

where's the one?

congotronics international





THE BAND PRE-IMAGINED IN A COLLAGE BY MOOCLOUD.
ZIOMUSE. MONTHS BEFORE ITS FIRST MEETING

Ever since we started releasing their music in the mid '00s, Konono No.1 and Kasai Allstars struck the imagination of artists and music lovers around the globe. We were galvanised, and launched into a mad adventure: in 2011, we invited ten Congolese and ten avant-rock musicians to get together, form a supergroup, and play a string of concerts in Europe and Japan under the name Congotronics vs Rockers.

Creating common languages between the traditional electrified music of the Congolese artists and the various experimental rock styles of the European & American members was quite an adventure (as indicated by the title, which refers to differences in rhythmic perception), and the result was fiery. The music on this album was generated during these few weeks we spent together (recordings mostly took place in 2011, continued in remote mode afterwards, and were completed in 2021), an unforgettable experience for everyone involved, as attested by the notes below.

— Crammed Discs

CONGOTRONICS INTERNATIONAL :

'MUAMBUYI' NTUMBA NGALULA : vocals *
 JUANA MOLINA : vocals, guitar, percussion ∴
 MARIAM WALLENTIN : vocals *
 AUGUSTIN MAKUNTIMA MAWANGU : likembe ∴
 JOHN DIETERICH : guitar ✕
 CÉLESTIN KABONGO TSHISENSE : vocals, likembe *
 MATT MEHLAN : guitar, vocals ♮
 TANDJOLO YATSHI : vocals, lokombe *
 MOPERO MUPEMBA : guitar *
 MENGA WAKU : vocals, bass likembe ∴
 EDWARD RODRIGUEZ : guitar ✕
 EDMOND 'BAYILA' TSHILUMBA : xylophone *
 MBIYAVANGA 'MBIYA' NDOFUNSU : percussion ∴
 TSHIMANGA MUAMBA : percussion, vocals *
 SATOMI MATSUZAKI : vocals, bass ✕
 VINCENT KENIS : bass *
 VISI NIATI : drums ∴
 ANDREAS WERLIN : drums *
 GREG SAUNIER : drums ✕

✕ DEERHOOF
 ∴ JUANA MOLINA
 * KASAI ALLSTARS
 ∴ KONONO NO.1
 ♮ SKELETONS
 * WILDBIRDS & PEACEDRUMS

Album recorded between 2011 and 2014, during and after the Congotronics vs Rockers tour in Europe and Japan.

Mixed between 2013 and 2021. Post-produced in 2021.

Songs originally created by sending ideas back and forth between Kinshasa, New York, Buenos Aires, New Mexico and Stockholm. Collectively arranged by the band during residencies at Le Botanique, Brussels (except where indicated otherwise).

THE STORY

the origins

It all started when musician/producer Vincent Kenis began working with Kasai Allstars in Kinshasa, and convinced Konono No.1 to reform. Vincent produced Konono's *Congotronics* album, the multi-artist *Congotronics 2* album, and Kasai Allstars' *In The 7th Moon, The Chief Turned Into A Swimming Fish And Ate The Head Of His Enemy By Magic*. They all came out on Crammed Discs, under the Congotronics banner, a series created by Vincent within Crammed Discs to present the music of these Kinshasa-based bands who play electrified traditional music (also known as 'tradi-modern'), combining traditional folk & ritual music with homemade amplification systems, and using acoustic, electric & makeshift instruments made from junkyard scrap.



KINSHASA. NEAR THE REHEARSAL ROOM



the first encounters

The two bands' unique music and sounds struck the imagination of musicians and fans worldwide, and was particularly praised by avant-rock, electronic & hip hop artists. Leading media described their sound as a kind of "primal rock", as an accidental cousin of some forms of experimental rock or electronic music, and drew wild comparisons with Kraftwerk, Lee Perry, Jimi Hendrix, Krautrock and Einstürzende Neubauten...

The enthusiasm was even more impressive among musicians: Konono No.1 and Kasai Allstars were repeatedly quoted as sources of inspiration by anyone from Dirty Projectors, Andrew Bird, Animal Collective and Deerhoof to Beck, Wilco, Radiohead, Saul Williams, Questlove and many more. Both Björk and Herbie Hancock invited Konono No.1 to appear on their respective albums.

We then asked 26 indie rock and electronic artists to come up with their own personal takes on this music they admired so much. This resulted in the epic double album entitled *Tradi-Mods vs Rockers: Alternative Takes on Congotronics*, a collective tribute by 26 rock and electronic artists, who did creative interpretations of the Congotronics bands' music. Animal Collective, Deerhoof, Juana Molina, Andrew Bird, Shackleton, Mark Ernestus, Micachu & others took part in this project.



WIRE MAGAZINE

the project

The extravagant yet logical next step in this transcontinental encounter was to imagine a real-life meeting, which would bring together Congolese and avant-rock musicians, working to create a common, fresh repertoire, and to build bridges between their respective worlds. We spoke to several musicians and bands, and the concept of this supergroup was born. Dubbed Congotronics vs Rockers, it was to include four members of Konono No.1, seven musicians from Kasai Allstars, Juana Molina, all four members of Deerhoof, both members of Wildbirds & Peacedrums, Matt Mehlan from Skeletons, and Vincent Kenis (in his capacity of co-founder of Kasai Allstars and curator of the Congotronics record series). So, all in all, no less than ten lead vocalists, five guitarists, three likembe players, five percussionists, two bass players and three drummers!

Festival programmers enthused over the idea and (with the crucial help of Paul-Henri Wauters from the Botanique in Brussels) several of them agreed to support it, prior to hearing any music whatsoever, which enabled us to put together a tour and a budget. Seventeen shows were booked, between April and July 2011.

The writing process began with virtual encounters: Vincent was in Kinshasa with the Congolese participants, while Juana Molina, Deerhoof, Wildbirds & Peacedrums and Matt/Skeletons worked from their respective studios in Buenos Aires, New Mexico/New York, Stockholm and Brooklyn. Demos started flying back & forth over the net. Someone would start a song and send it on to the others, the same track sometimes travelling three times around the globe.

rehearsals

In April 2011, everyone flew in to Brussels, for a 7-day residence, during which an entire show was meant to be put together, prior to premiering it at Cirque Royal for the opening concert of the Nuits Botanique festival. During these intense, all-day sessions, the demos were adapted with the whole ensemble. Additionally, six songs from the respective repertoires of Konono No.1, Kasai Allstars, Deerhoof and Wildbirds & Peacedrums were arranged.

