

THE INTERNATIONAL MAGAZINE FOR WOMEN

APRIL

'74

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THE SENSUALIST • SANTANA & McLAUGHLIN: MORE SOUL THAN MIND
MAKING LOVE WITH THE KIDS AROUND • DRUG CHIC: NEW HIGH IN DOWNERS
PLUS ALL KINDS OF BEAUTIFUL PEOPLE IN THE NUDE

VIVA™

THE INTERNATIONAL MAGAZINE FOR WOMEN APRIL 1974 VOL 1 NO 7

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VIVA interview

Carlos Santana & John McLaughlin

At the 1971 Columbia Records Convention in London, the company's then-president, Clive Davis, was ecstatic at having successfully paired veteran musicians Carlos Santana and John McLaughlin for an upcoming album and possible tour—hot on the heels of Santana's commercially profitable collaboration with drummer Buddy Miles. The joining of McLaughlin, one of Columbia's most promising new acts, and Santana, one of the company's stable of million sellers, was an unexpected coup.

▷ The album, *Love Devotion Surrender*, was certified "gold" (over \$1 million in sales) within weeks of its release. The tour of major U.S. cities was a stunning victory for the team, as they drew a cross section of fans that eagerly awaited the result of this significant musical mixing. They were not disappointed, since the sounds proved to be a fantastic blend of the high-energy jazz modes practiced by McLaughlin and his group, the Mahavishnu Orchestra, and the infectious Latin rhythms and melodies that are the trademark of the Santana band.

▷ Music runs a weak second in their lives when it comes to Santana's and McLaughlin's devotion to their forty-two-year-old guru, Sri Chinmoy, and his precepts. He is a power and theme pervading their art. Through him, Santana and McLaughlin learn to live for the "Supreme" and "from the soul instead of the mind." Guru, as they affectionately call Chinmoy, represents and embodies the mystical concepts of Eastern philosophical/religious thought applied to life in the West.

▷ Santana and his band had their beginnings at concert-producer Bill Graham's Fillmore West in San Francisco, but their performance at the Woodstock rock festival and in the subsequent movie catapulted the group to national prominence where they have remained since 1969.

▷ McLaughlin, a transplanted English guitarist, and one of the finest and fastest in the world, played with Miles Davis, Brian Auger, Larry Coryell, Chick Corea, Tony Williams, and others before creating his own group. Columbia officials wondered if he could "break" his high-quality, unorthodox style to rock audiences, especially in this age of glitter and decadence. But where he performed, his record sales rose dramatically, and he is now regarded as an innovator of considerable stature.

▷ Where the thirty-one-year-old McLaughlin is serene and comfortably enmeshed in his devotion, Santana, twenty-six, is like a child with a new toy. Both tall and thin, they become more intense during discussion of the guru and "his will," than while talking about their music. They provide an interesting contrast that extends further than complimentary guitar styles: McLaughlin is often remote and towering in his spirituality while Santana remains full of surprises. His inner peace has not quite reached the surface and he is prone to unpredictability.

▷ This interview was conducted by David Rensin. It took place backstage at the Berkeley Community Theater and at Santana's home in the mountains overlooking Mill Valley, California. There, as a John Coltrane record played softly in the background and the incense was lit, the three reclined on pillows and began to talk.

Viva: John, you once said that interviews cleanse the soul. Would you explain?

McLaughlin: I don't know if that's the terminology I used, but I enjoy doing interviews because I feel I'm really lucky in getting to talk about what I want to talk about. I speak about what I feel is real and eternal, and what I feel is eternal is immortal and infinite. It's the soul, the supreme being, love, joy, delight. I feel those things and they fill my consciousness. It's like playing guitar, only more

heart-oriented. If you sang the questions and I sang the answers then it would be much better. We'd really express more of what we really are and we would see that the way of the world is actually very boring. So please feel free to sing. You'll reveal yourself and I'll reveal myself and in that way we'll become closer together and more of what we really are.

Viva: What are we really?

Santana: You mean inside? We are a cell, which is the soul, and we all make up the supreme

body of the eternal spirit. In the supreme reality we are God's highest manifestation in life. That is himself. When we surrender our minds to our real selves, we see this.

