

Special 42nd Annual GRAMMY Awards Celebration Issue

GRAMMY

MAGAZINE 

Elton John

The GRAMMY Interview

EXCLUSIVE INTERVIEWS

Dixie Chicks

TLC

Diana Krall

Macy Gray

Moby

Jaguares

Emmylou Harris

Asleep At The Wheel

Producer of the Year

Walter Afanasieff

16 Pages
of Exclusive
GRAMMY Photos

**Guitar
God**

Santana's
Divinely Inspired
GRAMMY Triumph

Plus

- Frock & Roll: Rock's Passion for Fashion • The Afro-Cuban Revival
- Artist Development: The Day the Music Died • Internet A&R
- The Michael Jordans of Classical Music • Recording Academy News
- The Rock Era's Most Influential Labels • More...

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MAGAZINE

SPRING • SUMMER 2000

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Erykah Badu, Diana Krall & George Benson rehearse as workers complete construction of the GRAMMY stage.

COVER PHOTOGRAPHY BY JIM McHUGH



Top row, l-r: Shirley Caesar • Ray Benson • Erykah Badu • Elvis Crespo • The Dixie Chicks
Middle row, l-r: LeVar Burton • Christina Aguilera • B.B. King • Diana Krall • Phil Collins • Emmylou Harris
Front row, l-r: Sting • Rob Thomas • Carlos Santana • Whitney Houston • Elton John • Sheryl Crow

Carlos Santana did not lightly bestow the name *Supernatural* on his latest album. The veteran guitarist and world beat trailblazer feels that he received divine guidance in making the record. But even with help from The Beyond, Santana didn't quite expect the runaway commercial success he has enjoyed with *Supernatural*, an album of duets teaming the guitar legend with contemporary hitmakers such as Lauryn Hill, Wyclef Jean, Maná, Dave Matthews, Everlast and others.

"I suppose I'm more shocked than surprised," he says, "because I had no idea that [the album's success] would take on this configuration. And I'm very grateful. Our goal was to reach out to junior high, high schools and universities and make new friends. That goal

the late rock entrepreneur Bill Graham, who served as one of Santana's earliest mentors, urging him to include catchy vocal tunes like "Evil Ways," "Oye Como Va," "Black Magic Woman" and "No One To Depend On" on the first three Santana albums, juxtaposing them with the Santana band's pioneering Latino rock instrumentals. Now, once again, Davis found the means to bring Santana's impeccable musicianship to the mass market.

"Once we'd consecrated the act of signing the contract, he said, 'You know I was just talking to Lauryn Hill on the phone and I found out she really likes your music.' She was thinking of doing 'Samba Pa Ti' [from Santana's 1970 LP *Abraxas*], the same way [the Fugees] did 'Killing Me Softly' and Puff Daddy did that Sting song ['Every Breath You Take']. Clive

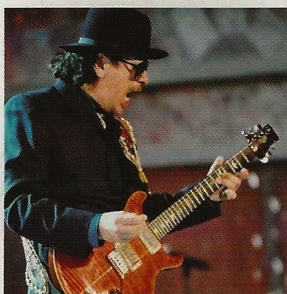
TEAM SANTANA

has been met."

Supernatural has had a record run at No. 1. The last time Santana had an album at the top of the charts was way back when his classic discs *Abraxas* and *Santana III* went to No. 1, in 1970 and '71 respectively. And the single "Smooth"—Santana's duet with singer Rob Thomas of Matchbox 20—has given the guitarist the first No. 1 single of his entire 30-year career; the slinky "Maria, Maria," which pairs Santana with Wyclef Jean, followed "Smooth" to No. 1 in late March. *Supernatural* may well yield even more hit singles before its flight is over. "In my heart, it feels like it hasn't hit the ceiling yet," says Santana. "It feels like it's still going up."

No cheesy cash-in album, the musical integrity of *Supernatural* bespeaks its noble intent. "This is the first record I've ever done that was consciously directed at radio," says Santana. "From my inner dreams and meditations I received instructions from an entity—an angel—I call Metatron. He said, 'I will help you, if you will help me solder back molecules with the light.' Because, you know, certain music—John Coltrane, Bob Marley—is assigned and designed to raise your soul. And we need that badly today, with so many young people falling into depression and frustration. There's a lot of arrogance, cynicism and sarcasm permeating the airwaves of the United States. This country, and this whole world needs a spiritual jump start."