The specificities of this supergroup soon emerged: many languages were spoken during the rehearsals (Lingala, Tshiluba, English, French, Swedish), but few people spoke more than one or two; The musical languages were another story: simultaneously more and less mutually intelligible...; everyone was very excited, the general enthusiasm was almost physically palpable, each and every musician wanted to be involved to the max and play all the time (which resulted in an impressive wall of sound); finally, there was no leadership: this big beast was taking shape and progressing collectively and organically.



WORKING ON DEMOS IN KINSHASA: MOPERO, TSHIMANGA, VINCENT & MUAMBUYI

After the initial, mind-blowing couple of shows, we decided to set up a second round of rehearsals in Brussels, with "only" 9 musicians, a comparatively smaller format which made it easier to finetune some details of the songs. This took place in June, just before the bulk of the tour. Additional songs were written & arranged during these sessions.

AT THE FIRST CONCERT (BOTANIQUE @CIRQUE ROYAL, BRUSSELS)

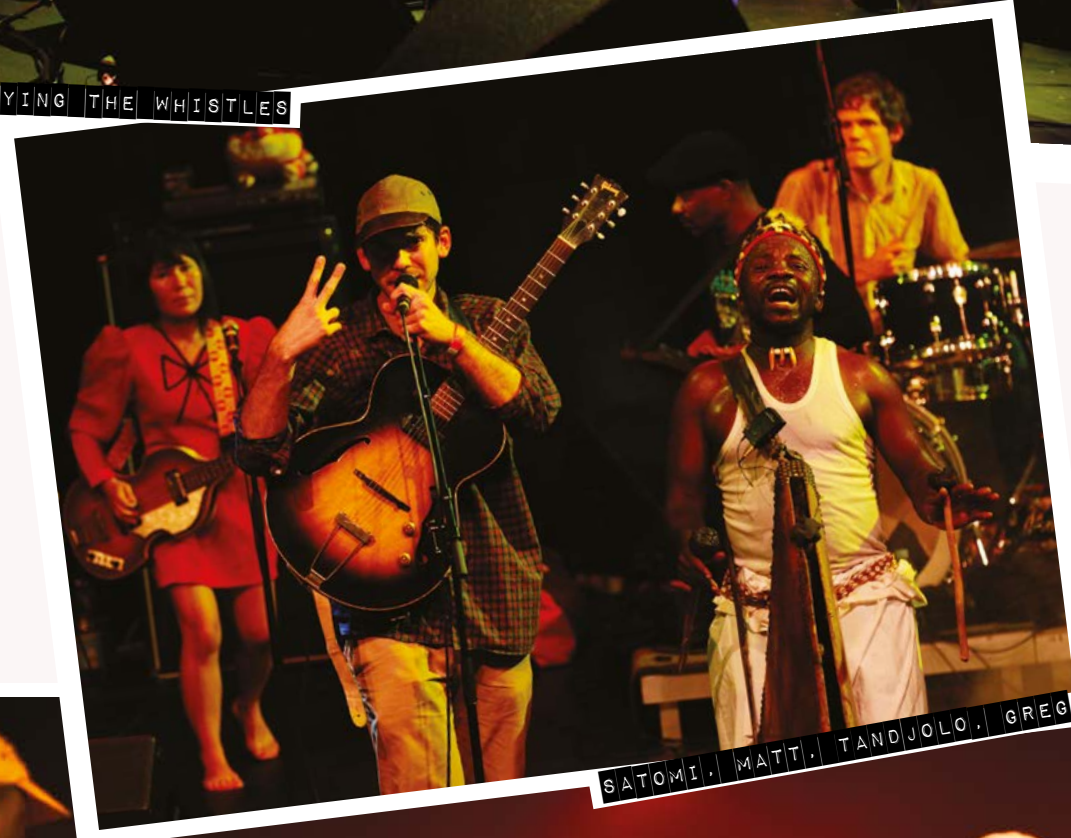


BAYILA, MUAMBUYI, SATOMI, KABONGO, JOHN & ED REHEARSING IN BRUSSELS





PLAYING THE WHISTLES



SATOMI, MATT, TANDJOLO, GREG



AUGUSTIN, JUANA, TANDJOLO, MUAMBUYI

CONGOTRONICS VS ROCKERS

Unique: 20 musicians together on stage
electrified Congolese trance + indie rock
= a new musical language

KONONO N°1
DEERHOOF
KASAI ALLSTARS
JUANA MOLINA
WILDBIRDS & PEACEDRUMS
SKELETONS

Co-production: Botanique (BE), Paléo Festival (CH), Couleur Café (BE),
Les Vieilles Charrues (F), Mukalo Production & Crammed Discs

