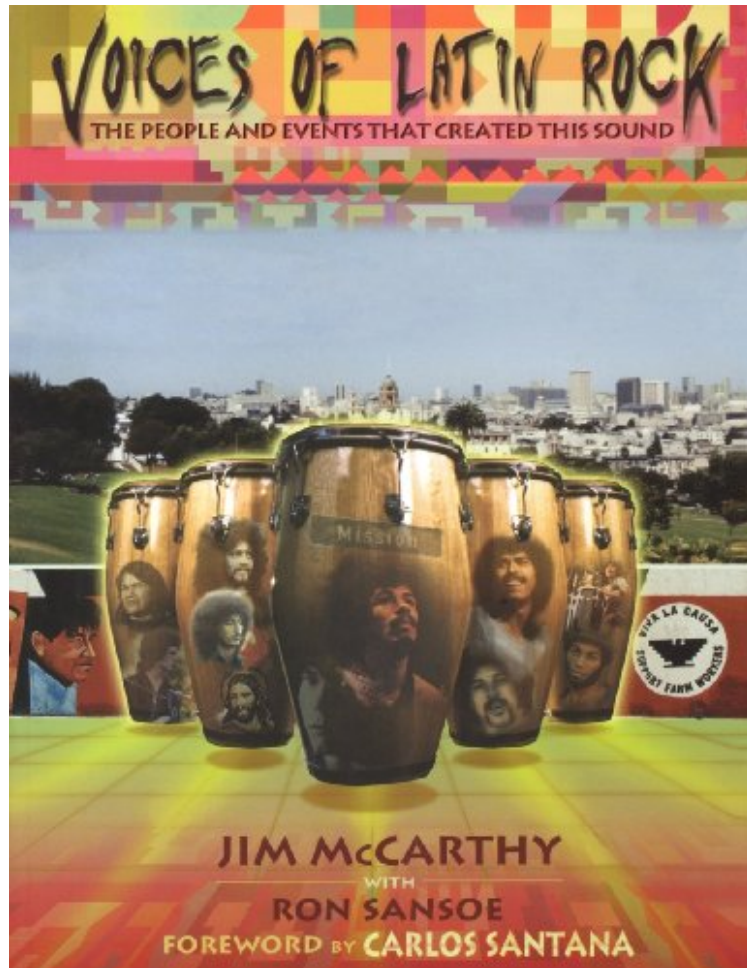


Voices of Latin Rock : The People and Events That Shaped The Sound

Jim McCarthy, Ron Sansoe
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#541289 in Books Hal Leonard 2004-11-01 2004-11-01 Original language: English PDF # 1 11.02 x .69 x 8.50 |, 2.38 #File Name: 063408061X316 pages | File size: 58.Mb

Jim McCarthy, Ron Sansoe : Voices of Latin Rock : The People and Events That Shaped The Sound before purchasing it in order to gauge whether or not it would be worth my time, and all praised *Voices of Latin Rock : The People and Events That Shaped The Sound*:

0 of 0 people found the following review helpful. Three Stars
By pete stockdale
Dry writing style although informative
1 of 1 people found the following review helpful. The story behind the story
By Mr Forrest L Buchtel
I started with the centerfold on page 154 and never put it down until I read the whole book. It is a wonderful story told for the first time by the excellent writer, Jim McCarthy who brings to the world his perspective of what can happen and did happen when experienced talent meets Rock, Jazz and Latin music at a single point in time. We are fortunate to have McCarthy's understanding of this music presented in a readable form. Can I rate this book six stars?
7 of 8

people found the following review helpful. adelante roqueiros!By PeppinoQuite a book,an amazing trip down the "memories lane".Fotos beyond expectation, SO many nice documents of Latin Rock, from its jazzy moments (Caravanserai -era Santana and Malo) to the Latin Funk/Bugal end of the spectrum (Mandrill in particular).Finally , words about not only the "stars" like Carlos Santana , in particular, but nice words about msicos as the unbelievable innovative (and completely ignored) bassist Douglas Rauch and pianista beyond compare Richard Kermode. Abel Zarate was as great a guitarrista as Carlos Santana, this book can set the record straight! What more to say, a great period in sounds , I made many friends in that period when fellow aficionados mutually "hacer buenas migas" when we discovered our common denominator, this new sound mixing genres in the tradition so well associated with Brasil! (cultural cannibalism is the "famous" term!)Also included, some words on Afro-American and Chicano activism of the time, and , for me, a wonderful surprise that the late Alberto Gianquinto, the mad composer/pianista was mentioned in more than passing detail(He cowrote "Incident at Neshabur" with Carlos Santana, among other accomplishments) . He was a severe combination of Thelonius Monk meet Otis Spann, Che Guevara meet 21st century schizoid puertorriqueo! I knew him in Chicago, and was quite influenced by his unique brand of madness, a madness that unfortunately led to his demise.the book is written in the tone of a fan, not in the scholarly fashion, but no matter , I am not an "elitista"!Very easy to read, almost 50/50 text/pictoral.A must purchase!

(Book). Directly from the Mission District in San Francisco, the explosive fusion of Latin, salsa and rock is chronicled from a writer who has followed the music and the musicians for over 30 years. The book covers the stories of prominent Latin rock bands including Santana and Malo, examining in detail the pioneering records and the ways in which both reflect a wide spectrum of Latin influences. It highlights the cast of characters and emerging period in the US during the late '60s, with all the cultural background events including the Summer of Love, Woodstock, political activism, and the record label expansion. Legendary figures such as Bill Graham, Clive Davis and the Escovedos family play crucial roles in the development of this sound. As Latin music continues to become more mainstream, the interest in its musical roots grows. This book sheds light on these musical pioneers, and is gorgeously illustrated with over 800 BW photos by Jim Marshall, Rudy Rodriguez, Joan Chase and others, plus artwork of dozens of rare album covers.

From Publishers Weekly"For us, music was ... sounding like a street mutt, like a dog that's bred with everything," notes Carlos Santana in his foreword, neatly encapsulating the feel of McCarthy's photo-rich book. Consisting primarily of artists' reminiscences, and at times difficult to follow, the chatty volume traces the origins and early successes of Latin Rock, from the street gangs of San Francisco's Mission District to the chart-topping albums and singles. Not surprisingly, much of McCarthy's narrative concerns the band Santana, which began as the Santana Blues Band and rose to fame by combining the wail of blues guitar with Latin rhythms while playing songs from Mary Poppins. McCarthy also traces Malo's early career in detail and recounts the group's making of their Coast to Coast album. Even more interesting are his accounts of San Francisco's Mission District in the 1960s and the confluence of styles that fueled the burgeoning Latin Rock scene. Numerous asides mention lesser-known acts, such as Mandrill and Azteca, and give brief coverage of newer Latin rock bands, like Los Mocosos. Unfortunately, the book lacks an index, but its "Cast of Characters," glossary and limited discography are useful substitutes. With over 800 black-and-white and color photographs, McCarthy's book looks and reads like a photo album. One disappointment is the large gap in the Santana story, which skips the late 1970s and the '80s. However, among the sordid tales of touring, recording, partying and snorting cocaine are gems of information about the electrifying music and its creators. McCarthy's focus is purely on Latin Rock in the U.S. Readers looking for a broader view of the scene should check out Rockin' las Amricas: the global politics of rock in Latin/o America. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.From the PublisherWe are proud to publish the first book chronicling the beginning of this exciting sound. This will open up the eyes and ears of a new generation of Latin rockers.