, did not return to the north of Mali for more than a year after that, and in some places it hasn't yet returned at all due to fears about the extremist groups still laying in wait. The extremist ban on music has morphed into a self-imposed ban.

WHAT DID THE EXTREMIST GROUPS DO?

Extremists imposing Islamic law in Mali's north were abusing human rights, particularly those of women, and paying families for children to become rebel fighters.

They imposed an extremist version of sharia law: music, football, alcohol and cigarettes were banned. There were cases of summary execution of captured soldiers, instances of lootings, rapes, stonings, beheadings and amputations. Women were forced to be covered and their ability to work was restricted. Men were forced to wear short trousers. Forced marriages happened – with a wife costing less than \$1,000. Children were enlisted to fight and their families were paid about \$600 or less.

The extremists destroyed ancient shrines, manuscripts from Timbuktu, and Sufi mosques. Radio stations, mobile phone towers and satellites were also destroyed.

A man wearing a blue turban and sunglasses is playing an acoustic guitar. He is wearing a white shirt with blue stripes. The background is a rocky, arid landscape.

**“When it comes to sharia,
I’m OK with it. Because if
you don’t do harm nothing
is going to happen.”**

MOUSSA AG SIDI

THE MUSIC IN EXILE FUND

We are proud to be launching the **Music In Exile fund** in partnership with campaign group **Index on Censorship**, an international organisation that has been promoting and defending the right to freedom of expression since 1972.

The Music In Exile fund will provide support to musicians on the African continent who have found themselves targeted, censored, attacked or threatened. It is for musicians who have been told that they are not allowed to sing, to DJ, to rap or play musical instruments.

The ideas behind the fund sprung directly from witnessing the struggles of musicians on the ground in Mali in the wake of the the music ban. We saw that sometimes all they needed was bus fare to go get a visa for a gig abroad (Maliens need to travel over 1000 kilometers to Ghana to get British visa, for example). Sometimes it was a couple of guitar amps so that exiled musicians in refugee camps could hold a concert. Sometimes it was security so that musicians could perform in their home cities without fear.

The fund will provide assistance, both financial and logistical, to help threatened and censored musicians find ways to perform and earn a living, even if that means crossing a border to do so. The fund will contribute towards travel costs, both to gigs and then back home again, visas, concert and event logisitcs and practical support.

TATTOO CAMPAIGN

Wearing a #TheyWillHaveToKillUsFirst tattoo is a bold, visual statement that anyone can make to show their support for musicians in exile around the world, and draw attention to the film and the Music In Exile Fund.

Musicians of all genres have agreed to actively support the fund by wearing tattoos and will be releasing tattoo pictures in the 6 months leading up to the fund's first grantee (March 2016).

By donating to the Music In Exile Fund, supporters will receive a pack of tattoos to post their own tattoo pictures and share with friends. Or fans can come find the filmmaking team at screenings and Songhoy Blues gigs around the world to get their tattoo.



تمبكتو منارة الإسلام
وبوابة تحكيم الشريعة
ترحب بكم
TOMBOUCTOU LE MINARET DE L'ISLAM
A L'ENTREE DE L'APPLICATION DE CHARIA
VOUS LEURE HAIT LA BIENVENUE

**“To use religion as an
argument to come and
attack us? Means nothing!
They can't teach us
anything about Islam”**

ALIOU TOURE, SONGHOY BLUES

CREW BIOGRAPHIES

DIRECTOR/PRODUCER/WRITER/CAMERA

JOHANNA SCHWARTZ is an award-winning American born, UK based filmmaker who creates thought-provoking documentaries with a profound sense of place and time, and a highly praised natural filming style. Working across the world, with a particular focus on Africa, she has produced and directed films for broadcasters such as the BBC, Channel 4, Channel 5, Discovery, National Geographic, The History Channel, PBS, CNBC, CNN, MTV among others. The films she has worked on have won numerous awards including TV Story of the Year at the Foreign Press Association Media Awards and a Prix Italia nomination. As a director she has won Gold at the New York Film and Television Festival as well as receiving over 100 “picks of the day” in the British press. This is her feature length film debut as a director.