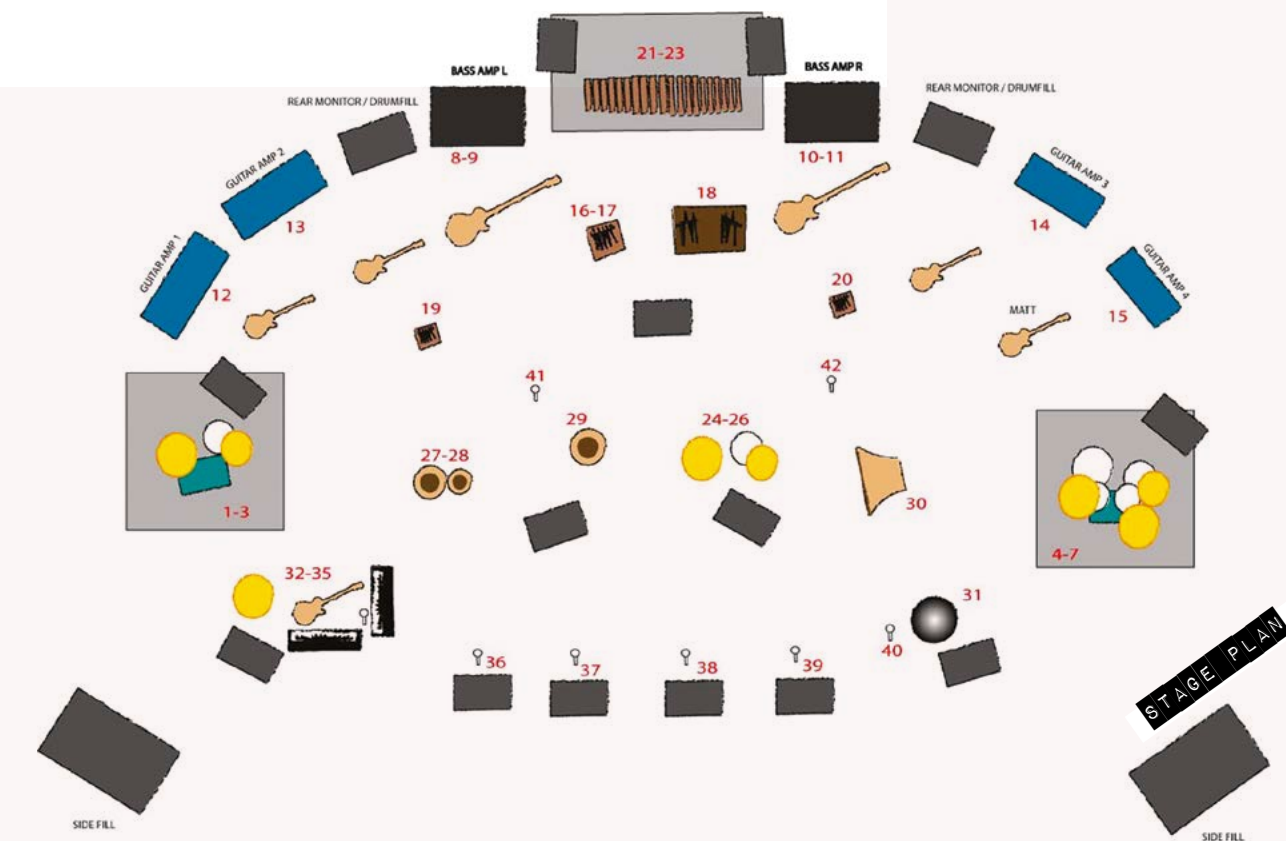
crammed discs MUKALO production to Francophonie

WBI 30



ON THE ROAD

TOUR POSTER



the tour

The supergroup became a travelling circus of sorts, with twenty-five people criss-crossing Europe and beyond, in minibuses and planes, learning to live together, and playing memorable shows at Cirque Royal (Nuits Botanique), Brussels (BE) - Festival Planeta Madrid (ES) - Couleur Café Festival, Brussels (BE) - Le Guess Who, Tivoli, Utrecht (NL) - Roskilde Festival (DK) - Haus der Kulturen der Welt, Berlin (DE) - Metz en Fête (FR) - Café de la Danse, Paris (FR) - Rhizomes, Aubervilliers (FR) - The Barbican, London (UK) - FIB, Benicàssim (ES) - Festival Les Vieilles Charrues, Carhaix (FR) - Paléo Festival Nyon (CH) - FMM Sines (PT) - Fuji Rock Festival (JP) - Club Quattro, Tokyo (JP).

the film

French filmmaker Pierre Laffargue had bravely decided to document the project. He assembled a crew, attended and filmed the rehearsals and the premiere, conducted interviews with the musicians, and went to film several other shows, including in Japan. He also incorporated footage shot by Vincent Kenis during the preparation in Kinshasa. Just like the album, the film ended up being finished in time for the 10th anniversary of the tour, and will be aired on various channels and platforms.



the recordings

We were set up to record most shows in multitrack, and had also organised recording sessions during several off days, in Brussels, in Annemasse (FR) and in Bogève, near Geneva (CH). Improv sessions took place, as well as recordings of solo and duo performances by Kasai Allstars and Konono No.1 members, onto which Deerhoof's John Dieterich later added overdubs and production. A little less than half of the songs on the album derive from these sessions. As for the concert recordings, they were mixed by Greg Saunier, who adopted a deliberate "studio perspective" (he explains that in his notes). A handful of tracks were mixed respectively by Vincent Kenis, Matt Mehlan and Marc Hollander. The album was sequenced and put together by Greg, John & Marc, and mastered by John Dieterich in New Mexico and Greg Bauchau in Brussels.



RECORDING IN BRUSSELS



RECORDING IN BOGÈVE



JOHN, JUANA, ETIENNE & MATTHIEU RECORDING IN BRUSSELS

THOUGHTS & RECOLLECTIONS

John Dieterich (Deerhoof)

I am pretty confident that anyone who was a part of this group would find it close to impossible to put into words what the experience was like. It was baffling and inspiring and maddening all at once. It was the most large-scale collaborative experience any of us had been a part of, but there was an overwhelming but not unpleasant sense that we were all alone in this thing together, negotiating the dynamics of the group, both musical and otherwise, in our own ways and coming to our own conclusions.



Juana Molina

The first thing we did was to compose from a distance. We sent little ideas to the group, and someone else would pick one up and do something else with it. John and I ended up working a lot on each other's ideas. I loved that part.

Greg Saunier (Deerhoof)

Before any of this happened, Deerhoof recorded a Kasai Allstars cover for the 'Tradi-Mods' tribute comp. We spent all day making sure we got all the rhythms right and the guitar distortion sounding just like the thumb piano in the original. When we got to Brussels for our first rehearsal we proudly played our version for Kasai Allstars, who did not recognize it. Once someone told them the song title, they said "oh! that one" and played it. It sounded nothing like what we just played. We realised we had completely misunderstood what key the song was in, and we'd imagined a series of minor chords. It was meant to be simple, just three major chords. We'd also literally placed beat one in the wrong place, our beat one was on their beat two-and-a-half.

Matt Mehlan (Skeletons)

