

História

Depoimento de Luiz Alves

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História completa

IDENTIFICATION Name / Place and date of birth My name is Luiz Carlos Carvalho Alves. I am Carioca. I was born in Rio de Janeiro, in the neighborhood of Botafogo, October 5, 1944. FAMILY Parents My father's name is Augusto Freitas Alves and my mother's name is Lécia Carvalho Alves. My father stamped out coins at the government con mint, but he was also a musician. He used to play the guitar. My mother took care of the house. My father used to play regional music. He used to play with Carmélia Alves and had a vocal group as well. It was the radio epoch. MUSICAL DEVELOPMENT First instrument I believe that my love of music comes from the fact that my father is a musician. My mother also liked to compose; she liked to sing. I have an uncle, who is the youngest of my father's brothers, who was some five years older than me, who was also a musician. He, Fernando, used to play drums. He influenced me a lot. He was continuously teaching me things. Everything that he was learning about percussion, he taught me, but I also was learning guitar with my father. At that time, I made a hodgepodge of percussion with guitar. I was some eight years old. I didn't have anything defined yet about what I wanted to be, if I wanted to play or not. I was kid, I wanted to play on the street, play soccer, those kinds of things. I combined chords and percussion, and it made a good salad. My grandfather was from Ceará, my grandmother too; my mother was from Rio de Janeiro, daughter of Portuguese parents; meaning to say, a salad, something Brazilian. MUSICAL DEVELOPMENT Becoming professional I began to study guitar with professor Joaquim Naegli, at the Méier, in suburban Rio. When I was 15, I formed a vocal ensemble. We went to Radio Mayrink and began to play. This was in 1958. I was some 15 years old. Later, I began to play at dances. And who always influenced me a lot was that uncle of mine, Fernando Careca. He came up to me and said, "Why don't you play acoustic bass. You have a knack for harmony". I didn't solo much. I wasn't like those bold fellows, doing solos all the time. I was more timid. I mostly played base guitar. And so, I went. At this time, I was some 18 years old. I went to serve in the army, I served as a paratrooper here in Rio, and when I left the army, I didn't know what I was going to do in my life. And there was a nightclub in Rio called Drink where everyone went on the weekends. In that epoch, all of the nightclubs, all of the bars had a band playing, because music was live. There wasn't this business of DJs, of rap, there was none of this. All of it was live music, really. Times were hard. Everybody was working. And then Fernando, my uncle, said, "They need a bass player there at the Drink nightclub". And in that nightclub, Drink, Djalma was playing, Miltoninho was singing. It was a very famous nightclub there in the center of the Leme neighborhood, here in Rio. There was a nightclub called Arpege owned by Valdir Calmon. There was a nightclub, Fred's, next to it, which had a show with an orchestra and a carnival show. There was also the nightclub, Sacha's. And I went. I arrived at the Drink Nightclub in the afternoon to see how I would play, rehearse. And when I arrived there, a friend of my uncle, Tião—who has already died—who used to play bass at the nightclub, gave me some tips about how to play the instrument. It was an instrument with an acoustic bass scale but was electric. It was a German instrument. It was the first that I had seen of that epoch. It was a Framos bass. And the whole bass scale was like a mirror image, but the body was tiny, electric. Then I thought, "Oh, my God, things got worse". I played guitar, played harmony, had a good ear, musicality, but still something was missing. I had to have a way; I had to begin to study in order to be able to play correctly. That night I got fixed up in a little suit, a little jacket, a tie, went there and when I got there, they had already had someone to play, because they had seen that I was very new. They apologized, but I left. Then I met Anselmo Mazoni, pianist, who was a good friend of the family. He was playing at the Arpege Nightclub. He saw me there and said, "Don't you want to play there? Because nobody's playing there. They need musicians. Do you want to play there?" For that reason, I went. And at the Arpege nightclub, the instruments were those common electric basses. It was much easier for me, because I was playing the guitar; it was more or less the same tuning, the tuning for the bass is mi-la-re-sol, an octave lower. So I stayed at the Arpege. PEOPLE Milton Nascimento and Som Imaginário (Imaginary Sound) Robertinho Silva was playing at the Drink nightclub, which Cauby Peixoto bought later. I met him like, by chance, because I was playing in the other nightclub. We got to know each other when we met each other on the corners, during the intervals. When the wee hours of the morning came around, we left the nightclubs and used to get together at those little bars to eat dinner, shoot the breeze. It was when I met Wagner. I thought he was a waiter, because he didn't have the face he has today, he looked like a waiter. I even talked to Robertinho, "Man, is that guy a waiter?" But it was all in good fun. Wagner was a good friend of Reizinho, who was a drummer. We became friends too. One time, we went to a nightclub and Wagner was playing. I adored his playing. I thought, "Man, Wagner plays real beautiful". The harmonies were modern. Then I adored Wagner. And he liked me, it made a cool marriage, musically. And that was the epoch of bossa nova, of trios, samba-jazz. It was almost 1970. At that time we decided, "Let's form a trio, since we already have affinity". And we were rehearsing, doing some shows. When I met Wagner, he was playing with Paulo Moura, and Wagner called me to play with the Paulo Moura quartet. We were: Pascoal Meireles, Wagner, and Paulo Moura and me. We went to play with Maísa and later, when we returned from this season, we did shows with Milton. He had done the Festival da Canção (The Song Festival) and it was when everything began. It was Wagner that introduced us to the Mineiros (people from Minas Gerais). Wagner presented Milton to us. Milton was very young; he had just arrived at the time of the festival. Wagner talked about him a lot, "I have a friend, my friend that you have to see his music". Then Wagner presented us to Milton and from there we were playing together. In that epoch, Robertinho was playing with Cauby. We did a show with Milton Nascimento, Paulo Moura and another vocalist, Málu Balona. Then, José Mynsen called us, at the end of '69, to form a group to accompany

