

APRIL 21, 1977

60c

the contemporary
music magazine

down beat®

GATO BARBIERI

**MONGO
SANTAMARIA**

LATIN MUSIC



ALIVE!

SANTANA



DRUM BEAT!

• **Rim Shots** THE SIXTH INTERNATIONAL PERCUSSION SYMPOSIUM will feature the Blackearth Percussion Ensemble from Northern Illinois University.

The University of Wisconsin, Eau Claire campus will host the symposium scheduled for July 24-30, 1977. For further information and application write to: Percussion Symposium, University of Wisconsin, Room 714, 610 Langdon Street, Madison, Wisconsin 53706.

• **The Spotlight** Marimba Virtuoso Leigh Howard Stevens recently joined the Ludwig Educational Clinic Staff as a clinician in Mallet Technique. Contemporary and traditional styles and the use of marimba as a solo instrument are featured clinic topics. He will be appearing at the forthcoming MENC Convention in Atlanta on April 30.

• **Trappings** Response to reader questions.

The increased interest in conga drums with contemporary music is truly exciting. However, the correct tuning of the conga has been overlooked by many young players. If the head is too loose, the "open" tones will sound dull while the "slap" may not resonate at all. In addition, if the head is tensioned too tight, the head will "choke" and therefore make the open ring sound at a pitch that is too high to resonate. Once a reasonable amount of technique is achieved, I recommend experimentation for a general purpose head tension to achieve the widely used conga effects.

• Pro's Forum

Clinician—Jake Jerger.

Q. Can ruffs or drags be used effectively on cymbals or hi-hat? Also, what about rudiments on a double bass drum set?

A. I recommend three or four stroke ruffs for only larger cymbals or for special effects near the bell of the cymbal. Ruffs are also effective on the top hi-hat cymbal just before the two cymbals are closed. Developing technique on double bass drums takes time and practice. However, I have heard flams, ruffs and paradiddles used effectively, especially when the two bass drums are tuned to different pitches.

Drum Beat is brought to you by Ludwig to keep you up-to-date on the world of percussion. Comments, articles, questions, anything? Write to Drum Beat:

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down beat

April 21, 1977

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editor Jack Maher	associate editor Marv Hohman	production manager Gloria Baldwin	circulation director Deborah Kelly
	assistant editor Tim Schneckloth		
	education editor Dr. William Fowler	contributors: Chuck Berg, Leonard Feather, John Litweiler, Len Lyons, Howard Mandel, John McDonough, Herb Nolan, Robert Palmer, A. J. Smith, Lee Underwood.	
publisher Charles Suber			

Address all correspondence to Executive Office: 222 W. Adams St., Chicago, Ill., 60606.
Phone: (312) 346-7811

Advertising Sales Offices: East Coast: A. J. Smith, 224 Sullivan St., New York, N.Y. 10012
Phone: (212) 679-5241
West Coast: Frank Garlock, 6311 Yucca St., Hollywood, CA. 90028.
Phone: (213) 769-4144.

Record reviewers: Bill Adler, Jon Balleras, Bill Bennett, Chuck Berg, Larry Birnbaum, Mikal Gilmore, John Litweiler, Howard Mandel, John McDonough, Dan Morgenstern, Herb Nolan, James Pettigrew, Russell Shaw, Kenneth Terry, Neil Tesser, Pete Welding.

Correspondents:

Baltimore/Washington, Fred Douglass; Boston, Fred Bouchard; Buffalo, John H. Hunt; Cincinnati, Jim Bennett; Cleveland, C. A. Colombi; Denver, Sven D. Wilberg; Detroit, Bob Archer; Kansas City, Carol Comer; Los Angeles, Gary Vercelli; Miami/Ft. Lauderdale, Don Goldie; Minneapolis/St. Paul, Bob Protzman; Nashville, Edward Carney; New Orleans, John Simon; New York, Arnold Jay Smith; Northwest, Bob Cozzetti; Philadelphia, David Hollenberg; Pittsburgh, D. Fabilli; St. Louis, Gregory J. Marshall; San Francisco, Michael Zipkin; Southwest, Bob Henschen; Montreal, Ron Sweetman; Toronto, Mark Miller; Argentina, Alisha Krynsky; Australia, Trevor Graham; Central Europe, Eric T. Vogel; Denmark, Birger Jorgenson; Finland, Marianne Backlen; France, Jean-Louis Genibre; Germany, Claus Schreiner; Great Britain, Brian Priestly; Italy, Ruggero Stassi; Japan, Shoich Yul; Netherlands, Jaap Ludeke; Norway, Randi Hultin; Poland, Roman Waschko; Sweden, Lars Lystedt.

