

Kula Shaker • Red Hot Chili Peppers • Neil Young

5 SONGS

Def Leppard
"Promises"

Lynyrd Skynyrd
"I Know a Little"

Allman Bros.
"Ramblin' Man"

Steely Dan
"My Old School"

Metallica
"Damage, Inc."

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- Metallica Interview
- Limp Bizkit
- Def Leppard
- Monster Magnet
- Carlos Santana
- Dovetail Joint
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Cover photo by Danny Clinch

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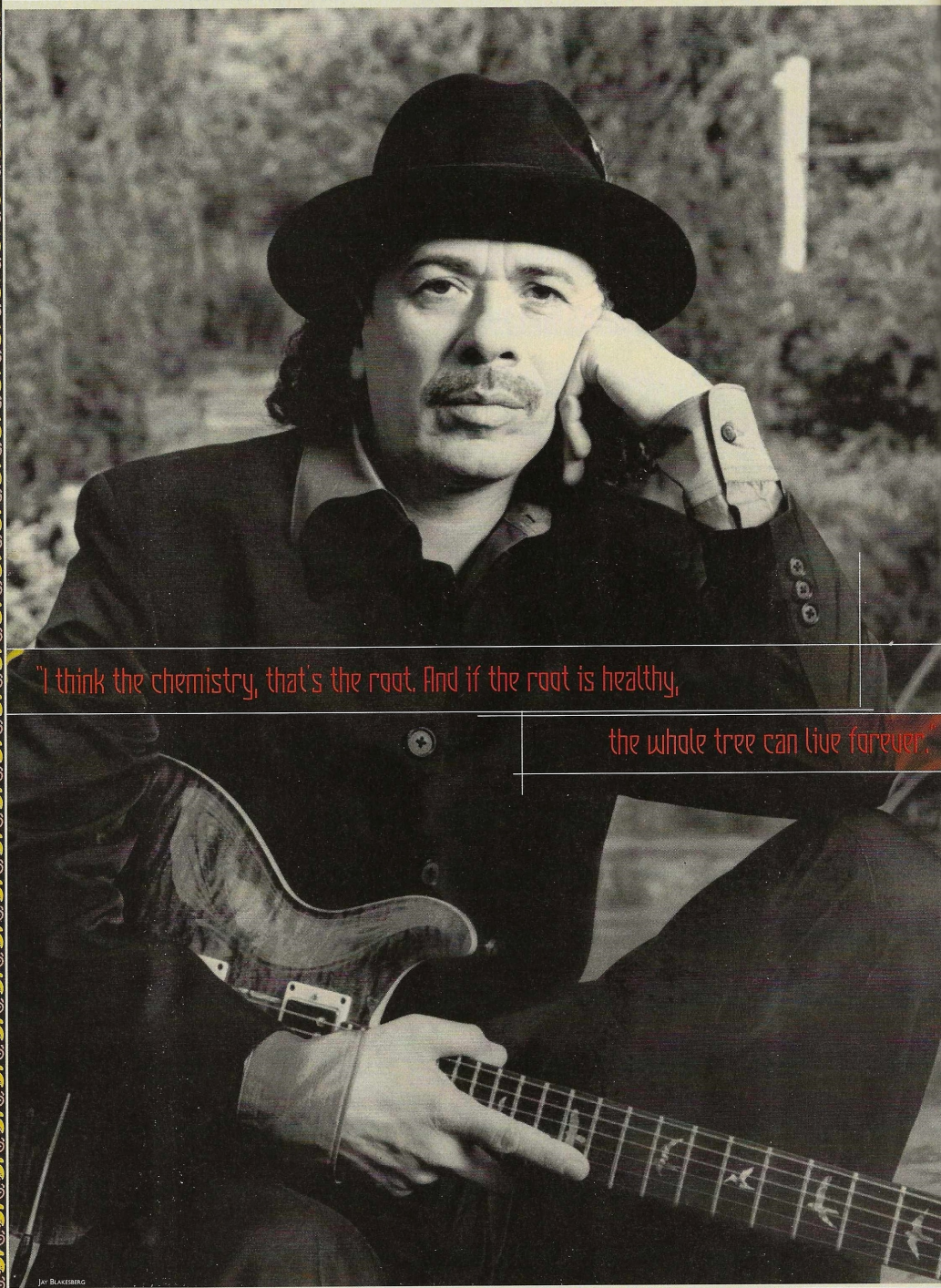
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"I think the chemistry, that's the root. And if the root is healthy,
the whole tree can live forever."

Santana Part 2

The Legacy of a Legend by James Sullivan

Santana's 1998 induction into the Rock and Roll Hall of Fame was a long time coming. While world-class guitarist-bandleader Carlos Santana has played with dozens of accompanists at this point (more than 50 are credited on his 1995 boxed set *Dance of the Rainbow Serpent*), the band that was elected to the Rock Hall was the one that recorded Santana's self-titled 1969 debut: drummer Michael Shrieve, percussionists Michael Carabello and Jose "Chepito" Areas, bassist David Brown, and vocalist-keyboardist Gregg Rolie.

