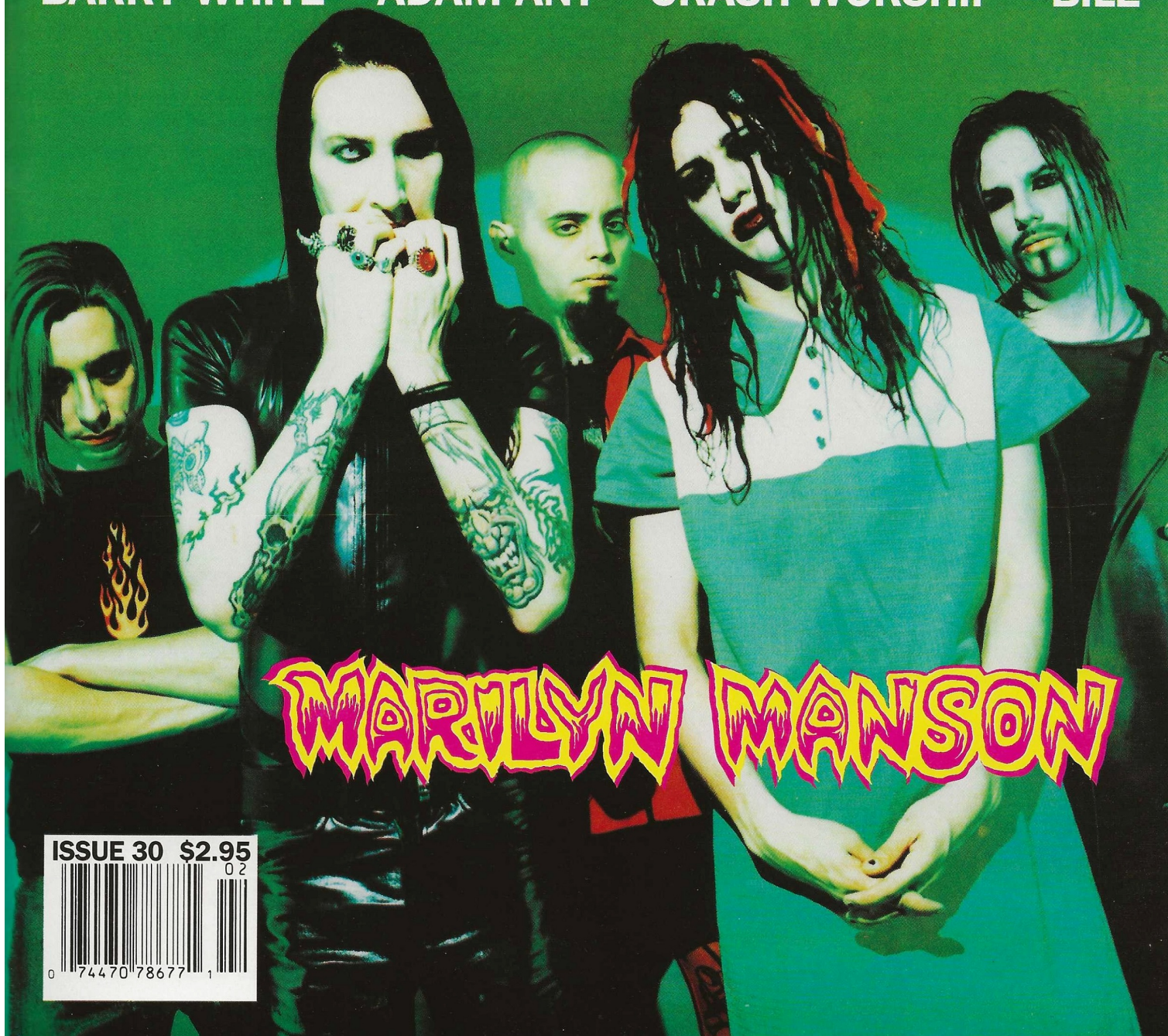


THE ONLY ALL-INTERVIEW ROCK CULTURE MAGAZINE

SECONDS

CARLOS SANTANA • TYPE O NEGATIVE • PLASTIKMAN
BUDDY MILES • SWANS • JONN SERRIE • UNLEASHED
DANIELLE BRISEBOIS • JIM BLANCHARD • SEASON TO RISK
BARRY WHITE • ADAM ANT • CRASH WORSHIP • BILE



ISSUE 30 \$2.95



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PUBLISHER'S NOTES

Today's Punk revolution is a farce. When Punk first busted out on the scene — almost seventeen years ago — it offered such promise. D.I.Y., fight the system, triumph of the ignoroids, all that stuff. Mom and Dad and mainstream Amerika hated Punk because it was such a volatile affront.

Unfortunately, Punk also ushered in the end of the "stand up guy." If you can believe it, today's Punks are even lamer than the Hippies. At least those smelly long-

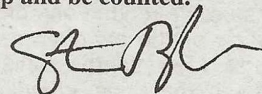
hairs went out and agitated for their naive ideals. When was the last time your fave Indie heroes took a definitive stand when it really mattered? Maybe those Heavy Metal lunkheads weren't so bad after all.

The politically correct Lollapaloser Rock Stars are a sham and an embarrassment to the "think for yourself" ethos. When you stand for everything, you stand for nothing. In this world, there are winners and there are losers, and when we try to reduce everyone to the lowest

common denominator, we all suffer. Charles Darwin had it right all along; survival of the fittest.

So go out there and make a difference. Don't worry about failing, at least you gave it your best shot. Don't be afraid of the armchair quarterbacks and the passive-aggressive do-gooders who want everyone to be as lame as they are.

Stand up and be counted.



