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BUILDING THE BLOOMSBURY PUBLISHING PLATFORM: A CASE STUDY

Matt Kibble

Director of Product Management,
Bloomsbury Digital Resources

II. HOW TO BE A PARTICULAR ALIEN

A BLOOMSBURY INTELLECTUAL

THEY all hate uniforms so much that they all wear a special uniform of their own: brown velvet trousers, canary yellow pullover, green jacket with sky-blue checks.

The suit of clothes has to be chosen with the utmost care and is intended to prove that its wearer does not care for suits and other petty, worldly things.

A walking-stick, too, is often carried by the slightly dandyfied right-wing of the clan.

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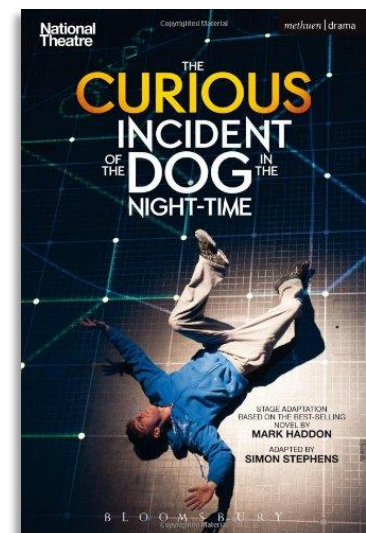
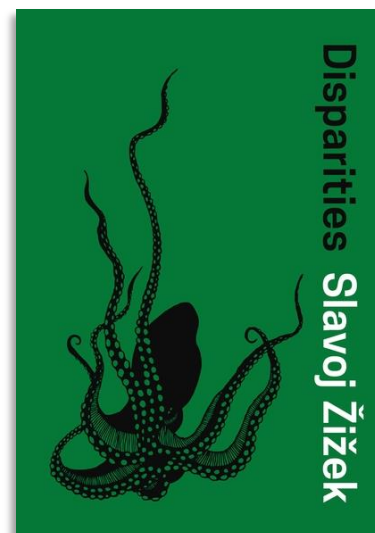
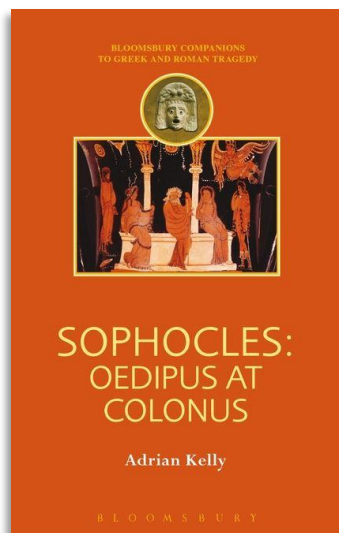
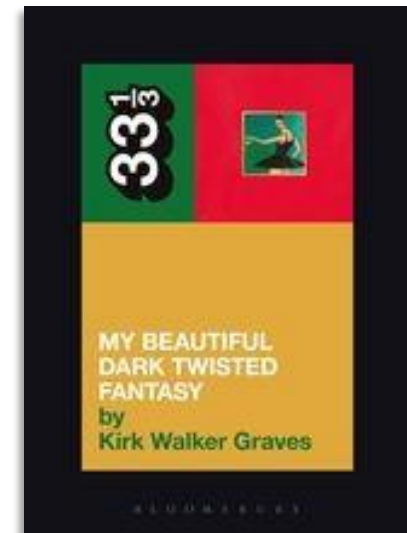
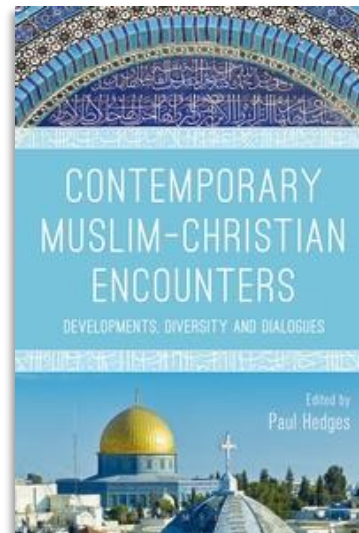
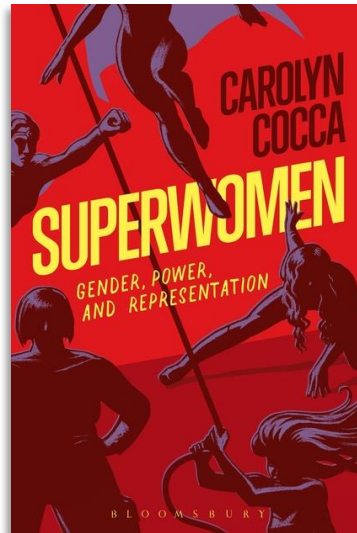
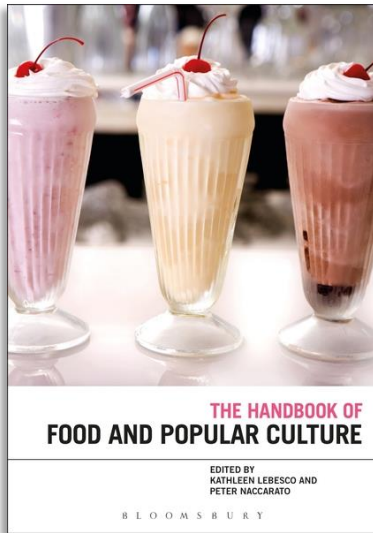
It is extremely important that the B.I. should *always* wear a three-days beard, as shaving is considered a contemptible bourgeois habit. (The extremist left-wing holds the same view concerning washing, too.) First one will find it a little trying to shave one's four-day beard in such a way that, after shaving, a three days old beard ration should be left on the cheeks, but practise and devoted care will bring their fruits.