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DEVADIP CARLOS SANTANA

Ethnic Evolution

by howard mandel

"A lot of Latin people don't consider me a Latino," says Devadip Carlos Santana. "And they're right, in a way.

"They don't consider Gato a Latin, either. To a lot of Latin people, 'Latino' means the modality of Machito, Patato and Arsenio Rodriguez. It used to be I'd go to New York and hear 'You don't know anything about Latin music—you're a Mexican! You're from the West Coast—what can you know? Cubans and Puerto Ricans started it! Now a lot of people are really nice.

"I just like to use some of the sounds of Latin music, not the complete, typical conception. Some of that music is good, and knocks me out—like listening to Muddy Waters, the roots—but some of the stuff bores me to tears. Listening to Miles I got spoiled. Now I have to have a lot of music—I need Stevie Wonder and Marvin Gaye and Weather Report."

So the purists deny Santana his heritage, and the guitarist himself recognizes his ethnicity as only one of many influences and experiences he can draw on in his continuing quest for "sincerity, simplicity and joy." As it happens, his current shift back towards his Latin roots may be part of another quest: the building and maintenance of his band's popularity with a broad audience.

Santana's past includes blues inspiration, hot street rock, artsy jazz ambitions, religious collaborations, and now, a return not to the middle of the road but to the center of the arena, where the most inclusive combination of sounds will appeal directly to the widest possible slice of listenership. In a sense, Santana is not a crossover artist shaping his repertoire to attract specific segments of record buyers, radio programmers and concert-goers. Rather, he's a figure who has absorbed years of listening and now offers up a triumphal synthesis. His story emphasizes a degree of uncertainty about the proportions in his admixture, but reveals the perspective that led to its creation.

Santana was born and raised in Tijuana, Mexico. "When I used to hear my father, a mariachi violinist, play," he recalls, "I was caught. He has that presence... something in his voice, something in his violin makes you want to listen. But that's not the kind of music I wanted to play.

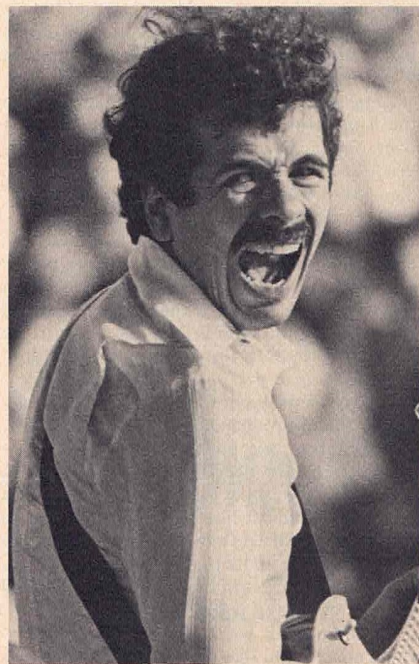
"I was about half self-taught. When I was a kid my father taught me to read music but I

wasn't really much interested. He meant well, but it got so disappointing because he wouldn't let me stretch out and do what I wanted to do. I developed a mental block, an attitude, saying well, birds don't read, so why the hell should I read?

"Now I just play, but I know you do need to read. If you're living in L.A. and you depend on those gigs where people call you and you've got to learn something fast, it's a necessity. But there are pros and cons to reading. When you don't read, it gives you a lot of imagination because you don't think in terms of B flat or diminished or augmented. You think in terms of colors, or dynamics, or emotions: laughter, anger, joy, depression. It's good to balance reading with imagination.