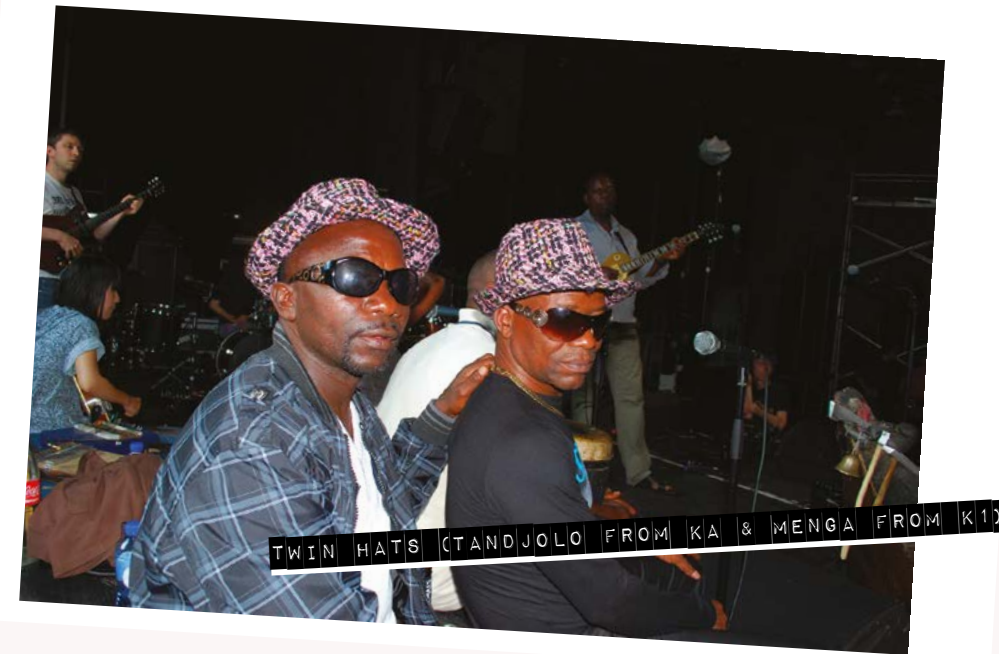
I felt like the baby of the group - performing with and bringing song ideas to this group of music makers was nerve-racking and humbling. When asked for lyrics, I thought it was funny to write about one of the recurring themes of rehearsal: not knowing where the downbeat was! Even if embarrassingly on the nose - it kind of sums things up. It was like an episode of Project Runway or Iron Chef. Among the Congolese only a few spoke French, and among us from other parts of the world, only one did. It was insane and incredibly fun.

John Dieterich

Deprogramming our brains for what we thought we understood was the hardest part. It's like you've heard 'Louie Louie' your whole life, but then someone tells you 'the one is on the second Louie'. We never got to the bottom of that. That was kind of the best part of it, the total inability to agree on this one thing, and the necessity to continue to be creative together.

Juana Molina

"Finding the one" was a recurrent problem. Before flying to Brussels, I had recorded a new version from an old song of mine, mixing it with a Kasai Allstars tune. I started to play it at the rehearsal, the Kasai members started to clap, and I had to stop playing immediately as the rhythm feel had shifted an eighth or and eighth and a half or even an eighth and three quarters. It was so impossible for both parts to understand each other's rhythms that we decided not to play that song.



Mopero Mupemba (Kasai Allstars)

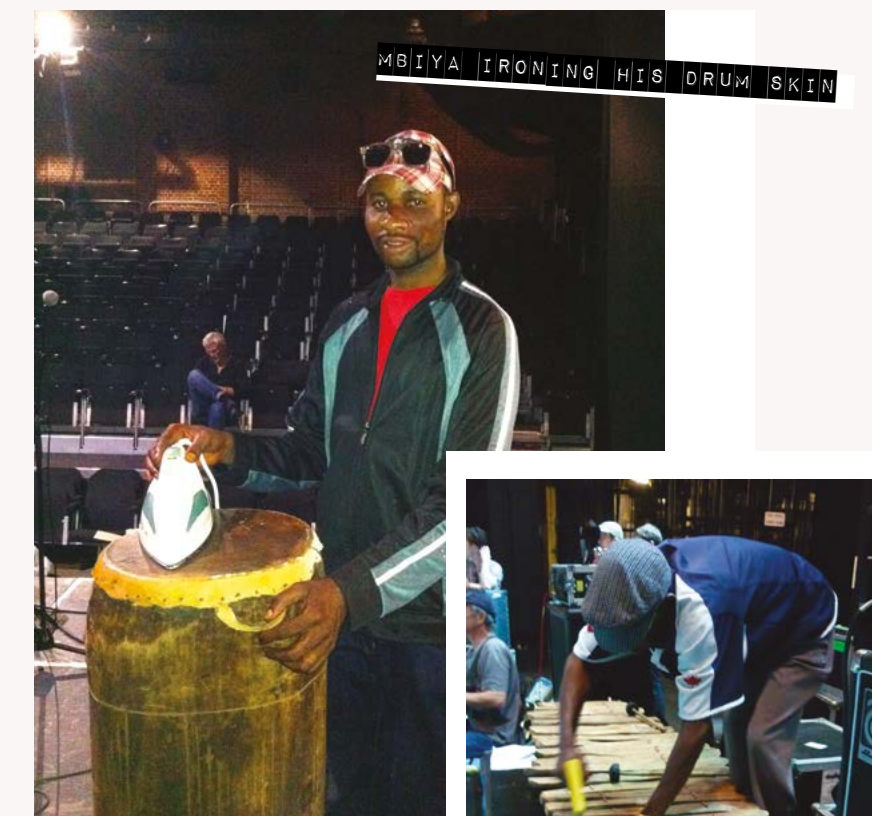
During the first rehearsals in Brussels, I was trying to figure out how these different music styles would work together. I was frowning a lot, so some of the Whites thought that I was constantly angry, but I was just extremely concentrated.

Marc Hollander (Crammed Discs)

Aside from Kasai Allstars' impenetrable rhythms, the "Westerners" were also astonished by things such as seeing Bayila retune his giant xylophone by shaving bits off the blades with a big saw, witnessing Mbiya's daily ritual of warming his drum skins with a clothes iron, or learning that the resonators in Tshimanga's buzz drum were made from bats' wings... Conversely, the Congolese were surprised by a time signature they couldn't immediately grasp (the 7/4 in the song *Resila*), by guitar fx pedals they had never seen before, by Europe's strange culinary customs (including unpalatable food such as 'insects of the sea', i.e. shrimps) and much more...

Kabongo Tshisense (Kasai Allstars)

The whole thing was a lot of fun. Greg was hyperactive, he worked hard on trying to understand our rhythms and blend them with his, and he succeeded greatly in doing that.



Juana Molina

At first there was a distance between the Congolese and the Westerners, who could at least communicate with each other in English. I was obsessed with Augustin, because he was playing close to me on stage but ignored me completely. One day he asked me for a cup of coffee. I ran into the dressing room and brought him the cup. He took it without even looking at me. He was sulking, and I couldn't stand that any longer. His eyes were hidden behind his cap, I told him: you asked me for a cup of coffee, so I went downstairs to the dressing room, poured the coffee, went upstairs again and brought you the cup. So... ? After a few seconds, he lifted up his face and with an incredible huge smile he said: "merci, Juana". Since then we became very close, and the relationship changed forever.