Milton. He was already known. He had made a big success with “Travessia”, but he was a little stopped at the time. He only did that thing and stayed a bit undefined. That epoch was a heckuva crazy time, epoch of the dictatorship, a scene. And it was José Mynsen who stimulated Milton, who was already into that new hippie concept, the movement of peace and love, all those things. He presented us to Tavito, who I didn’t know. We didn’t know Tavito and Zé Rodrix, because we were musicians that played mostly in bars, at night, and Zé Rodrix came from the theater, he had another conception. He also played piano, he played that little ocarina. He was very talented. It was a great fusion, it worked out. It was a cool sound. At the time, it was even something new. It was surprising. We had a pop, modern conception, like Genesis, but it didn’t last long.

MUSICAL DEVELOPMENT Refinement I met the Borges in the times that I went to Belo Horizonte. We did a show at the Teatro Marília, with Paulo Moura, and there we began to know each other. I met Marcinho and his brother that plays piano, that whole crew. Whenever we would go to Belo Horizonte, whenever we would do a show, we would stay with that crew. We used to get together, listen to music and show off our songs. And when Milton came to make an album at Odeon, the crew came here too. Beto Guedes and Lô Borges began to come to Rio. They were the youngest. Later, together with Milton, we did “Clube da Esquina” (The Corner Club). Later, we played in Som Imaginário (Imaginary Sound). It was a mixture with Toninho Horta, with that whole crew. It was a great mixture. It was a very good phase for me, particularly, because I met many good people, made great friendships and learned a lot as well. I learned many things, because the Mineiro (people from Minas Gerais) is the king of harmony. It is a modern musical harmony. It is a different conception of playing, and when it joined with us, the Cariocas (people from Rio de Janeiro), it came out righteous.

RECORDS “Milagre dos Peixes” We did the album, “Milagre dos Peixes” with a different formation of the group, because various things happened. Frederica entered on guitar, then, later he left. Naná Vasconcelos was on percussion but later he left. From there, the group had another formation, which was Toninho Horta, Nivaldo Ornelas, me, and Robertinho Vale. We made this group and played with the Symphony Orchestra from here, Rio, and with symphony Orchestra of São Paulo, because the album was recorded live. And then, I remember that Milton disappeared. We were in the João Caetano Theater and at the moment that the show was to begin, Milton disappeared. He became nervous and went away. He was afraid to enter because of the political pressure. Some time later, I commented about this to him, and I didn’t know that I had been because of the pressure. He said that he was being threatened and that he had become extremely nervous. And we were ready for Milton to enter the show, everybody waiting, and no sign of Milton. I had seen him leave. “Don’t tell anyone that I left”, Milton said. Later he returned. I think that he had taken a spin in the car. And so, I participated in “Milagre dos Peixes” and later we did some other things together. But then, each one went their own way and Milton formed other groups. Som Imaginário (Imaginary Sound) also had another formation of the group. Wagner, as he was the leader of the group, continued. Then Jamil entered on the bass, Paulinho Braga on drums, and in one epoch, Novelli was also part of the group.

WORK Partnerships My familiarity with the Clube da Esquina (The Corner Club) was more professional, but we became friends. Over the years, I went to Belo Horizonte various times. Every once and awhile I used to meet with Milton. I returned to work with him in other epochs and, a short time ago, I worked on “Tambores de Minas”. I did the show now, “Crooner”. We also traveled. We went to Europe, me Toninho Horta, Wagner and Robertinho, doing a tour there with Milton. It was a more professional involvement, but the friendship remained. We love each other.

RECORDS “Clube da Esquina” (“The Corner Club”) I think that “Clube da Esquina” (“The Corner Club”) was a mark on Brazilian music. It was in an epoch when nothing was happening in Brazil in terms of music. Everything was at a standstill and it was something new, a real innovation in front of Brazilian music. Like there is a concept of bossa nova music, before bossa nova and after bossa nova, there is also this concept of the Clube da Esquina (The Corner Club): before and after in Brazilian music.

MUSICAL DEVELOPMENT Clube da Esquina (The Corner Club): Evaluation I see the Clube da Esquina (The Corner Club) as a very strong movement, but I think it had to have a bigger dimension. I think that the media should have divulged it more. It was a musical-political movement. Márcio’s lyrics were very good, like those of Ronaldo. Ronaldo himself is also a poet. Great musicians and great writers came forth. I think that there needed to be a bigger push based on this, like there was for the musicians from Bahia. Nowadays, its only the musicians from Bahia that are famous. You only hear the musicians from Bahia. I don’t know why that movement, which was also a strong movement, didn’t happen much. I don’t know if it is because the Mineiro (person from Minas) is very quiet. (Laughs) That’s it.

MUSICAL DEVELOPMENT Clube da Esquina (The Corner Club): Museum I thought the idea of the Museum sensational. When Márcio told me about the idea I said, “Man, at last something appeared to raise up” Because there was an epoch that Gisele called me—this was already some years ago—wanting to do a show to relight the flame of that movement, of the epoch of Som Imaginário (Imaginary Sound). That is to say, of our group. I don’t know what happened, Gisele said that there were some problems, those personal things that we don’t know. And, unfortunately, that’s how it stayed.