LEAD PRODUCER

SARAH MOSSES is the CEO of Together Films, a boutique marketing and distribution consultancy based in the UK, who also produce 1-2 feature documentaries per year. Sarah is a member of the Impact Producers Group, a mentor for Sheffield DocFest, EsoDoc and Documentary Campus. She works with producers and directors to develop their Impact Distribution Campaigns and source additional partners and funders. Prior to setting up Together Films, Sarah was the Partnerships Manager at the BRITDOC Foundation, running the distribution division that released *Ping Pong*, supported by the BFI, which was nominated for the Best Documentary Campaign at the Screen Marketing and Distribution Awards 2013. *They Will Have to Kill Us First* is her debut feature as Lead Producer.

PRODUCERS

KAT AMARA KORBA was part of the producing team on award winning feature documentary *Zelal* (2010) and producer of the award winning documentary short *Little Lourdes* (2002). Kat formerly worked in the commissioning department at the Discovery Channel, programme highlights whilst there include the groundbreaking *Wild Child* (2008).

JOHN SCHWARTZ is the founder and managing director of Soapbox, a creative communications agency working with leading policy and academic organizations. This is his debut feature film as a producer.

EXECUTIVE PRODUCERS

ANDRE SINGER was editor of the award winning *Disappearing World* series and head of the BBC Documentary Department, founding the award winning *Fine Cut*. Andre was commissioning editor for Discovery Channel, Senior VP for Alliance Atlantis, and has produced several hundred hours of documentary.

for the international market including Oscar nominated *Prisoner Of Paradise* and *The Act of Killing*, and International Critics award winner *The Wild Blue Yonder*. He executive produced *The Look Of Silence* and directed *Night Will Fall*. Andre has produced 14 films with Werner Herzog, is vice-president of the Royal Anthropological Institute, Professor of Anthropology at USC and on the Film and Television Committee of BAFTA.

STEPHEN HENDEL was the co-conceiver and lead producer of *Fela!*, the Broadway musical. Nominated for 11 Tony awards, the musical played at London's National Theatre and toured extensively in 2011–13 in Lagos, Europe and North America. He was executive producer of *Finding Fela*, Alex Gibney's definitive documentary about Fela Kuti (premiered Sundance 2014). He is currently producing a concert based on the *Fela!* musical which has premiered in Australia and New Zealand and will go on an international tour in 2016.

VICTORIA STEVENTON is former filmmaker whose credits include *The Surrendered Wife* and *Murder in the Family*. After spending more than a decade traveling to challenging corners of the world developing films, Victoria founded Influence Film in 2011. Influence was created in the belief that untold stories, revealed through balanced documentaries, have the power to inspire change in human behaviour and attitudes. Influence has backed more than 20 films and is now a foundation, an investment fund, and online film club with curated documentary libraries.

KNITTING FACTORY ENTERTAINMENT produced the Broadway musical hit *Fela!* and the documentary *Finding Fela* (Sundance Film Festival). It recently debuted the web series *Drive Time*. KFE owns four Knitting Factory live music venues and four restaurants across the US. Knitting Factory Records manages music catalogues and current and legacy artists and releases content in all formats. Figure Eight Media, Knitting Factory Management and Van Johnson Company, handle the careers of emerging and critically acclaimed recording and theatrical artists both in the US and overseas.

OKAYAFRICA is a compelling and stimulating media hub that caters to all things African. Co-founded by ginny suss and vanessa wruble in 2011, okayafrica covers new african music, fashion, culture, art and politics all in one place. find out more at okayafrica.com or twitter.com/okayafrica.

CO-WRITER AND CONSULTANT

ANDY MORGAN is a photographer and renowned journalist writing on music, culture and politics for *The Guardian*, *The Independent*, CNN, BBC and numerous others. Andy began his career in the music industry at WOMAD, FNAC Music (France), Piranha (Germany) and World Circuit (UK). He met Malian poet-guitarists and 2012 Grammy Winners Tinariwen in 2001 and managed them during their rise to fame, helping them win fans and influence people across the world. He helped organise the famous Festival in the Desert and is writing a series of short books about Malian music including one on Tinariwen and the Sahara and another on our film's characters Songhoy Blues. His book *Music Culture and Conflict in Mali* was published by Freemuse (Denmark) in 2013 to rave reviews and was hugely influential piece of writing for *They Will Have To Kill Us First*.



