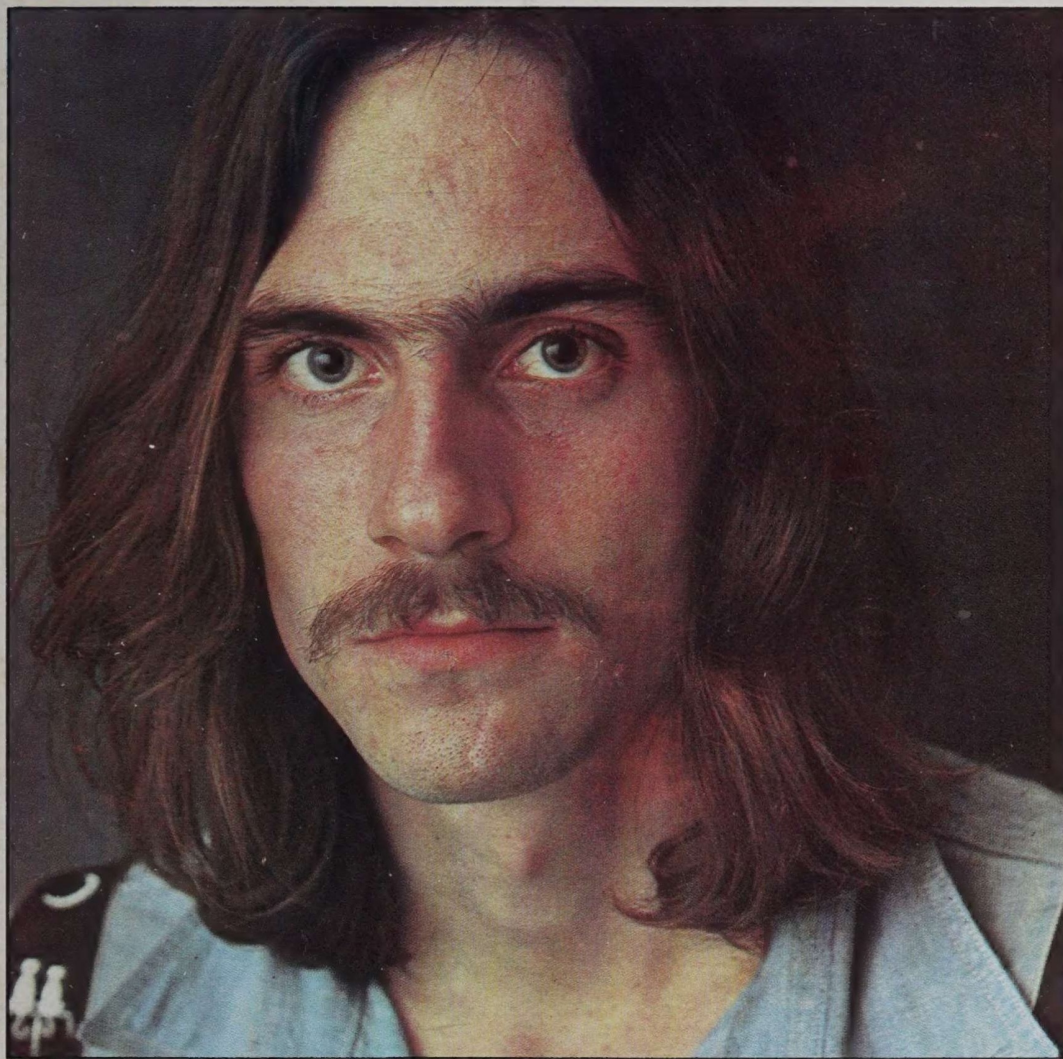


HIT BLACK ROCK EMERGING MUSICAL FORM PARADER

SEPT. 1971

CDC

50¢



JAMES TAYLOR makes a flick

JETHRO TULL "I don't listen to other people's music."

NEIL DIAMOND "My father was a hippy. . .in his head."

RASCALS "The way I write? It just passes through me."

ERIC BURDON "It's like a honeymoon with the public."

SANTANA "a question of putting seven heads into one."

ONLY BELIEVE

CRY BABY

RAINY DAYS &
MONDAYS

REACH OUT

I'LL MEET YOU HALF
WAY

I FEEL THE EARTH
MOVE

NATHAN JONES

I CRIED

YOU'RE MY MAN

I'M COMING HOME

BATTLE HYMN OF
LT. CALLEY

WHEN YOU'RE HOT,
YOU'RE HOT

TRY SOME, BUY SOME

DOUBLE LOVIN'

IT DON'T COME EASY

HANGING ON TO A
MEMORY

HOUSE AT POOH
CORNER

I DON'T KNOW HOW
TO LOVE HIM

FOLLOW ME

I LOVE YOU FOR ALL
SEASONS





SANTANA'S music is "music to make love by," they say. "Raw and basic stuff."