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Carlos Santana

BY ADAM KEANE STERN

When CARLOS SANTANA dips his guitar into the bitchy brew and sprays his audience with melody, it doesn't matter if he's in Rio De Janeiro or Singapore or San Francisco or Mars, because this self-proclaimed "citizen of the world" plays the kind of notes that know no astronomical boundaries. The aural atmosphere he creates is true Fusion, a Fusion uniting not just musical genres, but race, religion, and drugs as well. As a devotee of John Coltrane, Jimi Hendrix and all who sought the universal note, and a believer in the principle that vital life experiences are necessary for artistic creativity, Carlos Santana himself can be regarded as one of music's premiere modern improvisers. Originally sparked by the Blues and the street music he heard growing up in Tijuana, Santana continues to search and discover new knowledge and insight as he traverses the planet with guitar in tow.

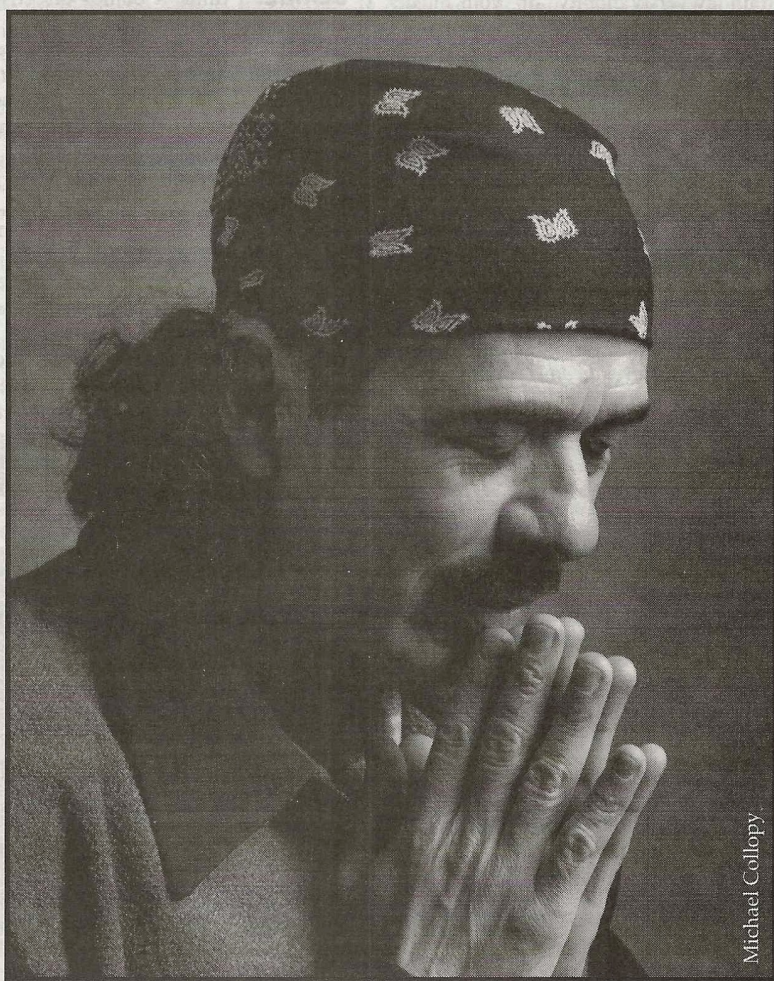
Unfortunately, for many lazy Anglos, Santana ceased to exist after his first three albums. *Santana*, *Abraxas*, and *Santana III* contain the songs he's most associated with: "Black Magic Woman," "Evil Ways," "Soul Sacrifice," and "No One To Depend On." The Bay Area-based Santana unit was multi-rhythmic, multi-timbral, and multi-racial. A mix of the local Fillmore vibe with ample amount of African and Latin seasonings added, Santana quickly established himself as the one of the Woodstock era's most luminous acts. But rather than continuing along the path of FM vocal hits, Santana took his music into a direction closely mirroring that of his friend Miles Davis. 1972's *Caravanserai* contained lengthy, dense jams, focusing on incantatory superimpositions of breakneck percussion with Jazz harmonies. When he and John McLaughlin became enamored of Eastern guru Sri Chinmoy, the Santana/McLaughlin collaboration *Love Devotion Surrender* was the result. Aided by drummer Billy Cobham, organist Khalid Yasin (Larry Young) and bassist Doug Rauch (the latter two deceased), *Love Devotion Surrender* was one of the most starkly spiritual albums to be made by musicians of such notoriety. *Illuminations*, a "solo" album done in association with Alice Coltrane, further intensified Santana's dedication to higher forces. He began to prefix his name with the Hindu moniker Devadip ("Light Of The Lamp Of The Supreme"). By this time the original Santana band had disintegrated; with new partner Tom Coster, Santana made albums like *Amigos* and *Borboletta* that skirted the popular Jazz/Rock noise of the day. During the late Seventies/early Eighties, Santana drifted away

from Afro-Cubop towards the castrated sounds of Journey, which ironically was made up of two former Santana members, Neil Schon and Greg Rolie. With albums like *Shango* and *Marathon*, the Santana band sounded like an AOR hit machine — but without the hits. Though not surprisingly, this was the period where Santana felt he had lost control of his music, which ultimately led to him leaving longtime label Columbia by the end of the Eighties.

Despite the multitude of cultures Santana has absorbed, his playing always been rooted in American Blues. Eschewing flashy but meaningless intervallic skips on his guitar, much of Santana's fiery phrasing comes from the well-worn Blues "box" scale. What is so inventive about Santana's style is that he was able to take

those same Blues notes that had been put to use by thousands of musicians for half a century and come up with a unique and instantly recognizable instrumental voice. The sum and substance of the Carlos Santana sound is not comprised of outboard effects or synthetic scales, but rather some metaphysical gift that lies in his hands, or more accurately, in his heart.

