

Rolling Stone



Tom Petty

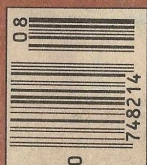
'Damn the Torpedoes'
and Full Speed Ahead
By Mikal Gilmore

Henry Kissinger

The Prince of Power
under Siege
By Tom Wicker

Hotline to Heaven

A 'Holy' Housewife
Battles the Church



MCCARTNEY BUSTED IN JAPAN
CAMBODIA BENEFIT: Wings,
Who, Zeppelin, Rockpile,
Elvis Costello, Clash

311 "ALL THE NEWS THAT FITS"

COVER: Photograph of Tom Petty by Annie Leibovitz, January 1980

ROCK & ROLL

- TOM PETTY AND THE HEARTBREAKERS:**
By Mikal Gilmore 10
After resolving his tangled legal problems, Petty has emerged with a triumphant Top Ten album.
- PAUL MCCARTNEY BUSTED:** By Kurt Loder 14
Japanese customs officials allegedly find nearly half a pound of pot in the former Beatle's luggage.
- CAMBODIA BENEFIT:** By Paul Gambaccini 17
Four shows featured Wings, the Who, Elvis Costello and others.
- PEARL HARBOR AND THE EXPLOSIONS:**
By Michael Branton 20
San Francisco's New Wave contenders
- CINCINNATI:** By Dave Krieger 20
Lawsuits seek to assign responsibility for eleven deaths.
- KOOL AND THE GANG:** By Ed Levine 22
After fourteen years together, Kool and the Gang keep aiming for the charts.
- BONNIE RAITT:** By Daisann McLane 25
The singer strikes a balance between career and politics.
- SANTANA:** By Michael Goldberg 26
In a rare interview, the guitarist promises a "radical shift" in his music.
- XTC:** By Scott Isler 28
A futurist pop quartet makes plans for America.
- BUZZCOCKS:** By Chris Morris 28
Howard Devoto cofounded Buzzcocks, then left to form Magazine; both bands are thriving.
- B.B. KING:** By John Swenson 30
The guitarist has more blues than ever.

RANDOM NOTES

- MEAT LOAF:** By Kurt Loder 38
The group's long-awaited new album will be released this summer.
Also, news about Ringo Starr's new movie.

FEATURES

- WAR OF THE ROSES:** By Roberta Grant 42
Self-proclaimed visionary Veronica Lueken has the Catholic church in an uproar.
- DR. HENRY KISSINGER:** By Tom Wicker 47
The former secretary of state is at last facing critical evaluation of his reign over U.S. foreign policy.

RECORD REVIEWS

- LEONARD COHEN: 'RECENT SONGS':**
By Debra Rae Cohen 53
Also, James White, the Contortions, Willie Nelson, Steve Martin, the Boomtown Rats, George Jones, Tom Verlaine, Richard Lloyd, Rupert Holmes, M. Molly Hatchet and Judas Priest

DEPARTMENTS

- | | | | |
|------------------|----|--------------------------|----|
| Album Chart..... | 62 | Motion Pictures..... | 36 |
| Calendar..... | 68 | Music Industry News..... | 31 |
| Hardware..... | 61 | Performance..... | 68 |
| Jazz..... | 32 | Public Notices..... | 64 |
| Letters..... | 6 | Undercover..... | 34 |

Issue includes advertiser's card between pages 20 and 21 and subscriber's card between pages 48 and 49.

Hear NAZARETH'S mischievous new album *MALICE IN WONDERLAND*, deftly produced by ex-Doobie Brother Jeff (Skunk) Baxter who has led NAZARETH through the complex maze of rock 'n' roll. *MALICE IN WONDERLAND* From NAZARETH ON A&M RECORDS & TAPES.

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A&M RECORDS

By Michael Goldberg

SAN FRANCISCO

I'VE WANTED SOME Roy Rogers boots ever since I was a kid." Seated in his manager's office, Devadip Carlos Santana pulls on a glistening red cowboy boot with elaborate white trim. The ornate shoe clashes violently with his almost luminous navy-blue velvet suit, and the thirty-two-year-old guitarist puts it back in its box.