COMPOSER

NICK ZINNER is the guitarist of Brooklyn based indie rock band Yeah Yeah Yeahs and is an accomplished photographer. He has collaborated with TV On The Radio, Ronnie Spector, The Horrors, Bloc Party and Bright Eyes. In 2011 Nick was commissioned to curate, compose and lead 41 Strings, a performance of 41 players of various stringed instruments plus percussion and synths to celebrate the 41st Earth Day. The piece was performed at the Sydney Opera House and the Royal Festival Hall in London. In 2013 Nick produced and recorded Santigold's contribution to the *Catching Fire* soundtrack 'Shooting Arrows at the Sky'. Also in 2013 Nick began work with Damon Albarn's Africa Express project, working with Songhoy Blues on their debut single 'Soubour'. He went on to produce their album *Music in Exile* as well as collaborate again with Africa Express on *Terry Riley's In C - Mali* project, led by world renowned André Ridder.



MUSIC AND SOUNDTRACK PRODUCER:

MARC ANTOINE MOREAU is dedicated to music management, production, and creative direction for a variety of renowned international artists such as Amadou & Mariam, K'naan, Cheick Tidiane Seck, Mamani Keita, Jupiter and Okwess International, and most recently Songhoy Blues. He is a co-director of Africa Express and has worked extensively in film and television as a music creative for clients such as Canal+, Air France and Coca Cola.

CREW

KARLELL WALKER: DOP. A celebrated documentary camerawoman working around the world from the Sahara to the Arctic Circle and Papua New Guinea on films for a range of international broadcasters and commercial clients. Her ability to capture action, as it unfolds, is highly praised. Karelle also shoots television programs such as *Dragon's Den*, amongst others, for the BBC. She and Johanna Schwartz have been filming together for nearly a decade.

ANDREA CARNEVALI: EDITOR. Andrea is one of the most trusted editors at the BBC. Working in the Arts department closely with David Dimbleby, Simon Schama and Jeremy Paxman, Andrea is renowned for his storytelling and crafting skills in the edit. He and director Johanna Schwartz have been cutting together since they attended film school together in 1996.

GUY CREASEY: EDITOR. Guy has worked with some of the UK's most influential producers and directors including Angus Macqueen, Roger James, Bruno Sorrentino and Ken Loach. He has cut programmes for Al Jazeera, Discovery, and the BBC amongst many others. He is a master story-teller and has been cutting films with director Johanna Schwartz since 2002.



“It’s not my husband who started this revolution, but he’s fighting for the cause. What can I say? I am proud of no one in all of this.”

FADIMATA “DISCO” WALETT OUMAR

CREDITS

Featuring

Songhoy Blues
Khaira Arby
Fadimata “Disco” Walett Oumar
Moussa Ag Sidi

Directed and Filmed by

Johanna Schwartz

Produced by

Johanna Schwartz
Sarah Mosses
John Schwartz
Kat Amara Korba

Written by

Johanna Schwartz and Andy Morgan

Cinematographer

Karelle Walker

Executive Producers

André Singer
Stephen Hendel
Victoria Steventon
OKAY Africa
Knitting Factory Entertainment

Executive for Influence Film

Cristina Ljungberg

Producer for Spring Films

Figs Jackman

Editors

Guy Creasey
Andrea Carnevali

Additional Editing

Luke Deverill

Original Score Composed and Performed by

Nick Zinner

Music Supervisor

Carmen Montanez-Callan

Soundtrack Producer

Marc Antoine Moreau

Second Unit Director/Camera

Tanya Bindra

Additional Camera

Aris Roussinos
Tiécoura N'daou
Moise Togo
Jim Peterson
Randall Taylor

ALGERIAN CREW

Producer Oualid Khelfi

Camera Samir Abchiche

Journalist Lyès Menacer

ROYAL ALBERT HALL CREW

Camera Sean Walsh, Gary Parkhurst, Guy Linton,

Iain Ovenden

Sound Nadine Richardson

Fixer / Mali Line Producer

Mohamed Ag Hamalek

Fixers / Translators

Katarina Hoijs
David Bache

Archive Producer

Krista Pepler

Archive Researcher

Fabrice Héron

Translators

Melody Patry
Loïc Lecoutour
Vanessa Many
Haja Bally
Ag Mohamedine Rissa
Akli Sh'kka
Juliette Lindsay