Along with the compiling of *Live Forever*, a collection of the final live recordings from Hendrix, Coltrane, Marvin Gaye and others, Santana's most recent harmonic partnership is with his brother Jorge and their nephew Carlos Hernandez on *Brothers*. An intricate all-instrumental family affair, *Brothers* (Island) is not quite deserving of the catch-line "The best thing he's done since ..." but nonetheless is a strong step back towards the explosive playing Santana made his mark with. Jorge is also a part of the current Santana band headed up by ex-Tower Of Power keyboard player Chester Thompson, which happens to be one of



Michael Collopy

the best Santana lineups in several years. With all the stiff honkies long gone and the fluffy ballads kept to a minimum, a Santana concert will give you three hours of orgiastic vibrations, with Santana himself not necessarily the star of the show, but just another supporting member of the ensemble. The expected hits like "Oye Como Va" are given a fresh life with different voicings and underlinings. Not at all looking like Keef Richards prancing around on stage past his bedtime, Carlos is approaching fifty with dignity. By no means a Rock Star, he is more in the company of people like Miles Davis and Muddy Waters, two people in particular whose music just started to really expand when they were in their forties. So let's hope Carlos Santana plays till he's a hundred. The world could always use a little Black Magic.

CARLOS SANTANA

SECONDS: *Is the Brothers album a project you've wanted to do for a long time?*

SANTANA: Pretty much. I believe it was in the back of both of our heads but it became more of reality when Stevie Ray and Jimmy [Vaughn] did theirs. I saw we could also do the same thing. Obviously, we have different fingerprints than they do, but the purpose is the same. I believe that each heart in each person has strings and when you hit those heart strings, to me that's a hit, whether you're Nat King Cole or Frank Sinatra or Jimi Hendrix. Once you hit the heart strings, you're in. It doesn't matter if you're Pharoah Sanders or whoever. You have to hit the strings in people's hearts. I listened to the compositions my brother and my nephew had and I said, "We can do this."

SECONDS: *I also wanted to ask about the Live Forever album. You could have done Carlos Santana Plays The Music Of Jimi Hendrix but instead you decided to assume the role of archivist. Where did the idea for this project come from?*

SANTANA: It all really landed in my lap. One day, Stevie Ray's manager came and said, "You've been asking me for this for a long time and here it is. Don't call me anymore, you're driving me crazy." He gave me the last concert of Stevie. Ten minutes later, Marvin Gaye's sister brought me the last concert of Marvin Gaye in Costa Mesa, California. Then, twenty minutes later, Miles' nephew brought me Miles' last one from the Hollywood Bowl. I already had Bob Marley's last concert and John Coltrane's last, so for my own pleasure I put it all on one cassette. I was driving around and a voice said to me, "You're always talking about starting your own Guts & Grace label. Why don't you start by calling all the families and see if they can give you permission to release *Live Forever*?" So I called everybody and they said, "We trust your heart's intention." I basically told them I wanted to do an album like this to celebrate the music of Marvin Gaye and all those people and that's how it came to be. I don't really want to do "Carlos plays Jimi" or "Carlos plays Wes Montgomery" — I think there's enough people that do that already. I think it was better to have them playing their last concert, specifically Stevie Ray Vaughn and Marvin Gaye. Marvin Gaye's "What's Going On" — he's saying everything the Aborigines, Africans, and American Indian people say, that in the next four or five years some serious cataclysm is going to happen on this planet. The playing of Stevie Ray Vaughn is fantastic. He was hitting this note in "Riveria Paradise" that was just unbelievable. I really feel great about doing that because it opened the doors for me to call other people and do other things for ladies like Dinah Washington, Mahalia Jackson, Sarah Vaughn and Billie Holiday.

SECONDS: *Is that the next project?*

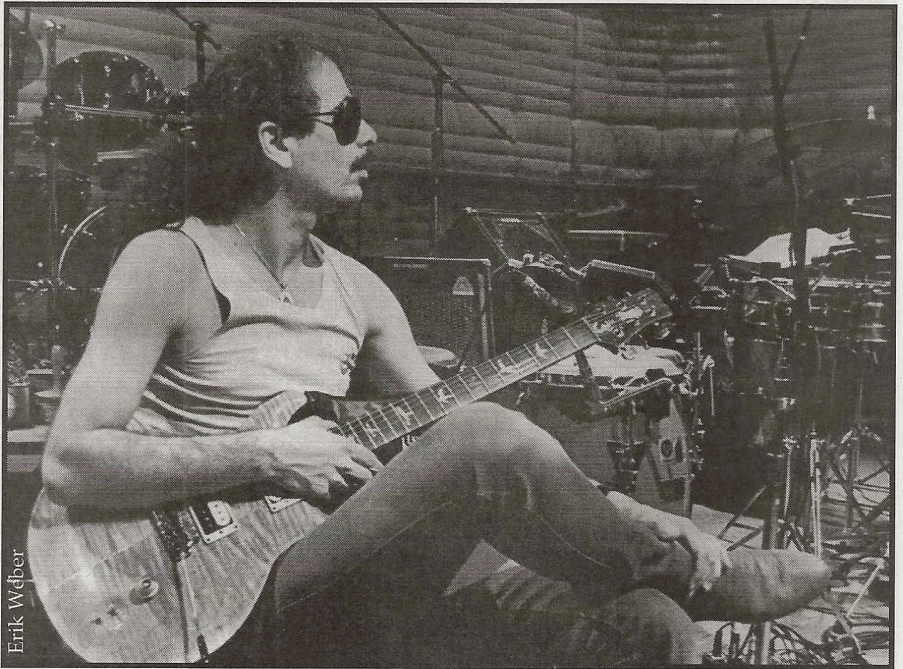
SANTANA: Maybe. I have a portfolio of about twelve things. I have live recordings of Sonny Sharrock at Slim's in California. I have a lot of stuff from Miles. Right now, the only thing I want to do is get home and embrace my family with domestic rhythms for about four, or five months and then write some music. I have a four-year-old daughter, a nine-year-old daughter, an eleven-year-old son, and my wife, and that's what I want to direct all my passion to for about four or five months. We just finished a tour in Casablanca. I've been on tour since last April. We did a whole month in the East, the real East — Bangkok, Singapore, Thailand, Hong Kong, Japan. Then we went home for a month and we went to America and then went to Europe. It's pretty much paced, I don't like a grind. I don't believe in spending nine months on the road.

