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October 2, 1997

Cambridge City Council
Cambridge City Hall
795 Mass. Avenue
Cambridge, MA 02139

Dear Members of the Council:

Your continued support of the Cambridge Multicultural Arts Center (CMA) is a great contribution to the community and to the artists who make use of the Center. This was clearly demonstrated by the success of our musical presentation of "Victor Jara of Chile: Presente... Now and Forever!", which we hosted last September 12, at CMAC.

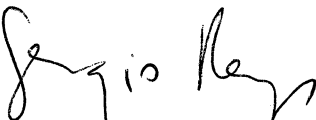
This event brought over 170 people to learn about the life and musical production of a Chilean hero, Victor Jara, killed cowardly by the military dictatorship of General Augusto Pinochet on September 15, 1973. The success of this biographical concert was due in large part to the beautiful environment provided by the theater and the support, know-how and support of CMAC staff.

CMAC is an asset to the community and to the arts. The City's leadership was right in making efforts to preserve the Bullfinch Courthouse Complex and in developing CMAC. We are grateful that we could present our program in such fine setting, which was completely appropriate to express the honor and respect due Victor Jara of Chile.

I am enclosing copies of the article and review printed on The Globe about our concert.

We hope you will continue to provide support and recognition for the excellent work of the Cambridge Multicultural Arts Center.

Sincerely,


Sergio Reyes

cc. CMAC, Cambridge Chronicle

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Victor Jara of Chile

Presente! Now and Forever...

A Musical Tribute to His Life by

Sergio Reyes

Piano: *Meredith West* / Percussion: *Ruskin Vaughn*

Biographical Notes Narrated by:

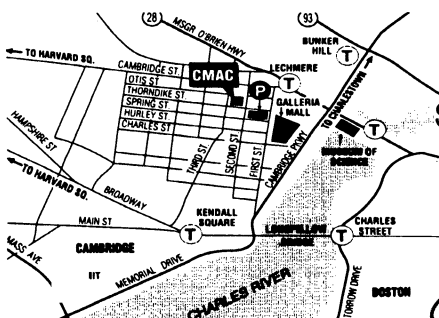
Luz Marina Tovar

Friday, September 12, 1997 - 8:00pm - 10pm

Cambridge Multicultural Arts Center

41 Second Street, Cambridge

For ticket information: 577-1400 - Tickets: \$10



Made possible with the assistance of the
Cambridge Multicultural Arts Center
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"Victor Jara, among the most popular of young Chilean singers and songwriters, who plunged heart and soul into the struggle to build a new and more democratic Chile, was arrested on September 11, 1973 when the military junta, with the help of the government of the US, brutally took power in Chile. Victor was tortured, beaten, and then riddled with bullets in the boxing stadium "Estadio Chile" (9/15/73). Yet, as long as we sing his songs, as long as his courage can inspire us to greater courage, Victor Jara will never die."

Pete Seeger (2/76)

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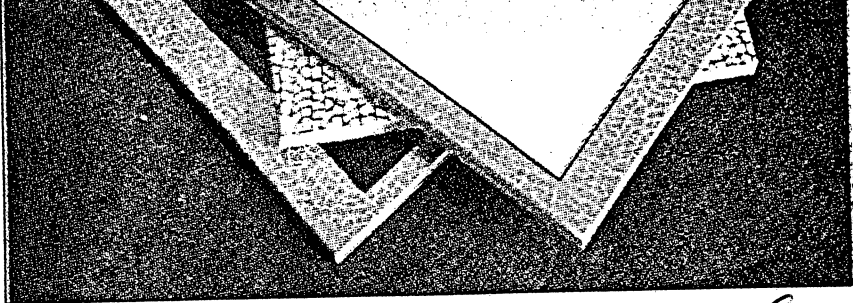
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sical candlestick holders. But there is another kind of salamander Barber harbors that is making a big splash in the literary world. It is Salamander, a twice-a-year literary journal that Barber edits, produces, and publishes from her attic in Brookline.

The five-year-old magazine has been received favorably nationally as well as internationally, and poetry readings by its contributors draw as many as 80 people.

Last year, Barber received a \$6,780 National Endowment for the Arts grant.

SALAMANDER, Page 12



Boston Globe, Sunday 9/7/97
City Section p.10

PULSE
.....

