



Carlos Santana at Ground Zero, New York

Courtesy of SONY & BMG

We've given up printing it for you, but *TRANSITION* is back. It's an iZine now, and it's free. Early 1990's Simon Leng and Etienne Houben started their *SANTANA* fan magazine *iQué Rico Santana!*, later shortened to *iQué Rico!* and eventually re-named *Transition, The Story of Santana*. After Simon and Etienne broke up their partnership Ment van der Zwan took Simon's place, primarily to help Etienne fulfill the obligations towards the magazine's subscribers. But the whole production of the periodical was too much of a strain and the 'compañeros' had to call it a day in May 2000 when Carlos Santana still went through his extremely successful come-back with the *SUPERNATURAL* album, although he had never been away, really...

Seven years later we sat at a nice Italian dinner remembering Joe Zawinul who had passed on to the Light a few days earlier. We realised that Joe and Carlos went back a long time. Carlos wrote about the importance of Miles Davis' record *BITCHES BREW* (April 1970) for the flower power generation in his essay *REMEMBERING MILES* that opened the extensive liner notes of *THE COMPLETE BITCHES BREW SESSIONS* (November 1998). Wayne Shorter and Joe were members of Miles' band then. They left him and started their own band, *Weather Report*, in the autumn of 1970. That band and its founding fathers permeated through *SANTANA*'s history ever since as a major inspiration. *SANTANA* played Joe's *In a Silent Way* at their "Fillmore, The Last Days" concert on July 4th 1971 in a period when Carlos went through the transition that eventually led to *CARAVANSERAI* (November 1972), *LOVE DEVOTION SURRENDER* (June 1973), *WELCOME* (November 1973), *LOTUS* (May 1974), *ILLUMINA-*



Photographer unknown

TIONS (July 1974) and BORBOLETTA (October 1974). During their “LOTUS Tour” of 1973, in *Every Step of the Way*, they played large parts of Joe’s Boogie Woogie Waltz (SWEETNIGHTER, 1973), a song that still crops up every now and then in Carlos’ improvisations (for instance in the rendition of *Incident at Neshabur* SANTANA played at the “Crossroads Guitar Festival” organized by Eric Clapton in June 2004). SANTANA and

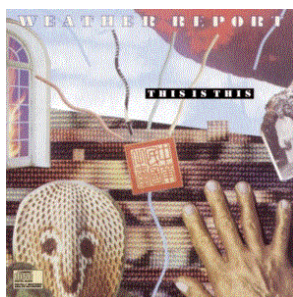


“Santana is wearing my hat!”

Weather Report ‘shared’ several key players. Carlos appeared as a guest player on Weather Report’s final album *THIS IS THIS* (June 1986) and both Joe and Carlos were involved in Salif Keita’s *AMEN* (July 1991). Joe Zawinul about Carlos: “I have always been a fan of Carlos Santana. The main reason is he knows how to play a melody and he makes every note meaningful and therefore I would call him my favourite guitar player for that reason. There are many, many guitar players in the world who would probably outplay him in terms of sheer technique, but that’s not music anyhow”.¹ “Joe Zawinul was born in Earth time on 7 July 1932 and was born in Eternity time on 11 September 2007. He, and his music, will continue to inspire!”²

In our archives we’ve dug-up a few articles of interest with which we would like to open this new series of *TRANSITION*.

Etienne ‘ET’ Houben
Ment van der Zwan



Carlos Santana Guest Appearances **Weather Report: This Is This** By Simon Leng³

SANTANA and Weather Report go back a long way. There are many cross-references and shared musicians in the bands’ histories. In the early 1970’s Weather Report played support to SANTANA on a US-tour and what many consider a classic Weather Report line-up

1. Cited in: Simon Leng, *SOUL SACRIFICE The Santana Story*, Fire Fly Publishing, London, 2000, p. 84.
2. <http://www.zawinulmusic.com>
3. Slightly altered version of a contribution originally published in *iQUÉ RICO SANTANA!*, Issue 3, 1995, p. 27.

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included two SANTANA stalwarts: Ndugu and Alphonso Johnson. Others who have played in both bands include the drummer Chester Thompson, Narada Michael Walden, Airtó Moreira and Flora Purim. Carlos has also recorded with one-time Weather Report percussionist Alex Acuña (*THINKING OF YOU*, October 1990). And of course in 1988 the classic 1975 Weather Report line-up was almost reformed with the Santana-Shorter band that included Ndugu and Alphonso Johnson.

