

March 1998

Let the music set you free!

~ CARLOS SANTANA, Jan. 12, 1998

13th Annual Rock & Roll Hall Of Fame

Carlos' Speech

Kadoish Kadoish Kadoish
Adonai Seboyoth
First and foremost, I would like to thank my mother, Joséfina Barragan de Santana, for her spirit of conviction, her devotion to our family, and her strength, beauty and grace. Deepest gratitude to my father, José, for the gift of music and the joy of sharing.

To all my sisters and brothers, for their prayers and oneness: Tony, Laura, Irma, Lety, Jorge, Maria, and especially to my wife, center of my soul, Deborah Santana, for her wisdom, light and radiant spirit. To my son, Salvador and my daughters, Stella and Angelica.

So many people have been supremely instrumental in the unfolding of the music and vision/mission of Santana, the Band. I offer my deepest gratitude to all the musicians who have come and gone through the institution. And to Bill Graham, Clive Davis, Armando Peraza, Miles Davis, John Lee Hooker; our friends Mr. Udo in Japan, Mr. Claude Nobs in Switzerland.

Esté es para mis amigos, Hermanos y Camaradas: Ritchie Valens, José Feliciano, Ray Baretto, Perez Prado, Tito Puente, Mongo Santamaria, Joe Cuba, José Santana, and the Latin groups, Malo and Los Lobos.

Music, our music, owes its roots to the aborigines of Australia, our brothers and sisters of Africa and the American Indians of this country, for their joyous rhythms, colors and emotions. PEACE to all of you. May the music set you free.

Held on January 12th, 1998 in New York at the Waldorf-Astoria Ballroom.

Being at this event was like taking part in a historical dream experience featuring Santana! It all started with the weather. New York can be brutally cold and gray this time of the year. We were greeted favorably by the freshness and encouragement of springtime, with all the colors provided by the spirits of Carlos, Gregg Rolie, Michael Shrieve, Mike Carabello and also Myron Dove and Karl Perazzo.

Everyone who observed this momentous reunion, witnessed four of the six original members of Santana, now thirty years later, perform Black Magic Woman/Gypsy Queen with the same intensity, power and joy as when they were in their teens. It's been over ten years since they all played together yet their performance was timeless. An extra treat for the band and the audience was Peter Green, the songs' author sitting in with them, playing Carlos' beautiful red PRS guitar.

It seemed as if every spare moment was filled with non-stop interviews. Each band member was beseeched with requests. Carlos and the gang seemed to truly take pleasure from the circus atmosphere. No one was trying to sell or promote anything. The



Michael Carabello, Gregg Rolie, Carlos, Michael Shrieve and David Brown

questions were mostly about feelings and memories, as smiles and good vibrations were in abundance. It was particularly interesting and enjoyable to see Carlos and the band share some private moments together, although inevitably it would end.

At the event, Santana's induction was actually co-presented by John Popper of Blues Traveler and Clive Davis.

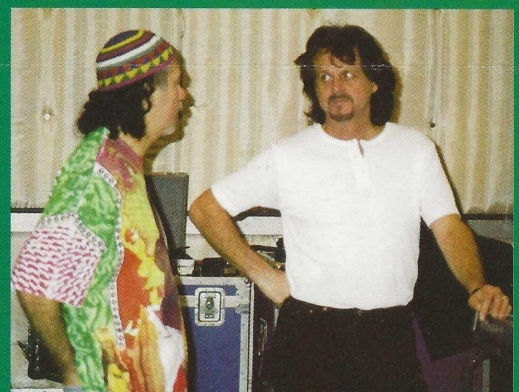


Carlos and Peter Green

president of Arista Records. Clive Davis gave a wonderful speech, evoking memories of the music and circumstances in 1968 when through Bill Graham, Santana came to his attention as then President of Columbia Records. His remembrance becomes especially significant as this thirty year anniversary also celebrates the reunion of Clive and Carlos. (Carlos has just signed a new record contract with Arista Records, with the first album to be released later this year.) After Clive Davis and John Popper finished their introductions, a second standing ovation was bestowed from everyone in the Ballroom. In attendance were mostly music industry professionals, close family and friends witnessing Carlos and the guys, including David Brown ascend to the podium to receive their historic awards. It was now complete as the six original members were inducted individually and collectively into The Rock and Roll Hall Of Fame.