Mariam Wallentin (Wildbirds & Peacedrums)

One of my most vivid memories from the tour is the Fuji Rock show. A sea of happy faces from music loving Japanese fans bouncing up and down to our stiff loud western rock riffs combined with groovy Congolese rhythms combined with strange lyrics in English or Spanish. The surreal beauty of it all. Us trying to meet and connect through the language of music, both off and on stage all at the same time. Something I still carry with me when thinking of the power that music can have as a universal language and as a healing force.

Greg Saunier

After every show half the group was high fiving each other about how beautiful the show was and the other half was in a shouting match about why the show was so terrible. Who was in which group changed from night to night.

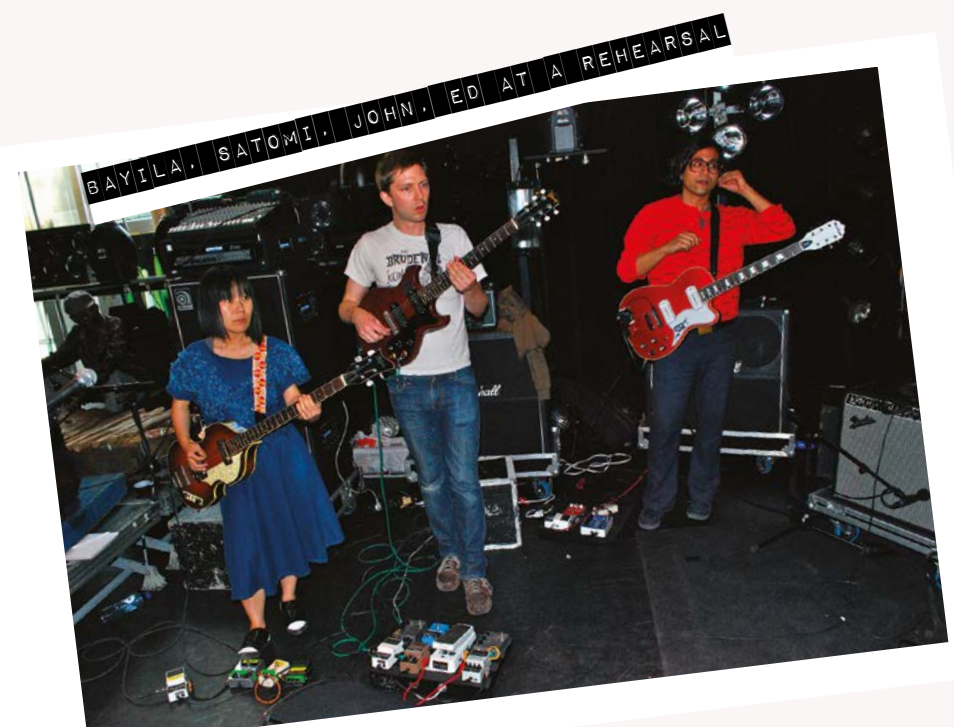
Menga Waku (Konono No.1)

I was happy to have lived together with all these different people, coming from all over the world. I did quite a few international tours with Konono No.1, but this thing was the most marvellous.



Matt Mehlan

Towards the end of a long day of rehearsals early on, John and Ed and I are digging deep into a guitar pattern – the drums join in and the Congolese players – starting with Mopero, guitarist – come in with an incredibly complementary part to this interlocking pattern – Mariam from Wildbirds & Peacedrums starts playing with some melodic ideas and a song starts to come together... Mariam gestures at the singing members of Kasai Allstars: Muambuyl, Kabongo, Mopero – who all seem to magically come in together – singing the most amazingly syncopated melody TOGETHER, perfectly. The song was a highlight of the set that coalesced for the tour. It was this kind of magic playing itself out each night, otherworldly music with no specific place of origin. I was amazed at this miracle of music that came together without even being able to speak to each other...



Tandjolo Yatshi (Kasai Allstars)

It was great to meet all these other artists. And quite incredible to be able to play and live together, in love and peace, despite the multiplicity of languages.

Marc Hollander

Tandjolo's comment also applies to the meeting between the members of Kasai Allstars and Konono No.1. It took them a bit of time to get to know and understand each other: though they all live in the Kinshasa megapolis, they come from extremely different backgrounds, in terms of their respective music, culture & language.

Greg Saunier

When we played Konono no.1 songs I was one of two drummers playing four-on-the-floor kick drum continuously without variation. Everyone was as loud as possible and it was very difficult to discern anything that was happening. One time in rehearsal I added one extra eighth note on the kick drum. Augustin instantly looked over at me with the angriest look. He stopped the song and told me never to do that again because this is folk music.



Juana Molina

I remember our first rehearsal very well and always regretted that we hadn't recorded it. We were all on stage at Le Botanique, and we all behaved like shy children but at the same time were able to play while listening to each other, and incredible things came out. It wasn't quite as surprising after that, but we were always able to come up with something fun and fresh.

Matt Mehlan

Later in the tour, having a cigarette with Vincent – who as producer of the Congotronics records was very close with the Congolese musicians and spoke French and some Lingala – I bring up this magic song and he says, "Oh, that's a Congolese folk song they've been playing for many years." So, I thought wow, the magic in reality was we had appended a new guitar part onto a Kasai Allstars staple and added some unrelated words in English? Doing maybe the opposite of what I imagined? I was feeling embarrassed... But I realized that the insecurities and embarrassment that I had about "colonizing" African music were just reinforcing our Western expectations about songwriting, creativity, and collaboration – the same way that we eventually realized that asking "Where's the one?" was irrelevant. The Congolese seemed to have no qualms with transforming and accentuating a song from their repertoire through the ideas we were improvising together – and the truth of the magic was exactly that – we were there to support their wonderful playing and singing with novel and unusual new parts for their music and vice-versa... We were drawing the line while being drawn by it. There is no "one".



John Dieterich

We struggled to communicate and often found that moments of understanding or feelings of control were illusory and/or short-lived. We laughed a lot, cried a little, made fun of each other and slowly began to trust in one another and become friends. Musically, in our best moments, we made an earth-shattering sound. When it was good, it was terrifyingly good, and it felt like the band was levitating, and the roof was about to come off. It was a huge honour to get to be a part of this group, and it's something I'll never forget.