SECONDS: *To go back a bit, when you started, you were immersed in the Mission District of San Francisco. What you can tell me about what was going on in that scene?*

SANTANA: There was a lot of pressure. It was like *West Side Story*, the gangs. It was just starting with the consciousness revolution, the Hippies were just starting. A lot of Latin people became more aware, but I don't consider myself Latin. I consider myself a citizen of this world because of having been bombarded with the consciousness of Haight-Ashbury. It was a multi-dimensional cross-pollination of the Blues, Ravi Shankar, Jazz, Charles Lloyd, John Handy, Jimi Hendrix — it was a melting thing. No fusion, no confusion, just a melting pot in San Francisco. It was a wonderful time; the university was in the streets. If you went to school, it was not happening. It was better to cut class. Bands would play in Haight-Ashbury like The Grateful Dead, Quicksilver, Butterfield Blues Band. That's what was happening at the time. There was very little Afro-Cuban music for me.

SECONDS: *Like Machito?*

SANTANA: Yeah, to me that stuff was not something I had a passion



Carlos Santana, circa 1988

for, not until I heard Eddie Palmieri, Tito, and Mongo Santamaria, the real Afro-Cuban music, and then I got into Machito and everybody else. In the beginning, I was a Blues lover. I didn't want to hear no Jazz and Latin music because I thought it was for older people, a bunch of squares. "Cocktail music" I used to call it. Give me the real cut-and-shoot, gutbucket, T-Bone Walker/Muddy Waters. Once I listened to Ray Barretto my horizons really opened up really quick and I realized that because of Gabor Szabo and Wes Montgomery, I could inject the Afro-Cuban thing and come up with what we did.

SECONDS: *You talked about the universities. You strike me as someone who learned music in the street, not in school.*

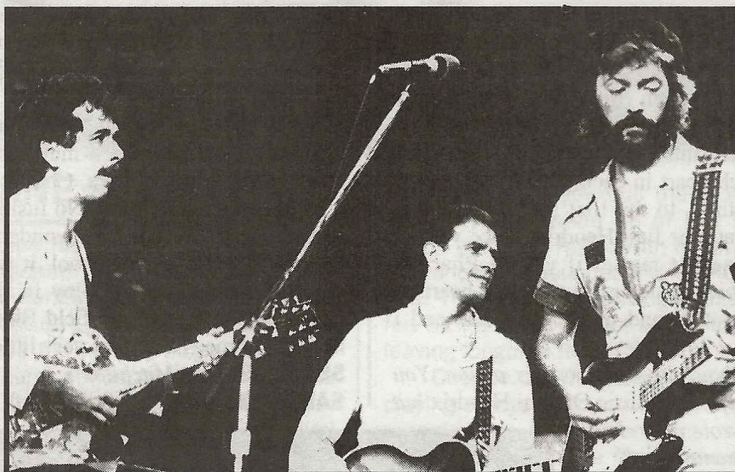
SANTANA: Most people who learn music in the Army, they suck. People who were discharged by the Army like Lester Young and Charlie Parker ... the university of the streets will always beat up any university. It's like the difference between studio musicians and street musicians. Studio musicians are very precise, but it's like skin deep. With a street musician like Otis Rush, Buddy Guy or Bobby Parker, one note from the streets hits your *cojones*, your heart, your soul, your mind. Studio musicians only hit your mind. Most of the time it doesn't penetrate that deep. There's the exception to the rule, but with most of them, I can tell with one note that they're neutered. The balls are missing. I'm spoiled because I know the sounds of the streets. I heard Miles Davis' sound without the PA, without the monitors, so I know what it feels like. To me, that's the street. Cats here in New York that play guitar on the streets are a hundred times better than

most guys I see on MTV.

SECONDS: *Coming from the streets, did you have trouble with Columbia trying to tamper with your sound and image?*

SANTANA: Yeah, we always had problems with people like that. I always told them, "Thanks for telling me and thanks for being concerned but we're going to do it this way." Metallica, Led Zeppelin, Santana, The Grateful Dead — we didn't go to *Rolling Stone* and MTV, they came to us. We're bigger than they are. Columbia turns into Sony to maybe one day McDonald's — it don't matter. The music is going to last longer than Island Records

or whoever. When you hear Bob Marley, you don't ask what label he's on. Good music transcends the record companies. I told the people at CBS one time — because they were getting in my face about doing something I didn't want to do — "Look man, I hear the music before I play it. I literally hear the music before I play. People hear the music after I play it and you hear it after the people hear it. Don't tell me how to fucking play my music!" and they immediately backed up. It's a reality. If Wayne Shorter was the company executive I would listen to him because it's a musician talking to me. Cats who can't play a lick, I don't give a shit what they say. They're not that far from selling cars. I never considered myself a product. I am sound and I am color. I am feelings, I am emotion, I am soul. I'm not a package. It's



Santana, John McLaughlin, and Eric Clapton, circa 1973.

not arrogance, man, it's just saying it how it is. They have a gig because of me, I don't have a gig because of them. Once they know that, then we can work together. All those people who say they can make you or break you, they need to be straightened out really quick.

SECONDS: *Ever felt like you had to play the industry game?*

SANTANA: At one time, in the early Eighties. We got such massive amounts of money from CBS; we got a fat juicy contract to make up for how cheap they got us at first. For awhile, they wanted us to play that game. I would just play tennis, show up

at the studio, play the music and split. Then I said, "This is not happening. I have to take complete control of the songs, complete control of everything." Around '86-'88, I took complete control of the whole thing. More and more I'm learning, it doesn't matter whether you're Pharoah Sanders or Barbara Streisand, you need a song. You need a song that can hit people all over the world, regardless of Black or White, rich or poor, young or old and once you get that song, you're in. I don't consider a hit to be a demeaning thing. The most commercial thing I ever heard in my life was Nat King Cole doing "Mona Lisa." *Unforgettable* with Natalie Cole was #1 two, three years ago. So we have class. America has class. Everything doesn't have to be Madonna, it doesn't just have to be Kiddie Pop. You just have to come up with that song. "No Woman, No Cry." Forever, all women say "Yeah!" I understand that game, I understand you need a song. You don't have to sing "There's No Business Like Show Business" or do soft-shoe dancing, but you do have to be aware of where you are.