"It wasn't until I heard this band called TJ and his Tijuana band that I heard what I liked. This guy was into B.B. King, Bobby Blue Bland, Little Richard, and Ray Charles. I knew nothing about Latin music until 1968, when I started listening to a Latin radio station in San Francisco.

"In junior high I'd try to get bands together and teach them. I'd get angry when they played surfer music or the Beatles. I just really had this thing for black music. I got obsessed



DAVE PATRICK

with the sound of Otis Rush the first time I heard him, at the old Fillmore West, on a bill with B.B. King and Steve Miller. Rush has this beautiful thing, he whistles when he talks. Maybe it's the way his teeth are. He also cries, he really cries on that guitar. I listened to him and Buddy Guy a lot. I like the minor blues. If I can get away with making a major into a minor, I'll do it. And still, when I get caught up into a big knot from playing too many notes, I go back and play a little blues.

"It must have been when I started fooling around with drugs that I heard *Revolver*, *Sgt. Pepper*, and the Beatles started to knock me out. But I think it was Gabor Szabo who got me into Beatles' music. He was playing a couple of their tunes, I think *Michelle* and *Yesterday*. A friend of mine turned me on to Gabor Szabo, and that was the first day I put the B.B. King records away. I had been into all the Kings—B.B., Albert and Freddie, but opening the door with Gabor let Miles, Gato and Wes

Montgomery in.

"I didn't really become a part of the San Francisco thing. I always tried to avoid it. I didn't want to become part of the Grateful Dead, the Jefferson Airplane and the Quick-silver Messenger Service. Hippie land.

"I grew up with it, but I always felt I was somehow different. It was beautiful, but it didn't sit right with me after a while. If you took the best from Liverpool—the Beatles—then those other people seemed to be going along just for the ride. I wasn't along for a ride, I had my own direction in music. The Butterfield band was getting to me—it had Mike Bloomfield and Elvin Bishop on guitars. Charles Lloyd and John Handy's quintet were my history. Lloyd was playing stuff Miles Davis didn't touch until he picked up Jarrett and DeJohnette for his own band. Lloyd was playing some stuff that was beyond. It was the cream of spontaneous music and the hippies were going crazy about it. And I was, too, just like one of them.

"Clapton was something else. Even in Cream he wasn't relying much on gimmicks. He had a straightahead, forward simplicity and lyricism, very dynamic. ... He wasn't bending notes an octave higher or anything like that, or smashing the guitar. I used to look forward to seeing Cream, because when they got into their spontaneous stuff, when they started jamming and left the arrangement, stuff happened.

"And then I was into Hendrix for a while. After I saw him live, I developed an attitude that I really liked his group and his performance, but it took me a while to get into his guitar playing. I didn't know what to think of him, he was so foreign. But after a while I started to hear Curtis Mayfield and Buddy Guy in him, and I started to like him."

It was '69 when Santana's first album broke, with its steamy instrumental enthusiasms and Latin flavored percussion (timbales and congas) making it instantly distinct from the field of urban acid rock. Jose Chepito Areas, who is with the current incarnation of the Santana band, contributed the special syncopation.

"Chepito has been in and out of the band," Carlos explains. "He's got tremendous fire. But at times I was going one way musically, and he was going another. I didn't want to play as much Latin music around the time of *Borboletta* and *Welcome*, and that was hard for him because he's very Latin oriented. But when he heard *Amigos* he called and asked if I wanted to play.

"When he wasn't with me he had his own band. In San Francisco there's very little of the typical Latin music sound. But Chepito's band sounded like a typical San Francisco rock, funk, Latin band."

The second Santana album was more ambitious. *Abraxas* included a hit, *Black Magic Woman*, with a laid back setting for the still blistering guitar provided by Gregg Rolie's switch from organ to piano. Furthermore, the band covered Tito Puente's *Oye Como Va* as faithfully as they could given their instrumentation, and Rico Reyes was added to vocalize. Carlos also penned a lengthy samba. Chepito's feature, *El Nicoya*, was a percussion track with chanting in Spanish.