KABONGO, BAYILA, SATOMI, MOPERO, ED, MARIAM, GREG

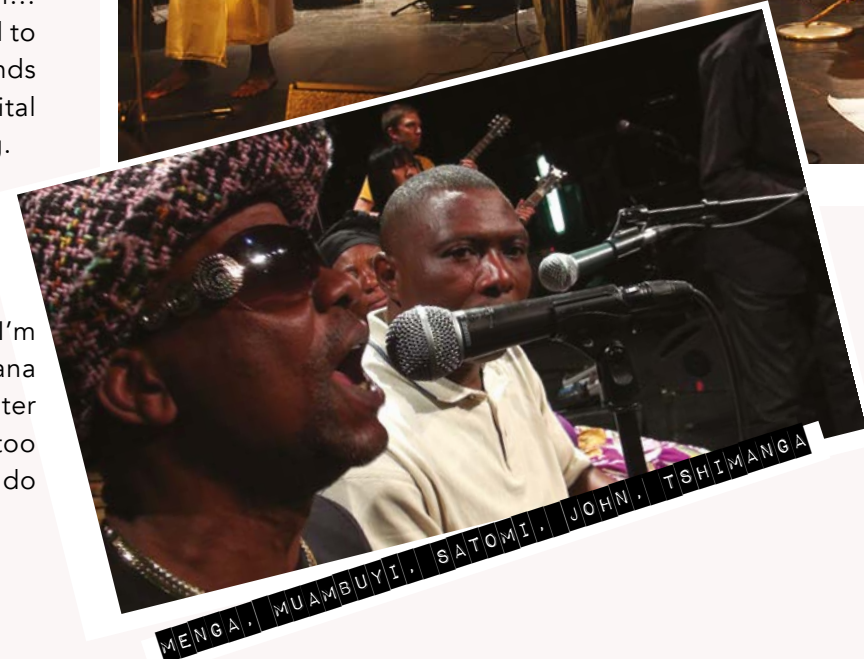


Marc Hollander

The production of the tour was quite a story onto itself. As no touring agent would launch into such a complicated and risky thing, I had to take on the job myself, though I had never really done this. It all worked out in the end, thanks to the efforts of Vincent, Hanna, Michel Winter, the tour managers, help from the Botanique etc. Among the memorable moments from that side of things was the second round of rehearsals we organised in Brussels: there was no more budget for this, so we had to arrange accommodation for eight musicians in Vincent's and my home. Crowded, but a lot of fun... Another, more dramatic moment was when Augustin was stuck by a severe diabetic crisis and had to be hospitalised in Geneva. The tour went on and, from a distance, we had to ask a couple of friends for help. One of them travelled by bike and the other crossed the lake by boat to get to the hospital and tend to his needs. Augustin missed a show but was able to rejoin the tour for the Japan leg.

Mopero Mupemba

We arrived early for our show at Benicàssim, and Juana convinced everyone to go to the beach. I'm afraid to swim in the sea but didn't dare admitting it, so I said I didn't have bathing trunks. Juana went away and came back with bathing trunks for me, so there was no escape, I went into the water but stayed close to the shore. Greg then asked me why I didn't want to swim, I answered: I'm too old. He: how old are you? I: I was born in 1970. He: so was I, and we started laughing. I: but why do you look younger? He: because I'm a vegetarian...



MENGA, MUAMBUYI, SATOMI, JOHN, TSHIMANGA

Greg Saunier

We thought that we were weathered touring musicians or whatever, but on this tour people had malaria, people went into diabetic comas and had to be replaced mid-tour, an instrument that was built from a specific tree in Africa got a crack and was irreplaceable unless they could chop down a new tree and make a new one. People were having breakdowns daily.

Muambuyi (Kasai Allstars)

When we stayed in the Alps for a few days, working on new tracks and jams for the future album, we all lived in a big house. I remember preparing food together with Juana, we were blending our cooking styles, our respective cuisines. And in the end everybody ate together, like children of the same family.

Mariam Wallentin

And the dancing! I don't think I have ever danced so much on stage before or after this tour. Every night was like a big home party, musicians with big smiles on their faces running on and off stage in every song, grooving and shaking, singing and dancing. Playing their electric guitars or the keyboards, hitting their tambourines or likembes so the roof and floor were shaking in every single place we went to. I put on my high heels and tried my very best to keep it up, doing some funny bird-flapping arm-movements and step-dancing to that big thunder of rhythms. It was a summer filled with a sort of joyful madness.

Ed Rodriguez (Deerhoof)

Trying to find a workable way of doing things together, that was really difficult, but once we started playing it was so interesting. The musicians from the Congo's relationship towards what they were doing was in a different realm to what we were doing. We were doing shows that were an hour long, they were used to playing for 12 hours.. It was such high energy, the second the show started on stage there was so much joy coming from everyone. It was such an intense feeling of being on this train, just trying to hang on. Every time we'd got to the end they'd be looking around like 'but we haven't even started yet!'.