The earthly means for conveying this positive spiritual message emerged when Santana signed a new record contract with Clive Davis, head of Arista Records. It was Davis, along with



**GUITARIST WINS
8 GRAMMYS
ON THE
STRENGTH
OF THE
COLLABORATIVE
SUPERNATURAL**

said, 'I hope you don't mind, I gave her your phone number 'cause she wants to talk to you.' So we talked and Lauryn invited me to play on her CD. She liked what we did so well she invited me to participate with her in the GRAMMYS. It was my first time at the GRAMMYS. I've never been to any of those things. And because of that, I connected with Eric [Clapton], 'cause Eric was in the audience right in front of the stage when we played. The record label had been trying to get hold of Eric to ask if he'd like to play on my album. So, the whole thing was really a chain reaction, started by Clive Davis. Clive put me in touch with Lauryn. Lauryn put me in touch with other people, and all of a sudden I was in the studio with Wyclef, Everlast...all those people."

In all his collaborations on *Supernatural*, Santana found a way to forge a close emotional link with his guest artists. Eric Schrody's (a.k.a. Everlast) contribution, "Put Your Lights On," sounds like it could have been written specifically for Santana, although it wasn't. "It's actually the first song that Eric wrote after he came out of his surgery," says Santana. "He had a heart attack. They really opened him up. And that's the first song God gave him when he came through that. So I'm really honored that he shared it with me. Years ago, I played at San Quentin [prison], and I remember facing all these guys with tattoos and muscles and anger and hate in their eyes. And I think of that when Eric says, 'Hey now all you killers, put your lights on.'"

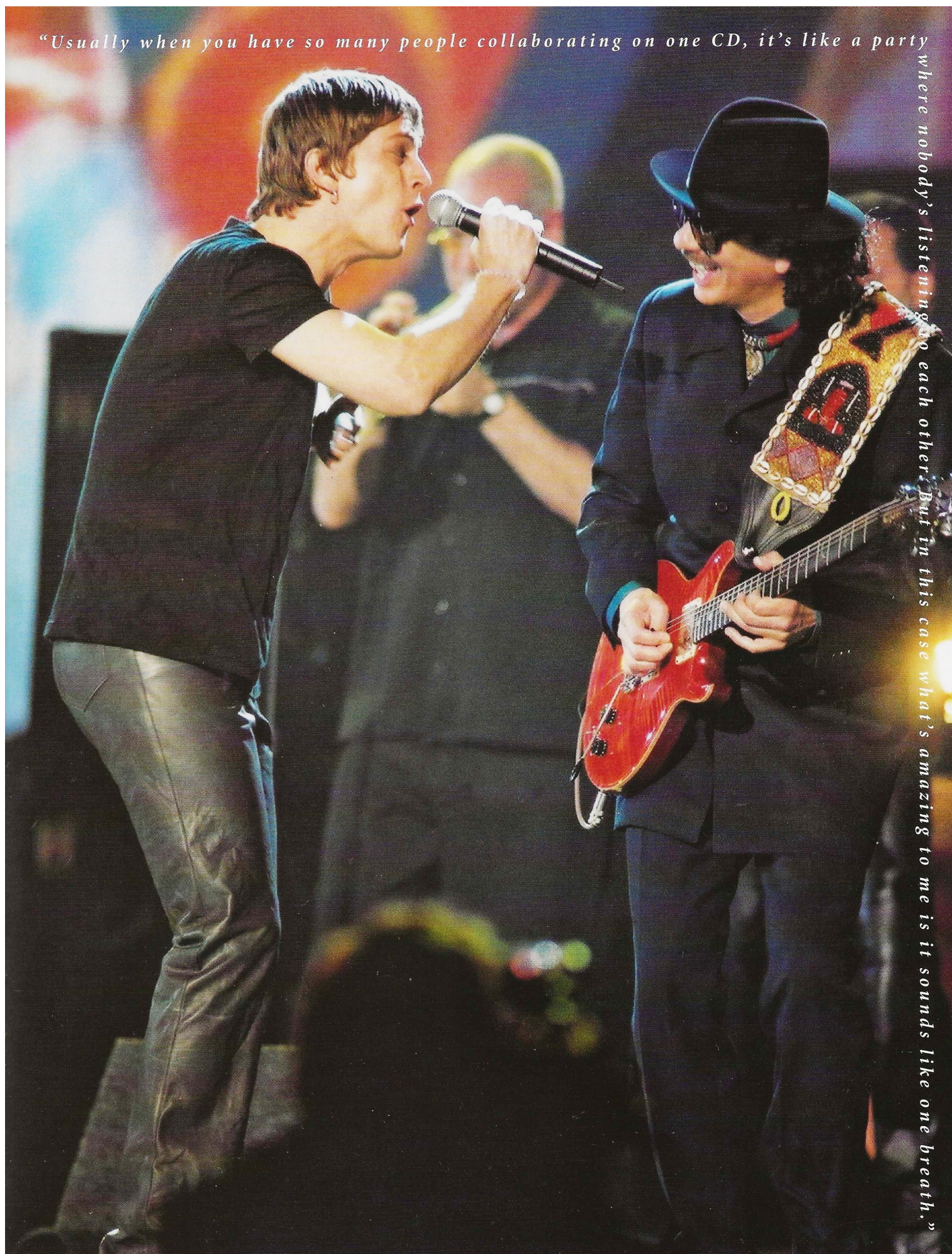
The impetus behind "Love of My Life" was