SECONDS: *As one of Rock's first multi-racial bands, how did people react to you?*

SANTANA: The first tour we did, we were following everyone from Janis Joplin to Chicago to Johnny Winter, and people would boo. "We want to hear Johnny Winter — get the fuck off the stage!" And we hit the first song and people would say, "Oh shit!" The next thing you know they're dancing, their nose flares up like Zorba The Greek. The music we brought out at that time was a combination of Blues and Afro-Cuban and it made people dance. At that time, there was nothing but Blues musicians. Canned Heat, John Mayall, Fleetwood Mac, Cream — they all played Blues. When we merged it with Olantunji and Afro-Cuban stuff, the women starting taking off their brassieres and getting all excited, so we knew that we brought something different to the forefront. I knew we hit when they showed NFL highlights and everything sounded like Santana. They have a guy going back to catch a ball while congas, guitars and Hammond organs are playing. I guess we arrived, because everybody was trying to sound like us. Soon you see Miles and The Rolling Stones with congas and timbales, so I knew we made an impact.

SECONDS: *Would you say your music is erotic?*

SANTANA: Extremely. Extremely spiritual and sensual, which is a great combination.

SECONDS: *When you look at music today, do you see sensuality?*

SANTANA: Not really. I see people frustrated, trying to arouse themselves. The most arousing thing is innocence. You can hang out in the worst porno places in New York, and after a while it's like watching a microwave. It doesn't do anything because it's so explicit. But if you see someone really young and beautiful, it's extremely arousing. I think innocence is the most sensual thing that there is. That's not below the belt. There's a difference between soul sensuality and below-the-belt sensuality.

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SECONDS: *You've always had success with instrumental songs. How were you able to do so well without vocals?*

SANTANA: I grew up listening to a lot of instrumentals. A lot of instrumentals were #1. A lot of people have amnesia here in America — particularly White people. I've yet to see a Latin person in the Rock & Roll Hall Of Fame, like Richie Valens. Nevertheless, our #1's were just as #1 as anybody's from England. Little Richard can claim to be the King and Queen of Rock & Roll, but I've got news for him: Mango Santamaria was just as Rock & Roll. That's how I look at it. I don't have amnesia. Good music will be accepted in Jerusalem, Cairo, Istanbul, Mexico and New York. Good music is just good music and kids gotta have it. They just care if you can touch your heart.

SECONDS: *You're always credited with bringing the Latin influence into Rock, but it goes deeper than having a conga player, doesn't it?*

SANTANA: Yeah. Ray Barretto and Motown did it before us. I think what we brought to it was a different consciousness. I knew we had arrived when we played three nights at the Fillmore East in 1970 and Tito Puente was there every night with Miles Davis in the balcony, just grooving. When you have Tito Puente and Miles Davis three nights at the Fillmore East, they're not just there to hang out, they're finding out why it works. We all want to reach the masses. If you have a baby and you walk into Central Park and people don't look at it, you feel bad. When people say, "What a cute baby, look at those beautiful eyes," you feel good. That's really what it's about.

"There's four musicians: Miles Davis, John Coltrane, Bob Marley, Jimi Hendrix, that's it. Those are the four corners."

SECONDS: *How come you never recorded with Miles?*

SANTANA: He invited me a couple of times. He was really a rascal. One time he called me and said, "Anna Maria told me I should call you, but I called John McLaughlin instead and we already did the album. But I'm still calling you anyway. How you doing?" With a million computers you couldn't decipher him. I never got to record but I always feel like we're very close. He comes to my dreams a lot. It's very meticulous how he talks to me in my dreams, him and Bill Graham. As you can tell by both biographies, I guess I have a place in their hearts.

SECONDS: *Were Miles' albums like Live Evil and On The Corner a big influence on you? They didn't get a lot of respect when they came out.*

SANTANA: Because Columbia doesn't know what to do with music. They know what to do with New Kids On The Block and people like that, but real music? They don't have a fucking clue. Miles Davis is going to be around long after those people are forgotten. Miles Davis is probably the most important musician in this century. There's four musicians: Miles Davis, John Coltrane, Bob Marley, Jimi Hendrix, that's it. Those are the four corners. If you're a boxer in the ring, those are the four corners you have to deal with. The best album David Byrne did, *Remain In Light*, you hear *On The Corner*, James Brown and The Doors. If you break it down, that's what you hear.

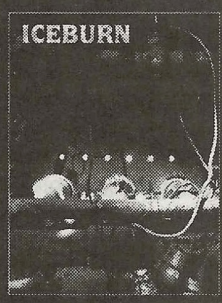
SECONDS: *How have psychedelics influenced you?*

SANTANA: It was great. Every man and woman should shed their skin once in a while. When you go the desert and take Mescaline or Psilocybin, you literally drop the crap, extra psychological things you don't need, and you feel lighter. You learn to hear colors — a lot of people don't know about that. You have to open up both sides of the brain. I don't recommend it for everybody, but people who are at peace with themselves should try it. If you're not at peace with yourself, you shouldn't try it. If you're at harmony with yourself, you should try it because I think it will give you latitude. Jimi Hendrix's music would not be the same without it and neither would Miles Davis' music. John Coltrane, I heard he took it when he did *Om*. Nevertheless, you can hear people who have done it because their music is in Cinemascope, Surroundsound. Your senses open up to the

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whole picture, not just being nationalistic, because everybody gets stuck with that. People say, "I was born in Mexico, so I'm a Mexican and that's it." No. Maybe Arthur Ashe never took LSD or Mescaline, but he acted like it by the way he conducted himself. He was a profound cat. When somebody starts calling themselves a citizen of the world, that's my type of person.

