

6.8. Counterculture in the periphery of capitalism: Raul Seixas and the Brazilian underground scene in the early 1970s

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Abstract

In 1969 Woodstock Festival galvanized insurgent feelings of young Americans. There were shouts chanted against the war in Vietnam and North American politics, mixed with an apology to drugs, pacifism and naturalism. The rock came to be core language flow that tangle of feelings that constituted the so-called counterculture. It would not take long for these ideals would spread worldwide. However, some countries have received and endorsed the countercultural feelings faced very different political situations where those formatted this rebellious ideology. One of the most interesting cases was in Brazil. While the counterculture was in its infancy in the country, in the early 1970s, a military dictatorship, established in 1964, intensified its action within civil society. It was the beginning of a nebulous outlook of censorship and persecution of political and artists. This vicissitude produced different contours the counterculture that spread throughout Brazil. Reinventions in the classic themes of the counterculture would supply the musical repertoire of the artists of that period. The main Brazilian Rocker to raise this flag was Raul Seixas. He sought to infiltrate in your musical arsenal themes related to madness, anarchism, Satanism and the occult he caused controversy in the early 1970s. The purpose of this study is to analyze the characteristics of Brazilian counterculture scene, trying to keep up with the particularities that gained depending on the state of repression established there. Concomitantly, we reflect on the musical production of Raul Seixas, as the recognized representative of the national counterculture.

Keywords: Counterculture in Brazil, Brazilian rock, Raul Seixas, Military dictatorship

Between 15 and 18 August, 1969 on a farm in the town of Bethel, in upstate New York, United States, 500,000 people gathered at a music festival that made history. The sound of the guitars of Jimi Hendrix, Santana, Joe Coker, The Who and Janis Joplin rocked the fuzzy dreams of young people who were there. "There were since they sought to conquer sexual partners who had an appointment with the Divinity. Going by that not sure if they were there or not" (Goodwin. In: Bahiana, 1983). While some sought an opportunity for contact with nature, enjoying the bucolic setting, others marked a strong political presence, "both in the partisan sense of protest, as customs, subversion" (ibid.) The event was symptomatic to typify the hippie era and the counterculture of the late 1960s. Seeds of this movement are in the 50s, "the fusion of the libertarian party rock'n'roll in discovery inner/ outer beatnik movement (...) and a few pinches of Sartre's existentialism" (Miguel. In: Bahiana, 1983). When the legendary Woodstock festival drew attention of American society, the counterculture had its ideologues rebound: Timothy Leary, Alan Watts, Jerry Rubin, Allen Ginsberg and Jack Kerouac.

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Anyway, from Woodstock, echoes those mismatched protests gain the world. The ideology spread by the counterculture, of course, was not homogeneous and found among their own diffusers fierce criticism. However, it was unable to prevent the counterculture to expand the United States and Europe, adapting, often to regional boundaries, but even so, enlisting a legion of followers. The soundtrack quintessential counterculture – the rock – gained the world and became a profitable business with big blockbusters such as The Beatles, The Doors, Janis Joplin and others.

In the peripheries of capitalism the countercultural ideas arrived with some delay and have to accommodate that a distinct political and cultural scenario that condense the hippie scene in the United States. In Brazil, the first to import and also digest the information countercultural were Gilberto Gil, Caetano Veloso and the team that was devising an important renewal movement of Brazilian popular music, called Tropicalism. A sharp break in the creative intent of this group was when, in 1968, an Institutional Act downloaded by the military dictatorship, began to control and censor accurately not only the music but the entire cultural production of the country. Tropicalistas leaders were soon exiled and Brazil were the echoes of impactful movement that really rocked the national art scene.

A new artistic generation arrived in the early 1970s, trying to continue the innovative proposals that Gil and Caetano had undertaken years before and acclimating to the contours of the international counterculture Brazilian. “With the exile of MPB forefront of the season, opened up a space for rock” Brazilian, then popping “the first attempts to merge this influence with our music. If the Bahian News. Also a landmark of ‘Brazilian equestrian’: rock and samba, soccer and road, communities and children, vegetarianism and travel” (Miguel. In: Bahiana, 1983, p.96).