By the time *THIS IS THIS*, the final Weather Report album, was released in June 1986, the group was more or less finished as a Joe Zawinul/Wayne Shorter collaboration. In fact Carlos' appearance on this album is almost to replace Wayne Shorter who is barely heard on the disc.

Anyone who has been to a SANTANA show in the early 1990s has heard *This Is This* as it was the tune that was always played over the PA at the end of the show. It's an interesting piece and one on which Carlos plays in quite a different style... It's actually a very simple tune based on a happy-funk, almost child-like riff upon which Weather Report layers of sound are built up in a steady succession of keyboards, percussion and wordless vocals. As said, Carlos plays in an unusual style that is based around riffing, wah-wah drenched blues licks but the whole thing has a slightly ethereal feel that sounds a bit like the guitars on Miles Davis' *ON THE CORNER* (July 1972) or in SANTANA terms the closest would probably be *Deeper* in its *BLUES FOR SALVADOR* (October 1987) guise—heavy-funky riffing. Simple, but unusual.

The Man With The Copper Fingers is a particularly engaging piece which sounds like it was written with Carlos in mind, as the title suggests. It has the sort of melody that suits Carlos very well and he uses his 'fat tone' to very good effect. The melody is quite long and winding but Carlos' solo takes us on a quite abrupt bluesy turning based on short, stabbing guitar statements and again not Carlos in his story-telling mode. At the end we even hear a bit of Wayne Shorter! He comes in to play a very brief but excellent solo and then the tune plays out with Carlos and Wayne playing to each other but not off each other. This is not long enough for anything to really get going and one wonders if the two guys were in the studio at the same time. Anyway, in comparison to earlier guest appearances between 1984 and 1986⁴, the Weather Report tracks are great!

4. Jim Capaldi, *ONE MAN MISSION*, 1984 (Carlos appears on *Lost Inside Your Love* and *Nobody Loves You*); Bob Dylan, *REAL LIVE*, 1984 (Carlos appears on *Tombstone Blues*); Aretha Franklin, *WHO'S ZOOMIN' WHO*, 1985 (Carlos appears on *Push*); Gregg Rolie, *GREGG ROLIE*, 1985 (Carlos appears on *Marianne*).



Carlos Santana Guest Appearances

Salif Keita: Amen

By Simon Leng⁵

I guess it had to happen! In 1989 Carlos started playing African sounds over the PA at his shows. The album he most favoured was *SORO* (1987) by a singer called Salif Keita and he won this African legend many, many instant fans by doing it. Carlos appeared to be trying to weave Keita's music into his own and the fantastic tune *Sina* was played as a kind of introduction to *SANTANA*'s appearance on the stage from 1989 until 1993. For anyone who hasn't heard it *SORO* is surely one of the great albums and anyone who doubts Carlos' sincerity in wanting to promote African music should assess why he would play this music at his shows. To promote himself? I think not.

Anyway, Salif Keita is such a great musician that he deserves some biography. Born in Mali of 'noble descent', music was not considered a suitable career for the young albino⁶. Nevertheless, Keita embarked on a musical career in the capital Bamako where he joined the Rail Band and later became a member of Les Ambassadeurs, a band which mixed African styles with Latin and Caribbean sounds. They also had a guitar player who sounded like Carlos Santana. This very popular band made five albums in Africa.⁷

Like many African musicians Keita relocated to Paris in 1980 and set about an impressive solo career which runs to four albums (by 1996): the aforementioned *SORO*, the underrated follow-up *KOYAN*, *AMEN* and *FOLON*, which is excellent and includes a version of his most famous tune *Mandjou*. All these albums contain deeply moving, spiritually uplifting music. Keita is as famed for his live performances as *SANTANA* and his voice is literally impossible to describe but it is surely one of the most remarkable and greatest sounds in music.

Anyway, the July 1991 release *AMEN* was the culmination of all these cross-fertilizations &c between *SANTANA* and Keita, and Carlos can be heard in a largely supporting role on three cuts. Here's what they had to say about the collaboration:

Salif Keita: "I've loved the way Carlos plays for a long time. He's got such a lot of feeling in his guitar and what he plays is so simple but beautiful. He sings with it. I wrote the guitar parts for him as if he were an extra voice. I knew his music since *Samba pa tí*. Africans loved that tune because it was so beautiful, so melodious".