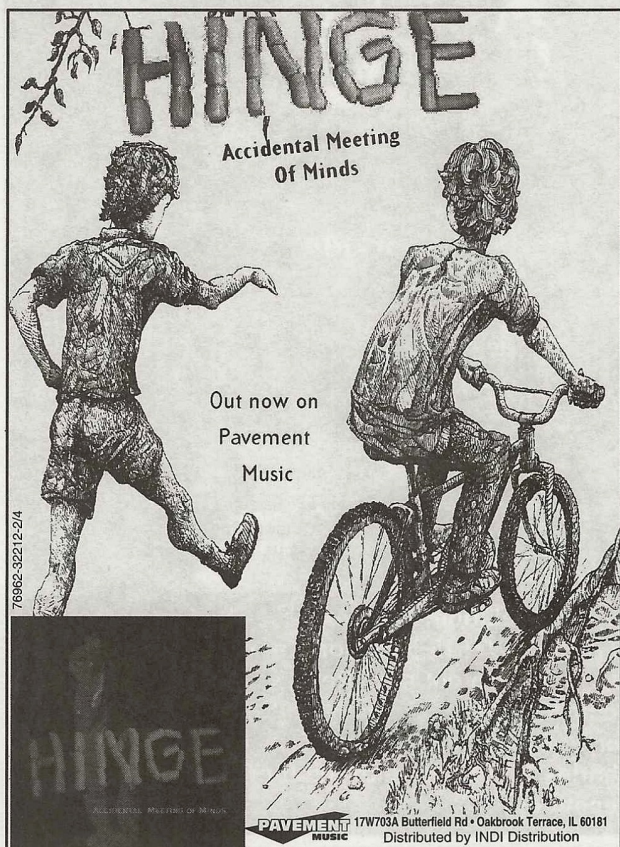
SECONDS: *How did you avoid becoming a drug casualty like Sly?*

SANTANA: I have too much pride. Maybe I'm too vain like Miles Davis, but I don't see myself on the floor on my knees being drunk. I have an inner bell that says, "You drank one beer, how do you feel?" I got a little buzz, that's it. A little bit of wine once in a while, a toke here and there ... I never see myself slurring or stuttering or being so hazed because I don't like to escape; I like to turn on. I don't like to turn off the world, I want to feel what I feel and crystallize it. I never liked Quaaludes, I never liked Cocaine, I never liked Heroin, because of what I saw it do to everybody. That's disgusting. I like to be in charge. If I have an IQ of three, I want to be in charge of that sucker. It's pride, man. I think the best buzz is when you go to a mosque or a sanctuary. With the incense and chanting, I can get really high with that. Indian American ceremonies, or Aborigines — those are the best highs.

"Jeff Beck, Jimmy Page, Eric Clapton — they know who I am."

SECONDS: *What was the period of your life like when you did Love Devotion Surrender with John McLaughlin?*

SANTANA: It was one of seeking spiritual discipline. I adore John Coltrane. I know John and I adore John Coltrane — who doesn't? At that time, because of the relationship with Sri Chinmoy, we thought that's what we needed to do: learn how to meditate; get up at five, six o'clock in the morning and meditate, not eat fish, chicken, or anything. It was kind of like a West Point, a spiritual West Point, but it got boring. I found God in different ways than a guru, swami, or yogi.



After a while, they get in the way between you and God. It's good to learn from them, but they get in the way — especially when they start seeking immortality. You should always be suspicious of anybody who is lusting for immortality by burying their writings under the ground and shit like that. Everything I learned about Jesus Christ —



Santana at Woodstock, August 1969.

he would write things in the sand so the next day it would be gone. Jesus Christ doesn't need a billboard to say who he is and what he did. He changed time already. There were positive things with Sri Chinmoy. When it became negative, I left, because I didn't want to stay on his path or have him telling me what to do.

SECONDS: *Did you have a falling out with him?*

SANTANA: Pretty much. When it's over, it's over. I don't wear the same shoes I wore in the seventh grade. It's time to go. I graduated from duality in my own time. Duality is good and bad and all of us will graduate eventually by learning good/bad, compassion/gratitude. All of us seek to graduate from duality, the good and bad thing. Once you learn how to do that, you don't need a pimp, pope, or politician.

SECONDS: *When Santana started, you were just one person in a band, but over time everyone's focus shifted towards you. Were you uncomfortable with that?*

SANTANA: Yeah, for a long time I was. I didn't want to accept it, I just wanted to play my music and be incognito. It is true that the first four albums was all of us, but it's also true that if I wasn't there it wouldn't sound the way it sounds. I know Neil Schon tried it.

SECONDS: *What's the difference between a Santana album and a Carlos Santana album?*

SANTANA: That was for CBS. The Santana thing they wanted to sound like what people are used to, the Afro-Cuban thing, hits like "Evil Ways," "She's Not There," or "Oye Como Va." Carlos Santana is a guy who likes to hang out with Wayne Shorter, John Lee Hooker, Pharoah Sanders, Ali Akbar Khan and all those guys. So many people told me, "If you play with this guy it's career suicide." Maybe for you, but not for me. I need this; I need to hang around Joe Henderson to see how they put things together. It's all really mechanical. Once you learn the cycles of all the musics, whether it's Reggae or Classical or Jazz, you can articulate the music. I was always hungry and I'm still very hungry to learn new things. What did Wayne Shorter say? "To think thoughts that haven't been thunk."

SECONDS: *I wanted to ask about some of the people you've played with over the years. How about Chester Thompson?*

SANTANA: He feels where I go and I feel where he goes and we don't even discuss it. The majority of the stuff we write, we sit down, start playing, and tape it. We go to the studio and take things from that jam, that's what *Blues For Salvador* was. He has a vast knowledge of Church Music, Jazz, and the street sound of Tower Of Power.