Santana III included Spanish chanting, coro vocal sections, a generic Latin piano solo (by Mario Ochoa, *Guajira*), another Puente number (*Para Los Rumberos*), and Hispanic ringers Coke Escovedo and trumpeter Luis Gasca. Rico Reyes returned, and the Tower of Power horns were in attendance. This was mu-

"I want progress and this band wants progress. Success is for one cat, but progress you can share with everybody."

sic from the Mission district, a pan-ethnic San Francisco neighborhood that seems like the model for Bump City. The next LP was a million miles away.

"A lot of people told me we jumped too much, that *Caravansarai* was too far. Maybe they are right," Carlos concedes reluctantly, "but that's what I was into and I told CBS, 'This is what I need and must do.'"

"At the time I was involved with Mahavishnu John McLaughlin and Sri Chinmoy—as I am still—but I'm not so much involved now with having the George Benson records, the Mahavishnus and the Coltranes next to the stereo. I've got Stevie Wonder and Earth, Wind & Fire next to my stereo now. I don't try to make music for musicians now. From the technical point of view that's what was happening on *Caravansarai*. I was playing for musicians. After I realized that I could achieve that level and hold that standard, that I could go onstage with Chick Corea and other people that I admire, I gained confidence.

"There are a lot of rock and roll bands we play with that are afraid of being onstage with another band that can play more than the three chord blues—you can see it in their faces. I used to be part of that. I made my decision to play with people and try to learn about improvisation. Now I can go onstage and play with anybody; I'm aware of dynamics, and I know what to play and what not to play and when to play."

This era was positively the time of Carlos Santana's greatest growth, and inevitably the period when he stretched farthest from his origins. His band had matured. Drummer Mike Shrieve extended his energies to co-produce the albums. Guitarist Neal Schon and bassman Doug Rauch were everywhere that Carlos wasn't in the mixdown. On *Caravansarai* Hadley Caliman blew a brief tenor solo, Armando Peraza played bongos, Lenny White scored a credit on castanets, and they found they could cover Antonio Carlos Jobim's *Stone Flower*. And a pianist named Tom Coster turned up on one cut. Coster, a fellow Chinmoy disciple, has since become Santana's main man.

"Tom has been with me since the first time he came into the studio. He was playing with Gabor Szabo, and I wanted him on *Caravansarai*—even then I could hear him in the band. *Welcome* was the first record he played a lot on. I'm really happy he's in my band, because he has a lot that I need. We all need him. He does some of the writing, some of it we do together. I'm always looking forward to going into that place where we all contribute; it always seems like that's the strongest music.

"Tom is like a bebopper, and he plays on the bright side what I play on the blue side. It's a nice balance, like female and male. Male is the happy rhythms, female is the melody and the longing. We strive for that balance."

At this time Carlos was also trying to polish his guitar technique, and moving into recording experiments with those players he admired. On sabbatical from his band, he recorded *Love, Devotion, Surrender* with McLaughlin, leading off on Coltrane's *A Love Supreme* and moving into *Naima*. Though this album today hardly seems like a radical departure from Santana's program, his stint with Mahavishnu, Peraza, Billy Cobham, Larry Young (Khalid Yasin), and Jan Hammer may

have mystified his fans. Santana's guru appears on the record jacket, and has a full page of liner notes.

The next band record, *Welcome*, was a picture of righteousness, and more members of the group were grasping Chinmoy's teachings. Along the jazz track, Joe Farrell sat in on flute, and vocalist Leon Thomas joined the band. Alice Coltrane, another disciple, did an arrangement. Carlos recorded *Illuminations* with her.

"It was nice playing with Alice because she believed with me more than I did myself at the time. Even Reggie Workman talked to me at the sessions. He said, 'I don't mean to pry into your life but you ought to look at what you're doing; a lot of people look up to you, listen to your music, and it's not so important getting into Coltrane—get into yourself.'"

The personnel on *Borboletta* shows Carlos seeking a route back to himself in the company of new friends. Flora Purim and Airtio Moreira open the album with their special effects, and the out sounds continue with Echoplex backing and extended ballad forms. Drummer Ndugu (Leon Chanler) and bassist Stanley Clarke grace several cuts. But unlike his previous five records with the Santana band, *Borboletta* didn't bust the charts.