"Everyone has a nostalgic thing about the first time, when they—excuse the expression—popped the cherry," Santana said at the time of the induction. "I do think the chemistry with the original

band speaks for itself. I feel that I'm still trying to maintain that standard."

Though he has had his share of differences with band members over the years, Santana acknowledges the power of the original group. "I think the chemistry with Gregg and I and Michael Shrieve and Carabello and Chepito, that's the root. And if the root is healthy, the whole tree can live forever."

Born in 1947, Carlos Santana was raised in Tijuana, Mexico, the son of an accomplished mariachi musician whose father was a musician, and his father before him. At age 8, after training on the violin, young Carlos switched to guitar. In his teens, he played in hometown nightspots, and emulated the sharp-edged blues of his radio heroes, B.B. King,

T-Bone Walker, and John Lee Hooker.

Around 1960 Carlos' family relocated to San Francisco, where he immersed himself in the burgeoning Bay Area music scene, establishing the Santana Blues Band in 1966. "I remember Michael Carabello and Gregg Rolie saying, 'You know, let's just call it Santana Blues Band. It has a ring to it, a tone to it.' And I said, 'Weeeelllll,'" he laughs. He has since grown proud of the band's name: "I am grateful that it went down that way and set the tone for the rest of my life."

With the avid support of impresario Bill Graham, the group quickly became a fixture at the Fillmore West, opening for all the great touring acts of the day. In 1969, Carlos made his recording debut as a featured guest on *The Live Adventures of*

CULTURE CLUB The ethnic pulse of Rock en Español

by Sean McDevitt

When 27-year-old Sergio Vallin was growing up in Mexico, the sound of rock 'n' roll radio had a decisively foreign flavor.

"We really only heard English stations, English music," says the Maná guitarist, whose band is the first Rock en Español breakthrough in America, with three gold records and a Grammy to its credit. "Stuff like Toto, Journey, and Chicago. There wasn't any success then with Rock en Español. There were groups playing that style of music with a lot of energy, but none of them really hit it big."

Rock en Español. It's exactly what the name implies—loud guitars, pulsating beats, and lyrics that address everything from political perspectives to having a roaring fiesta. The twist, of course, is that these bands hail from Mexico and other parts of Latin America, and they sing in Spanish. They also incorporate various elements of their own musical

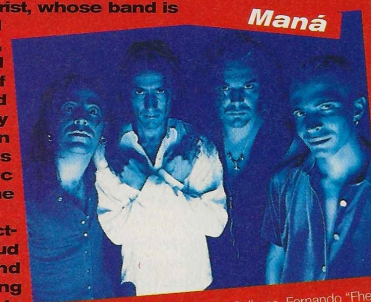
cultures, like salsa, merengue, and flamenco.

Maná, whose pop-oriented sound contrasts sharply with other groups on the scene—like hard-rocking hip-hoppers Molotov and the Sepultura—has influenced Puya—are riding the tidal wave to new heights. The band was set to release *Maná Unplugged* in late June before embarking on a co-headlining tour with Carlos Santana in August. Its latest album, *Suenos Líquidos* ("Liquid Dreams"), has sold more than 700,000 copies since it was released in 1997.

"Maná is a group that has no musical barriers," says Vallin, whose eclectic guitar influences include Hendrix, Scott Henderson, Paco de Lucía, and John Williams. "Our lyrics apply to everyone, young and old, to real people who want their lives to

be more fulfilling. We try to get to the heart of every culture in every country that we visit."

"People are looking for new alternatives," offers Puya axeman Ramon Ortiz, whose band hails from



Left to right: Alex González, Juan Calleros, Fernando "Fher" Olvera, Sergio Vallin

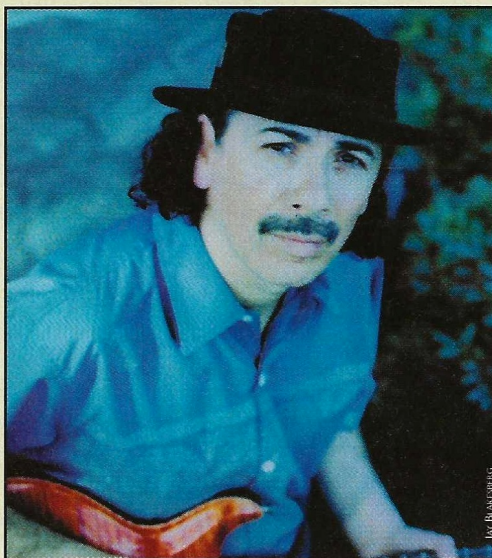
Mike Bloomfield and Al Kooper. Soon after, the Santana Blues Band was reformed as Santana. At Graham's insistence, the fledgling band was invited to play at Woodstock, where its "Soul Sacrifice" electrified the vast audience. Within weeks, Santana would have a Number One hit with its debut for Columbia Records.