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BY ALAN DI PERNA

"Usually when you have so many people collaborating on one CD, it's like a party

where nobody's listening to each other. But in this case what's amazing to me is it sounds like one breath."



SANTANA

(CONTINUED FROM PAGE 42)

even more personal. "When my father passed away [in 1997]," says Santana, "I wouldn't listen to music for a week—which is the longest I could go without music. I was kind of numb. But about a week after, I went to pick up my son at school and turned on the radio. It was tuned to a classical station, and the first thing I heard was Brahms' Concerto No. 2. And man, it just hit me so hard. For days, I couldn't get this melody out of my head. Only at the time I didn't know what it was. They didn't say the name of the piece on the radio. I was really frustrated."

The guitarist finally went into a record store and hummed the melody to a clerk who was able to identify the composition. The Brahms theme formed the basis for the track that became "Love of My Life."

"I brought the [Brahms] CD into Electric Lady studios on a really cold day in New York City," Santana recalls. "And I said to Dave Matthews, 'Look, I have this tune, but here's what I want to do to it.' We had recorded the music, but we had no lyrics. But then Dave was looking over my shoulder when I was writing something for my wife: 'You are the love of my life. You are the breath of my prayers. Take my hand, lead me on. With you is where I want to be.' And Dave said, 'Oh, those are the lyrics? Those are just precious.' We left him alone in the control room for a while and before I knew it, he wrote all the other verses. Beautiful."

Eric Clapton is someone Santana has known since 1971. The two guitar legends have toured together, but never recorded together until they did "The Calling" for *Supernatural*. Santana explains how the track was improvised in the studio: "Eric called and said, 'I would like to play on the album. Is there any room for me?' I said, 'Sure! But I wouldn't dream of dipping you into something that already has been recorded. Why don't you come over and we'll try to do something from scratch?' It was just me, Eric and my keyboard player, Chester Thompson, in the studio. I started running different ideas by Eric, and one of them just clicked. We locked into this groove, looped it and just had a ball playing on top of it. Then we went back and put the intro on last. We did it backwards. The intro is almost like a prayer kind of thing. Visualize it as two Apaches in the Grand Canyon, calling out to spirits. Looking at the sky. Looking at the earth. Eric does his thing, I do mine, we go back and forth a few times. We resolve it and go into this big, fat groove."

But the *Supernatural* track that has enjoyed the greatest commercial success thus far is "Smooth," which features Rob Thomas of Matchbox 20 on vocals. This song was brought to Santana's attention by a member of Arista's A&R staff who liked the song but not the lyrics. "He talked to the writer [Itaal Shur] and

asked if it was okay to work with the song, and then sent it to Rob Thomas and [producer] Matt Serletic," Santana relates. "They're the ones who changed the lyrics and worked on some things. By the time they sent me a rough demo of the song, it was pretty much the way we recorded it. Of course I put my spirit and presence on it, with my band."

The insinuatingly sensuous beat of "Smooth," Santana explains, is a *guajira*, an Afro-Cuban rhythm that has informed many great Santana hits over the years, and which plays a prominent role on *Supernatural* as well. "'Smooth,' 'Primavera,' 'Corazon Espinado' [recorded with Mexican pop sensations Maná] and 'Wishing It Was' [with Eagle-Eye Cherry] are all *guajiras*," he says. "At first I was worried that it would be too much of the same thing. But once I listened to them, I realized each of those tracks is very different. It's like having four beautiful sisters in your house—all related, but each one unique."