Probably the most satisfying feeling in the end, is knowing that this award is but another milestone in Carlos' illustrious career. Has he reached his peak? No way! Carlos will always record and perform new music as the Santana musical experience continues to transcend itself.

- Greg DiGiovine -



Carlos and Gregg

Profile: Angus Sutherland

Out on the road Angus Sutherland is always focused on sound and equipment. A quick nod, gesture or side glance from Carlos... Angus knows what is needed and we see him move quickly onto the stage with a guitar change or adjustment to the sound. There is no time to relax when Carlos is on-stage. His attention never diverts from Carlos; staying present is a must. At home when most of the road crew relaxes, Angus is once again on full alert, tending to the needs of the equipment, servicing guitars, amps, checking out new equipment and staying ahead in technology. Most of all, Angus is prepared for Carlos' visits or phone calls, a new idea, a sudden change in plans. Carlos has decided to jam with another musician, off Angus goes. Keeping up with Angus is not always easy....and trying to get Carlos Santana's guitar technician to sit for an interview is quite a task.

SC: Angus, how did you get into this field?

AS: Actually I had no formal training, I am self taught. I played in several bands as a kid (Angus played bass for The Biscaynes) and then went on to be the stage manager at Woody's in Miami Beach. While working at Woody's, I met Chuchi Magee, who is the crew chief for the Rolling Stones. When the Stones went on the road in 1989 (Steel Wheels Tour) Chuchi called and asked me to join them.

SC: What were you doing on the Stones tour?

AS: I was Bill Wyman's (bass) tech and strung guitars for Woody (Ron Woods).

SC: What was it like touring with them?

AS: It was a great tour and great experience. They exercise tremendous professionalism, and like Santana their audience crosses all generations.

SC: Santana has opened for two of the Stones' 'Bridges To Babylon' tour dates. What was that like for you?

AS: Again, I love that the show crosses all generations. The second time we opened for the Stones (February 3, Qualcomm Park) was bitter sweet. It was a difficult show in terms of working, the weather was horrific, it rained, rained and there was more rain. We had to unload our equipment onto flatbed trucks to get it to the stage, set up in the rain and then load out in the rain. It didn't stop at all during the band's set nor, when the Stones played. The 'sweet' part in opening for the Stones was visiting with old friends and band members. After touring with a group you become part of a 'family,' and seeing old comrades again is like visiting with your family.

SC: How did you first hook up with Carlos?

AS: The Caribbean Allstars were rehearsing at Pete Slauson's recording studio here in Marin, and Carlos was there recording a guest

appearance on their album. We met and talked and about a year later Santana Management contacted me to see if I was interested in working with Carlos.

SC: How does someone learn the nuances of a 'nod' or 'look'?

AS: I believe with Carlos it is purely an instinctual connection and being part psychic. It is also knowing what Carlos is looking for in sound and being a guitar player I can relate to what it is like being in his shoes and understand what he might need. I also keep track of where he is in his performance and therefore I can figure out what the gestures mean.

(with a bit of a laugh) It helps to read lips.

SC: What type of music did you play in your own bands?

AS: In the bands I played with we were



playing blues rock, rock n' roll and hard rock. It was natural to go in that direction because my influences were Led Zeppelin, Pink Floyd, The Beatles, Santana, Eric Clapton and the Rolling Stones. *BMW* was one of the first tunes I learned to play on the guitar.

SC: What does it feel like when Carlos gives you the guitar in the middle of a song?

AS: Well, it feels really good. (a big smile). It's exciting and gives me an opportunity to get out and play. It's a sweet gesture on Carlos' part.

SC: Are the fans encouraging?

AS: The fans are very supportive and quite entertained.

SC: Does Carlos change his rig much?

AS: His main lead sound is the Boogie Mark I and that is constant, it's always there. It stays the same and will always be. The clean sounds (Marshall Sounds), change constantly. If you check out the Guitar Shop Magazine, or our website,

that set up has been that way for the last 18 months. However, now Carlos and I are talking about building a new rig.

SC: Other than the PRS, what other guitars does Carlos like to play?