Viva: You've learned all this from Sri Chinmoy. How were you first introduced to him?

McLaughlin: Well, getting to it, getting to the special path, everyone finds their own way. I was practicing hatha yoga for quite a long time before I had become a vegetarian. I was generally trying to purify my body and become more in tune. I felt hatha yoga was a real influence on me as far as the music was concerned, but I still felt like an instrument in tune that wasn't being played properly. I needed more direction. My wife and I went to see Swami Sachchidananda and a lot of other spiritual masters, but when I met Sri Chinmoy, it was, well . . . you know it in your heart.

Viva: Carlos, did John introduce you to Sri Chinmoy?

Santana: No, Larry Coryell was the first one who brought Guru's presence into my house. When I saw Mahavishnu at Winterland in San Francisco, I felt my goal drawing closer.

Viva: Why?

Santana: I felt he was a way to help me be more consistent because I was beginning to understand the determination you must have to start surrendering all the veils of ignorance and illusion the system throws at you. Things like competition and stuff that completely bury your conception of theology. In this lifetime I was born very poor and I often feel like a child who has a lot of toys that don't give him satisfaction. What I need is illumination.

Viva: They used to give you satisfaction, though.

Santana: I just thought it was satisfaction, but it wasn't really. Things would just go from one hand to the other and then end up in the corner collecting dust. When Mahavishnu saw my eyes he knew I was aspiring and he introduced me to Sri Chinmoy himself.

Viva: Where does Sri Chinmoy come from?

Santana: From Bengal, India. From what I know, he's a divine teacher. I've heard that he's been a spiritual master his last thirteen lifetimes. He's that far advanced.

McLaughlin: Guru [Sri Chin-

moy] is a divine being. God comes to man, but he cannot just manifest his infinity to you because you don't have the capacity to receive it. The only way God can come to you in a way that you can identify with is through the form of another being—through a man's body. These people, Christ, Buddha, Rama Krishna, Sri Chinmoy, and others are divine beings, not human beings, but in human bodies. They're here to help us out of the mire of ignorance and out of illusion so we can see and work towards what is real.

Viva: But how do you know that they're divine? On faith?

McLaughlin: No, but your faith is important. . . .

Santana: I have seen Guru challenged. I have seen him say to audiences, "Ask me anything," and when he does that I've never seen anybody heckle him. He answers questions straight to the soul, so all people can do is accept it. And they're grateful.

Viva: Carlos, you were heavily involved with Jesus. Have you now forsaken him?

Santana: No. I pray to Jesus for John. [Laughter.] I prayed for Guru to come. I prayed for Jesus to send me a manifestation of himself and the Supreme. Jesus is like Guru. Guru says he is my left eye and Jesus is my right. Both are the will of the Supreme to illuminate me and through Guru, I feel closer to Jesus. All the masters are like windows and the light that comes through is the Supreme.

Viva: Your devotion to Sri Chinmoy is like a revolution in your life. Do you feel you will have others and possibly leave Guru behind?

Santana: Everyday there's a revolution for me, but I'll never leave Guru behind. Sometimes I feel like my mind may push me into a corner and try to say, "He's not right for you, go back to Jesus," but everytime I turn to Jesus I find an inner voice from him telling me the highest thing he can send me is Guru's presence. And the most supreme thing I can ever receive as a present is Guru's will.

Viva: Is it Guru's will that you wear white onstage?

McLaughlin: Well, it's not like, "You have to wear white!" You do it because you want to. For no other reasons, because we are free.

Santana: I miss wearing colors,

but it gives me more joy to follow Guru's will.

Viva: The same for wearing short hair?

Santana: Yes. When my hair starts getting long, I start swearing and saying, "Yeah, fuck, far out, man." But when I cut it, I start feeling this other consciousness, I really do. It symbolizes inner growth and purity. But again, it's not like a discipline. We are free to do anything we want, it depends on how fast we want to progress. I'm free enough to leave Guru tomorrow according to my own faith. I could start growing my hair as long as I want to and do all the things that I used to.

Viva: Don't you ever question Guru when he suggests a mode of behavior?