SANTANA

Putting Seven Heads Into One

Santana - they're as elusive as Dylan, Paul Simon or even Paul McCartney. With gold albums behind them, appearances on the major concert and festival circuits over the last couple of years, yet Santana still have their almost impenetrable cocoon of anonymity with little personal contact.

I said *almost* because I did track down Santana's organist Gregg Rolie in the seclusion of their Mill Valley retreat in California.

He revealed that the group's withdrawn attitude wasn't indicative of a prima donna complex or an aloof unsociable disposition.

"I suppose the reason why we don't

usually do interviews is because there are always those people who like to turn a band into a bunch of grinning movie stars. It's like eh. . . I'm a musician and nothing else. Personally speaking, I've always found that nearly all the mass media seem to evolve around the same old personality cult which was created over ten years ago

. . . almost to the exclusion of the music, which is the main reason why we are here.

"The result is that the public then tends to either like or dislike a band on the basis of the individual personalities when in fact they should primarily concern themselves with the

(continued on page 43)

SANTANA

(continued from page 25)

music first and foremost. If we got drawn into that kind of thing I'm sure our music would be bound to suffer.

"Again, and I'm only speaking for myself, but I feel that most rock magazines are very trite. They always seem to concern themselves with the sillier things. . . . continually striving to make us and others into a band of personalities.

"Really we've nothing much to say . . . you either dig the music or you don't. On this score, Santana prefer to stand or fall.

"As far as I'm concerned, the initial approach when forming this band was to make music for music's sake. Otherwise I wouldn't be here in the band.

"When Carlos (Santana) originally formed this present band," Gregg continued, with reference to the group's guitar playing mentor, "he really wanted it to work. And it didn't take us long to realize that we each need each other. I suppose that's eventually what made it all work.

"Santana is a total thing, in that we all seem to generate around each other.

"We are aware that within the group each and everyone of us has an individual talent that the others just don't possess. Therefore we listen very close-

ly to each other and try to use all these facets so that we can then make good music together. All we want to do is play something that everyone can understand and accept.

"Actually it's really all down to the power of communication. But before you can ever hope to communicate with an audience, you must be able to communicate with each other. With Santana I feel it's just a question of putting seven heads into one."

When Santana introduced their first album, Carlos Santana stated that their prime motivation was "to make music to make love by -- raw and basic." People haven't taken Senor Santana's words literally, but they do get the audience at it, during concerts, seething, gyrating, flailing and quite primitive as they listen to Jose Areas, timbale, Mike Carrabello, conga, David Brown, bass, Mike Shrieve, drums, Gregg Rolie, organ, and Carlos Santana, guitar.

The excitement whipped up and brought confrontations at concerts with law and order. Gregg clarified some of the reports that made lurid headlines during a recent European visit: "People get excited and run up to the stage. They aren't going to do any harm but the police are always very scared of riots when the kids get up on their feet dancing. What they fail to realize is that the kids are going through a lot of changes. Today they are feeling

so much more in terms of emotion -- they can get into the actual mood of the music."

I asked how much Santana enjoyed festivals?

Replied Gregg: "Festivals are weird, in that they are both good and bad. They are good for people to look at each other and get together and see the different cultures from their own country. When you actually play the sound just drifts out and away so that you don't always get a true sound. But nevertheless they seem to get the right feelings to generate enough energy to have themselves a good time. Playing in the open air doesn't help Santana's tight sound. I play for myself but I realize that outside it's not going to sound true or very good to my ears..... but they'll appreciate it."

Of Santana's standout inclusion, doing "Soul Sacrifice" in the "Woodstock" film, Gregg said: "Oh, it sounded pretty true and I thought it was representative of us as a whole. I mean that's how we looked and sounded at that time."

Gregg told me that Santana had added, earlier this year, a 16 year old guitarist, Neal Schon. "He hasn't played with any bands although he has jammed with Clapton. But don't worry you'll still hear Carlos. He plays like a horn, a drum in fact, anything you can think of. His riffs are different. It's all Carlos." □ ROY CARR



WITHIN THE group, there's an awareness of individual talent.