

For the past twelve months Carlos' schedule has been a juggling act, balancing time with his family, touring and recording his new release. So, when Carlos agreed to sit down with me at the Santana Office to talk about his new release I was honored and grateful.

I am becoming all those people I love.

SC: How is the recording going?

CS: Great. It's a glorious experience working with so many talented people. It's exhilarating, especially when you see in the musicians' eyes and you hear in their voices a passion and respect for the intentions of the music.

SC: How is Arista's involvement different with this recording than with your other record labels?

CS: It's totally different. This time you can't separate the vision from the artist, Clive Davis and myself. It's all one. In the past there was no connection and no cohesiveness. The best way to put it is that we are all in the center of the arena: Clive, the songs and myself. Nothing is disjointed.

SC: In what way is this process different?

CS: The process, as Clive puts it, is "a discipline kind of thing, not a whimsical thing." Even though there is a natural flow of emotions and a freedom of expression, it's a very tight vision. It is loose in the sense that we allow all kinds of parameters to take place, but it is tight because it is not "whatever." We all want the same result and this makes it easy to get to the destination.

SC: What have you learned from this current recording?

CS: I've learned that if you are consistently patient and honor the spirit of those people in front of you, you will see that everyone has a piece of the puzzle for each song. What I mean is that you have to bring the best out of the song, the musicians, the company and the artists, letting the music dictate the completion of the statement. It's not about ego and personality. This experience has been very dignified and honorable.

SC: What different influences are going into this CD that we haven't seen in past recordings?

CS: A new mind and a new heart. This shows up in the way the artists I've been working with feel and write. The intentions, purpose and motives are still the same. This is just a different approach because different people have different fingerprints. This recording is not predictable. This is consistent with the Santana theme of not being of one color, we utilize many colors, many principles, approaches, ideas and possibilities. As Wayne Shorter says 'ultimately the music is a sound completely new but totally familiar.'

SC: On several of the new songs you have collaborated with renowned musicians, it must be inspiring to join forces with new energy!

CS: Yeah! The closest thing to what I'm experiencing now is the NARAS event, (Universal Amphitheatre, February 25, 1996) where in a two hour period we played with so many musicians and personalities. The principles, passions and pursuit of happiness are still there. What makes it stimulating is the uniqueness of each of the individuals and what each artist brings. We are all conductors, transformers and receivers, projectors, all of us play a roll. All the musicians, Clive Davis, the songs and I are nothing more than frequencies and resonance. I am extremely flattered and honored that all these incredible people



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would have aspiration and fascination in my sharing my experience with them. Collectively, I honestly feel that we are doing a jump-start. We have songs that will give you a jolt.

SC: The working name for this release is *Mumbo Jumbo*. Will you stay with this name?

CS: The name will probably change. We have several names floating around. However, in the end we will see what fits best with all of the songs.

SC: Do you think these songs will take on a different feel once you play them with the band?

CS: Oh immediately, because the band will naturally interpret the songs differently. We'll be adding our own vitality and fingerprints.

SC: Are you using different sounds with the new songs and how do you plan to reproduce the sounds live?

CS: Actually the approach on this album has focused on minimalism. We're using the same synthesizers we've used before. In fact we're going back to a very simple, non-dressed approach.

SC: When writing, do you bring a conscious thought into the meaning of the song?

CS: I've mentioned this to all of the artists throughout this recording; we have friends outside the eyeballs and inside our eyeballs. If you listen to our friends inside our eyeballs, (I call them my non-physical friends), their voices are extremely clear with respect to melodies and rhythms. It is no coincidence that I'm playing at this time with all these incredible artists. There is only synchronicity.

SC: Do you begin the writing process with a guitar?

CS: It basically begins with thoughts, energy made out of light. Then you coat it with emotions and aspirations and it becomes a vision. That vision could be a sound vision or it could be a concert vision but first, all thoughts are moving light.

SC: From where do you draw your inspiration?

CS: Anything that is divine, anything that comes from the heart: people, smiles, the smile of a child at the airport, someone that serves you in a restaurant, birds..... anything that accentuates words like spirit and soul.

SC: What kind of music is exciting you now?

CS: One artist who really has my attention is Idrissa Diop and his group. He is a vocalist and percussionist from Senegal who has been living in France for the last twenty years. I haven't heard anything like them, their music is so powerful and filled with

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The Milagro Foundation has acquired a limited supply of *Santana: A History of River of Color and Sound* CD Roms and with a donation of \$50.00 usd. (tax deductible) to the Foundation, you can receive your very own copy.