AS: Carlos is fond of the Tom Anderson guitar, it's a strat type guitar.

SC: Does he ever check out different guitars?

AS: He has several guitars at the Church that he plays around with. He also uses a nylon string, classical guitar on tour and he enjoys a Terada steel string, acoustic guitar.

SC: What are some of the things that you do when you're not on tour?

AS: When you work for someone like Carlos who is always trying to perfect his sound, there is always something to be done or something new to learn. Since working with Carlos, I put together the original design for what Carlos needed in the pedal switching box which I took to Dunlop for execution. I'm always working at trying to get a better sound out of the amps or keeping up with new equipment and new ideas. Some of the time I just make it myself.

SC: What stands out for you in the way of concerts?

AS: With Santana I would have to say the Shoreline (Amphitheatre, Sept. 15, 1996) show two years ago when Gregg Rolie sat in with the band and played *BMW*. It was the first time I saw both of them play together. I enjoyed Gregg as a keyboardist with Santana and then Journey so it was a historical moment for me to watch the interaction between Carlos and Gregg.

SC: What has been the most difficult concert?

AS: Too many to mention. (lots of laughter). It is not really a particular concert, it is the difficult aspect of being crew for any band. There is a lot of 'hurry up and wait' time. You're also at the mercy of weather, language differences, power problems; every show is a different situation and sometimes you can't depend on the routine. Simple things become a difficult task. In the States it is always easier to stay to the routine of load-in and load-out, set up and break down. Also, no matter how difficult the situation the crew can't say 'well it can't be done and the show can't happen.' Our jobs are to find a way to make it happen. The audience is not always aware of what it takes to set up a stage, and get ready to make the show go on.

SC: I remember that Davey talked about the same thing. You are right, though, as fans we do just walk into a venue, enjoy the show and don't think about the work that goes on behind the scenes. I'm sure to most it looks like great fun.

"The feeling of being a part of something t

thank you



Michael Rios / Heaven Smiles Art Production

We are deeply touched by your thoughts and prayers for us.
The music and love of our husband, father and grandfather,
José Santana, continue to play in our hearts.

In peace and gratitude,
The Santana Family

Moving? If you move or have moved recently please let us know your new address. Send an email change of address notification to scharles@santana.com or use the good old US mail to PO Box 881630, San Francisco, CA 94188-1630.

AS: Well Stef, most of the time it is. I love music and electronics and the creativity behind it all, and that is why I do what I do. The feeling of being a part of something that feels so good is wonderful. Watching the enjoyment on the faces of Carlos fans and working for such a wonderful and professional organization makes it all worth it.

Stefani Charles



that feels so good is wonderful."

touring

The band plans to be in Europe in July, the western United States in August and September and back to Europe in October. These dates are all tentative now, so please check our website often for the latest on confirmed Santana concert dates.
www.santana.com/OnTour

dates

27 June
Javenpaa, Finland
29 June
Madrid, Spain
30 June
Malaga, Spain
1 Jul
Valencia, Spain
2 Jul
Barcelona, Spain
4 Jul
La Coruna, Spain
5 Jul
Gijon, Spain
9/10 Jul
Montreux Jazz Festival,
Switzerland
11 Jul
Luxembourg
12 Jul
North Sea Jazz Festival,
The Hague, Holland

Please note that these dates are tentative and subject to change.

band line up

Carlos Santana
Guitar
Chester Thompson
Keyboards
Benny Rietveld
Bass
Raul Rekow
Congas
Karl Perazzo
Timbales
Rodney Holmes
Drums
Tony Lindsay
Vocals

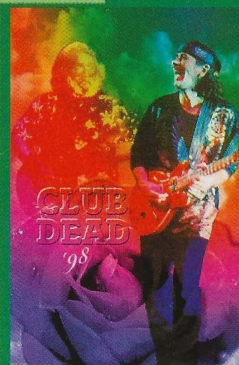
Report from Italy

The band just returned from three concert dates in Italy. Following is a report from one our European fans who was able to attend.