Honoring a Chilean protest singer

One of the most powerful voices for social and political change in troubled Chile in the late 1960s was a young folk singer named Victor Jara, who was killed during the military coup of 1973.

His protest songs, which bring to mind a Spanish version of Woody Guthrie, will be performed by guitarist/singer Sergio Reyes in a special show Friday at the Cambridge Multicultural Arts Center. Reyes is a Chilean expatriate who has seen his own share of adversity.

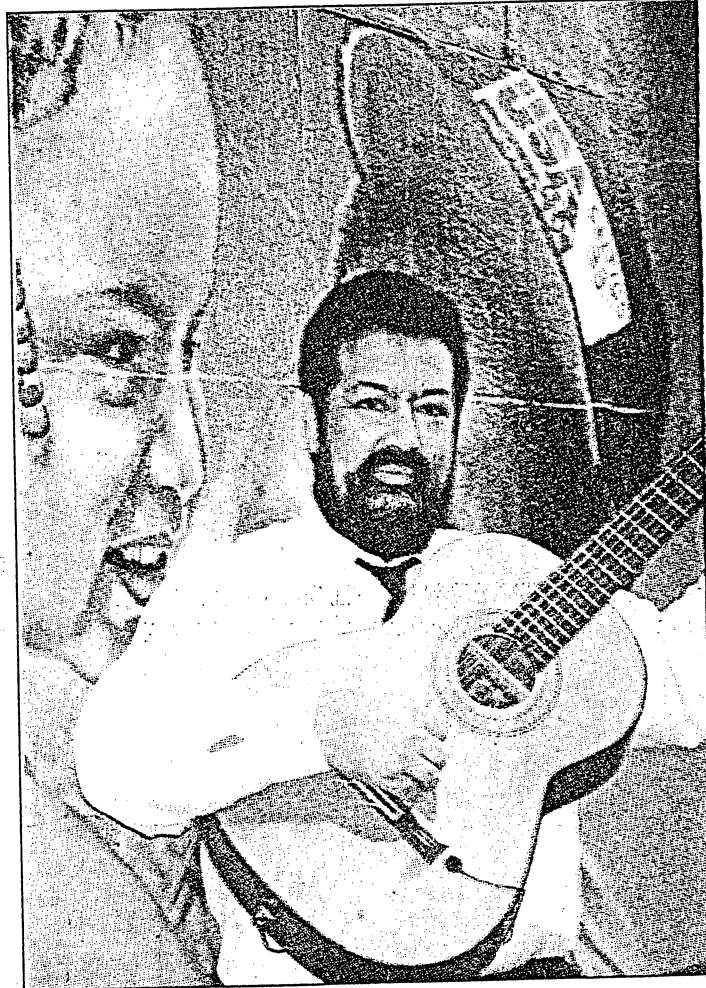
The 43-year-old Reyes was in his first year of college during the violent overthrow of Chilean president Salvador Allende on Sept. 11, 1973. But he had already been singing Jara's music and working as a labor activist since his high school days.

At the time of the coup, 35-year-old Jara, living up north in the capital of Santiago, was killed when he refused to stop leading fellow political prisoners in singing his songs of freedom. Reyes, in Punta Arenas in southern Chile, found the front gates his college blocked by a machine gun pointing at him and other young protesters. He spent the next three years in Chilean prisons before accepting exile to the United States.

"We must do justice to Victor by bringing his music to life," said Reyes, who now works as the business manager for the Boston-based Crime And Justice Foundation, a non-profit organization that works to reform the criminal justice system. "Victor's songs questioned the system and pointed out injustice. Some of them were songs praising the ordinary laborers, like the horseman or ploughman. He came from a poor background, and these were things that were very close to him."

Although he never met Jara, Reyes learned to play his music from the few recordings Jara had been allowed to release. After serving his prison term and settling in the United States, Reyes visited Chile in 1995. There he met poet Carlos Aguilera and put his words to music, resulting in a 1996 cassette release of Reyes and Aguilera called "Encuentros y Despedidas" that featured a song titled "Victor Jara."

The program at The Cambridge Multicultural Arts Center will cover Jara's musical career, beginning with a whimsical early single about women who spend a lot of time in church and have a strange relationship with the priests. Although the song had no political content, it was banned by the government because it offended the Catholic Church.



Sergio Reyes will perform the songs of Victor Jara.