To make a donation online by credit card, visit the Milagro web page at:
www.santana.com/milagro
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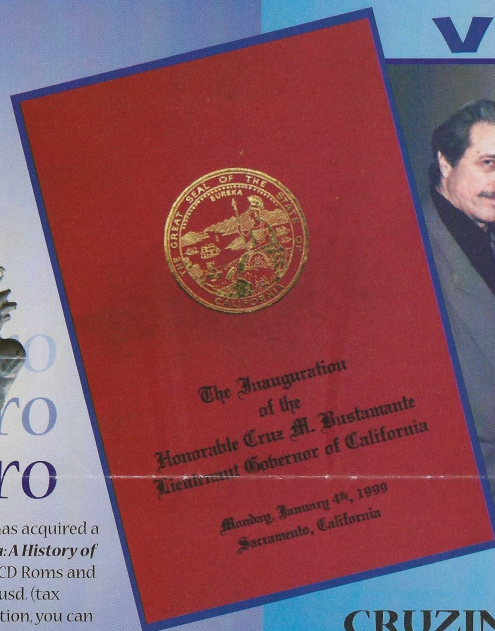
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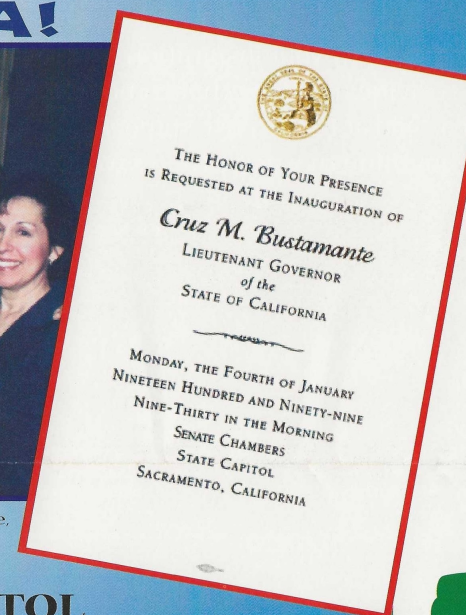
HOTLINE

The German Hotline is up and running. Petra has already received many calls. Some of you may have been surprised to actually speak to a live person rather than a recording. Petra has informed us that when she is home she will answer the calls herself. When she is not there a taped message in both English and German will update you with information about Carlos and the band. For fans outside of Germany the number to dial is +49 208 401 04 79. For fans inside of Germany the number to dial is 0208 401 04 79.

VIVA CALIFORNIA!



Above, left to right: Edward James Olmos, Vice President Al Gore, Rita Moreno, Tipper Gore, Carlos, Lieutenant Governor Cruz Bustamante, Luis Valdez, Arcelia De La Pena Bustamante.



CRUZIN' THE CALIFORNIA STATE CAPITOL

On January 4, 1999 we had the great honor of being in Sacramento, California at the inauguration of Lieutenant Governor Cruz Bustamante. Carlos was there along with Rita Moreno, Edward James Olmos, and Luis Valdez to once again speak about Cada Cabeza Es Un Mundo (Each Mind is a World), the Latino drop-out prevention curriculum developed by the Hispanic Media and Education Group. Lieutenant Governor Bustamante was with us in Hollywood last August 17th as Carlos received his star on Hollywood Blvd. in support of the dropout prevention program and plans to make it part of his agenda as Lieutenant Governor. Vice President and Mrs. Gore were there as well and are pictured here with the group. The oath of office ceremony itself was very inspiring. There was such dignity and pride in the Senate chamber as we watched Cruz Bustamante take the oath. This was the first time in 125 years that a Mexican American was sworn into the office.

ON THE ROAD AGAIN

April 16-18
Fillmore Auditorium • San Francisco CA
April 22
Bluesville • Robinsonville MS
April 23
Municipal Auditorium • New Orleans LA
April 24
Jazz Festival Fairgrounds • New Orleans LA
**These dates are opening for the Dave Matthews Band. Other dates Ozomoti will open for Santana.*
***May 20-21**
Veterans Stadium • Philadelphia PA
***May 25-26**
Meadowlands • Secaucus NJ
May 28
Oakdale Music Theater • Hartford CT
***May 29-30**
Foxboro Stadium • Boston MA
June 2
Finger Lakes • Buffalo NY

June 4
Nissan Pavilion • Washington DC
June 5
Jones Beach • Wantagh NY
June 6
Saratoga PAC • Saratoga NY
June 8
Molson Center • Montreal Quebec
June 9
Molson Amph • Toronto Ontario
June 11
Starlake Amph • Pittsburgh PA
June 12
Pine Knob • Detroit MI
June 13
Blossom Music Ctr • Cleveland OH
June 14
Zoo Amph • Toledo OH
June 17
Riverbend • Cincinnati OH
June 18
Deer Creek Amph • Indianapolis IN

