

## **Gilberto Gil Plays And Sings Program Evocative of Brazil**

By **DON HECKMAN**

Among the real pleasures of regular concertgoing are those nights when you hear completely unheralded performers who have all the qualifications for major stardom. Gilberto Gil, working this week (through tomorrow night) at St. Clement's Theater of Latin America, is hardly unknown in his native Brazil, but this is his first appearance in New York.

Gil is a slight man in his late twenties, darkly complexioned, with a wiry beard and a full head of black curly hair. He sits, with deceptive calmness, on a stool, playing a simple acoustic guitar, and providing a whole range of startling percussive effects with his lightning-quick strumming and explosive vocal accents. He can sing with a soft, sensual warmth that calls up images of warm nights at Ipanema, and he can roar with the sliding blues inflections and boppish scat singing of a Ray Charles.

The bossa nova craze hit its peak seven or eight years ago, but the suspicion always persisted that what had become popular in the United States represented only the top of the Brazilian musical iceberg. Recently, in the fine work of performers like Sivuca, Airtó Moriera, Bola Sete, and now Gil, we are beginning to get a more accurate picture of the superbly varied music that colors the Brazilian pop world.

Call it bossa nova, call it Latin rock, blues or whatever, but, quite simply, Gil is a first-class performer who should be heard by an audience considerably larger than the one available to him at St. Clement's.