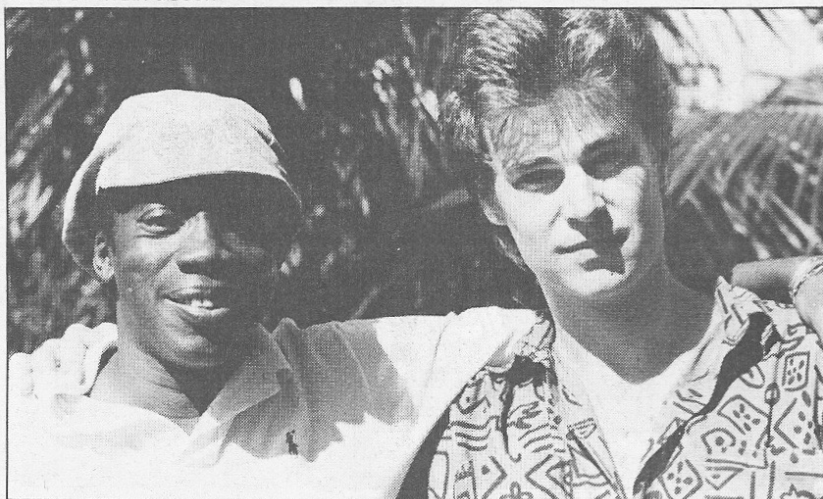


PHOTO BY ROBIN GIBSON

Milton Nascimento and Chris McGowan in Rio in 1987.



SARAVÁ!

When CC Smith invited me to guest edit a Brazilian-themed issue of *The Beat*, I was delighted—both because *The Beat* is the best publication of its kind in the world and because there are all too few opportunities to write about Brazilian music in the North American press.

I became fascinated by the music and culture of Brazil when I first journeyed there in 1982. I was already a big fan of Milton Nascimento, but a six-month stay in Fortaleza, the capital of the northeastern state of Ceará, introduced me to the work of many other notable Brazilian artists.

Cearense friends like Zico, Marcelo, Luana, Ibrahim, Luis Antonio and Carlos Emilio played me samba, MPB, *frevo*, and much more. I was fascinated: Here was fresh, powerful music with rhythms, emotions and colors I'd seldom or never heard in North American tunes.

Subsequent trips to Brazil only heightened my interest in *música brasileira*. I went back many times, and the more I heard, the more I was intrigued. There are so many rich Brazilian idioms, so many remarkable musicians, so much history.

In this issue we hope to introduce you to a little of Brazil's great musical tradition. Covering it all would be as impossible as trying to encompass all of the music of the United States in one issue. But we can at least focus on a few high points, and in this edition we'll take a close look at several leading Brazilian artists whose music has especially strong African roots (be they "Afro-Brazilian" or "pan-Afro-American").

Needless to say, there is still a large spectrum of Brazilian popular music left uncovered by our articles. But many other artists and compilations are included in our discography ("Getting Started"). For example, the titles *Brazil Classics 3: Forró Etc.* and *Asa Branca: Accordion Forró from Brazil* are excellent introductions to the earthy, lively, accordion-based music of the Northeast. Fans of Cajun and zydeco music should take note.

This marks both the first time *The Beat* has

dedicated an issue to Brazil and perhaps the first occasion that Brazilian writers have written about their country's music in an American publication.

Ana Maria Bahiana is one of Brazil's top music critics, the author of numerous books in Portuguese on Brazilian music. She is now a Los Angeles-based correspondent for a multitude of international publications. In this issue, she writes about one of the world's great musical styles—samba—and profiles the Paralamas do Sucesso (who fuse rock, ska, reggae, *xaxado*, compas and more) and "rhythm and samba" great Jorge Ben (now known as Jorge Benjor).