Santana: Sometimes I question, sometimes I just take it for granted because he knows much more than I do. For example, when I wear blue jeans, I don't care about getting funky. My attitude starts falling down. I start hitting sloppy notes and think that way too. But in white, for instance, I begin to talk more humbly. I become more sincere and caring.

Viva: Color is important in Eastern religious philosophy. What role does it play in your music? Do you see colors when you hit certain notes?

McLaughlin: No, no. I don't see colors per se. I see and feel feelings around me, but I don't see them in colors. I guess as I become more advanced I'll start seeing them in color terms. I don't doubt it at all. But we see with these [ears] and this [heart]—and eventually I'll see with the inner eye, too, while I'm playing—surely in terms of refraction. But what I see now is refraction in feeling.

Viva: Have either of you been accused of practicing the religious soft-sell through this collaboration?

McLaughlin: I've never heard of that, but I can understand that some people might actually think it.

Viva: Well, since your music and religious philosophies seem so intertwined, perhaps we could start with a definition of religion.

McLaughlin: Religion is the supreme truth. It's everyone's natural heritage. It's what distinguishes man from animal. If it weren't for religion we'd still all be brutes. Although the intellect

also separates man from animal, it is religion that connects him to the Supreme. Intellect will give you rationale and a sense of self-consciousness, but it is still analytical and cold. Religion is the heart.

Viva: Is your music religious?

McLaughlin: No, I wouldn't say that. I'd say it's inspiring. I deeply hope it's inspiring more than religious, because inspiration, to me, is more relatable. In fact, religion is such an abused term that I try to refrain from using the word personally. Religion is a path one follows, but our path embraces all religions.

Viva: Sri Chinmoy says music is God's heart.

McLaughlin: Yes, it's God's physical language to unite man, to tune him in and calm his senses.

Viva: Do you envision a musical figure that will unite man?

Santana: I think I know what you mean. The Beatles at one time had a tremendous power. It seemed like everywhere you went, the Beatles were there. Their divine power was light, and it was illuminating a lot of minds and causing people to stay at home listening to their new albums. What captured people was the simplicity of their melodies. The Beatles were put in a position by the Supreme through which they could reach people. They could either be part of the solution or part of the problem. They could either unify man or make chaos for him. They could have told people that, instead of picking up a gun and shooting somebody or taking a syringe and shooting up, the most powerful weapon of all was compassion from the Supreme. And they were so close. They were even chosen to see a divine master, Maharishi, and George, at least, caught on to it. "Within You, Without You" was one of the more godly songs they ever did. If the Beatles had said, "We don't want you to buy any records or eat any meat until the boys are home from Vietnam," people would have done it.

Viva: Do you think they understood the position they were in?

Santana: No, I don't think they really understood. In fact, I think they're even farther away now because of their actions, songs, and the way they carry on.

Viva: What about Lennon's statement that the Beatles were more popular than Jesus?

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Santana: Obviously, that statement came from the mind and not the soul, because John should have realized there is no comparison when it comes to immortality. The Beatles were very temporary. They're not here anymore, are they? Jesus will always be here. I feel that he is not known only on Earth, but across the galaxy.

Viva: Do you think that your music will ever be as big as the Beatles?

Santana: Probably not. Not because of quality, but because we lack mass appeal. It depends on what we do. If John simplifies a little bit more for the people who don't understand odd times and things, it might help. But I don't really think so.

Viva: While we're on the subject of popularity, do you think it was a big gamble for Columbia to sign your act, John?

McLaughlin: I think so. I sold twenty thousand copies of one album for an obscure label in England, but in America that's a drop in the bucket. But what was really beautiful was when I went to Columbia with my manager and met Clive Davis, whom I took an instant liking to. We started talking—not about music for a long time—but about Sri Chinmoy, my life, and the way I feel about life. He understood what I had to do and what role my music played in this. He really liked it and told me Columbia would like to have me.

Viva: A lot of people would find it hard to believe because of Davis's public image.

McLaughlin: That's because they didn't know him. He had faith and he put it in me. It's wonderful, it's great. He really came on strong for the group and partly because of that, Columbia worked harder for us than they would have normally. When someone puts his faith in me, how can I see him in such a small light? I have to really respect him and love him in a way. He also had to put his money where his faith was.