While all the songs will be sung in Spanish, English narration by Luz Marina Tovar will detail the life story of Jara. Musical accompaniment will be by pianist Meredith West and percussionist Ruskin Vaughn.

The show is Friday at 8 p.m. at the Cambridge Multicultural Arts Center, 41 Second St. Tickets are \$10. Call 577-1400 for information.

DAVID WILDMAN

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Lisa Simmons (left) and Judy Holmes are superb together. Their voice and accent changes mirror their shift from superficial politeness to harder-edged reminiscences and confrontations.

'Free Gift'

the white woman talks about going to go to New England to see the Atlantic Ocean and is shocked the black woman tells her you also see it in Brooklyn.

ke the rest of us the play doesn't have any answers the differences between the and the classes. But to indulge the kind of sentimentality that Horvitz deftly avoids, the common and that he and the two women deserve the standing ovation "Free Gift" received Saturday night. The play is preceded by another act both written and directed by Horvitz, "A Harmless Little Kiss." Horvitz must have known that critics will have a hard time resisting calling it a harmless little play. In the end, two women are brought together, this time in Harrods tea room in London. They were best friends back in the States during high school. Now, on the verge of 40, they uneasily compare notes about what happened back then, and what hasn't happened – or hasn't happened – It isn't without interest, but it is too much like a punchline in the end of a play.

Horvitz's artistic director of Theatre Works, Dervis generously and wisely given top billing to Horovitz. Horvitz raises the curtain and Horovitz brings down the house.

Reyes sings for a hero, and for the cause

By Alisa Valdés
GLOBE STAFF

CAMBRIDGE – He is a rare revolutionary flower, Cambridge's Sergio Reyes is. With his bell-clear voice and passionate way with the acoustic guitar, Reyes could perform often. But he does not, because he says he only feels the need to play at politically significant events – at a picket line, on International Worker's Day, or, as was the case Friday, in remembrance of a slain political hero.

Music Review

Reyes, accompanied by Ruskin Vaughn on percussion and Meredith West on piano, performed a touching tribute to Victor Jara, a 35-year-old Chilean folk singer who died at the hands of the government of Augusto Pinochet when Pinochet took control of the country in September 1973.

Though the songs were all in Spanish, biographical notes and narration were included in English, between each song, poetically spoken, by Luz Marina Tovar.

The three musicians and Tovar, all dressed in black, and a black curtain provided the background. The only bit of color was a large banner of a block print featuring three workers, their fists raised defiantly.

Reyes grew up in rural Chile, and was inspired to learn guitar by Jara's visits to town. Years later, Reyes was imprisoned for his student activism. Unlike Jara, however, he was able to escape and has been living in exile here, where he works as an administrative manager.

As evidenced by his impassioned performance, Reyes has forgotten neither Chile nor Jara. Sitting on a chair, guitar in his lap, Reyes squeezed his eyes shut as he sang. At times, his powerful voice fell to a quivering whisper. West listened attentively, dotting the sparse musical landscape with her delicate cadences. Some in the audience wept openly.

The show was standing room

SERGIO REYES

A Tribute to Victor Jara

At: Cambridge Multicultural Arts Center,
Friday night

only. It began and ended with original compositions by Reyes, both dedicated to Jara, the last one an anguished ode to the limitations of words: "Song, how imperfect you are."

The other 18 songs were Jara's compositions, well received by the audience, many of whom were members of a local organization, Latinos for Social Change, the event's sponsor. At the end of the show, Reyes received a standing ovation with many fists raised in solidarity.

Most of the Jara songs were of a similar tempo and mood – slow and melancholy, in the "nueva cancion" tradition. One notable up-tempo exception was "A Cuba," a song Jara wrote to revolutionary Cubans.

Jara's version of "If I Had a Hammer" details his impressions of the fledgling Chicano civil rights movement in the United States. Tovar said Jara considered Latino political movements in the United States to be immature. "All over this country," the song goes, "beware of danger."

Reyes said that Jara's lyrics have little meaning unless they are heard by those who most need to hear them. He pointed out that many of the issues faced by today's urban poor are, in his opinion, not so different from those he and Jara addressed in Chile 20 years ago.

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Consent Communication #6

S-648

Communication was received from Sergio Reyes, regarding the City Council's support and recognition for the excellent work of the Cambridge Multicultural Arts Center.

In City Council October 20, 1997

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