Other artists came adapting the rock in hinterland viola (*Sá, Rodrix and Guarabyra*), rock to ballad (Raul Seixas), rock the Northeastern regionalism (Fagner, Belchior and “Staff Ceará”), rock and visual elements (*Secos&Molhados*). However, some specificities of the Brazilian cultural scene have made this generation responsible for publishing the counterculture in the country, each in its own way, found a much less fertile land that existed, for example, abroad. The 1960s were rich when they witnessed the outbreak of “musical movement” that, in different ways, if communicate or rivaled. In this context, “individualism”, one of the core brands of the counterculture, found great difficulty in reception from the critics. Accustomed to a musical production with certain equalities, disseminated through designative terminologies that join “similar” songs and at the same time, the differences between increase artistic groups (for example, Bossa Nova, Protest Song, Young Guard and Tropicália) journalistic criticism could not see that new generation that emerged in the ‘70s, some equality between the musicians and decreed the end of the great “music schools”. What it must be emphasized is that this finding was already accompanied with some disbelief. The revelations of the 1970s appeared to some as a stagnation of rich artistic output of the past years. Zuenir Ventura, a renowned journalist of the time, coined in 1971, a symbolic term, called him “Cultural empty”, which somehow translates well to the climate of distrust that were received in these new artists. According to Ventura:

“Some severe symptoms are indicating that, unlike the economy, our cultural life goes bad and could get worse if not rescued in time. What are the factors that would be creating in Brazil called “cultural empty”? Responding to a distributed vision early in the year and organized with the goal of making cultural balance 1970, many intellectuals expressed their disappointment and pessimism about the recent past and worry about the future questionnaire. The conclusion revealed that Brazilian culture was in crisis. In contrast to the

vitality of the economic development process, the process of artistic creation would be completely stagnant. A dangerous "cultural empty" was taking over the country, preventing plant growth, whose indices terrify the world, matched identical cultural development. While our gross domestic product reaches record increases, our cultural domestic product would be falling alarmingly."

Along with the symptoms, several factors were suggested cause of this creative recession, or "cultural cesspool" but two vied general preferences: Institutional Act Number 5 and censorship. Unlike the early years of the last decade, now does not show in any of the various sectors of our culture or proposed new or that creative effervescence that characterized the early 1960s, anticipating some of the moments of Brazilian culture rich in innovation and research .

The current situation, in contrast, offers a bleak outlook: the amount surpassing the quality, the disappearance of the subject of controversy and cultural controversy, the circumvention of our best brains, the exodus of artists, purging the universities, the drop in sales of newspapers, books and magazines, the mediocrity of television, the emergence of false aesthetic values, the hegemony of a culture of fetching only the easy consumption. (Ventura , 1971 , pp . 40-41)

Being an article whose sources were in a series of researches and surveys conducted by prominent journalists of the period , as Vladimir Herzog , Maria Costa Pinto, Duda Guedes, Sérgio Augusto, Maksen Luiz , Tárík de Souza and Ana Amélia Lemos, brought the conclusions by Zuenir Ventura may transpire much more than the sight of a single critical. The strength of discrediting the terms "cultural empty" or "cultural cesspool" may reflect the size of pessimism faced by new artists that scenario, often blamed for "qualitative debasement" that characterized the second part of the review, the cultural productions in the '70s. Amid comparisons with past years , marked, according to Ventura for "new proposals" and a "creative spirit", economic growth and the tightening of censorship reinforce the causes of an "aesthetic descent" which broke, he said: "the rich inventive process begun by the Bossa Nova of João Gilberto and then taken by Caetano and Gil" (Ibid , p.49) .

One of the specific brands of Brazilian and also responsible for giving natural contours, both the Brazilian counterculture, as their reception in the country, was the context of the development of new media. In the United States, Adorno and Horkheimer (1986) identified since the 1950s, a process of rationalization in the production of cultural goods, developed through an integrated industry, whose laws resembled the production of goods. When the counterculture consolidates and wins the world through rock, the country was already minimally used to see a closer relationship between cultural production and market. According to Renato Ortiz (1989), the consolidation of a rationalized cultural industry, the American model, only occurred in Brazil in the late 1960s and early 1970s. Therefore, the rock and the counterculture, the intricate relationship market emerges, in Brazil, almost like a novelty that transpires the new economic scenario of capitalist development which the country was seen immersed. The sudden spurt of growth in the Brazilian economy, in what became known as the "economic miracle", contributes effectively to scare you, suddenly the cultural productions of the country came to be governed by the laws of the market. The national music industry presented in this period, uninterrupted growth rates of about 400% per year between 1966 and 1979, leading Brazil to become the sixth largest market world records, at the end of the decade. (Vincent, 2006; Paiano, 1994)

The counterculture really came to Brazil symbolizing something quite different from that represented in their country of origin. If the United States harbored the countercultural expressions on seeds of rebellion and protest in Brazil, its features sounded so much less critical, as they portray that scenario capitalist development. The same Zuenir Ventura, matters for Vision magazine, where he finds the end of the "musical movement" says:

"Counterculture, underground, "udigrudi" or knockout, this trend has more difficulties in revealing some undeniable talent of his paintings than in exposing many of overt adherent counterfeits. The ease in attracting the same time false adherents among the young and free antipathies between the old, perhaps his greatest accomplishment. Living among the urge to receive a marginality that threatens to take his creation to a dangerous autism and the risk of being consumed by producing perhaps cease to Brazilian culture more an attitude than a work."