"When I first came to Guru, I went to the total extreme," he says of the eight years he's spent as a follower of Sri Chinmoy. "Everything was white: white clothes, Indian turbans and Indian baggy pants, and Dr. Scholl's shoes. I went through that for three or four years, and then I realized there's nothing wrong with dressing like this."

It's been just over a decade since a skinny, long-haired Chicanos with one foot in the barrio and the other in the psychedelic rock and blues of Jimi Hendrix and Eric Clapton emerged from San Francisco's Mission District and proceeded to attract millions of fans with his Latin-flavored, polyrhythmic rock sound.

Today, Santana is one of the few stars who remains from the San Francisco scene that bloomed at the end of the Sixties. Country Joe and the Fish, Quicksilver Messenger Service, Big Brother and the Holding Company, Moby Grape and many others are either long gone or mere shadows. And the few that are still successful, like Steve Miller and the Jefferson Starship, play music almost completely removed from their past.

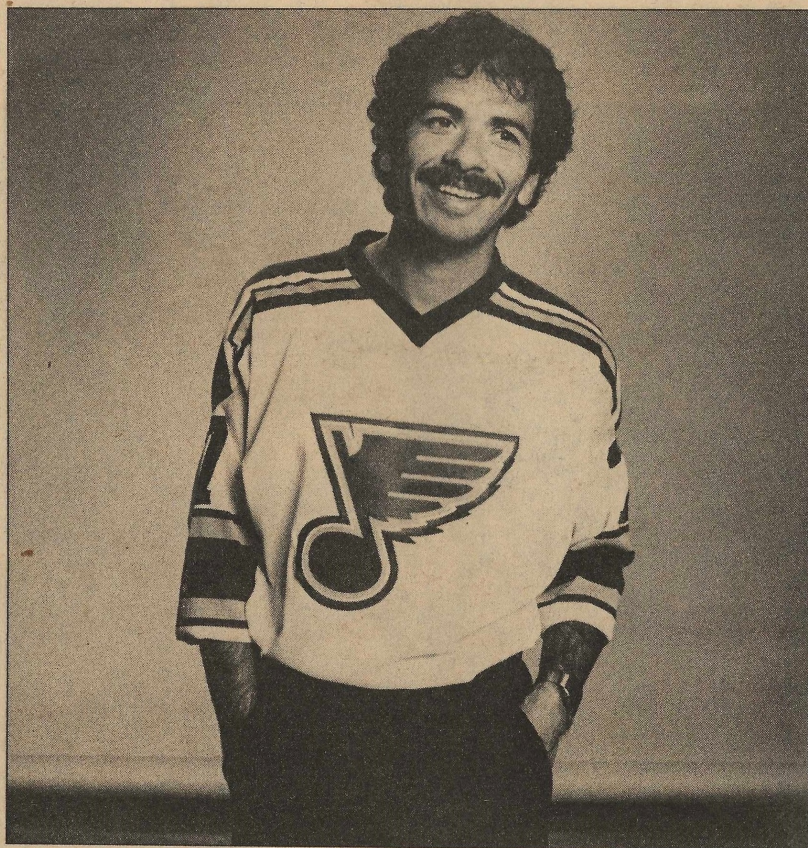
"Well, people give a lot of reasons," Santana says of his continuing popularity. "They say it's the merging of the congas and timbales with the electric guitar. But I feel the main reason, the prime motivation that gets people out of their houses to see us and buy our albums, is the cry."

The cry. That's an apt description of the piercing, sustained guitar notes that are the immediately identifiable signature on almost every Santana record, from their first single to crack the Top Ten, "Evil Ways," in 1970, to the group's latest album, *Marathon*.

But for the man who created that sound, "the cry" is more than just music. It assumed spiritual significance for Devadip Carlos Santana in 1972, when he followed the lead of his friend and fellow guitarist John McLaughlin and became a devotee of Sri Chinmoy. "We need to cry for the goal," he says intently. "Crying is speed toward perfection. It expedites the journey. Perfect perfection. That's the goal. Being at absolute Oneness with the Creator."

Though he frequently refers to

Carlos Santana's journey toward perfection



his faith, his guru and the creator in conversation, Santana refrains from preaching. "You can't impose something on somebody," he says. He admits that he is somewhat uncomfortable with interviews. "It's always 'this dumb Mexican discovers God.' Sometimes

these stories make good window-cleaning paper."

