

your living room singing their hearts out, convincing more by the subtle meanings they bring to the lyrics rather than by arrangement. Lole goes somewhat there with *Todo es de Color* (Everything Is Of Colour), a beautiful *bulerías por soleá*. For me the whole thing really gets going when we hit veterans like Fernanda de Utera, Paquera de Jerez, and la Perla de Cádiz. I just adore the way the older women sculpt, shape, colour and texture words and phrases. Their timing and pace and interaction with the superb guitarists enable wells of emotion to appear in cracks between and inside words, glimpses of dark-worlds opened up by tiny trembles and tremors in the voice. The very last song, *Las Campanilleros* by Niña de la Puebla, in which she serenades to the church bells of Andalucía and the everyday life round them, is staggering.

Like the contemporary and witty irony of Martirio's cutting-edge *Sevillanas de los Bloques*, which evoke with witty realism the life of women living in urban tower blocks, understanding Spanish is a help. Thing is, the compilers and producers have gone to a lot of trouble with the beautiful booklet and background of each singer – why not go one step more and paraphrase the all important lyrics! In the UK from Proper.

Christine Charter

## JAGDISH & KREOL KONEXYON

Ex Ilé Micmac JAGMIC01

## FENOAMBY

Tany Malaza Toutes Couleurs TCP-63FM-04

What better in a cold English midwinter than to be gently warmed by sea breezes from the South West Indian Ocean? You may remember the pulsating *sega* of Jagdish & Kreol Konexyon being previewed on *fRoots 23*, where they're joined on the title track of this delightful CD by the unmistakable voice of Céline Ricard from our Occitan pals La Talvera – for this is a new and subtle twist on the music of Mauritius and its ocean neighbours come to rest in multicultural Marseille. La Talvera crop up on four of the tracks; otherwise it's the voice and *ravanne* (a big flat bamboo shaker that underlines the lolling 6/8 pulse) of Jagdish Kinnoo and a multi-instrumental/vocal quartet of two fellow Mauritians, a Seychelloise and a Malagasy contributing guitars, bass, banjo, melodia and all sorts of percussion. Gorgeous stuff, energising and de-stressing all at once.

Fenoamby, the band led by Malagasy exile Marius Fontaine, also featured on a *fRoots* CD, No.8. He moved to La Reunion in the early '80s and formed the band there, but always kept an unmistakable Malagasy flavour to his work. Like Jagdish, he's also now living in France, but the *salegy*, *sigoma* and *watcha-watcha* workouts of his all-Malagasy band are thoroughly home-grounded, whilst also having absorbed some of the touches of La Reunion's *sega* and *maloya*, reggae, and having guests from as far away as Cameroon, Senegal and eastern Europe. This is their fifth album and probably their best yet – though I'm grateful for the handset to skip some sickly ballads (*Maman, Anaô Tiako* – "I love you mum" – indeed!). None of those on Jagdish, who thus easily win on points!

Since the flavours of the Indian Ocean don't get here anywhere near as often as they ought, either band would, I'm sure, be welcome on a festival bill here in the UK and, being based in France, hardly expensive to import. Be adventurous, festival bookers!

Jagdish distributed in the UK by Cube Roots (see page 44); Fenoamby from Toutes Couleurs: arnaud.teyssier@worldonline.fr

Ian Anderson

# fROOTS

## Playlist

- VARIOUS ARTISTS *Golden Afrique Vol.1*** (Network)  
www.networkmedien.de
- MAKÁM *Almanach*** (Folk Europa)  
www.folk.europa.com
- TAJ MAHAL MEETS CULTURE MUSICAL CLUB *Mkutano*** (T&M)  
www.tradition-moderne.com
- NISTANIMÈRA *Chorè*** (Alfa Music)  
www.alfamusic.com
- T.P. ORCHESTRE *POLY-RYTHMO 1972-80*** (Sound Way)  
www.soundwayrecords.com
- BESH O DROM *Cyi!*** (Besh o Drom)  
www.beshodrom.hu
- MOSE FANFAN *Bayekeleye*** (LAA)  
distribution: www.sternsmusic.com
- VARIOUS ARTISTS *Discopolis 5000*** (Boa)  
www.boa.es
- MIROSLAV EVACIC *Cardas Blues*** (Blind Dog)  
www.miroslavevacic.com
- VARIOUS ARTISTS *Stranded In The USA*** (Trikont)  
www.trikont.com

10 albums that we've enjoyed listening to while putting this issue together. Some are so fresh off the press that they aren't even reviewed yet, but you can hear tracks on **fRoots Radio** at [www.frootsmag.com](http://www.frootsmag.com)

## KONONO No.1

Congotronics Crammed Craw 27

Something truly novel from Kinshasa: Mawangu Mingiedi on the thumb piano is the organising genius. Playing with him are two more thumb pianos, percussion and voices, all boosted and twisted by violent home-made amplification. They didn't set out wanting to sound distorted and rough when the band began 25 years ago. Just as cheap and shifty amps gave British guitarists of the 60s fuzz, sustain and feedback, the shortcomings

of their equipment produced distortion and resonance which they transformed into a distinguishing virtue. The ensemble sound is dense, buzzing and clattery, and the rough edges, the jarring sound – like the resonators and buzzers often favoured on traditional acoustic instruments – seem to be an important part of jolting listeners and participants to a heightened state of receptivity. The sleeve notes proclaim the similarities to modern electronic grooves but really what is happening here goes a lot deeper and shows more fidelity to local culture. It's an old tradition, trance music revisited, a great churning

Konono No.1