In his own formulation, the counterculture did not abandon critical thinking, but appears as a general protest that encompasses everything from that set: Culture, history, politics, dehumanization, pollution, moral norms etc., and proposes new attitudes toward life that can even be recovered: a certain Rousseau's return to nature, an oriental mysticism. Since society is the realm of dehumanization, is getting better each his own. Although originally marked by an unconformity, this attitude will result in a resigned objectively that the world and things can't be changed attitude. This state of mind – both critical, abstract and individualistic time – marked much of the artistic production of the new Brazilian forefront in recent years.

Creating a widespread cultural atmosphere – perhaps more properly aesthetic atmosphere than natural products – the counterculture was another way to fill the cultural vacuum, implicitly accepting the restrictions that the overall situation required the most directly facing the reality debate. (Ventura, 1973 p.63- 64)

It is visible in the speech of the journalist that the vector of the new criticism that arrived at the art scene at the beginning of the decade is not nurtured, for him, of great value. By emphasizing the individualistic, pulverized and abstract aspect of the counterculture, it is clear the opposition – and obvious inferiority – to the idea of popular unity and hope in "the day will come" (Galvão, 1976), which featured the critical part of style artistic production of past years. The way the police were seen as the first hippie communes that appeared in Brazil, gives us a good idea of how well the military regime saw as harmless, or at least much less dangerous, that class of "knockout". *Veja* magazine reported a hippie commune that arose in Salvador, as something harmlessly curious, which sparked an almost insignificant reaction of local police chief, who only threatened to arrest for vagrancy those young people with their "velvet pants, colores neck and ribbon in her hair".²

Perhaps the difficulty in receiving the counterculture from the critics, in Brazil, it gives both the hegemony that the "institution MPB" (Napolitano, 2001) was achieved from the 60s and the difficulties of acclimatization to this underground culture Brazilian contours. When the cultural and political discourse of the counterculture came to Brazil in the early 1970s, it had here a very different picture than thicken the hippie scene in the United States. The cultural and political surveillance of the military regime, especially after the AI- 5, buried the hopes of a committed ideological left and replaced the social and ironic speech by the Tropicalism an attitude of disenchantment and discouragement. Began to emerge in this context, what Paulo Henrique Brito (2003) called "night theme of post – Tropicalism rock". The classic themes of international counterculture – pacifism, psychedelia, sexual freedom and political criticism – have been replaced by songs more subjective and individualistic character, emphasizing themes such as fear, loneliness, personal defeat, exile and madness.

Bruto identifies this nocturnal theme in the works of a number of new artists of that decade. In the song "Dê um role", composition de Moraes Moreira and Luiz Galvão, Brito notes that "the basic theme of Flower Power" appears in verses like "Eu sou amor da cabeça aos pés" however, "the opening lines of letter to undermine what's amazing in such a statement in the Brazilian context: '*Não se assuste, pessoa/ se eu lhe disser que a vida é boa*'. In the work of Sérgio Sampaio the theme of madness appears sometimes explicitly — "*doido meu pai/ sete*

² Revista *Veja*. 12 \11\1969.

bocas mastigando o jantar/ sete loucos entre o bem e o mal ("Pobre meu pai"), sometimes "through nonsense lyrics with climate nightmare, like '*Eu sou aquele que disse/ tanto limão pelo chão/ soltem cachorros nos parques/ ou não*'" ("Eu sou aquele que disse"). "The work of the Mutants set, the song "Balada do louco" (Arnaldo Baptista and Rita Lee), "says a radical way the opposition between happiness and rationality: '*Mais louco é quem me diz/ que não é feliz/ eu sou feliz*'". According to Brito, the song that best captures the mood of hopelessness national counterculture is "Vapor Barato", by Macalé and Waly Salomão, who combines exhaustion, depression and uncertainty : "*Ah, sim, eu estou tão cansado/ mas não pra dizer/ que eu estou indo embora/ talvez eu volte/ um dia eu volto/ quem sabe*"

In the works of Raul Seixas, this "theme night" can be identified in songs like, "Mosca na Sopa" (Philips, 1974) and "As Aventuras de Raul Seixas na Cidade de Thor" (Philips, 1974). The themes of loneliness and failed love are found in the songs "A Hora do Trem Passar" (Philips, 1973), "A Maçã" (Philips, 1975) and "Medo da Chuva" (Philips, 1973). The themes of fear and madness are also very common in his songs, such as "Paranóia" (Philips, 1975), "Metamorfose Ambulante" (Philips, 1973) and "Maluco Beleza" (WEA, 1977).