A certain amount of rudeness is quite indispensable, because you have to prove day and night that the silly little commonplace rules and customs of society are not meant for *you*. If you find it too difficult to give up these little habits—to say 'Hullo' and 'How d'you do?' and 'Thank you,' etc.—because owing to Auntie Betty's



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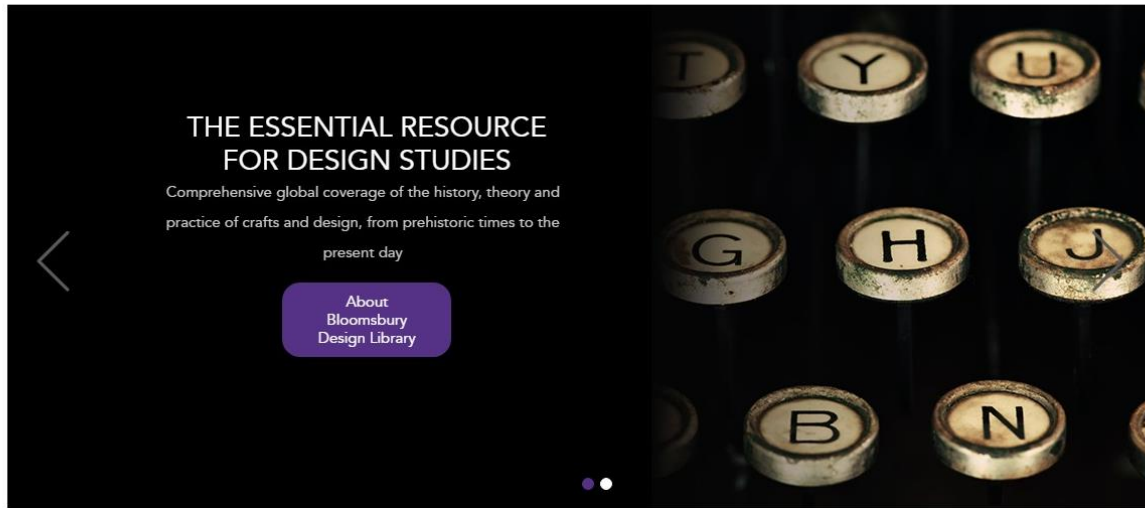
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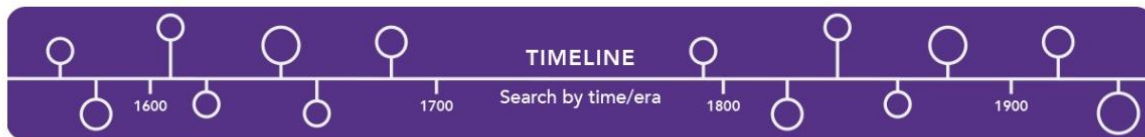