Viva: Do you think he really liked your music, though?

McLaughlin: It's immaterial. I'd have liked him to like it, but the important thing was the faith. I don't expect everyone to either understand or appreciate what I play, but Clive understood and

appreciated where I was coming from and to me, it's almost the same as liking my music. Even greater in a way.

Viva: What do you think of Clive's untimely professional demise?

McLaughlin: Personally, I think he was the fall guy.

Santana: I don't know anything about it. The last time I saw him he didn't look too healthy and that was in October 1972 in New York. When we were doing *Caravanserai* he looked okay, in fact he came over to the studio and gave us a big lecture on how long we were taking. I would have told him to mind his own business but obviously that was his business. Anyway, in New York, he looked as though he needed to go home and rest. His eyes were sockets. I don't know what he did, but I know he wasn't in top physical condition to make the right decisions at whatever he was doing.

Viva: What do you think about things like Watergate?

Santana: I don't know anything about it except that people say it's ugly and it's killing a lot of the faith the country had in its institutions and President. I don't have faith in any country, only the perfection that God gives us. Some spiritual masters talk about their country and their nationality, but I don't care for it. I don't care to wave the flag, any flag. In fact, I dislike a flag because to me it represents grotesque ignorance and grotesque violence as a whole. To me, the supreme symbol is the sun. It's God.

Viva: Did you pay attention to politics prior to turning to Sri Chinmoy?

Santana: No, never. I've not been attracted because, and though this may sound negative it's kind of true, every politician is just a slimy, greasy cat who doesn't care about anything except his backers and how much is going into his bank.

Viva: Does this attitude stem from an association with La Raza or just because you have been put up as a spokesman for Chicanos through your Latin music?

Santana: I don't identify with the Chicano rock at all. Sometimes people have made the mistake of putting me in that spokesman position. Then they get sad and angry because I say, "Hey, listen, I don't want to blow your thing, but I don't be-

lieve in La Raza. La Raza never did anything for me." I only believe in humanity. When I go to Puerto Rico and somebody says, "Are you Puerto Rican?" I've learned to say yes. The same in Brazil or Mexico. It gives them joy. I don't want to think like people all these years have been telling me to. Teachers in school saying I have to accept the way I was born. I don't relate to being a Mexican and I don't relate to what they see me as—only to what I am inside. I'm trying to bring it out through the music so people don't have to fight over nothing. **▷** Anyway, I can't speak for anyone, man. I can't say "Okay, let's kill all the gringos," because how many Mexicans are married to white chicks? How many black cats are married to white chicks? How many of the so-called gringos are really good people? Are great? What right do I have to start making statements?

▷ I don't mean to offend anybody and say I'm more or less than they are. I'm just on a different level. But in a way, I feel that it's good, because in a while they're going to feel the necessity to say they're getting tired of all those cats saying "Viva La Raza!" They'll get so sick of it they'll want to do something about it. First they'll try it on their own and soon they'll start realizing something that Guru says: "If you try to change the world, you fail." They'll realize that the only way to do it is by changing themselves and beginning to bring a higher level of love to everybody.

Viva: There seems to be a contradiction there. You can change the world, even if only through yourself.

Santana: Okay, let's rephrase that. If you try to change the world without changing yourself, you fail. If you try on the mind level, you fail. But if you turn to your soul and start giving love, then people will not be able to get mad at you.

Viva: So there's just a certain way to go about it?

McLaughlin: Right. It's not true that you can't change the world. It never has been. It's impossible *not* to change the world if you're dealing with your higher self. It's no contradiction because there are two different levels in humanity. Mind and divine.

Santana: Take Peter Green for

example [an ex-Fleetwood Mac guitarist]. He made a great commitment towards himself. He chose to quit music solely for the purpose of devoting his whole energy and lifetime to cleaning hospitals for humanity. By doing this he inspired me, and I was at the point of quitting Santana for just that purpose. It hit me from all sides and my consciousness was being assaulted. I felt, "It's all around you. Why aren't you doing something about it instead of just hesitating?" I told this to Guru and he said I could go ahead and quit if I wanted to, but he said it would be even more selfish. He said that I should share the little I know of music with people.