Even regarded as harmless to the regime and to the critics, the countercultural ideas that were coming group considerable public consumer. "The cornerstone of the 'new consciousness' was in the 'Underground' column, Luiz Carlos Maciel maintained – 68-73 – in the Quibbler." (MIGUEL. In: BAHIANA, 1983, p.96). From this pioneering venture, it proliferated in early decade dissemination vehicles such countercultural information, which soon became known as "dwarf press" or "alternative press". Newspapers such as The Quibbler, Opinion, the Brazilian version of Rolling Stone, Flower of Evil, Cable Car, The Dove, Navilouca, JA -Journal Amenities, Presence and Patata, Brazil distilled by the latest news related to rock, hippie communes, drugs psychiatry and psychiatry, literature, theater, Eastern religions, etc.. It was also common in the early imitative of the achievements of the legendary Woodstock festival. The biggest festivals of this type were: Guarapari Festival (Espírito Santo, 1971), Concerto Pirata (Rio de Janeiro, 1971), Day of Creation (Rio de Janeiro, 1972), Kohoutek Festival (São Paulo, 1973).

Understand the difficulties faced by the singer-songwriter Raul Seixas, in the early 1970s, allows us to see part of the process of legitimation of the counterculture in Brazil, which garnered some more sectarian fans, even faced immense disrepute by the criticism. Singer-songwriter Raul Seixas began to dawn on the Brazilian music scene as a solo artist in 1972. During the seventh International Song Festival, sponsored by Globo TV network, he qualified for the finals the song "Eu Sou Eu, Nicuri é o Diabo" performed by Lena Rivers, and "Let Me Sing my Rock'n roll" performed by Raul Seixas own. Like other artists who were trying to draw attention of the jury through the performative role in the presentation, Raul Seixas also used this feature and sang "Let Me Sing" dressed in jeans and leather jacket, belt gunman, starched and hair tuft posed. His frenetic dance mixed characteristic steps of the baião and imitations of Elvis Presley.

This event was the latest in a series of established festivals which began in 1965 and rocked the music scene in that decade. To Enor Paiano (1994) folk singer began to gain a status of intellectual producer in the late 1960s, when the festivals have become a new instance of consecration for musicians. So far, the weak institutionalization of the musical field increased dependency on external bodies, with greater legitimacy, located in American and European cultural centers. Bossa Nova, according Paiano, needed a performance at Carnegie Hall in 1962 to establish himself as a movement, both abroad and in Brazil. According to the author:

“festivals, with its competitive environment, its hierarquizadora feature (1st place, 2nd place) and the guarantee of a distinguished jury, said that the new generation had its biennial Your Salon of the rejected, with all media to which they were entitled.” (Paiano, 1994, p. 165).

However, the VII FIC was immersed in a distinctly different scenario which established festivals in the past decade. In a way, the VII FIC opened the doors of a new decade for popular music, marked by the crunch of military censorship and the development of cultural industry. Music festivals during the 1970s, then kept the “longing” and the expectation of rich art scene who commanded these events a decade earlier. Now they found themselves immersed in a strongly consolidated economic context of a cultural industry. In the words of Ana Maria Bahia (1979a, p 43): “the FIC had been reduced to an open market for new hires, a show for large audiences where the presentation was worth more than the music itself.” It was in this context that season came the first wave of artists of the 70s, squeezed between “discussions raised in the 60s (content/ form, direct political participation/ aesthetic revolution, search for roots/ assimilation and synthesis of external elements), and repression that took hold in the present” (ibid.). The consolidation of the cultural industry, coupled with the increased purchasing power of the population, enabled a segmentation of the National disk market since the beginning of that decade (VINCENT, 2002). When Raul was hired in 1972 by Philips Phonogran, label market leader in Brazil, the recording industry has envisioned, and strong growth, a segmented market performance. Says André Midani, general manager of Philips, which:

To reach the front line that formed this year (Luiz Melodia, Raul Seixas, Sergio Sampaio, Renato Teixeira, Fagner) started by the cold call statistics. A survey of a year of chart success, divided by tracks (genres, composers, singers, sex) to find out what the missing label (...) was done. “The ideal”, explains Midani, “is to have a star on each range of preference” (Odair José, for example, has an option of Phonogran, after having tried unsuccessfully to hire Waldik Soriano, who worked in the same current). (...) And there were layoffs and hiring, most following a criterion that investigates the psyche of the affiliated record label. “We avoid”, says Midani, “working with psyches down, guys who are born losers and sometimes dispense even if they have a good margin of sales, but do not fit into our philosophy.” Explaining this attitude by the type of work Phonogran (...) Midani says it invested about 80, 000 cruise only on advice to new hires.³

According to the testimony of André Midani, the record when hired Raul Seixas, looking and investing in artists possessing something more than mere artistic qualities or a good bandage. This “psyche”, the entrepreneur sought, is a differentiator able to establish some durability in exposure of its contractors, an artistic image sold and published along with the songs. The same André Midani said in 1974: “More important than the music is the artist's personality. A durable, resistant to crises, the fads and the failure of a disk product” (Apud. Paiano, 1994, p. 224).

This “artistic personality”, so that the manager mentions, might be identified with certain properties of artists in reporting, positioning itself together to cultural or political debates of the time – or even posing new quarrels discussions. The music world had already witnessed the consecration of the great names of Brazilian music in the sixties, by, among other things, this form of cultural-political positioning of the artists, the song festivals both polemicize. The search for this kind of artist, with the ability to enter into the music scene through other resources, not only the music, Raul Seixas may have approached the then most prestigious record label in the country.

³ Jornal Opinião. 29/10/1973.

Hired by Philips, Raul began to be entrepreneurs by Guilherme Araújo, a figure known in the music of the 1960s, having been manager of most of consecrated artists Tropicália. Araújo was known for extravagant and aggressive character that he built for its artists, using strong imagery exposure and making use of bold marketing techniques for the period. The first works to disseminate Raul Seixas were performed with leading names from the label. In the spectacle Phono 73, for example, conducted at the Anhembi Conventions Palace in Sao Paulo, Philips tried to launch their newly hired under the shadows of their already established artists. In this show, Raul Seixas sang three songs: "Loteria da Babilonia" (Philips, 1974), "Let Me Sing" (Philips, 1973), and "As Minas do Rei Salomão" (Philips, 1973), in partnership with Paulo Coelho; and its presentation was highlighted in the media.

Beards and long hair, wearing a short purple cloak that made the show his thin chest and a medallion around his neck, long boots and corduroys, Raul Seixas sang the last verse of the song "Lottery of Babylon" splicing snippets Little Richard, *I'm feel all right*, repeating several times feel all right while launch kicks and punches in the air to the music. Halfway through the presentation, Raul picked up a red lipstick and drew chest an esoteric symbol, which would later appear on the album covers of *Krig-ha, Bandolo!* (Philips, 1974) *Gita* (Philips, 1974) and *Novo Aeon* (Philips, 1975). While drawing what was later known as the symbol of Alternative Society, Raul shouted: "here is cast the seed, the seed of a new age; a new age in which you are all witnesses" (NETO, 2011).

With lyrics that criticize the values of bourgeois society and such a unique performative action, Raul seems to have been able to show to critique and Philips label that he could have the qualities of such an "artistic personality". After the show Phono 73, Raul Seixas launched a compact single with the songs "Ouro de Tolo" (Philips, 1973) and "A Hora do Trem Passar" (Philips, 1973) and, soon after, the LP *Krig-ha, Bandolo!* (Phillips, 1973). The launch of *Krig-ha, Bandolo!* resumes construction of an image, Phono started in 73, that the singer and her label both would strive to build. Raul Seixas would no longer be a cover sort of Elvis Presley, as part of the media judged in his presentation at VII FIC, from now to avail themselves of new elements in her performing repertoire. In the physical aspect, Raul Seixas left his hair and beard grow and put a dark glasses that would take a few times of the face.

Musically, the album has a very diverse array of genres and aesthetic features being operated in the songs. As much as the rock has a greater weight in the overall composition of the LP, there exists an intense dialogue with the cheesy sappy and weepy chants, northeastern ballad, samba, drumming Candomblé, plus more orchestrated melodies, next to songs romantic. Among the many critical values of bourgeois society – central vector of the content of the letters – mingled brands esoterisms dressed in the garb of an easy language and "tacky musicality" (Sanches, 2004).