Sergio Mielniczenko is another Brazilian expatriate in L.A. and the longtime host of the internationally syndicated radio show, "The Brazilian Hour." He also works with the Tropical Storm and Sound Wave labels (both distributed by WEA), which specialize in Brazilian music. Sergio takes us on a tour of the Afro-Brazilian musical splendor that is Bahia.

Ricardo Pessanha, a Carioca from Tijuca, is a writer, photographer, consultant and educator. He and I have written a book together called *The Brazilian Sound: Samba, Bossa Nova and the Popular Music of Brazil*, an introduction for English-speaking gringos to Brazilian music due to be published in May by Billboard Books. For this issue, Ricardo interviewed Margareth Menezes, Bahia's newest musical phenomenon.

Also contributing to the Brazil-themed articles is Steve Heilig, who has written before for *The Beat* about a variety of subjects. He showcases Milton Nascimento, the renowned singer-composer from the state of Minas Gerais. Milton fuses so many different influences from around the globe that he is certainly a musical category unto himself.

We hope this issue sparks your interest in Brazilian music and points out the many aesthetic and spiritual links between the music of Brazil and that of Africa and the Caribbean.

Aproveite!

Chris McGowan, Guest Editor

REGGAE • AFRICAN
CARIBBEAN • WORLD MUSIC

THE BEAT

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COVER: Milton Nascimento photo by Marcio Ferreira; Margareth Menezes photo by Livio Campos; Gilberto Gil photo courtesy of Tropical Storm/WEA; cover design by Donna Tarzian

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GETTING STARTED

A SAMPLING OF BRAZILIAN ALBUMS

READILY AVAILABLE IN NORTH AMERICA

Antonio Adolfo, *Jinga* (Happy Hour, 1990). Instrumental.

Jorge Ben, *Benjor* (Tropical Storm/WEA, 1989). Ben struts his "rhythm & samba" and jams with Paralamas and King Sunny Ade.

Maria Bethânia, *Maria* (RCA Intl., 1988). MPB* vocalist Bethânia, with Ladysmith Black Mambazo on one song.

Dori Caymmi, *Dori Caymmi* (Elektra, 1987). Instrumental.

Gal Costa, *Gal Canta Caymmi* (Philips/PolyGram Imports, 1988, reissue). Costa interprets samba standards by Dorival Caymmi (Dori's father).

Gal Costa, *Tropical* (Philips/PolyGram Imports, 1988, reissue). MPB.

Djavan, *Bird of Paradise* (Columbia, 1988). MPB.

Djavan, *Seduzir* (World Pacific, 1990, reissue). MPB.

Gilberto Gil, *A Raça Humana* (Tropical Storm/WEA, 1990, reissue). Reggae-rock-MPB. The Wallers guest on "Vamos Fugir."

Gilberto Gil, *O Eterno Deus Mudança* (Tropical Storm/WEA, 1989). MPB.

João Gilberto, *The Legendary João Gilberto* (World Pacific, 1990, reissue). His bossa nova standards.

Egberto Gismonti, *Sanfona* (ECM, 1977). Instrumental.

Gonzaginha, *É* (World Pacific, 1990). MPB.

Antonio Carlos Jobim, *Urubu* (WB-Brazil, 1987, reissue). Bossa nova-MPB-classical.

Ivan Lins, *Awa Yô* (Reprise, 1991). MPB.

Margareth Menezes, *Elegido* (Mango, 1990). Samba-reggae, afoxé, lambada.

Marisa Monte, *Marisa Monte* (EMI-Brazil, 1988). Rock, samba, xote, Gershwin, reggae, etc.

Alto Moreira and Flora Purim, *The Colours of Life* (In & Out, 1988). Jazz-MPB.

Milton Nascimento, *Geraes* (EMI-Brazil, 1976). MPB.

Milton Nascimento, *Clube da Esquina 2* (EMI-Brazil, 1978). MPB.

Milton Nascimento, *Anima* (Verve, 1982). MPB.

Milton Nascimento, *Miltons* (Columbia, 1989). MPB.