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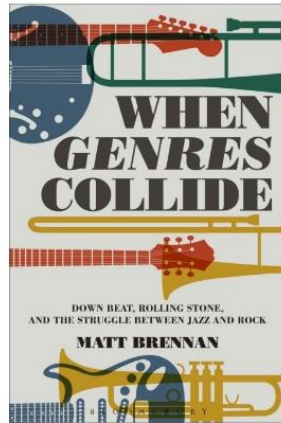
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Matt Brennan

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The Birth of Rolling Stone

Author: Matt Brennan

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- Contextualizing the emergence of an American rock press
- The founders of Rolling Stone create a rock authority
- Rolling Stone critics and the construction of a rock aesthetic
- Conclusion

Down Beat is so unfailingly pompous about popular music because it knows jazz is “better.” It’s more complex, more subtle, and requires more skill and attention in performance and enjoyment, so it has to be. But it doesn’t.

—Robert Christgau, *Down Beat* letter to the editor, September 19, 1968^[1]

Popular music criticism has had few guidelines. Jazz men developed some, but rock and roll critics, finally descending upon us circa 1967, were mere babes in the woods.

—Jann Wenner, *Rolling Stone Record Review*, 1971^[2]

As we have seen, *Down Beat* was a key part of the American popular music press up until the late 1960s. As the longest surviving periodical of record for jazz, *Down Beat* and its staff selectively reported and interpreted musical events over the decades, helping to construct a jazz tradition with its own lexicon, themes, and canon. However, *Down Beat* and the American jazz press failed to absorb rock music into their discourse in a way that appealed to rock fans, and where they failed, *Rolling Stone* enjoyed spectacular success, overtaking the circulation of the jazz press in a few short years to become the largest and most influential popular music periodical in America.

There have been numerous accounts of the birth of *Rolling Stone*, ranging from the journalistic to the academic.^[3] My account will have a different emphasis, since my aim is to explore how jazz and rock criticism operate in relation to one another. In this chapter I intend to examine the emergence of a rock-centered American music press, surveying the most important outlets for early rock coverage and the precursors to *Rolling Stone*. I will then examine the two most important figures in the creation of *Rolling Stone* as a rock authority in its crucial first year of publication: co-founders Jann Wenner and Ralph Gleason. Finally, I will consider the two most important and influential critics who worked for the magazine in its early years, Jon Landau and Greil Marcus, and how they contributed to the creation of *Rolling Stone*’s distinctive rock discourse. The combination of these people and their choices distinguished *Rolling Stone* from its competitors as an authoritative rock journal from early on in its history, ultimately leading to it overtaking *Down Beat* as the largest circulating popular music periodical in America by the end of the 1960s.

Contextualizing the emergence of an American rock press

In one of the earliest scholarly assessments of the history of the American music press, Simon Frith alleged that “in the 1950s and early 1960s, the USA had no music papers between the trade press on the one hand . . . and the teeny-bop magazines on the other.”^[4] As for the development of the rock press, Frith argued that it emerged from two other sources: first, the

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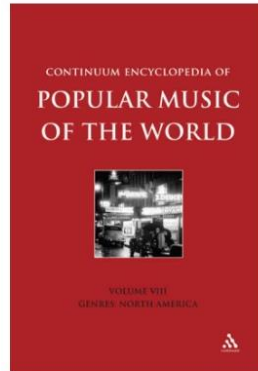


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Salsa is a popular Latin dance music that has roots in Cuban music and blends a wide variety of Latin American popular and folkloric forms with influences from jazz and American popular music. The accompanying dance is highly stylized and features couples executing fluid and intricate steps and turns. Salsa developed in the Latino *barrios* (inner city neighborhoods) of New York City in the 1960s and 1970s, cultivated and performed mostly by Nuyoricans (Puerto Ricans born and raised in New York City). However, its international appeal spread quickly, spawning a number of vibrant local scenes, most notably in Puerto Rico, Colombia, Panama and Venezuela, and later in Japan, Africa and Europe. The generic label 'salsa' (literally meaning 'sauce' in Spanish) was a marketing label popularized by Fania Records in the 1970s, serving as an umbrella term for a diverse set of musical practices. Because of its initial association with Puerto Ricans and Nuyorican communities, salsa became a potent emblem for Puerto Rican and Nuyorican identity and a source for asserting cultural pride. It later developed into a symbol for asserting pan-Latin identity throughout the Spanish Caribbean and the Americas.