With an always very accessible language, Raul Seixas launch their content under a heavy criticism always frank and direct, showing skill in handling cheesy musicality with tropicalist procedures, "juxtaposing rock'n'roll, forró, sieve and Candomblé" (SANCHES, 2004 p. 180). According to Pedro Sanches (2004, p.180) in "Metamorfose Ambulante" Raul Seixas decreed one of its guiding principles: "put your popular strictly ideological and politicized discourse of language, direct communication with the masses." The same goes for "Ouro de Tolo", the great success of the disc, with an autobiographical lyrics, the song distills criticism of bourgeois society, entering mystical elements, like the sight of a flying saucer, in a tearful voice, syrupy, tacky music similar to the procedure. Disclosure of *Krig-ha Banbolo!* occurred through a series of promotional strategies that Raul and his then partner, Paulo Coelho, explored enough.

Marches, flying saucers, appearances on radio and television programs, but mainly interviews and testimonials to many different newspapers and magazines, were used as a diffusion mechanism disc and Raul Seixas own. According to Souza Tárík:

“In folksy TV show entertainer Silvio Santos, he even contrite, narrated his encounter in the Barra da Tijuca with a flying disc. By Uruguayana Street and Rio Branco Avenue, the crowded downtown Rio, he led spectators to view an unusual number of his success Golden Fool, singing over 30 times. Was seen in virtually all types of TV and radio program in recent months, while his music, mixing Roberto Carlos Caetano Veloso, and maybe Jerry Adriani, escalating dramatically in the charts (...). Loose onstage at Rachel Tereza in Rio, he remains one of São Paulo started climbing toward the capital, armed only with his songs and some body language, studied with the partner and musical director Paulo Coelho. (...)”

At the center of many paradoxes, and much fed by them, Raul Seixas, using an agile commonplace, is a means and not an end. So his career, his shows, and somehow his interviews, are inhabited by a vacuum region where it is possible to assume, but not to allow any certainty, reasons even contrary to what you hear or see. Disk, with a praline always careful production, Raul looks like a complete entertainer finished. But the shows, confronted live, we emphasize their areas of shadow, an inevitable outcome defined by time and place.⁴

Raul Seixas spoke much more about different subjects possible and always very enigmatic and cryptic way, always leaving a “kind of vacuum” between artist and participant, as defined in Tárík de Sousa transcribed above matter. Paulo Coelho, in an interview with Hérica Marmo (2007, p 38), talking about his partnership with Raul Seixas, said: “It was fun to create stories. We said: ‘Let’s figure what no one did. What! We will give an interview on a plane. Let’s invent a legend of how we met.’” And the legend was actually invented. Raul told the Regina Penteadó, told the Folha de São Paulo, Paulo Coelho who met through a flying saucer that had seen both in Praia da Tijuca. If sounded strange for music criticism this encounter between partners Raul and Paulo Coelho, Seixas other statements trying to leave, somehow, even more enigmatic your artwork. In the same interview, Raul Seixas said:

“Actually I’m not a singer. I find myself here giving the interview, recording for Philips, and find it amazing. But everything is just a vehicle for my mission. Listen, you can not use logic or reason to explain God. Logic and reason are things of the earth. I divide things into things of the Earth, the Universe and Things Things Thing. And Things of thing my daughter, these are the business understands. Who can explain it?. The reason can not.” (...) God? Is writing a book about him is called Way of Great Answer. Because God, Raul Seixas, is not called God but the Great Response. “Do you think that God knows us? He did not even know we exist. And we can not reach it. The thing yes you can download about us”.⁵

Among these many interviews will be highlighting an artist with some ability to bring unique elements to the musical debate, but mostly still seemed very ill-defined and confusing for criticism. Anyway, speaking publicly to many different newspapers and magazines was an important tool, both for the dissemination of its work and for building your image. The music critic of the period responded with much distrust these statements confusing, strange designs and quite ephemeral: while Raul Seixas said to be releasing a book about God he claims to be, from very young, wanting to publish a treatise on metaphysics, and says while wrapped in an esoteric society, says it is planning a film and debuting a play.

Faced with an artist who had just released the first LP, suspicion about a rookie musician grew even more doubts and fears about this image that had been building. The musical critic

⁴ Jornal Opinião. 1/ 10/ 1973.

⁵ Jornal Folha de São Paulo. 14 / 06/ 1973.

was quick to enumerate a number of criticisms to their projects and testimonials. The MANCHETE Magazine of 07 December 1974 notes that:

“Raul Seixas returned from the United States, a few days ago, as quietly as he left, and, while rehearsing his next show is giving interviews that paraphernalia of concepts, ideas and opinions that has left a lot of crazy people. There are two options for a conversation with Raul: if serious, will not be one stone upon another, because it is – or trying to be – the less rational men; already the second hypothesis is more attractive: it makes the fact that it is a kind of Gyro Gearloose, is always inventing things that few people take it seriously; but the big problem is who talks to Raul how far he takes it seriously. (...)”