Amigos and *Festival* shot Santana back to the top. Prior to *Amigos*, Bill Graham took over Santana's management, making suggestions about direction and production. What resulted was a return to "earth music" that gets folks on their feet and dancing.

"Graham is a salsa freak," he confides. "He can't go anywhere without his cassette player with La Lupe and Tito Puente on it. He's been that way since before I knew him. He was a waiter in a Latin club in New York before he became an impresario. Salsa music is to him what blues is to me.

"I'm quite proud of *Caravansarai* and *Borboletta*, which I produced myself, but I think David Rubinson, who produced *Amigos* and *Festival*, was pretty good for those two albums. He has his own thing to say. I've always felt a producer is almost like that guy Dundee is to Muhammad Ali. He's outside the ring. Sometimes you know more than anybody, but sometimes when you get in the ring you need an extra pair of eyes.

"I don't think we're moving towards anything meaningful like *Caravansarai*, which was an extreme of exploration. There used to be a drummer with Joey Dee and the Starlites, who did *The Peppermint Twist*, who used to kill me. He could play incredible shuffles, and I like shuffles—that's why I like *Higher Ground* and Miles' *Jack Johnson*. I listen to a lot of John Lee Hooker, and on the next album I think we'll do something like that because I think I'm pretty good at playing that sort of stuff."

But he's also including more Latin music, specifically from Brazil.

"I've been in Brazil twice, in '71 and '73. I'm looking forward to going there again. The people are incredible although the government stinks, like everywhere else but the U.S. In Latin America the governments are terrible, the worst. So many musicians disappear because they want to tell the brothers and sisters what's happening. They write a beautiful composition and as soon as the government hears it they disappear. At least over here you can jump on a rooftop and tell everybody

what you think of the government. People here say, 'Okay, I'm glad you got that out of your system.'

"In '73 we played from Mexico to Brazil, and to me it was a disaster. I mean the band burned—it was the old band, with Leon Thomas and Doug Rauch, but the countries were so underdeveloped, and there was so much violence, it was like seeing Haight-Ashbury at its worst on a bad acid trip. People were taking LSD, drinking tequila, snorting; it was like a bad Fellini movie; it was out ... it was an inferno.

"As a whole, ignorance claims Latin America, as though the continent is asleep. But they've got incredible bands. In Venezuela they have bands that would burn people in New York, with horn sections and all. There were three or four guys, taxi drivers, who told us 'We play, too' so I said 'Yeah, why don't you bring your instruments around?' They brought these little tambourines, big as a small pancake, and these four cats, they sounded like a whole city. They were burning.

"Brazilian music is very light; the lighter it's played the better it sounds. Music from Cuba you've got to play hard. It has to sound like bashing. It's a different kind of thing.

"The percussion, drums, timbales and congas create a very infectious festival atmosphere, and you feel down unless you participate in it, because you see everybody else having a good time."

The current formula for having a good time, then, is salsa vamps, vocal exchanges in English over Spanish, and the familiar guitar licks, stronger than ever, in harmony with Tom Coster's keyboards. For rhythm, Chepito's timbales on top of Raul Rekow's congas and bongos, and hard rock drummer Gaylord Birch, formerly with Gino Vannelli, thrashing behind it all. Bassist Pablo Tellez ties it together. People dance the '70s stomp as well as the guaguanco. For listeners aware of progressive jazz, they'll toss *Milestones* into the middle of a set.

"Tom played it a long time ago, and I asked him to play it once in a while because it takes pressure away. There's so much fire happening, you have to put that melody in a space, and it creates a nice breeze.

"To me, it's fun slipping a lot of melodies in because I'm more melody inclined than anything else. I don't have tremendous chops like a lot of people do. I can practice for a while, but after a time that takes away from what I really want to say, which is very simple, actually.