For me, it's perfect because it deals with more configurations than just the guy who can only play Jimmy Smith or Rock. I need a keyboard player that can say, "This song is kind of like Wayne, but the groove is John Lee Hooker." If you take words like "harmonious convergence," "harmonious" sounds like a chorus by Thelonious Monk and "convergence" sounds like Bob Marley's rhythms. Those two words — that's how we write music. We say, "This word conjures this feeling so let's close our eyes and ... how about this chord?" I've been accused of being a melody man by Joe Zawinul. He said, "You can make a melody come alive." I have a tendency to *feel*. If I don't feel, I won't play it. I learned that from Miles. If you don't feel anything, just let the band play. When you feel it, it's like drinking tequila, it burns you. If a melody burns you, that's the one you should play. When you play it, the cop's going to turn around and say, "Damn!" People who don't usually listen to music are just like, "Damn!" and their hair will stand up. It's important before you play something to feel it.

"When you hear beautiful sounds and you see beautiful colors, you don't need food. It's like you're in love for the first time."

SECONDS: *What was Doug Rauch like?*

SANTANA: He was a beautiful human being, man. Incredible musician. He learned a lot from Chuck Rainey and Larry Graham. They were his granola that he ate every morning. I was really sad when he passed. As an individual, I think he had a lot of mental problems — conflict within himself. To be in my band, you have to be stable. You have to have stamina, stability, and a great disposition, otherwise the band will pass you. I've heard a person say, "When I first played with your band it was like hanging on the tail of a 747. The band just took off." I said, "You shouldn't be on the tail, you should be in the cockpit with us." I learned a lot from him, we all did. We went to Africa together. We did 312 concerts in '73 alone. That's why the band broke up again. But he was wonderful. Him and I had this fascination with John McLaughlin. When *The Inner Mounting Flame* came out, we wanted to work with John, and we did *Love Devotion Surrender*. In fact, if he would have joined Mahavishnu, they probably would have kept it together longer. Him and Billy Cobham really got along.

SECONDS: *There was also Tom Coster, who brought a lot of keyboards into the group, the ARP String Ensembles and Mini-Moogs. How did he change the Santana sound?*

SANTANA: I first saw him with Gabor Szabo. At that time, Gregg [Rolie] was disillusioned with our band — he wanted to play Rock & Roll. I didn't want to go that way; it sounded too White. That's how Journey sounds to me. Anyway, I went looking for keyboard players. I always look for musicians who don't sound Black or White, they sound like a glass of water, because water has only one color. We got together with Tom and another keyboard player, Richard Kermode, and he brought the Chick Corea thing. Tom was more Jimmy McGriff and that type of stuff. I was totally into Larry Young so I would make Tom listen to him. I said, "I like the way Larry Young plays and I like the way Miles plays, so you've got to get a Yamaha." We trained him and he taught us. He's a wonderful musician. He was in the Army, so he knows how to read. I just know emotions. I can't tell you if it's a B-flat or anything like that. I could if I wanted to because when I work with Joe Zawinul, I write out the music the way I can write it. I tell them to send me a cassette of the song and then I transcribe it in a way that I can read. Do-re-mi-fa-sol-la-ti-do, I still do solfege because that's how I was taught by my dad. So with Tom, he brought in what he brought in and we also trained him. I believe that he knows that we also trained him to fit in the band because at that time, the band was moving like an amoeba. I didn't just want to keep regurgitating Santana. When we did *Caravanserai*, Miles would call me and say,

"Damn, motherfucker. Next time you do something like this, call me." It's just music and it's not Fusion. You have to meditate a little longer, you have to fast to get your antennas higher, to receive music. When you're writing music, there's such a thing as psychic antennae which go up and then you hear the music of the sphere. Just like Beethoven. You have to make a special effort to refine your sensitivity to hear the music that can truly captivate people's hearts. That's the goal of any musician, to captivate people's hearts, not con anybody.

SECONDS: *When you're playing with someone like Buddy Guy, are you intimidated?*

SANTANA: Sure! It's like going into the ring with George Foreman. The main thing you have to do is not make the same mistake Michael Moorer did — don't stay in front of them, move side to side. Last time we did a tour with Buddy, I wanted to come with an asbestos suit and say, "Okay, I'm ready for your ass!" He's literally like a flamethrower the way he plays. We did a tour this year with Bobby Parker, Buddy Guy, Robert Cray and Luther Allison. It is intimidating, but I know at the same time I bring something to them they need to hear. The way I play the Blues, you can hear in South Africa or South America. Plus, I also learned Blues from Miles. The highest compliment I could tell you about is for me to go to Chicago, get my key, go to my room, the phone rings, and it's Buddy Guy. That's the highest compliment I can get. I don't need to be accoladed by the Grammys or *Rolling Stone*, none of that bullshit. It doesn't mean anything. When guys like Otis Rush and Buddy Guy say, "Santana, we're waiting for your ass. Get over here." To be invited by musicians like that — that's enough for me. I don't have to compete with Eric Clapton, Jimmy Page or Jeff Beck. When I come into a room, they know who I am, and they come and shake my hand. I don't have to go to them. That to me is respect. They know what I bring to the table.

SECONDS: *It sounds like you're suspicious of English people who play the Blues.*

SANTANA: I understand that they have the same passion I have for Muddy Waters and Magic Sam. I'm just saying they have more visi-

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bility than we do, they always have and will. That's because America always idolizes Britain more than their own. When The Beatles came to America, people said, "Now that you're in America, what do you want to see?" "Muddy Waters!" People said, "Who's that?" Jeff Beck, Jimmy Page, Eric Clapton — they know who I am. It's not a competition, it's not the NFL, but they know I can articulate. If you can play with Wayne Shorter and John Lee Hooker, you can articulate. It's not because I'm cute or good looking, it's because I earn it.

SECONDS: *You've played with Kirk Hammett from Metallica?*

SANTANA: We've done a couple of sessions.

"Cats who can't play a lick, I don't give a shit what they say."