What Raul says not to write ten minutes later:

“Raul obviously does not care to be understood, and also does not ask for faithfulness in their statements. (...) Raul accepted with pleasure talking to journalists, is the New York Times, is the Tribobó News. And no one cares to see faithfully reproduced all that said, as five minutes later you will not remember 10 % of the things said.”⁶

In his regular column *Som de Hoje*⁷, the Rio newspaper *Diário de Notícias*, Luis Carlos Cabral says:

“Okay, Raul Seixas sold his 73 Charger and bought a bike. Now, I think a tremendous overthrow this be warning the fact to everyone. So he runs the risk of turning into another victim of the terrible assassin named folklore. And Raul is a guy who does not absolutely need these things, you ensure the work. In a little while until macrobiotic meal may be being used commercially.”

In a way, these numerous projects, understood as mere resources for the promotion of Raul Seixas, in 1973, still could not achieve a certain artistic value. In that context, his statements were nothing to critique, meaningless phrases, which the press were reporting often the unusual character of its contents, but were still treated with some contempt.

If doubts about Raul Seixas personality were still great, for recognition of his work on the LP *Kri-ha, Bandolo!* assured him legitimacy in the music scene. Many materials that raised suspicions about the broad artistic figure that was being built there applauded the work of Raul Seixas. The own Luiz Carlos Cabral, the above-mentioned matters, recognizes the artistic value of their musical production stating that “Raul is a guy who does not absolutely need these things, the work is guaranteed.” José Carlos Oliveira, after analyzing the lyrics *Gold Fool* makes a comparison between the work of the newly released artist Raul Seixas and super laid Chico Buarque. According to Oliveira:

“This is Raul Seixas. Has no artist name, much less rock singer (actually mixes everything: rock, samba, maxixe, the devil). But I was surprised to hear his long-play entitled *Krig-ha, Bandolo!* I remembered a time when, returning to Rio after a long season in Europe, I asked Nara Leão: “Any news on Brazilian music?”. Well, she said, have there in São Paulo a very strange little boy ... He makes music after a letter of the boot size of a trolley and the music does not break. His name is Chico Buarque de Holanda.”

Raul Seixas, often in partnership with Paulo Coelho (but *Golden Fool*, I have transcribed above, is his alone), interwoven with extraordinary ability lyricism, sarcasm, complaint, hope, love, pessimism-but always making a point of telling us, the voice, the guitar or the word that does not take any of this seriously. (...) Raul Santos Seixas is the newest and equally sensational Bahia arriving.⁸

⁶ Revista Manchete. 07/12/ 1974.

⁷ Diário de Noticias. 25/10/ 1973.

⁸ Jornal do Brasil. 9/08/1973.

There was then a gap right in 1973, when Raul released his first disc, as part of a music critic was quick to recognize the artistic qualities of Raul Seixas, but still looked very suspiciously at public persona that is presented here. While their songs could some recognition, their statements did little to enhance artistic or intellectual Raul Seixas. Celso Arnaldo Araújo says, for example:

“His musical work has traces of genius – ensures the most critical. Have opinions about the personality of Raul Seixas are not unanimous. In many interviews he's given since stepped onstage Maracanãzinho last year, to resurrect the image of Elvis Presley's “Let Me Sing”, one of the biggest hits of the last International Song Festival, he has made statements such strange that question was inevitable: it is a case of lucidity or madness? Raul says he was a Jacobin in the French Revolution. Also said to be fighting for the extinction of the money. He likes to leave people in doubt, confuse them, to outrun them.”⁹

Evidently, these interviews and testimonials from Raul Seixas, even if often undervalued by critics, made him a coveted artist by the media, by bringing often, something new and interesting to be disclosed. Besides appearing in “virtually every type of TV and radio program” as highlighted Tárík de Sousa, the above-quoted matter, Raul Seixas assiduously frequented the newspapers and magazines. Even facing criticism from the press, which can not be denied is that Raul had been popularizing the music scene of the 1970s as a rather unusual artist.

Lacked Raul Seixas, according to some journalists, the confirmation of a continuing and lasting, able to show that the singer would not be one of many artists of a song only, that had already emerged in the music scene success. Even very anxious to social judgments, novelties, surprises and resistance (MOTTA, 2000) criticism still viewed with reservations novice artists. That unprecedented and rapid growth of the market drives increased the frequency with which sporadic artists disappear after the first works. Thus, the news was viewed with some reservation by music critic (MORELLI, 1988). Faced with such an unusual artist with testimonials and so strange projects like Raul Seixas, until we understand the constraints that the criticism was.