Santana was hot in Italy. I am judging this from the 25,000 attending Santanas free concert, which was intended as a 'dress rehearsal' for the festivities commemorating the 125th anniversary of the "Carnevale di Viareggio," and the response from the crowd. After a 1,400 km ride from Amsterdam, I arrived early Thursday morning to be welcomed by Santanas music from the PA system of Viareggio's sea side market place. They not only played the easy listening hits, but also *Revelations* and tracks from *Borboletta*, *Caravanserai* & *Welcome*. The public seemed to enjoy it very much. How could they not? The band showed itself to be in good form during the 60 minute soundcheck that was attended by some 500 passers by. The main event lasted 2 1/2 hours. It was a gigantic outpouring of energy and joy. The songs were played with great vigor. The sound was very well balanced and invited everybody to dance, dance, dance. Rodney and Benny laid down a strong, pulsating foundation and CT played a strong supporting role which many fans appear to prefer over the "synthy" blankets he sometimes lays over the band's music. Tony's vocals were clear, soulful and very good. Karl and Raul, they are a couple not from this earth, although they didn't dominate the concert this time. And Carlos... The voice of his guitar wasn't heard very well in the first part of the concert, but later on it improved. He keeps on amazing me -- the things he does with his guitar -- the tones he gets out of it -- as always he left me in astonishment. Is it right to say WOW? Yes it is!

- Ment Van Der Zwan

merchandise



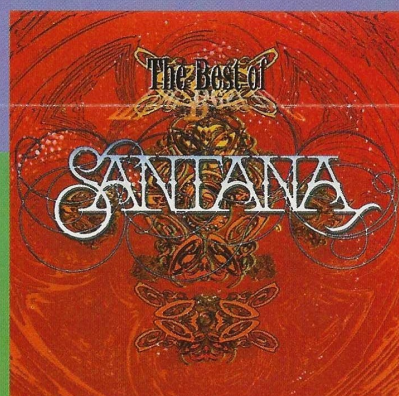
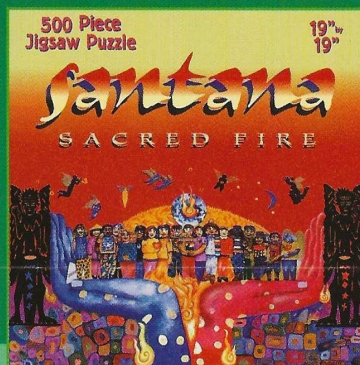
Club Dead is offering this 500 piece Sacred Fire Puzzle PZZ7 \$13.

Order or obtain a catalogue from Club Dead at www.clubdead.com or call them at 1-800-544-4235. From outside the USA call 1-415-896-2686.



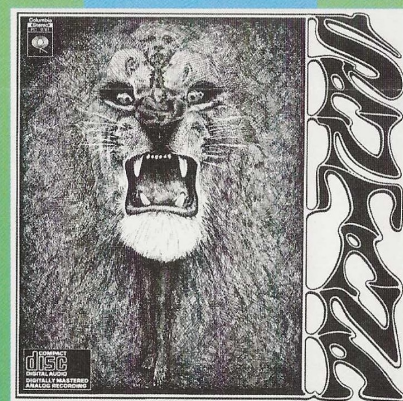
From New York City to San Francisco's Mission District, Michael Roman's artistic individuality creates a lasting impression. Above is one of Michael's shirts from the Club Dead catalogue.

TS23 La Celebracion
Sizes M, L, XL / XXL
\$16 / 17



Sony/Legacy will be releasing the first three Santana albums on CD. In the tradition of Legacy's critically acclaimed Expanded Edition series, these reissued masterpieces include all of the original music and album artwork and feature new liner notes written by Ben Fong-Torres,

including new interviews with Carlos and Gregg, unpublished photos, memorabilia, and, of course, unreleased bonus tracks! Each album has been 24-bit digitally mastered from the original source tapes for stunning sound quality. Also up for release from Sony/Legacy is *The Best Of Santana*. This is a compilation CD containing 16 of the most commercially popular songs. All four of these CDs are scheduled for release in late March and will be made available internationally as well.



If you have an email address you can receive our monthly Lectric Letter. This wonderful new service will allow us to send out monthly updates on Carlos and the band's activities. If there is some 'hot' breaking news we will be able to alert you immediately. If you are interested in receiving you can sign up at www.santana.com/JoinUs.

sign up for **LECTRIC LETTER** at www.santana.com