

# ENTERTAINMENT

## Uruguayan rebel artist

### Music is voice of revolution

PAULETTE PEIROL

The "People's Cantata a la Liberation" is precisely what its name implies—a musical drama of the people's struggle for liberty in Latin America. Uruguayan-born Anibal Sampayo is a singer, composer, poet, writer, and has done extensive research into the roots of Latin American culture. He portrays the revolutionary concerns of his people in his music.

Sampayo also voices the spirit of historical revolutionary heroes through the style of traditional Latin American folk music. The focus of his message is illustrated in his song "The Bell Bird":

*the bells are tolling  
for the fallen martyrs  
priests, students  
workers and peasants.*

Tuesday, January 11, Sampayo sang his plea to York students in the Samuel Beckett Theatre in Stong College. The performance was planned for the Stong Junior Common Room, but the theatre proved more suitable for the unexpectedly intimate audience of 30 people.

Sampayo's folk guitar, singing, and Indian harp playing were accompanied by Suzi Misa (vocalist), Walter Diaz (guitar and bombo drum), and Carlos Medina (bass guitar). They reproduced a variety of authentic styles of Latin American folk music, including the "chamerrita" of Uruguay and Brazil, and the Mexican "Ranchero" and "Corrido". Of special interest was Sampayo's expertise in playing the "Galloupe", harp music originating in Paraguay. He developed this style from the Guarani Indians, and incorporated it into Uruguayan music. The recent popularity of the Indian harp in Latin America was largely influenced by Sampayo.

The role of the three other musicians seemed secondary to Sampayo's performance. Though their playing was tight and well rehearsed, Diaz and Medina lacked Sampayo's refined quality.

All song forms were lyrical ballads, depicting the heroic struggles of such revolutionaries as Hose Martin, Archbishop Romero, and Carlos Fonseca. Although the songs were sung in Spanish, their

emotional impact was not lost. The vibrant music was a stark contrast to the dark bleakness of the Beckett Theatre.

Sampayo's lyrics speak from experience—he is a revolutionary having suffered eight years of imprisonment in Uruguay (1972-1980) for his open political protest. Now that he has obtained asylum in Sweden, Sampayo has revitalized his fight, performing whenever and wherever possible.

Margarita Feliciano, York's Cultural Co-ordinator of Latin American Studies, became aware of Sampayo's talent and cause when she saw his group perform at the Trojan Horse in Toronto last New Year's Eve. She invited Sampayo because "each year the number of native Latin American students at York is increasing. These artists provide a unique perspective for York."

Why the surge of artistic expression for political consciousness? Bill Stapleton, a Canadian artist and member of "Arts for Peace" who attended the concert, said, "You learn from it partly through your head, but mostly through your guts."

Indeed, Sampayo's music played a contemplative chord in the audience. The performers evoked in the listeners a quietly introspective, rather than passively observant mood.

Though this liberation group was sponsored by the Music and Spanish departments of York, Feliciano said, "Originally, they were willing to do the concert for free, since they want to raise consciousness, not money."



Singer/musician Anibal Sampayo

Sampayo writes and sings of protest and revolution optimistically. He emphasizes the hope that lies in his dream of solidarity and peace. His reason for performing at York was that "Students in Latin America are dying and without education, which leads them to a state of fear. I want students here to realize and be informed of the struggles there." However, in the Latin American future he sees people losing their fear. He said, "They are getting tired of putting up with the regime, and are now gathering strength."

Anibal Sampayo's life and dedication to freedom is paralleled in his

song, "Pajaro Campano", translated into "The Bell Bird". The bell bird is Paraguay's symbol of freedom, with a strong, piercing cry. Sampayo sings:

*The song of the quirapon  
that doesn't accept captivity  
is the clamour of a whole people  
looking for their liberation.*

The People's Cantata a la Liberation has left for Montreal, to complete their first Canadian tour. Perhaps in Quebec, where there is equal sympathy for the fight for independence, their music will be more enthusiastically received. Then again, York's typical lack of publicity didn't help matters.

## EXTRACTS



Don Cherry/Ed Blackwell  
El Corazon ECM 1-12 '80

Howard Goldstein

Today, Don Cherry and Ed Blackwell are perhaps best known for their membership in Old and New Dreams (a band that some critics sarcastically refer to as "Coleman Dynasty"). On *El Corazon*, however, the two men stray from their interest in the music of Ornette Coleman, and explore that other interest of theirs—African and other third world musics.

And master percussionist Ed Blackwell is the most successful. His inventive, musical drumming provides a rhythmic base for Cherry's pocket trumpet and piano playing. To his credit, Cherry manages to extract many interesting colours and moods from his tiny instrument. His piano work, however, is not quite as evocative. On "Bemish Swing", in particular, his stiff rendering leaves one longing for the movement of its composer, Thelonius Monk.

Overall, the two combine to provide a highly palatable offering of jazz-infused folk music. It might not be very good jazz, but it's great music.

