



Koa Padolsky's *Alpha Yaya Diallo*—*le meilleur des deux mondes*.

As for African music on the Canadian scene, there is no shortage of talent or variety there either. Lilison Di Kinara, the Montreal-based singer, instrumentalist and painter, comes from Guinea-Bissau. His first CD, *Bambatulu*, released in 1999, is a mix of delicate rhythms and discrete acoustic guitar patterns underscoring a soft, soothing, sometimes plaintive voice. His is an originality that comes not from an exhaustive, and all-too-often exhausting, search for novelty, but from the simple and courageous act of being himself.

On a different note, Seydou Zon is a griot of the Marka people of Burkina Faso. "Griot" is the word used in West Africa for the carriers of the history and culture of a people.

Mr. Zon's vehicles of expression are songs, dances and music, and he is passing his knowledge on—both to his children and to the general public—through his group, Allakomi, which is made up of Zon and his seven children.

In a totally different key is Takadja, winner of the 1996 Juno for Best Global Recording. Their music is a blend of African and French-Canadian culture. Three members, including the founder and the principal kora player, are French Canadian. According to Ugandan-Canadian music critic Opiyo Oloya, writing in *AfroDisc* in May 1996, they should not, however, be mistaken for amateurs. While they don't possess any African heritage in their background, Mr. Oloya recognizes them as "serious students of African music that have gone beyond the mere mastery of techniques [to] embody the very spirit of griot music as it exists in West Africa today."

Takadja, Montreal, Quebec



Zab Maboungou, founder and artistic director of Nyata Nyata, a Montreal dance group

The diversity of talent evident among musicians is also found among African-Canadian writers. In all genres, and in both official languages, African-Canadian writers are making



Photo: Takadja

Photo: Nyata Nyata