Milton Nascimento, *Txai* (Columbia, 1991). MPB.

Olodum, *From the Northeast of Sahara to the Northeast of Brazil* (Sound Wave/WEA, 1991). Bloco afro.

Paralamas do Sucesso, *Selvagem?* (EMI-Brazil, 1986). Rock-ska-reggae.

Paralamas do Sucesso, *Bora Bora* (Capitol/Intuition, 1989). More of their Brazilian-Caribbean-African pop.

Hermeto Pascoal, *Lagoa de Canoa Município de Arapiraca* (Happy Hour, 1988, reissue). Instrumental.

Olimir Stocker (Alemão), *Alemão Bem Brasileiro* (Happy Hour, 1988). Instrumental.

Soundtrack, *Black Orpheus* (Verve, 1990, reissue). Bossa nova, Carnaval samba, pontos de macumba from classic 1959 film.

Soundtrack, *Wild Orchid* (Sire, 1990). Horrible movie has great world music soundtrack; Includes Margareth Menezes (alone and with David Rudder), Geronimo (from Bahia), Naná Vasconcelos.

Various Artists, *Afros e Afoxés da Bahia* (Mango, 1990). Bloco afro (samba-reggae, afoxé).

Various Artists, *Asa Branca: Accordion Forró from Brazil* (Rykodisc, 1990). Baião, forró, etc.

Various Artists, *Bossa Nova: Trinta Anos Depois* (Philips/PolyGram Imports, 1987). Bossa nova classics.

Various Artists, *Brazil Classics 1: Beleza Tropical* (Fly/Sire, 1989). MPB classics from Gilberto Gil, Milton Nascimento, Caetano Veloso, Gal Costa and more.

Various Artists, *Brazil Classics 2: O Samba* (Luaka Bop/Sire, 1989). Samba by Alcione, Beth Carvalho, Almir Guineto, Martinho da Vila and others, and ijexá by Clara Nunes.



Various Artists, *Brazil Classics 3: Forró Etc.—Music of the Brazilian Northeast* (Luaka Bop/Sire, 1991). Forró, baião, frevo and more from Luiz Gonzaga, Jackson do Pandeiro, João do Vale and others.

Various Artists, *Brazilian! The Music of Rhythm* (Rykodisc, 1990). Mostly samba by Beth Carvalho, João Bosco, Martinho da Vila, Chico Buarque, Alcione and others.

Various Artists, *Canta Brasil: The Great Brazilian Songbook* (PolyGram, 1990). MPB ballads from Milton Nascimento, Maria Bethânia, Gal Costa, Gilberto Gil, Elis Regina and more.

Various Artists, *Lambada* (Epic, 1990). Lambada performed mostly by Beto Barbosa, Alípio Martins, Beto Douglas and other artists from Belém, plus the hybrid Kaoma band.

Various Artists, *Lambada Brazil* (PolyGram, 1989). Bahian lambada, samba-reggae, pop afoxé and more from Margareth Menezes, Luiz Caldas, Elba Ramalho, Banda Cheiro de Amor and others.

Various Artists, *Personalidade: The Best of Brazil* (Philips/PolyGram Imports, multiple-title series, 1987-88). Each title is a retrospective of an MPB great.

Various Artists, *Sambas de Enredo: Carnaval 1986* (RCA Intl., 1988, reissue). Rio's escolas de samba.

Naná Vasconcelos, *Rain Dance* (Island, 1989). A rhythmic feast from the great Brazilian percussionist.

Caetano Veloso, *Totalmente Demais* (Verve, 1987). A solo acoustic concert of the MPB "Tropicalista."

Caetano Veloso, *Estrangeiro* (Elektra, 1989). Rock-MPB.

Martinho da Vila, *O Canto das Lavadeiras* (CBS-Brazil, 1989). Samba, congada, bumba-meu-boi, many folk genres.

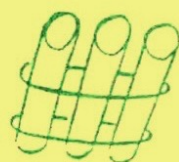
Zil, *Zil* (Verve, 1990). Instrumental.