Description

In its performance practice *salsa* is fairly standardized and has been quite stable since the 1970s. The basic formal structure used in *salsa* arrangements is derived from earlier Cuban styles. Almost all arrangements employ some close variation of the bipartite form most prominent in *son*, a Cuban genre popular among New York bands throughout the middle of the twentieth century. In a traditional setting, *sones* consist of a main theme or tune, which has a predetermined length and often is in one of a variety of standardized song forms, such as AABA or verse-refrain. This is followed by an open-ended improvisatory section, known as the *montuno*. *Montunos* employ call-and-response structures in which a lead singer alternates with a chorus. Standard *salsa* arrangements build upon this structure. Usually a *salsa* song will open with some type of instrumental introduction, which is then followed by the statement of the main theme. An improvisatory section, called by the same name as its antecedent – the '*montuno*' – will then follow the theme. The *montuno's* most identifiable feature is a repetitive harmonic and rhythmic vamp (2, 4, or 8 measures in length) played by the rhythm section. The harmonic structure of *montunos* is generally a simplified derivation of the chordal structure established in the main theme. Over this rhythm vamp, as in *sones*, vocalists perform in a call-and-response fashion, alternating between a pre-composed chorus and lead vocal improvisations. Several contrasting instrumental sections that feature the horn section will interrupt this open-ended section. The first, derived from one of *salsa's* stylistic antecedents, is a pre-composed instrumental section called the '*mambo*'. The *mambo* is often characterized by a heightened intensity in energy and sound, where intricate and virtuosic horn writing is featured, and it often incorporates rhythmic breaks played homo-phonically by the entire group. At the completion of the *mambo*, the *montuno* returns either in its original state or in a slightly abbreviated form (i.e., a shortened chorus statement). Additional instrumental sections, called *moñás* (literally hair curls) are often included. *Moñás* can be either pre-composed or spontaneously and collectively improvised by the horn section. Due to their improvisatory nature, *moñás* tend to be shorter riff like vamps in which the horn section layers contrasting melodic lines that result in a build up of energy and excitement.

Reference

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History of the Word

Flavor terms associated with food such as *azúcar* (sugar) and *picante* (spicy) are common in the performance of Latin popular music, as is the word *salsa* (sauce). The *son cubano* called 'Échale salsa' (Put a Little Sauce In It) by Ignacio Piñero and his Septeto Nacional (1933) is the first conspicuous use of the word in a musical context (Orovio 2004; Waxer 2002a). However, one of the earliest references to salsa as a stylistic label can be traced to a Radio Difusora broadcast in Caracas, Venezuela in 1962 called 'La Hora del Sabor, la Salsa y el Bembé' (The Hour of Taste, Salsa and *Bembé*), featuring the latest New York City hits from luminaries such as Eddie Palmieri and Tito Puente. Venezuela subsequently made two further historical contributions, via Federico Betancourt's album *Llegó la salsa* (Salsa Has Arrived) of June 1966: the first salsa recording by a South American band and the first such album to bear 'salsa' in its title.

Use of the word became increasingly commonplace in late 1960s New York, coinciding with the rise of Fania Records. The label deployed salsa as a marketing term, a catch-all for a variety of Cuban-derived rhythms such as *güajira*, *guaguanco*, *son*, *son montuno*, *chachachá*, *pachanga*, boogaloo and *mambo*, in a strategy to increase the accessibility of Latin popular music. Izzy Sanabria contributed much to the public acceptance of the word as Master of Ceremonies for the Fania All-Stars and as editor of the influential *Latin NY* magazine.

Whether or not salsa has evolved from an umbrella term into an actual genre has continued to be a matter of debate. A comparison of the *guaracha* with early salsa reveals two significant differences: a rural narrative in the former versus an urban one in the latter; and a more aggressive manner of musical interpretation on the part of early salsa. These important distinctions between salsa and its progenitors can sometimes prove too subtle for the unversed listener or non-Spanish speaker to recognize. The boundaries have been further blurred by the 'matancerization' trend in salsa of the mid-1970s, spearheaded by bandleader Johnny Pacheco, music director of Fania Records. Rondón (2008) describes 'matancerization' – referring to the style of the Cuban ensemble La Sonora Matancera (Quintero-Rivera 2010) – as a 'Cubanization' movement bent on the reclamation of older Cuban songs by playing in a conservative style harking back to the *guaracha* of the 1950s. Salsa confounds easy classification for several reasons: its rhythm pattern is capable of absorbing others; it is defined in part by its narrative; and it overlaps with prior musical forms through the practice of quotation, not in imitation so much as a means of setting a cultural anchor.