Production Assistant

Sophie Freeman

Development Assistants

Antonia Eklund
Gaëlle Murre

Publicity

Elizabeth Benjamin

Business Affairs

Jodi Miller
Rebecca Pick

Production Accountant

Miss CFO

Artwork

Karl Sinfeld

Typography Design

Angela Whitney

Motion Graphics

Lexi Elven
Marcos Savignano

International News Editor, Channel 4

Lindsey Hilsum

Archive

Al Jazeera
France News 24
ITN News
AFP
Democracy Now
ECPAD Archives
Normal Life Pictures
Roland Hamilton
Africa Express

Post Production

Splice TV

Post Production Executive

John Jamieson

Post Production Supervisor

Devan Vimal

Colourist

Adam Dolniak

Post Production Assistant

Eddie Nuttal

Online Editors

Olivia Vergnon
Andrew Cloke
Tristan Lancey

Re-Recording Mixer

Phitz Hearne

Sound FX Editor

Sue Malpass
Alan Sallabank

Dedicated to Roger James

1943–2015

SOUNDTRACK

Many of the songs featured in the film were specially commissioned by director Johanna Schwartz from some of Mali's most renowned artists, as well as exciting newcomers.

The lyrics of the songs act as a kind of 'narration', adding layers of understanding for audiences – both factual and emotional.

Soundtrack Recorded at

Studio Davout, Paris

Soundtrack Engineer

Antoine Halet

Raps Recorded at

The Depth Charge Recording Group,
Washington D.C.

Soundtrack Mastering

Tony Cousins at Metropolis

Soundtrack available on

Knitting Factory Records
from March 2016



"GNA TA KA DA, MALIBA"

Lyrics written and performed by Amkoullel
Music written and produced by Nick Zinner
Courtesy of Woklo Barka Prod & Nick Zinner

"SOUBOUR"

Written by Aliou Touré, Garba Touré, Oumar Touré
Performed by Songhoy Blues
Courtesy of Transgressive Records Ltd
Under licence from MBP Ltd (Moreau Budd Publishing Ltd)

"ERI HENA"

Written by Fadimata Walett Oumar
Performed by Fadimata Walett Oumar
Courtesy of Fadimata Walett Oumar

"ASSWL"

Written by Abdallah Ag Alhousseyni
Performed by Abdallah Ag Alhousseyni
Courtesy of Wedge/Inear Publishing
Under licence from Wedge/Inear Publishing

"SAYA"

Written by Kankou Kouyaté
Performed by Kankou Kouyaté
Courtesy of Kankou Kouyaté
Under licence from MBP Ltd (Moreau Budd Publishing Ltd)

From Afel Boucom singing about the jihadist's mindset to Songhoy Blues singing about Mali's lost heritage to newcomer Kankou Kouyate's stunning track "Saya", which literally means death.

Each track is a story in itself and we are hugely privileged to have worked with such an extraordinary group of musicians.

"ARATAN N AZAWAD"

Written by Ag Ablil
Performed by Terakaft
Courtesy of World Village
Under licence from Campbell Connelly & Co. Ltd.

"MALI"

Written by Aliou Touré, Garba Touré, Oumar Touré
Performed by Songhoy Blues
Licensed courtesy of Transgressive Records Ltd
Under licence from MBP Ltd (Moreau Budd Publishing Ltd)

"BABA HOU"

Written by Aliou Touré, Garba Touré, Oumar Touré
Performed by Songhoy Blues
Licensed courtesy of All Other (Music)
Under licence from MBP Ltd (Moreau Budd Publishing Ltd)

"DIADIE"

Written by Afel Bocoum
Performed by Afel Bocoum
Licensed courtesy of Afel Bocoum

"SEKOU OUMAROU"

Written by Aliou Touré, Garba Touré, Oumar Touré
Performed by Songhoy Blues
Licensed courtesy of Transgressive Records Ltd
Under licence from MBP Ltd (Moreau Budd Publishing Ltd)