[*MPB (música popular brasileira) is here used to refer to the eclectic, post-bossa generation of Brazilian musicians such as Milton Nascimento, Gilberto Gil and the like, whose music incorporates and mixes many national and foreign styles.]

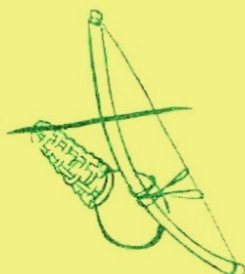
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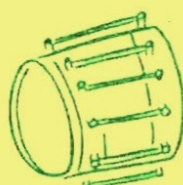
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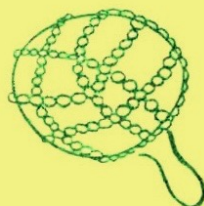
CUÍCA



ZABUMBA



TAMBORIM



AFOXÊ



REPIQUE



TAN-TAN

THE RHYTHMS OF BRAZIL

Drummer-percussionist João Parahyba beats the *surdo*, which provides the deep pulse of samba. *Surdos* of three sizes are included in the samba school drum-and-percussion sections during Carnival, as are the *agogô* (double cowbell), *ganzá* (shaker), *cuíca* (friction drum), *pandeiro*, *tamborim*, *reco-reco* (scraper) and *repique* (all shown on this page), and the *frigideira*, *prato*, *caixa* and *chocalho* (not shown). Also depicted are the *tan-tan* (a type of *atabaque* played in *pagode* samba); *berimbau* (musical bow) and *caxixi* (shaker), both used to accompany the *capoeira* dance-martial art of Bahia; and *afoxê* (beaded gourd), used by *afoxê* and *bloco afro* groups in Salvador, along with several of the above instruments. Much of Brazil's percussion has its origin in Africa; one example is the *afoxê*, known as the *shekere* in Nigeria.

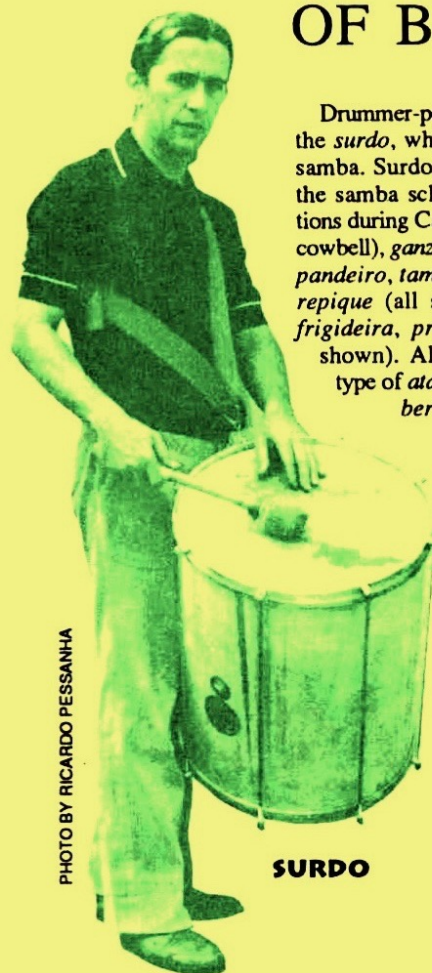
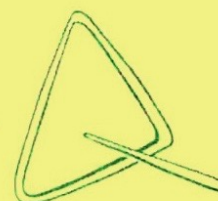
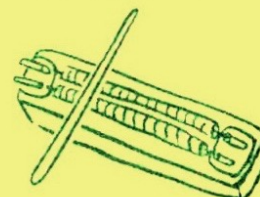


PHOTO BY RICARDO PESSANHA

SURDO



TRIÂNGULO



RECO-RECO



CAXIXI



PANDEIRO

ILLUSTRATIONS BY DONNA TARZIAN