Properties of the Music

Salsa's rhythmic roots are distinctly Cuban in origin. The music is highly polyrhythmic and performers exercise the principle of cooperative musicianship, coordinated collectively through individual reference to a master rhythm which may be overtly expressed or implied. Several master rhythms exist in salsa, by far the most common being Cuba's *son clave* and *rumba clave*, although *afro 6/8* and the *cua* of Puerto Rico are also found. The word *clave* (key), derived from *clavija* (peg) (Sublette 2004), also refers to the small hardwood rods on which the rhythm is interpreted. Both *sonclave* and *rumba clave* comprise five beats played across two measures of music: three beats in one measure, called the 3-side; and two beats in the other measure, called the 2-side. ('Side' refers to the two sides of the bar line in a two-bar phrase.) Together the 3-side and the 2-side form a binary phrase, following each other in unbroken alternation (Sulsbrück 1982 (Examples 1 and 2).

Figure 1. Rumba clave

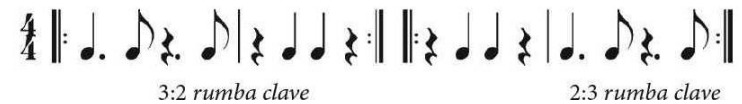
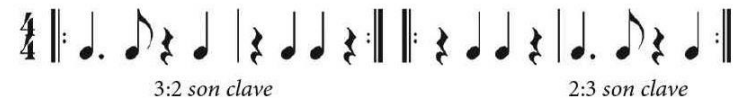


Figure 2. Son clave



A property of Cuban *clave* is that the sides are not impossible on each other – none of the beats of one side shares the same location in the measure as any of the beats on the other side. Here we see the importance of *clave* as a rhythmic roadmap: a performer needs only hear one beat of the *clave* rhythm to understand his or her place in the timeline. *Clave*'s ability to mediate the meshing of multiple layers of regular and syncopated rhythms provides salsa with its potential for musical mutability, facilitating, along with other social and political factors, its transnationalization and cross-pollination with other musical styles (Waxer 2002a). *Clave* performs an important function when considered in tandem with the downbeat rhythm. Beats of the *son clave* and *rumba clave* 3-side – on the upbeat following beat two (annotated as 2⁺) in *son clave*, and the upbeats following beats two and four (2⁺ and 4⁺) in *rumba clave* – sound before the listener expects them, that is, on the upbeat before the downbeat, thereby creating rhythmic tension (Dworsky 1994). Cubans refer to this as the *fuerte* (strong) side. The *débil* (weak) 2-side is rhythmically neutral with beats falling squarely on a backbeat and a downbeat. The buildup and dissipation of rhythmic tension every two measures is a crucial dynamic in salsa music.

Like the *clave*, the *afro 6/8* rhythm is a binary phrase, in which the two measures contain different numbers of beats or strokes

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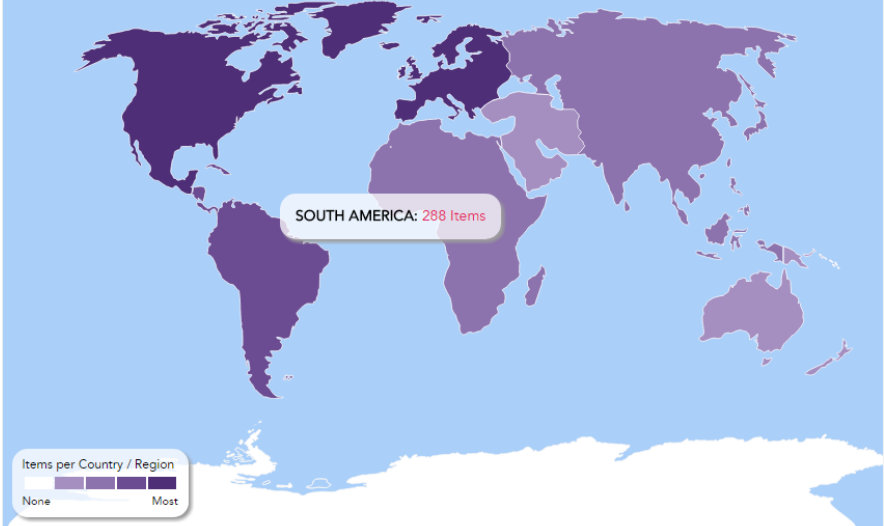
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