"FRANCE MALI MINUSMA"

Written by Khaira Arby
Performed by Khaira Arby
Licensed courtesy of Khaira Arby

"MACHENGOLDI"

Written by Ali Farka Touré
Performed by Ali Farka Touré and Toumani Diabaté
Licensed courtesy of World Circuit

"SOLANE"

Written by Aliou Touré, Garba Touré, Oumar Touré
Performed by Songhoy Blues
Licensed courtesy of All Other (Music)
Under licence from MBP Ltd (Moreau Budd Publishing Ltd)

"NICK"

Written by Aliou Touré, Garba Touré, Oumar Touré
Performed by Songhoy Blues
Licensed courtesy of Transgressive Records Ltd
Under licence from MBP Ltd (Moreau Budd Publishing Ltd)

"WAYEI"

Written by Aliou Touré, Garba Touré, Oumar Touré
Performed by Songhoy Blues
Licensed courtesy of Transgressive Records Ltd
Under licence from MBP Ltd (Moreau Budd Publishing Ltd)



“VOTEZ”

Written by Khaira Arby

Performed by Khaira Arby

Licensed courtesy of Khaira Arby

“IMUHAR”

Written by Goumour Almoutar

Performed by Bombino

Licensed courtesy of Nonesuch Records

Under licence from Cumbancha Music

“AZAWAD”

Performed by Moussa Ag Sidi

Courtesy of Moussa Ag Sidi

“DU SANG DANS LE SABLE”

Lyrics written and performed by Amkoulel

Music written and produced by Nick Zinner

Courtesy of Woklo Barka Prod & Nick Zinner

“JOLIE”

Written by Aliou Touré, Garba Touré, Oumar Touré

Performed by Songhoy Blues

Licensed courtesy of Transgressive Records Ltd

Under licence from MBP Ltd (Moreau Budd Publishing Ltd)

“DOUNIA TADE” (REMIX)

Written by Ahmed Ag Kaedy, Amanar & Vieux Farka Touré

Performed by Amanar & Vieux Farka Touré

Courtesy of Studio Mali Records

Licensed courtesy of Paul R. Chandler

“PETIT METIER”

Written by Aliou Touré, Garba Touré, Oumar Touré

Performed by Songhoy Blues

Licensed courtesy of Transgressive Records Ltd

Under licence from MBP Ltd (Moreau Budd Publishing Ltd)

“CLINT EASTWOOD”

Written by Damon Albarn, Jamie Hewlett, Teren Delvon Jones

Performed by Gorillaz

Licensed courtesy of Warner Music UK Ltd

Under licence from EMI Music Publishing

and Universal Music Publishing

“BORTIEN”

Written by Khaira Arby

Performed by Khaira Arby

Licensed courtesy of Khaira Arby

“JEUNESSE”

Written by Kankou Kouyaté

Performed by Kankou Kouyaté

Under licence from MBP Ltd (Moreau Budd Publishing Ltd)

“MAHINI ME”

Written by Ali Farka Touré

Performed by Ali Farka Touré and Toumani Diabaté

Licensed courtesy of World Circuit

“MA TEKINAM YA KADA”

Performed by Moussa Ag Sidi

Courtesy of Moussa Ag Sidi

“HOREÏ”

Written by Aliou Touré, Garba Touré, Oumar Touré

Performed by Songhoy Blues

Licensed courtesy of All Other (Music)

Under licence from MBP Ltd (Moreau Budd Publishing Ltd)

“DEMOCRATIE”

Written by Fadimata Walett Oumar

Performed by Fadimata Walett Oumar & Tartit

Licensed courtesy of Fadimata Walett Oumar

“EHENNA”

Written by Fadimata Walett Oumar

Performed by Fadimata Walett Oumar & Tartit

Licensed courtesy of Fadimata Walett Oumar

“AMALGAM”

Written by Khaira Arby

Performed by Khaira Arby

Licensed courtesy of Khaira Arby

“AYAMA YAMA YAMA”

Written by Hassan Ag Touhami

Performed by Moussa Ag Sidi

Under licence from Wedge/Inear Publishing



Khaira Arby

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