Though there had been some early band members who weren't around by the time of the debut recording, players really began revolving with Neal Schon's arrival in 1971. "My vision got so strong that it was clashing with everybody else other than Michael Shrieve," Santana says. "We were going toward Weather Report and Miles [Davis], that thing. And everybody else wanted to go more like Led Zeppelin."

Schon, who joined Santana as a green but gifted teenager, stayed only a couple of years. But his mark on the band was deep—he played on the best-selling albums *Santana III* and *Caravanserai*—and he went on to found Journey, one of the most successful rock bands of the '80s. Last year he was momentarily led to believe he would be part of the Rock Hall induction, only to learn weeks before the ceremony that the Hall had decided to go with the debut six. Santana would have liked to see Schon included. "I'm the one who invited Neal Schon in the first place to join the band. I'm the one who heard another guitar player in the band, in the same way that the Allman Brothers had two guitar players."

The Rock Hall mix-up has already blown over, he says. "I do believe that he will get in there anyway, with Journey."

While Santana has had other guitarists in the band from time to time and has invited guest axemen to record with him over the years—John McLaughlin, Jimmie Vaughan, Vernon Reid—it's his own unmistakable tone that defines the



JOE BROWNE/RETNA

group. He says he has a vivid recollection of the moment he knew he'd arrived at his own sound. "It was late at night, and the second album had come out, *Abraxas* (1970). Being really young at that time and hearing your own music coming through the radio, it was such a

high. What came on was 'Samba Pa Ti,' and I remember saying, 'Whoa, that sounds really nice.'

"I immediately knew. And it made me feel grateful, but also it made me aware that all those [guitarists] who I loved, they had a new baby, and it was my sound. That was the moment."

Over the next decade, Santana joined the ranks of the rock 'n' roll elite, scoring enormous successes with singles ("Black Magic Woman," "Oye Como Va") and albums (*Abraxas*, *Moonflower*) alike. The chart success of 1981's *Zebop* ensured Santana's status as one of only eight acts to hit the album chart Top Ten in the '60s, '70s, and '80s.

The '80s also saw Carlos Santana's emergence as one of rock's reigning goodwill ambassadors, with groundbreaking appearances at events like Live Aid and the Us Festival, and in newly accessible cities like Moscow and East Berlin. In 1987, Carlos scored the soundtrack to *La Bamba*, the filmed version of the life of Ritchie Valens. The following year, he won a Grammy Award for Best Rock Instrumental Performance. In 1994 Santana came full circle, playing the 25th anniversary Woodstock show.

To date, Santana has amassed 14 gold records, nine of them reaching platinum or better. With *Supernatural*, he hopes to reach those heights again. More than 33 years after embarking on his lifelong pilgrimage to find the place where music meets spirituality, he feels no older.

"It's kind of like Satchel Paige said: 'How old would you be if you didn't know how old you were?'" G

Puerto Rico. "That's where the word 'alternative' came from—people looking for something different from the mainstream. I think the Rock en Español thing presents a new alternative to everything. You've got bands from a lot of different countries putting their ethnic roots to rock. It's kind of refreshing."

Puya, which began OZZfest dates in May, have a hardcore, overdriven metal sound with lyrics in "Spanglish"—an English/Spanish hybrid. And it's significant that the band's record label, MCA, signed it to its main label, not its Latin division. Obviously, the powers-that-be anticipate a level of commercial clout that transcends traditional boundaries of Latin music. The band's debut, *Fundamental*, was released earlier this year.

"It makes us feel good, because we believe that the music itself has the power to reach anyone," Ortiz says. "It's not a matter of verbal language. I think they understand what we're trying to do here."

The Mexican band Molotov, which fuse hard rock and rap, and have earned comparisons with the Beastie Boys and Rage Against the Machine, are winning over fans from both alternative and contemporary metal camps. And Molotov are cre-

ating quite a controversy in the process. The band, whose songwriting addresses topics like discrimination, political corruption, and Latino empowerment, was denounced by a Mexico City newspaper two years ago. Even worse, several major record stores wouldn't carry *Dónde Jugarán Las Niñas?* ("Where Will the Girls Play?"), Molotov's debut album.

The band, which sports a twin-bass lineup, made its initial connection to rap through Louisiana-born drummer Randy Ebright, whose father was a DEA agent in Mexico City. For the other members of Molotov, all Mexicans between the ages of 21 and 25, rap was unfamiliar terrain. But they collectively concluded that the rap-and-rock elixir was a fresh spin on something old.

"Once we were talking about how this music was becoming popular, and we all thought that maybe it was because the new American music—the rock music—is stagnant," says Fuentes, who lists the Beach Boys, Run DMC, and Quiet Riot among his favorite American rock bands. "We didn't identify with the lyrics. It's weird to us that people pay so much attention to Latin music, but it's good that this kind of music is being recognized now."



Left to right: Randy Ebright, Paco Ayala, Mickey Huidobro, Tito Fuentes