SECONDS: *What do you learn from someone like him?*

SANTANA: You re-learn. You re-learn passion. He has a lot of passion; he has the same effervescence I still have. He came to my house and he never heard *Jack Johnson*. This is the album that made Miles call Jimi Hendrix and say, "I'm gonna fix your ass." Miles put it to him; he said, "I can come to your shit but you can't come to mine." He'd literally say shit like that on the phone. When I get together with Kirk, I turn him on to Sonny Sharrock or John McLaughlin. I really like Metallica. Out of all the bands, I love them and Living Colour. They put thought and soul behind it; it's not just balls-to-the-wall, there's a thought process. I can appreciate when people put time into a song — you can hear it. If Metallica chooses to disband, Kirk Hammett will survive because he's a musician, and that's the most important thing: musicians that can transcend the band. Herbie Hancock has transcended being with Miles; so has Wayne Shorter. A lot of people don't fare that well — their best is behind them. For me, I feel really grateful because the best is still ahead. I've got invitations from Ali Akbar Khan, Pharoah Sanders, Ornette Coleman, Joe Henderson and John McLaughlin to play, record, and go on tour. I said, "Whoah. I'm very grateful and very honored but I think I'll stick around with my family for five months and play domestic rhythms." And use that time to listen to some music — Angelique Kidjo and African music. We just went to a meeting with John Barbaris from Island Records and we're starting this rumor that we want to fill a plane with Harry Belafonte, James Brown, Santana and African bands like Angelique Kidjo or Majek Fashek or Toure Kunda and travel to Africa next year. We did it before, in 1970, and I think it's time for us to do something like that again — it's like a huge party. That's really appealing to me. Hopefully we can do that in '95. Just fill a plane with musicians and do what Duke Ellington, Count Basie and Louis Armstrong used to do. They were the peace ambassadors of music and I see myself like that; I really identify with those people. I'm nowhere as knowledgeable as them about music, but I do identify with their mission. I love being called a world citizen. I don't like being Latin, Mexican or Spanish. That's too constricting. A world citizen is cool because then you're not a tourist anywhere. Everywhere you go, people will share whatever they're eating with you. That's the goal for me.

SECONDS: *What goes through your head when you play a solo?*

SANTANA: Most of the time I'm thinking about being with my children and combing their hair after I washed it. I don't think of the notes, I don't think of what key, or how many bars, major or minor — I put my mind somewhere else. At this point, I trust my fingers. Like my tongue. I trust my tongue to say what I feel — I don't have to think A, B, C. So I literally put my mind in a place where it goes on automatic.

SECONDS: *Does the guitar still excite you?*

SANTANA: It's extremely arousing. If you listen to Segovia for half an hour and then you listen to Paco De Lucia and then you listen to Charlie Christian and T-Bone, it's always very sensual. It's more sensual than anything I can think of. To grab a song and with three notes make people say, "Ahhh ..." When you hear a woman say that in front of the stage, you know you took some pressure from them by a

melody. Music and sound is a liberator — it's a healing thing.

SECONDS: *On your album covers, you've worked with visual artists like Mati and Michael Roman. What's the common element you're trying to convey with your album artwork?*

SANTANA: Sound and color. They're both one in the sense that they play the same role affecting the human body. When you hear beautiful sounds and you see beautiful colors, you don't need food. It's like you're in love for the first time. Color and sound go together. That's why when people see our albums, they say the package is complete, from the cover to the last note. I learned that from The Beatles when they did *Sgt. Peppers*. The package on the front and inside was one. I think that a lot of musicians should pay more attention to colors. It'd be a drag if everything was gray.

SECONDS: *Have you found the perfect note yet?*

SANTANA: Yeah, but then it goes away. It doesn't stick around. It's not something you can lock in a box. The perfect note depends a lot on grace. It's like a bubble that comes from the bottom of the ocean to the top. The universal note — I've been hearing about this for a long time. I think John Coltrane is the best carrier of that note because John Coltrane represents the three-time configuration: Earth time, galactic time, and celestial time. Miles was probably the best for aesthetic beauty, although he's very spiritual himself. To me, I respect all in the same way, but to tell you the truth, the ones I hang with the most are Coltrane, Miles, Bob Marley and Jimi Hendrix. Females, obviously Aretha and Patti LaBelle. When you're playing music, they want to come out. They're going to come out through your fingers, your amplifiers, and people will say, "You made me feel the same way Patti LaBelle made me feel." That is the goal of every concert. Mother Earth compresses tons of charcoal into one diamond. Miles would say in interviews that one concert out of fifty was spiritual orgasm from the first note because everything he would play would be like diamonds. It's all about grace. ✱

CARLOS SANTANA SELECT DISCOGRAPHY

1994	<i>Brothers</i>	Island
1993	<i>Sacred Fire</i>	Polydor
1992	<i>Milagro</i>	Polydor
1990	<i>Spirits Dancing In The Flesh</i>	Columbia
1988	<i>Viva Santana</i>	Columbia
1987	<i>Blues For Salvador</i> (as Carlos Santana)	Columbia
1987	<i>Freedom</i>	Columbia
1985	<i>Beyond Appearances</i>	Columbia
1983	<i>Havana Moon</i> (as Carlos Santana)	Columbia
1982	<i>Shango</i>	Columbia
1981	<i>Zebop!</i>	Columbia
1980	<i>The Swing Of Delight</i> (as Carlos Santana)	Columbia
1979	<i>Oeness: Silver Dreams — Golden Reality</i> (as Carlos Santana)	Columbia
1979	<i>Marathon</i>	Columbia
1978	<i>Inner Secrets</i>	Columbia
1977	<i>Moonflower</i>	Columbia
1977	<i>Festival</i>	Columbia
1976	<i>Amigos</i>	Columbia
1974	<i>Lotus</i>	Columbia
1974	<i>Illuminations</i> (as Carlos Santana)	Columbia
1974	<i>Borboletta</i>	Columbia
1973	<i>Welcome</i>	Columbia
1973	<i>Love Devotion Surrender</i> (with Mahavishnu John McLaughlin)	Columbia
1972	<i>Carlos Santana And Buddy Miles! Live!</i>	Columbia
1972	<i>Caravanserai</i>	Columbia
1971	<i>Santana III</i>	Columbia
1970	<i>Abraxas</i>	Columbia
1969	<i>Santana</i>	Columbia

Unless otherwise noted, all albums credited to Santana.