Greg Saunier

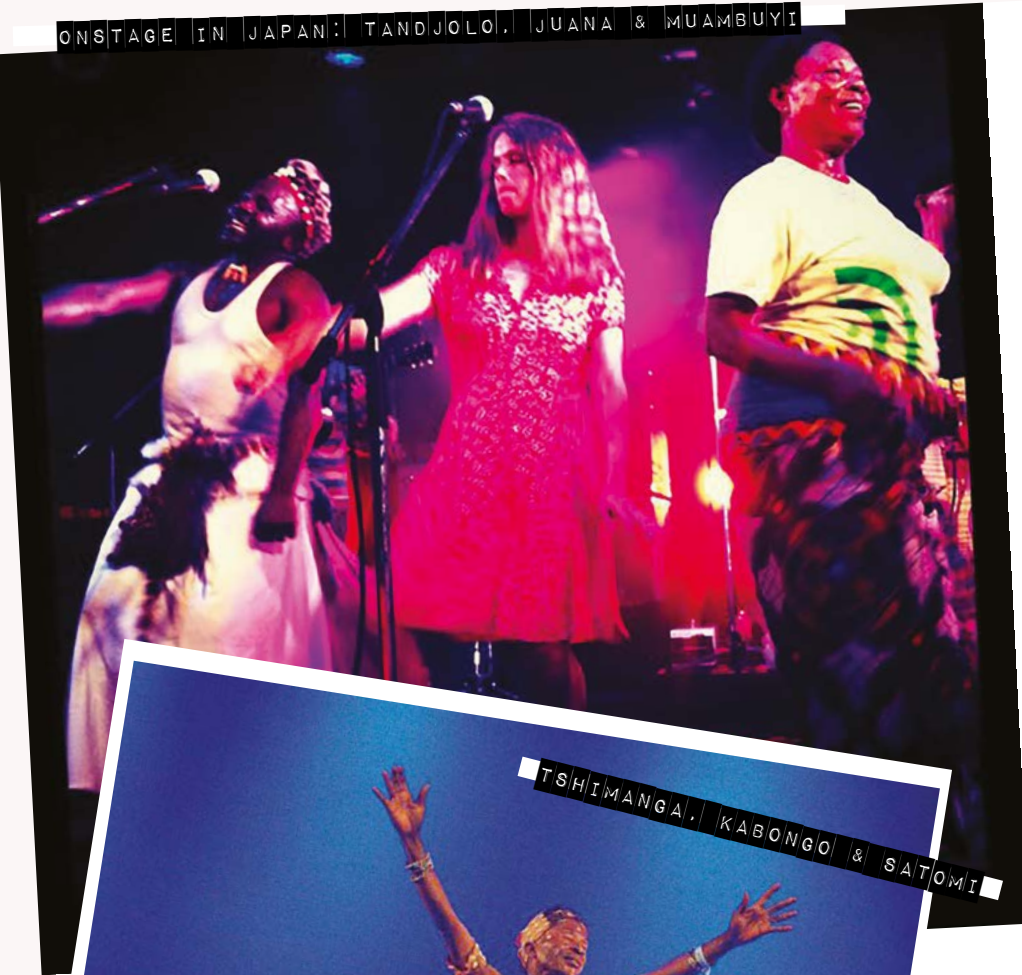
When the tour was nearly over I was eating breakfast with Marc, who regretted that we weren't able to get the group more time in a recording studio, in addition to the live recordings. I told him I had a distinct memory of which song had an especially good performance at which concert, like this one sounded really good in Portugal and this other one was incredible in Switzerland. Once I was back home, could he send me the files from these particular shows, and I would make a "studio" production from those live performances. In the process of uncovering what each person was actually playing, details I couldn't always hear on stage where everything was a volume war, I felt like I got to know every member of the band again on a more intimate level, even though most of them I would never see again.



IN THE ALPS: TSHIMANGA, MUAMBUYI, MENGA, MATT & BAYILA



FOOTBALL/SOCCER WITH MBITA, JOHN, BAYILA, VISI & KABONGO



ONSTAGE IN JAPAN: TANDJOLO, JUANA & MUAMBUYI



TSHIMANGA, KABONGO & SATOMI

GREG, THE SET LIST



FLUTES
AMBULAY
HANDS KNEE
TITA TITA →
GUYOME
SUPER DUPER
TSHITVA
PERCUSSION →
MASIKULU
RESILA
KOYILE
KALSMANYE
LA BOUREUR
MULUME
KONONO FIN

Mopero Mupemba

Juana was like a bridge between the Whites and the Blacks. She burst in tears a couple of times because she was trying hard to translate and explain, but sometimes we all misunderstood each other.

Greg Saunier

Yes, the only person in the group who could speak French and English fluently was a native Spanish speaker. Anytime anyone wanted to communicate anything to anyone else the first word out of their mouth was "Juana!"

Juana Molina

Killing the messenger: being the one of the three who spoke English (along with Vincent and Marc) gave me the role of the translator. I remember one time Greg didn't agree with Mopero, so I told Mopero what Greg was saying and Mopero was mad at me. That happened all the time. It was as funny as it was exhausting.



MARIAM & MUAMBUYI



VISI, MBIYA, JUANA, TANDJOLO, AUGUSTIN

Juana Molina

Everything was often truly chaotic, there were too many of us and it was impossible to agree. Too many ideas for just one song. There was always someone vexed or confused. Drama, music, intensity. A large amount of misunderstandings and laughter. Miraculously we came up with a fun show. And besides all the trouble, it was one of the best experiences I had.

Greg Saunier

Solving the puzzle of how to make the band work was impossible. It was more about creating the conditions for new things to emerge, out of improvisation, and sometimes some real magic happened that could never have been planned in advance.



BACKSTAGE

Muambu Yi

It was really great to share a song with Mariam, to blend our respective songs into one piece

Marc Hollander

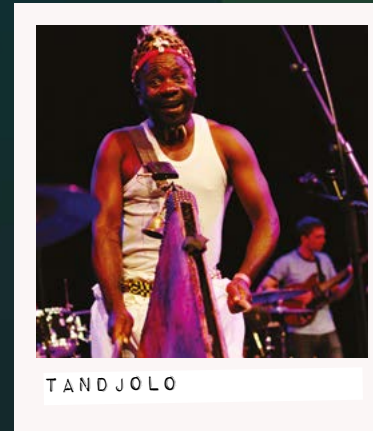
We very much wanted this collective adventure to result in an album. Recording the concerts in multitrack was an obvious thing to do. But, after hearing the result of the preliminary remote work (conducted by sending recordings back & forth between four continents), I felt it would be great to also pursue this direction, and create more opportunities for the musicians to interact in more intimate settings. That was the aim of these informal sessions we arranged during gaps in the tour. I'm really happy that they generated many lovely musical moments, which complement the superb mixes Greg Saunier constructed from live recordings.

Matt Mehlan

I can't think of anything better to describe what it was like to play in this band : too much sound, too much energy, too much joy.



