

Contemporary Classical Music

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Interviews **Francine Luce** whose
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FRANCINE LUCE FINDING VOICE

A northeast expressed by Tina Turner TV interview struck a chord in France. Tina Turner said "I can sing" - suggesting that when a person has an understanding gained through living can they become a true artist. I understand what she meant so well". When Easter Sevin greeted France in the concert, he said "So, you are an artist woman now!" She took it as a compliment.

There are other fun facts about making. For facts is anticipation although that wasn't how she started. "I know I had to sing here I was about 8 and I really found my voice when I was 16. At 19, in my native Martinique, a chance meeting led to me joining my first band - Kompass. It was a fantastic experience, rehearsing every day for six months before our 'greatest hits' album.

first gig." Kampeck's "avant-garde West Indian music" wasn't quite what Francine wanted, she found that more back in London and Paris with people like Jean-Claude Mestrinho (with whom she recently landed a gig at the Montparnasse Jazz Festival). Her ancestry of meeting the right people, coupled with considerable talent nurtured through study, led her to double bassist Roberto Bellarín, a significant move: playing her other favorite instrument was introduced her to many kindred spirits - notably Donnezette and Maggie Nickeis, for whose conceptual approach to music she has great respect. It was in a room with Bellarín in Italy in 1987 that she met her special skills. "I had to improvise. First I simply did it. Then I improvised."

Nicola, far below a conceptual appreciation of the French language, has great respect. It was in a French classroom with Rolfs in Italy in 1987 that he learned to play the trumpet. "I had to improvise on a spot and at first I simply died. Then, spontaneously, I made sounds I had never sung before. I found I could use my voice like my trumpet and sounded myself that was it. I used it."

*...the ability to re-interpret her vast musical experiences in Caribbean, jazz, funk/disco, hybrid composition, that makes **Do King Is Via** such a transcendent success. Love crashes a vibrant vocalized tapistry where each musician plows their world-class associations: Clinton Deppa, Louis Mahola, Evan Parker, Paul Rogers, Phil Rutherford, Keith Tippett adds extraordinary colour. Uncharted soundscapes evoked by nasal Martinique (with sampled frogs opening the album) or the ardent African frags opening the French's menacing voice. Her range is immense; jazz broths, lyrics in French, Creole, English, half-adapted, sounds from across the globe.*

Debbie Gold is Chair of Women in Music and DJS as DJ Debbie on www.104.5fm.com playing world jazz. She is also an arts officer and mother of two daughters.

"I wanted to sing when I was 8 and I really found my voice at about 12," she says. "I went to Martinique, where my meeting led to the band. I was singing in a cabaret. I did a lot of things. I did it!" Francis said in Paris. "I was there she followed me. I made

Francine Luce

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Known for her inimitable voice improvisations with Louis Armstrong's *Woody and Youngblood* and collaborations on the worldwide stage with some of the world's finest jazz and improvising musicians, Frances Faye is defining her own ambitions.

by the unequivocal accident for his Kay La Vio to establish a permanent bond, and people her own music live in such as possible. This is a significant decision in a career that has grown as much through a kindness with her peers into collaborations and turn-ups. She has a powerful aura. One moment she speaks deeply about the loss of her brother, the next she is laughing exuberantly at her last London holiday in 1986, to which back to Paris to hear Lester Bowie play. An unbelievable connection with his style. I was in love with the trumpet and I wasn't! The people saw all the musicians parading through the audience in to play the last note. "I would never do that now, no more, no more," he said. "I was young."

her to share a stage with Lester Bowie on a soloist with The African Dance Orchestra's 88 Gals Jazz Festival concert, alongside Louis Moholo and Louis Mkeke's Viva La Black group from another continent. Moholo heard her singing in 88 and said he'd found the voice he'd been searching for. "I was looking for a female for an eventual collaboration. Seven (another key lasso number) he called worldwide. Shortly before that Lasso and I were launching her own band, but I was really and I felt really comfortable with her. I was like, 'This is it.'"

Black Despite the band's longevity, well immediately. There was a real even on it. It's hard to describe. After we just kept on playing right up to the end. It was magical! Viva La Black has been at my career. I haven't much you. I think it's a success as you'll know your story.

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A black and white photograph of a woman with long dark hair, wearing a dark top, singing into a microphone. The photo is tilted slightly to the right and has a white border.