"My father plays a little guitar, and he probably knows more chords than I do. I know very little about music but I don't think that stops me from what I really mean to do, because my main goal is not to be a supreme musician. My main goal is to manifest joy, and relate to people. People on the street—very few of them know what's happening with so much musicology. All they relate to is the basic, simple music. So being ignorant gives me an edge. I could always go to Berklee School of Music and learn all about it, but I'm not in a hurry for that. I'm in a hurry to relate to people. And I don't think I'm the only one.

"Look at George Benson and all these people. They're great musicians and have all the knowledge. But I think they're making a beautiful attempt to reach the streets, not just play for musicians, not just play in jazz clubs, but play for everybody, for everybody's heart. That's really an achievement.

"I play the congas during the live sets. You

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for not signing somebody, only for signing somebody and then not doing the job I meant to do for them. I don't worry about anyone somebody else signs, just about the ones I sign. No producer can have everybody.

Same questioner: I'd like to know one more thing. Who made you God?

Same panelist: The same person who can take it away from me, I guess.

S.Q.: No, really, you make or break a dude, man.

S.P.: Now don't say that—you see, you're putting your life in my hands; you're putting the responsibility on me. I don't buy that. I can only help you: that's all I can do. And I mean this for the record business in general. There have been a number of instances where people have failed on one company and again on another, and then it happened on the third. I got my job as it now is by starting as a local musician, going on to be a local promotion man, then a regional promotion man, then an assistant a&r man, then director of a&r, and now vice president of a&r. I worked. . . .

Another panelist: It seems to me that we here in Denver are entirely too passive in pursuing our own interests. You all did a good thing by coming to this symposium, but that's not enough. You can't sit back and expect something to happen. You must generate action. I think of my own career. Just about every important opportunity I had was self-generated. And I'm sure if you go down the line of these panelists you'll hear the same story.

There are studios here, so there are opportunities here. Get at it.

Q: How does BMI fit into the songwriting business?

P: We make contracts with the users of music allowing them to schedule any material by BMI-licensed lyricists or composers. We then log performances of that material by a sampling process and pay royalties directly to authors and publishers. We're non-profit, so we take only a percentage of the licensing fees for operational expenses.

We support individual writers and composers as well as the industry in every way we can. For example, we will listen to and evaluate new songs, we sponsor the Songwriters Showcase, and we produced *The Score*, a film about motion picture composition and sound track recording. It's available for selected showings from the BMI offices at 40 W. 57th St. in New York or at 6255 Sunset Blvd. in Hollywood.

Q: Do the film and television industries hire songwriters?

P: They hire both lyricists and composers. But songs here must be written to order to fit a preconceived idea. For example, the title song for a picture has to be suitable for promoting the picture. And a TV series title song must relate to the style of the show.

Q: How do I get my own record on radio?

P: In the good old days of broadcasting, programmers could respond to their own gut feelings about some record. But now they're

guided by research into what is currently popular with various age groups. A format of certain selections played in specific order at a certain time of day—the rotation system—is the common method of scheduling music. The program of a typical station is like the yellow pages set to music. But if a local group is extremely popular, it can take its record to the program manager, who might play it at the personnel meeting. And it then might possibly get played.

* * *

The symposium brought together those who know and those who wanted to know. A well-planned format provided plenty of time for frank questions and honest, caring answers. Some quarter million words expanded the original topics into a look at the anatomy of the music business as a whole.

Perhaps Jay Morgenstern's final reflections can best speak for all the panelists:

"I've found this to be an enlightening session—getting the ideas and opinions of fledgling writers and artists from a different part of the country and finding that their problems are no different from problems of people in other areas. I hope that in some way we have made them aware of the pitfalls of songsharks and other charlatans and also aware that the great majority of people in the music and record business are honorable people here only to serve them. We can make successes of our individual businesses only by finding and encouraging talent."

db

LATIN MUSIC

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Airto and Flora Purim's fusions. The Latin jazz-rock movement centered at the Berkeley-based Fantasy-Milestone-Prestige record group and has a definite Brazilian tinge. Brazilian percussionists have had an increasing impact on jazz, Paulinho da Costa working with Gillespie, Guilherme Franco with Keith Jarrett and McCoy Tyner, and Portinho with Gato Barbieri.