McLaughlin: Can I just throw something in here? The whole reason the world is in a crazy state is because people think they're separate. But, in fact, you are society, we are society, you are the world and the universe. The world will not change until you change. If you can inspire someone to live for the Supreme, truth, and love, it's for the good of the whole. But people admire the space between themselves. Like the guy in the Cadillac who pulls up next to a Pinto and admires the distance between them.

Viva: If we are all part of one thing, how come we have been manifested separately?

McLaughlin: For joy. It's the only reason you exist. It's divine games. You're in a body and you're acting. You can't help but do it. The thing is to become aware of your role in this play and then see how divinely you can play it. Someone once said the world is a stage and it's completely true. The real thing is, how divinely we can play together.

Viva: Let's talk about drugs for a moment. What's your opinion of people who take them to "get off" on your music?

McLaughlin: They don't have to get stoned. What can I say? I used to take drugs myself years ago to listen to music and play it. It's neither good nor bad. What's good is if they utilize it toward a good end, what's bad is if they abuse themselves.

Santana: I've seen some incredible musicians who get loaded—to me, getting loaded and getting high are different things—to play and they do the best they can, which is pretty

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fine. But I've seen others get loaded, and when the music comes out, it is full of uncertainties, insecurities, and paranoia. This is what I used to see in Jimi Hendrix. People used to say he was shy, but the little bit that I saw him, it was paranoia.

Viva: Paranoia of what?

Santana: Of just blowing it. Just realizing that he might be saying something lame or doing something lame. Realizing that perhaps he was being something that he really wasn't. He was in a position, like me, to influence a lot of people, and I too often got really paranoid about playing, saying, or doing the wrong thing. One of my greatest fears is to wake up one day and realize that I did something so entirely wrong that I set back a lot of people who had faith in the energy of what I'm doing. That I gave them more problems instead of solutions.

Viva: Since both of you are known for rather distinctive guitar styles and types of music, do you find audiences expecting something of you that you're not giving?

Santana: Well, as I said before the sixty-second meditation prior to the concert last night, if the audience would just give us those moments of silence, we would give them back what they needed, not only what they wanted. It's two different things again. Like people really need vegetables, they really do, because vegetables give you such a pure, high power. But everyone's eating hot dogs and candy and all this stuff that they've been programmed to eat. They don't know any better. All the music that I went through before I arrived here had only one purpose. To make people forget about pain and to make them dance. Now it's totally different. I want people to find a path. Any path. The closest to themselves.

Viva: Any path?

Santana: Yes. If a man is really wise he won't delay. He'll take the nearest path to the end. His master's name could be from A to Z. Just as long as he does it. If I see 500,000 people dancing to our music, fine. But if I see one more brother or sister surrendering to a path, that gives me more joy than all those people

dancing. My goal is to help humanity become aware of the oppression that surrounds it. To help humanity take pride, especially this country, in saying, "We can feed more people than we can kill." Not just saying, "Hey, we are the strongest nation." So it could be any path to any master.

Viva: About that moment of silence? Is it Guru's will? Why do you do it?

McLaughlin: Because I want to move people. And because I want to be moved. I'm like everybody. We can go on and just start playing like that, but if you've been to a few concerts then you know what an effect the silence has and how the atmosphere changes. It is one of Sri Chinmoy's requests to us, but for me it's really significant. The silence is dynamic, not static or negative. People feel something within themselves and that is unity. We sense it and the music starts off on a much better and deeper note.

Viva: How do you react to those people who scream and whistle during the meditation?

McLaughlin: They're like little monkeys chattering. They expose themselves for what they are and it's probably good in a way.

Santana: Someone once asked John Coltrane how he felt about the people who just didn't relate to his music and he said: "There are those who will listen over and over and might understand it after a while. There are those who listen and never understand and those who don't care. But, listen, there's music that even I don't understand." So we can't expect everyone to understand why we ask for silence in relation to our music.

Viva: Coltrane is considered by many to have been the greatest sax man of the last several decades and perhaps all time. You both display a great reverence for the man, but you've never met him, have you?