BACKSTAGE: MBIYA, JUANA, GREG & KABONGO



TANDJOLO



JUANA



MOPERO



SATOMI



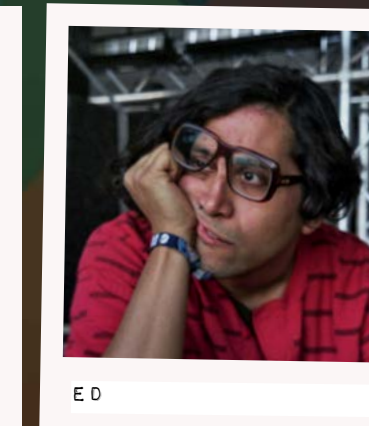
VINCENT



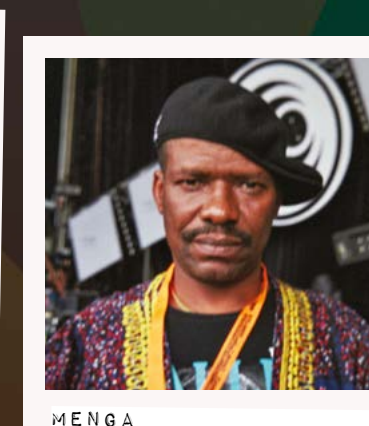
MUAMBUYI



MARIAM



ED



MENGA



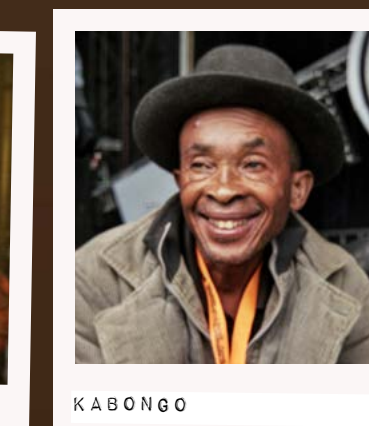
AUGUSTIN



VISI



MATT



KABONGO



GREG



TSHIMANGA



JOHN



MBIYA



ANDREAS



BAYILA

1 WHERE'S THE ONE?

Written by Matt Mehlan/Mputu Ebondo/Mopero Mupemba/Juana Molina/Satomi Matsuzaki
Performed by Congotronics International
Lead vocals by Matt Mehlan & Kasai Allstars, backing vocals by Juana, Satomi & Mariam

2 RESILA

Written by Juana Molina
Performed by Congotronics International
Lead vocals by Juana

3 KULE KULE REDUX

Written by Menga Waku
Performed by Congotronics International
Lead vocals by Menga

4 THE CHIEF ENTERS AGAIN

Written by Tandjolo Yatshi
Performed by Congotronics International
Lead vocals by Tandjolo

5 CHÂTEAU ROUGE

Written by Edmond Bayila Tshilumba/Augustin Mawangu/Andreas Werliin/
Visi Niati/Mbiyavanga Ndofunso
Performed by Bayila, Augustin, Andreas, Visi, Mbiya

6 SUPER DUPER RESCUE ALLSTARS

Written by Deerhoof & Kasai Allstars
Performed by Congotronics International
Lead vocals by Satomi

7 TITA TITA

Written by Menga Waku/Juana Molina
Performed by Congotronics International
Lead vocals by Juana

8 DOUBT/HOPE

Written by Mariam Wallentin/Andreas Werliin
Performed by Congotronics International
Lead vocals by Mariam

9 BANZA BANZA

Written by Kabongo Tshisense
Performed by Congotronics International
Lead vocals by Kabongo

10 KABONGO CELESTE

Written & performed by Kabongo Tshisense

11 ON THE ROAD

Written by Edmond Bayila Tshilumba/Muambuyi Ntumba Ngalula

12 BEYOND THE 7TH BEND

Written & performed by Kabongo Tshisense/Matt Mehlan/Mopero Mupemba/Juana Molina

13 MANY TONGUES ARE SPOKEN IN OUR BAND

Written by Muambuyi Ntumba Ngalula /John Dieterich/Kabongo Tshisense/Andreas Werliin
Performed by Muambuyi, Tshimanga, Kabongo, Andreas & John

14 FOR AUGUSTIN

Written by Menga Waku/John Dieterich
Performed by Augustin Mawangu & John Dieterich

15 EVEN THE BOA CAN'T SWALLOW A VIPER

Written by Muambuyi Ntumba Ngalula/John Dieterich/Greg Saunier
Performed by Muambuyi, Tshimanga & John

16 MAMA'S WAY/ABOVE THE TREE LINE

Written by Mopero Mupemba/John Dieterich/Kabongo Tshisense/Matt Mehlan/Juana Molina
Performed by Mopero, John, Kabongo, Juana, Matt, Vincent, Satomi, Tshimanga (part 1),
Mopero, Matt, Kabongo & Tshimanga (part 2)

17 AMBULAYI TSHANIYE

Written by Juana Molina/Mopero Mupemba/John Dieterich/Kabongo Tshisense
Performed by Congotronics International
Lead vocals by Juana & Kabongo

18 BOMBO & SIFFLETS

Written by Juana Molina/Edmond Bayila Tshilumba/John Dieterich
Part 1 performed by Kasai Allstars in Kinshasa & Juana Molina in Buenos Aires, part 2 performed
by Congotronics International

19 TSHITUA FUI LA MBULOBA

Written by Mputu Ebondo
Performed by Congotronics International
Lead vocals by Muambuyi

20 CHANGE/MULUME

Written by Mputu Ebondo/Juana Molina/Mopero Mupemba/John Dieterich/Mariam Wallentin
Performed by Congotronics International
Lead vocals by Juana, Satomi, Mariam & Kasai Allstars

21 TANDJOLO'S GREETINGS

Written & performed by Tandjolo Yatshi/Edmond Bayila Tshilumba

BONUS TRACKS:

A. HAND TO THE KNEE/TSHIMBALA MULUMBAYI

Written by Muambuyi Ntumba Ngalula/Mariam Wallentin/Edmond Bayila Tshilumba
Performed by Congotronics International
Lead vocals by Muambuyi & Mariam

B. GUIYOME

Written by Menga Waku
Performed by Congotronics International
Lead vocals by Menga

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except 17 mixed by Vincent Kenis, bonus b. mixed by Matt Mehlan, 21 mixed by Greg Bauchau,
and 11, 12, 16 & first part of 18 edited/mixed by Marc Hollander
13, 14 & 15 arranged & produced by John Dieterich
Live and studio recordings by Vincent Kenis & Etienne Foyer, assisted by Clément Marion
Mastered by John Dieterich & Greg Bauchau
Album sequenced by Greg Saunier, Marc Hollander & John Dieterich

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Marc Hollander: concept and coordination of the tour & album project
Vincent Kenis: creator & curator of the Congotronics series, musical direction of the preliminary sessions in Kinshasa
Pierre Laffargue: cinematography (watch his 100 min 'Congotronics International' documentary)
Hanna Gorjaczowska: tour production
Michel Winter: tour production
Etienne Foyer: live sound
Matthieu Charray: monitor sound
Martijn De Jong: tour manager
Faustine Hollander: assistant tour manager
Hoquets (McCloud Zicmuse, Maxime Lê Hung & François Schulz) joined the band for two of the concerts, and can be heard on track 17

Dedicated to two participants who are no longer with us: Augustin Makuntima Mawangu from Konono No.1, who passed away in 2017,
and Mbuyamba Nyuni from Kasai Allstars, who passed away in 2011, during the preliminary rehearsals in Kinshasa.

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