By the same token, it is Carlos Santana's coruscating guitar style and all-consuming musical passion that impart coherence and purpose to the album's disparate voices. It's a feat that might only have been attainable by Santana, an insatiably eclectic musician who has embraced blues, rock, jazz, reggae, African and of course Latin music at various points in his eventful career, and who has performed and recorded with (to name just a few) John McLaughlin, Aretha Franklin, Bob Dylan, Stanley Clarke, Herbie Hancock, McCoy Tyner, Jefferson Airplane, Mory Kanté, Salif Keita, John Lee Hooker, Junior Wells, the Fabulous Thunderbirds and Willie Nelson. Like all truly great musicians, Santana is able to surrender his ego to a higher musical cause.

"Usually when you have so many people collaborating on one CD, it feels like a party that is not cohesive," he says, "like a party where nobody's listening to each other. But in this case, it's not like that. What's amazing to me is it sounds like one breath." 🎸

CLASSICAL

(CONTINUED FROM PAGE 53)

promoter Mel Bush, the artist's manager.

The foray was called the Red Hot Tour and supported her EMI album of that name. Record retailers warmly supported the tactic, which brought them steadily increasing sales as the violinist's concert dates approached in their locales.

She played on a Janet Jackson record, appeared before the Sultan of Dubai, and toured China, winning exposure on "Late Night With David Letterman," "The Tonight Show," a Barbara Walters special, "60 Minutes," and "Date-line NBC."

Happily for the classical world, the expansion of their marketing curve has coincided with a rise in the interest of corporate America in linking promotional efforts to highbrow ca-

chet. This development has helped bring major sports promoters like IMG into the picture.

"To be honest," says IMG's Landau, "it has taken time to make our sales group feel totally comfortable, I think, with representing arts ideas. They were primarily sports sales people up until a few years ago. And then what started to happen was that the corporations were thinking, 'You know what? We've done the sports thing, and now Major League Baseball has so many sponsors that they're flying in our faces all the time. We'd kinda like to go in a new direction, very high-end, very image-enhancing.'"

"And so in the last few years there's been a bit of an explosion in this idea that corporations might achieve their objectives through the arts, rather than necessarily only through sports," Landau finds.

"So it's an evolving process" at IMG, Landau adds. "As more corporations have been asking our people about it, they in turn get fired up about it and excited and they think, 'Well, gee, maybe I should go to a few more concerts and get comfortable with this.' So I think this idea is taking off."

You wonder if even Barnum could pull off this kind of action. 🎪

MACY GRAY

(CONTINUED FROM PAGE 59)

too shy to share even the sound of her speaking voice with others. "It's about self-discovery, things that everybody has to go through—so I think everyone can relate to it."

So the little girl who wouldn't talk is now making waves as one of the hottest new singers. So what took so long? "The first thing you learn in film school," Gray says, "is how to tell a story. Every story has a beginning, middle and end and everything has to come full circle."

Perhaps, then, Gray was waiting for the story to develop. If so, she's reached a compelling *denouement*. —DAVID KONJOYAN

WALTER AFANASIEFF

(CONTINUED FROM PAGE 59)

accustomed to the sound of her voice from a certain mic, and the one we were using wasn't getting the same result."

For Afanasieff, that episode sums up the delicate, emotion-oriented nature of his job, no matter the artist. His musical expertise is the foundation, but more and more, he finds it's all about complex psychology. "I'm very serious when I say that on any given day, I have to be a nanny, babysitter, vocal teacher, guru, priest...you name it. I'm there to make [the artist] feel they are brilliant. If I do that, chances are, I'm going to wind up with a hit record." —JONATHAN WIDRAN

To the NARAS® family,
Michael Greene,
Clive Davis
and Arista/BMG --

My heart is deeply grateful
and I'm supremely honored
to have received
eight GRAMMYS.®

To the Santana Band,
Rob Thomas & Itaal Shur, Everlast,
Eric Clapton, Lauryn Hill, Maná, Wyclef Jean,
the Product G&B, Dave Matthews, Carter Beauford,
Eagle Eye Cherry, Matt Serletic, K.C. Porter,
the Santana staff, producers, songwriters and fans --
I send the miraculous feeling of love that I experienced that night.

Live in light and joy
Carlos Santana