McLaughlin: Right, but we've loved him for years. All I could say when I came to America and heard sax players was, "Trane lives." Someone once said that the difference between Coltrane and other black sax players like Shepp and Ayler was that the latter really hated white people, but I think that's too big a generalization. Besides, I know Shepp and Ayler and their music and I've found it express-

es exactly the opposite. You cannot hate and play. I can see you in your questions, and I can see a person in his music. Nobody can hide anything from the one who sees. The musician can't help but reveal what he is inside because he's there, having to reveal it!

Viva: Carlos, how have your friends, family, and band members reacted to your devotion to Sri Chinmoy and your collaboration with John?

Santana: My mother thought it was just another phase at first, she didn't understand. She felt she was competing with the Guru because I never did what she ever asked me to do. I always wanted to learn on my own. But everything Guru asks of me, I do automatically. The members of Santana all love Mahavishnu's music. They feel that by the time I go back to that band it will be great because I will have learned a lot more about direction. In the beginning, I was hard to work with because sometimes it offends your brothers to speak of spirituality. Sometimes they get annoyed because they're just not ready to hear about it. They don't want to. They'd rather talk about some chick they just laid or other things that are really out. Then, I wasn't in tune with myself and I was contradicting myself in front of their eyes. Now I have more divine direction and it means you have everything working for you. If you have none, the day is lost as soon as you wake up.

Viva: How have past playing partners changed their opinions of either of you? People like Miles Davis, Larry Coryell, or Buddy Miles?

McLaughlin: I have loved Miles Davis since I was fifteen and always will. He's a great and loving man, though it might not seem so all the time. Larry Coryell became a disciple at the same time I did, but then he felt he wasn't ready and he left. In a way, that divided us a little bit—we used to have quite a bit of contact. We did an album together and lived near each other. But when he left, it cut us off. He's a fine guitarist.

Viva: What about Buddy Miles?

McLaughlin: I understand that people find it hard to picture us working together on *Devotion*, but he's great. When he's on, he cuts a fat groove and he's really incredible.

Viva: A lot of reviewers killed Carlos's album with Buddy, saying it was blatant commercialism and an effort to use the Santana name to resurrect Buddy from oblivion.

Santana: I feel it's true. I feel that unless people are marinated with divine essence, they remain products of their own environment. If people just stay on a certain level, after a while it's like a flower that hasn't reached the sun. It starts getting dry. The music doesn't sound as juicy. That's what's happening to Buddy. He is a prisoner on a level that he's been on for a long time.

McLaughlin: I know him only in the context of what he did with me. We jammed with Hendrix. It was great. We made a tape of it, but it's been lost.

Viva: Are you comfortable in the recording studio? Is it conducive to religious experiences?

McLaughlin: Any place is conducive to those experiences. You don't have to be in a church or temple.

Santana: The temple is within yourself.

McLaughlin: Right. You are the temple. It is only how deep you go into the temple.

Viva: Do you think that the general public sees you in a different light because of your spirituality?

McLaughlin: Well, we're human beings and we function with other human beings. It's as simple as that. I want to inspire people to realize that they themselves are great. We're all great in God's eyes, only it's often forgotten when people identify with feelings of doubt, insecurity, and anxiety.

Santana: I would like to play a concert with three bands. The Mahavishnu Orchestra, Santana, and the Rolling Stones, so the people can get a chance to see the levels we're all on. It would be an unbelievable thing to see the Stones's audiences again, man. To see the hunger they have in their eyes and how they leave after they listen. It's like seeing things in the Roman days. You know, "We're getting bored, throw in another Christian." It's that type of thing, and it's apparent that the crowds aren't really getting any so-called satisfaction. They went there for only one purpose, to get illumination, and they don't even know it.

Viva: Have you ever seriously

discussed the concept of a triple concert with the Rolling Stones?