### Coda Led Zeppelin

Swan Song JACK LeBLANC

Three years after the death of John 'Bonzo' Bonham, Page and the boys have sorted through their relics to come up with yet another disappointment. This makes it two in a row now.

The album seems to be overpowering with drummer Bonham. It's nice that Zeppelin does not want the fans to forget about 'Bonzo', but the superband's claim to fame did not exist on Bonham alone. The album does have bright spots. Three of the tracks that I found appealing were "Darlene", a very strong track which I feel will be overplayed by our heartless d.j.'s, "I Can't Quit You Baby" a good blues number which I found to be very similar to the classic "Dazed and Confused", and finally, "Ozone Baby", on which Plant is very strong on vocals and Bonham powerful on drums.

But the other tracks should have been reconsidered for this album, for the band is far better than what's heard on the record. The particular downer on this album was "Bonzo's Montreux", which does not quite measure up to "Moby Dick" and is definitely not as exciting. Other disappointments were "Poor Tom" and in particular, "Wearing and Tearing", the genre of which is very similar to that of Chrissie Hynde of the Pretenders. I would not be at all surprised if at some point the Pretenders attempt to record the song themselves.

If Led Zeppelin ever decides to go through their past again in an attempt to bring back some material never heard before by the public, then someone other than Jimmy Page should produce the album, though it is highly unlikely that he would step aside. Even still, expect this album to be in the top twenty for 1983.

## Opera high life with La Belle Helene

DONALD SOLITAR

A friend visited Jacques Offenbach's apartment near the Paris Opera on the morning of 5 October 1880, and asked the manservant, "How is he?" "Monsieur Offenbach is dead. He died quite peacefully, without knowing anything about it."

"Ah!—he will be very surprised when he finds out."

Jacques Offenbach was very much alive last night on the stage of the O'Keefe Centre where a vigorous and exciting performance in an English version of his "La Belle Helene" provided some of the best theatre in town. The spectacle unfolds with a campy style (was that Lofti or Andy that directed it), and a mix of costume periods that would warm the heart of any Goodwill store. Despite its pastiche nature, there was evidence of good taste and continuity in the design of scenery and costumes (by Thierry Bosquet), in the characterizations chosen for the various participants, and in the choreographic movements assigned to them. A deliberate "playing to the audience" failed to break the illusionary spell that one was watching REAL LIFE (CRAZY BUT REAL). The orchestra pit was especially enclosed with a walk-around frame so as to allow the performers closer contact with the audience (it could hardly be called intimate). Even the conductor (Erich Kunzel) was allowed to enter the frivolity, from the waist up, by semi-raising himself onto the frame to join momentarily in a show-stopping trio in the third act.

Jacque Offenbach would have heartily endorsed the carryings on, since he himself was a mass of contradictions. Born a German Jew (with the name Jacob Erbst; the family name Offenbach originated

from a pet name for his father who had been a travelling fiddler from the town of Offenbach-am-Main) he died a French Catholic (he converted to marry a devout R.C. with her family's approval). He was a devoted family man who had several mistresses, and once asked a friend to mail a letter to his wife from a different town so that she would not suspect he was with one of them. A bon vivant who delighted in all the gossip

and scandal of mid-nineteenth century Paris, he nevertheless possessed the self-control to compose, produce, and direct in over 100 operettas. He was also a composer from whom music genuinely flowed (he was known as the Mozart of the Boulevard, and like him had his hair coiffured daily) but who struggled to write his only successful full-scale

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## .....ENTS.....

### On film and filmmakers

Harbourfront is sponsoring student seminars which will focus on new Quebec films. As well as numerous screenings, there will be three panel discussions—on criticism, independent filmmakers and the script as treatment. Various guests include Jay Scott, Ron Base and Brigitte Sauriol.

The student seminars will be held Jan. 21 and 22, from 10:00 a.m. The seminars are part of *The Quebec Connection*, which is introducing many Quebec artists to Toronto audiences for the first time. Tickets are limited, at \$4.00 each. For more information call 368-3464.

### A little bit of 'ome

Founders College International Week starts Monday, Jan. 24. Every weekday, from noon to 2 p.m., Shakespeare films will be shown in Founders Reading and Listening room. Other events include a concert by a British folk group, a British-style pub at the Cock and Bull and a dart tournament, the quintessential pub past-time. Commercial British will also be shown.

For further information, contact the Founders Student Council office at 667-2208. For a little bit of 'ome, trundle over to Founders for International Week.

### Classical pianist at Glendon

Glendon College Gallery presents pianist Helena Bowkun, in a solo recital of works by Ravel, Bach and Chopin. Bowkun has played with several orchestras including the Toronto Symphony. The concert will take place at 3:00 p.m. in the theatre adjacent to the Glendon Gallery, 2275 Bayview Avenue. Tickets for students are \$6.00 and there will be an informal reception in the Gallery following the concert. For more information, call 487-6211 or 487-6206.