The continuation of the work of Raul Seixas was decisive for his consecration, showing a possible sequence would confirm the expectations that were created around the newbie singer. According to José Carlos Oliveira:

“Raul Seixas, after all, was the artist who emerged in 1973 with tremendous force, boasting an imperturbable originality and laughing uproariously all the serious stuff. Did intense oral advertising that singer-songwriter who came from Bahia, starved for some time and soon found its place on the cutting edge, recognized by popping intellectual, man of the people, and more surprisingly, conquering children. To all those who doubted what they were listening, I tried to persuade as follows:

- It may just be an overflow. Photographer can be a single disc. Will see that tomorrow he's coming with any crap. But it can also be fully confirm his first LP, in which case we will have to take his hat-especially now that does not wear a hat.”¹⁰

The second album released by Raul at Philips in 1974, entitled *Gita* reiterates the theoretical and mystical aspects of their first LP. With songs like “Gita” (Philips, 1974) and “Alternative Society” (Philips, 1974), was clearly a kind of continuity with the first work of singer, implying that Raul Seixas, more than a simple sporadic success, sought to develop a compact and homogeneous work. This LP was accompanied by a huge commercial success, which gave the

⁹ Jornal O Globo. 15/11/1973.

¹⁰ Jornal do Brasil. 14/01/1974.

singer his first gold record. The 600,000 copies sold rendering began to Raul Seixas a privileged space in the media and a recognition of the hitherto unpublished unusual artist who, until then, only talked about flying saucers. The proof of this critical and commercial recognition was recording the first video clip of the colorful history of Brazilian television, *Fantástico* program, the Globo television audience leader on time. The clip, which was a revolution in the Brazilian audiovisual scene, brought, featured in a slim Raul, mystical and stripped Seixas, didactically speaking with callers about the existence of a multifaceted God, countless expressions, sometimes even contradictory.

Sergio Chapelin by announcing the clip Raul Seixas in *Fantastico* program said: "To Cyprian, Lucifer gave a coup in Beelzebub, taking power. And the differences between the two delayed evil on earth for five hundred years. Five centuries have just finished." Soon after, Raul Seixas enters explaining the content of the song saying: "This magical phenomenon. This sudden interest, so to speak, by this magic, which is now painting like the movie *The Exorcist*. This whole thing is being considered because, when in reality it is an effect. And the Gita music, which I do now, puts it well. She awakens in each of which the person is. The good and evil as being only one thing. And God awakens in the person as a whole"¹¹.

Fleeing the specific content of the testimony of Raul and Sergio Chapelin, we can deduce that, that "paraphernalia concepts, opinions and ideas" was beginning to have some credibility in a few debates that had emerged. As himself said Raul, his music "Gita" is embedded in a common interest in magic, which had appeared and became more popular. The testimony of Raul Seixas already clarified fermented possible discussions or possible scenarios that sociocultural context. Raul Seixas, besides producing music recognized by audiences and critics, began to have their voice heard and those testimonials, apparently meaningless, began to find common ground meanings.

The ideas of the counterculture, who arrived in Brazil at the beginning of the 1970s, linger a bit to be received as a more dignified style of social criticism, while his musical representatives face some troubles to claim their careers in the field musical. Arriving in a period of unprecedented economic growth and consolidation of the Brazilian cultural industry, the counter appeared to be only a reflection of a new economic context which Brazil was seen immersed. The difficulties faced by Raul Seixas, early in his career may be brands that. Understood as mere marketing resources, their public statements and presentations sounded like ironies meaningless daydreams that they could not raise the respectability of other discourses.

Helped to gain legitimacy in the counterculture Brazil popularization and translation of some important literary works. Already circulating in the country, at the very beginning of the decade, some books of Carlos Castaneda as "A Separate Reality", "The Teachings of Don Juan", "Journey to Ixtlan" and "The Devil's Herb". The impact of the book "Counterculture", Theodore Roszak, translated and released in Brazil in late 1972, published by Vozes, was also important in building a theoretical foundation for the counterculture. Theodore Roszak's notes about the "technocratic society" meant that the countercultural thinking ceased to be associated only to the spread of a genre and passed to articulate themselves within a broader framework of social criticism, behavior and culture. The rock as an expression of the counterculture, in Brazil, face, besides the discredited by some wards of the press, the difficulties of a cultural scene dominated by "Institution MPB". Formatting to Brazilian

¹¹ Idem.

contours occurred through a series of mixtures with genres and regional styles. Suspicions lurking about new artists, hits passenger and trademarks of economic growth, demanded Heralds countercultural assertions to demonstrate the durability of their work.

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