Tenorist Barbieri himself, though too well known for his score to *Last Tango In Paris*, has over the past five years or so fused jazz with a wide range of Latin American styles—among them tangos with Argentinian "tipico" musicians, Andean Indian music, Afro-Brazilian percussion and big band salsa. His individualist experiments remain little understood because of the width of his references.

Latin soul has been given new life in the 1970s, thanks to the disco boom, in which young New York Latinos were heavily involved. But the recent influence of salsa on other American styles has gone far beyond a few disco-related crossovers. Largely thanks to Mongo Santamaria's influence, 1970s rhythm and blues have become strongly Latinized. Not only do black groups' routines include Latin percussion—Earth Wind & Fire bases its huge rhythmic firepower largely on congas and timbales—but the fundamental two-bar bass patterns of soul music are a cross between black gospel rhythms and the two-bar Latin bass tumbao.

Events like the recent Atlantic Records deal with Ray Barretto have caused media speculation about whether salsa can cross over into the American market. In reality it has been part of that market for the past 40-some years, and its overall influence is as great—and as unrecognized—now as it ever was.

db

SANTANA

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don't have to be great to play the congas. You can have a good time, hold the beat and enhance the music. Why not do it? I don't want to be boring, and I don't want to be the best at anything. I'm just trying to be the best within myself.

"Today there's so much glitter, space, flying saucers hanging from ceilings in giant auditoriums, lasers—well, some of that is nice. It's like going to the circus and seeing the costumes on the performers. But if you don't get inspiration from it, it's useless, hopeless. I don't care who's playing. I want to go home and feel they laid something on me, they fed me with inspiration so I can go home and either write a song or a poem or do something with myself. If they just impress me and blow my mind that's not enough. If you can't inspire people you're not doing it completely.

"I'd like to play some acoustic guitar, I'd like to play a couple more ballads onstage. But the typical consciousness of America is like the musicians are gladiators. You've got to have a pedal, and your foot must be on the floor to 60 or 65. In Japan and Europe, they'll let you get really soft, and you can still burn. But over here we're geared for that dynamism. You throw the crowd up against the wall and they love it.

"My band is very young, but they're very wise. They don't overpower me. Some people come into the band, and I've seen it in their eyes. Their main thing is wanting name, fame and success. I want progress and this band wants progress. Success is for one cat, but progress you can share with everybody.

"I saw myself on the *Midnight Special*, and I was really proud. I don't feel arrogant or weird about it, but what I saw knocked me out. We were sweating. We didn't look cute. We weren't in satin suits and makeup, playing

only one chord on the guitar. We were actually putting out, manifesting something from within ourselves. You know, I never went on Dick Clark's show, I never wanted to be on his show, though it's supposed to be a great honor. I can't do anybody's show when they don't let me play for real, and just want me to lip sync.

"I never listened much to bebop," Carlos admits. "It was a little bit distant to me. I like some of the things, but it doesn't fascinate me. Chuck Berry fascinates me. He may not be as profound as Art Tatum, but he's the one who knocks me out. I listen to Charlie Christian, I listen to a lot of Django Reinhardt.

"I do keep going back to Django. He was playing stuff that Jimi Hendrix played, that Wes Montgomery picked up on. If anybody asked me who is the greatest of modern guitar players, as far as I'm concerned, it's between Django and Mahavishnu.

"Then I also keep going back to Miles, because he's always moving on. When I do my own album, as Devadip, I think I can get out and stretch a bit, collaborate, and get away from commercialism and simplicity where simplicity is just for the listener's sake. I can do something like *Love, Devotion, Surrender*, or *Illuminations*, where I touch new ground.

"There are a lot of people trying to break down walls, like Ray Barretto and Eddie Palmieri—he's one of the best known in Latin music but I think eventually he'll start using synthesizers and all because he's got the soul and imagination to cope with the possibilities of today. Bringing Spanish to the radio is not an obstacle. The radio played *Volare*, which became a tremendous hit. If the people want to hear something infectious, they don't care if it's in German or Russian. If it has enough sincerity, eventually they'll say, 'I think I'll go to the library and find out what they're talking about.'

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