June 19
World Music Theatre • Chicago IL
June 20
Northrup Aud • Minneapolis MN
The following dates SANTANA will be co-headlining with MANA and Ozomoti will open
July 29-30
Woodlands • Houston TX
July 31
Alamo Dome • San Antonio TX
August 1
Starplex Amph • Dallas TX
August 3
UTEP • El Paso TX
August 4
Tingley Aud • Albuquerque NM
August 6
Desert Sky • Phoenix AZ
August 7
TBA
August 8
Coors Amph • San Diego CA

August 10
Selland Arena • Bakersfield CA
August 12-14
The Pond • Anaheim CA
August 15
Shoreline Amph • Mountain View CA
August 17
San Jose Arena • San Jose CA
August 18
Arco Arena • Sacramento CA
August 20
The Gorge • George WA
August 21
Portland Meadows • Portland OR
August 22
TBA • Eugene OR
August 24
Idaho Center Amph • Boise ID
August 27-28
Red Rocks • Denver CO
Please note that all dates are subject to change. Check our website often for the latest on confirmed Santana concert dates.
www.santana.com/OnTour

HARD ROCK HOTEL

There is a display of Carlos' memorabilia, which includes clothes, posters, historical concert tickets and equipment, in the lobby of the Hard Rock Hotel in Las Vegas. Many of you who were at the Santana shows there in February probably saw it. There are also two video screens, one at either end of the exhibit, featuring the Sacred Fire and Viva Santana! videos. The display is scheduled to be up for the next two years. If you are in Las Vegas stop by the Hard Rock Hotel and check it out.

MOVING?

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

Newsletter compiled by KITSaun King.
Designed by Su Sattile • www.nekostudios.com

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SC: How did you hear about him?

CS: I picked up his music while we were in Paris last year. (The CD is entitled *Conscience Collective*.)

SC: I'm wondering how you continue to throw yourself into songs that you have played thousands of times?

CS: It's a divine paradox. First of all you need to strip yourself of everything you know, whether you're on stage or in the studio, so when you pick up the guitar you approach it as if it were the first time. It's all about innocence. When you approach things with innocence, there is nothing more spiritual. Like a first kiss, or the first time you hold someone's hand, if you can go back to that, then the music is fresh. That's the first, middle and last rule with music. "If you feel it, they'll feel it."

SC: How do you plan to embrace new fans with the new material and at the same time satisfy all your longtime fans with their favorites?

CS: It is a challenge. I plan to stay with the song approach so that the listener, young, old, new fan, or old faithful, will still have a sense of wonder and not wondering. I have in mind to minimize the solos. I don't want to put handcuffs on anyone, but to take a solo only when it really counts.

SC: Fans often request that you would play more songs from your earlier albums. Do you plan to incorporate any of these songs into upcoming tour?

CS: Well, I plan to feed the band some cassettes, & CDs and to have them keep in the back of their heads, songs like *Aqua Marine*, *Transcendence*, *Revelations* and *Blues for Salvador*, songs that fans on the internet (Cafe Carlos) mentioned. I would like to honor that. At the same time we're trying to keep things fresh & new in other areas. I'd like to organize the songs in a way that knock people out in a good way and balance it so that it sounds new each time you play.

SC: Are your musical goals fulfilled or are you still chasing them?

CS: No, it's an everyday chasing thing. Sometimes you hear something and you don't quite paint it exactly as you hear it. I am becoming all those people I love. I love Mr. Harry Belafonte, John Lee Hooker, Miles Davis, Bill Graham, Clive Davis. When I look into the mirror I'm becoming them and I'm becoming my father. The more I look in the mirror the more I'm starting to look like my father. It's good, and I feel grateful about what's happening in my life. My wife is happy and my children are happy and secure. I can tell by people's eyes. I can feel that the musicians in the band and also the artists around me are all content with my consistency as a human being. They know that I am doing my best in trying to be consistent and bringing a higher conscience into the room.

SC: What are you looking for?

CS: One thing I've noticed is how I love when someone is comfortable in their own skin. I love to see people totally happy and content with their place in the sun. It is refreshing and aspiring to be around people who are like that. I want to continue to work towards that.

SC: What are your feelings about joining Lauryn Hill at the Grammy's to play *To Zion*?

CS: I hope I don't cry like a fool. When I first heard the song I cried. I cried because I'm touched by the feminine side of my being. I cried because I was transported to when my son, Salvador and my two daughters, Stella and Angelica, were born. When I say cry I mean cry and laugh at the same time. That elation, that spiritual elation, to heal through tears of joy is the best way to heal. I am very touched by Lauryn's presence; she is a very spiritual person. I feel that her decision to play *To Zion* at the Grammy's out of all her other songs is a decision made by a titan. She was asked to choose another song, however, she told me an angel told her to play *To Zion*. That is spiritual for me. I feel that her heart is transmitting a vibration that everyone needs right now, a vibration of unity, equality, liberty and justice.

— Stefani Charles

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