Santana: Mick wanted to jam once when we were playing together in Los Angeles for the Nicaragua Earthquake Benefit, and I said, "Sure, I'm all for it except for one song—'Sympathy For The Devil.'" He said, "Why not? It's just a song." And I said, "I have no sympathy for ignorance." I was almost tempted to ask him to sing "You're So Vain" because I knew how to play it. I was looking in his eyes and was about to do it—he was bringing that out of me—but when I looked into his eyes I saw myself and where I was a year ago. Just a prisoner of the system. One who has to play what people want to hear, not what they need to hear. Then I felt it would be wrong to offend him because there's a soul inside that body that wants to be free. You shouldn't hurt that. If you're going to kill someone with the truth then don't say it. Don't criticize without the purpose of really helping out. If what you say is going to send somebody farther away from the path, then don't do it.

Viva: Do you give a great deal of your money to the Guru?

McLaughlin: We give money to Sri Chinmoy, obviously. But money is like a divine power that's been delegated on Earth. It, itself, has not been perverted, but people have abused it and themselves with this power. They abuse it for the aggrandizement of their ego or other things. But money is here for one reason only—it's a complete manifestation of the divine. As far as my money is concerned, if a sum comes to me, then I ask Guru what I should do with it since he knows infinitely better than I what to do with it.

Viva: What about you, Carlos?

Santana: Guru doesn't know how much I have.

Viva: Do you hide that fact?

Santana: No. If he wants to know, he will, because he has occult powers, inner powers. In fact, he might know, but to my knowledge he doesn't. At least I think he is unaware.

Viva: Carlos, you were part of that legendary San Francisco music scene. What happened to it?

Santana: To me, playing Quicksilver, the Grateful Dead, and the Jefferson Airplane was like being on a cloud. I found

out it was like a fad, a fashion, like a car. After a while people found out there was something better. Some musicians just get too comfortable and say, "I don't like this, only that," and that's fine for them if they feel that all they want to do is stay on the same level. But there's people who are hungry to grow and a lot of them are beginning to listen to a higher level of music, like Pharoah Sanders or John Coltrane.

Viva: What about Bill Graham. Is he the one who discovered you?

Santana: Yeah, in a way. He saw me the first time I jammed with Mike Bloomfield. We've always had a good relationship, but I know Bill respects me now way more than before. He saw me before I cut my hair and did the whole thing, and he knew what I was getting into. I know people respect me a lot more because they know I live with myself and I practice what I preach. They know I took the initiative *because* I live with myself. Some people don't live that way. They constantly turn on the TV because they can't be alone. They turn on to all kinds of things just to escape from what they're doing because they don't want to live with themselves. They're not facing real-

ity. To make a religious life is reality, not escape. But it's also not a fortress for junkies and faggots or anything. It's the water that quenches the thirst for the highest, most righteous thing we can achieve—God. Like a moth going straight to the flame even though it will burn itself. It's that hunger for the light. It doesn't matter if you encounter death along the way for we want to become light.

Viva: If you had started off by playing the music you play now, would you be as popular today?

Santana: Probably not. Santana came out at a perfect time because nothing was happening except the blues. But it doesn't really matter anymore how much music I know in relation to some guy who knocks himself out going to school to learn it. What really matters is how much joy I bring out in the music. I really don't care so much about popularity.

Viva: What do you think will be the next big thing musically?

Santana: Most probably, for me, is the awareness of higher music—music that bridges that space between galaxies. Of course, there are people who are satisfied completely just with the newest Stones record, getting the same beat since 1956, but there are others who

are getting tired of it all.


Viva: What about glamour rock and people who openly flaunt their homosexuality?

Santana: I think it's a weak reflection of ourselves and what we are. I heard Alice Cooper telling people, "You think I'm weird? Dig yourselves!" It's true. Look at all the people who go to see what he provides. But it's only temporary. It'll pass away and soon everybody will say, "Whew, did I used to like that shit?"

Viva: Do you feel that looking for the next big thing only makes it harder to find?

Santana: Yes. People who look for it are usually just out to make money from it. The ones that are not looking for it are just waiting because they know it's within them and will eventually come out. Those who *look* are money-motivated talent seekers. Those that are gifted enough to bring a whole new wave of awareness to music don't even try. They don't even know it's happening until it happens to them.

Viva: Do you believe in a heaven or hell?

McLaughlin: Sure, but it's not outside of man, it's inside of his own soul. If he lives in his mind, that's hell. If he lives in his heart, that's heaven. 



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