So why is he doing this interview? "ROLLING STONE has the capacity to show the way to the media. To show the way to where real values are at," he explains sincerely. "Where the real wings of

America are, so we can soar collectively."

Religion came to Carlos Santana amid a period of personal chaos that came after his quick rise from obscurity to international stardom. "I got slapped by reality," he recalls, grimacing at the

memory. "All of us in the first band were fried. Platinum albums in my house, drugs, food, flesh and all those kinds of things, but I felt such an emptiness. Everything felt dead because I was not aware. I was not taking time to acknowledge my inner body."

When Santana first made his leap of faith, it was immediately reflected both in his lyrics, which took on a decidedly spiritual cast, and his music, which shifted to a jazz-fusion sound that can be heard on such albums as *Caravanserai* and *Borboletta*. But the reality of a declining audience and the guidance of San Francisco rock impresario Bill Graham, who officially took over Santana's management in 1975, soon had the group downplaying the spirituality and returning to the straightforward Latin rock of its early records.

"I have to be realistic," Santana explains. "People like myself don't go out much. We watch TV or read or are into something else. But kids go out; they have this tremendous energy. They are the people I like to play to, also. I feel I can touch them, tap them and give them something, and they give me something in return."

Yet Santana admits that the music he has recorded with his band is not as meaningful to him as his Devadip Carlos Santana solo album, *Oneness-Silver Dreams-Golden Reality*, released last year. "Santana is my nose, Devadip is my heart," he says. "My nose is still important because it's part of me. But what's more important is my heart."

The band's next album, though, will be closer to his heart. "I'm going to do a radical shift," he explains excitedly, his brown eyes flashing. "I feel it's time to do another *Caravanserai*. I've been listening to a lot of classical music, a lot of Stravinsky. I like to think of what I want to do as having Latin-rock-classical overtones. See, if we do three more Santana albums like *Marathon*, the band will be very successful, 'cause people will say, 'Oh, they've finally stayed in the same vein.' But my soul tells me it's time to do something challenging again."

There have been numerous personnel changes, and Carlos is the only holdover from the original Santana. His current band includes Alan Pasqua, keyboards; Armando Peraza, timbales and percussion; David Margen, bass; Chris Solberg, guitar; Graham Lear, drums; Raul Rekow, congas and percussion; and vocalist Alexander J. Ligertwood, who replaced Greg Walker (singer on Santana's last hit, "She's Not There") last year.

"I like to feel Santana is an institution," Carlos says. "The players come and go, but a good team will always be there." ♪

AMOS MILBURN, A consistent rhythm & blues hitmaker of the late 1940s and early 1950s, and an underappreciated rock 'n' roll pioneer, died in Houston on January 3rd at age fifty-two. Milburn was born in Houston, Texas, on April 1st, 1927. He learned to play piano by ear and later took a few formal lessons. While still in his teens, he began playing the blues at local rent parties. Inspired by the boogie-woogie recordings of Pete Johnson, Meade Lux Lewis and Albert Ammons, and by local barrelhouse pianists, he developed an aggressive, rocking style, and in September 1946, he made his first recordings for the Aladdin label.

Milburn's "Chickensack Boogie," recorded in November 1947,

Amos Milburn 1927-1980

dominated the R&B charts for almost a year. An unbroken string of hits followed. "Bad Bad Whiskey," from 1950, was the first of his records with a drinking theme and was his only Number One R&B single. It was followed by "Thinkin' and Drinkin'," "Let Me Go Home,

Whiskey" and "One Scotch, One Bourbon, One Beer," all Top Ten R&B hits. Milburn recorded for Ace, Motown and various smaller labels in the late Fifties and through the Sixties, with less success. He kept performing until a series of strokes, beginning in the late Sixties, left him partially paralyzed. In the mid-Seventies, he made his last album for Johnny Otis' Blue Spectrum label, playing the piano with his right hand only. In 1978, renewed interest in his work led to reissue albums on the French Riverboat, Swedish Route 66 and English United Artists labels.

During his last years, while living alone in Houston, Milburn became a Christian and was active in the Wright Grove Baptist Church.

—ROBERT PALMER

PHOTOGRAPH BY ROGER RESSMEYER