Carlos Santana: "He paid me one of the finest compliments when he said I fitted into his band because I had listened to his music constantly for two years".

5. Slightly altered version of a contribution originally published in *iQUÉ RICO!*, Issue 6, 1996, pp. 27/28.

6. Keita has a charity dedicated to helping albinos in Africa.

7. A CD compilation has reached Europe and the USA (Rouner CD 5053).

The first track, *Yele N Na* is really just a great groove tune, real African groove with full horn section added to by Joe Zawinul's keyboard horn sound. Carlos sits back and blends in with his bell-like tone, throwing in a lick here and there following the tune: he's just enjoying himself!

The gem here is *Nyanafin* which opens with the first recording of Carlos' Chet Atkins Spanish guitar, stating a simple melody with great beauty which then blends in with the vocals and superb chorus. The groove comes in with horns and guitars and Keita tells the story. At this stage it's more groove than tune.

It builds in intensity with Zawinul adding his oblique lines as an adjunct to the earlier horns. An orchestral synth sound starts to build up the hypnotic feel and Carlos comes in on electric as the singer drives on. It has an Arabic/Trance feel. Eventually Carlos plays a larger solo in the background which is built around a simple, four note theme. In truth a really great track!

N B'I Fe is another good groove. It opens with a funky goodtime riff and goes into a very simple, almost childlike chorus and in the background Carlos chimes along. Again, it's goodtime groove and chorals with his guitar another voice in the melting pot. Listen out for some juicy licks towards the end of the tune.

A very satisfying and telling collaboration. Around this time many musicians were rushing to be photographed with African musicians or in 'Third World' situations... Carlos just waited by the phone!

Postscript: In 2001, Brian Glasser published his *IN A SILENT WAY, A Portrait Of Joe Zawinul*, which threw a somewhat disillusioning light on this 'ideal' collaboration of Carlos: The album, produced by Joe Zawinul, "was recorded over three weeks in Paris using Keita's musicians, with overdubs performed by Wayne Shorter and Carlos Santana organised by Zawinul when he went back to the West Coast^{8,9} (Ment).

Zawinul - Unique

By Carlos Santos¹⁰

Keyboard legend and co-founder of Weather Report Joe Zawinul spoke with Carlos Santos on April 5th, 1995 after a show at the Fashing Jazz Club in Stockholm, Sweden.

The music of Weather Report has influenced Carlos Santana a great deal. That Miles Davis is a Major influence we all know and Weather Report was probably the most interesting band that was formed by former members of Miles Davis' band. The hybrid of Jazz, Afri-

8. "At one time he hoped that Miles Davis would participate, but the men fell out over the fee."

9. Brian Glasser, *IN A SILENT WAY, A Portrait Of Joe Zawinul*, Sanctuary Publishing Limited, London, 2001, p. 270.

10. Slightly altered version of a contribution originally published in *iQué Rico Santana!*, Issue 4, 1995, pp. 20/21.

can, Brazilian, Funk, Rock, Middle and Far East, and also European Folk music on Weather Report albums can also be heard on SANTANA albums like *CARAVANSERAI*, *BORBOLETTA* and *WELCOME*. Zawinul's playing style was as personal as Carlos's, but something of his unique mood, rhythm, storytelling, dynamics and improvisation are felt on the mentioned SANTANA albums.

There are lots of former SANTANA band members who also played with Weather Report, people like drummer Leon 'Ndugu' Chanler, percussionist Airto Moreira and the long time SANTANA member Alphonso Johnson on bass. Check him out on the tune *Elegant People* on the Weather Report album *BLACK MARKET* (April 1976).

Chester Thompson has a very different keyboard style to Zawinul, but on the tune *Sacred Fire*, which is close to *In A Silent Way*, and on *Angels All Around Us*, the colourful soundscape is little bit in the mood of Zawinul.

The concert in Stockholm after which I interviewed Zawinul was given by a trio which is part of the Zawinul Syndicate. The band members were Joe Zawinul plus Fared Al-Haque (a Pakistani from Santiago de Chile) on guitars and Arto Tunçboyacıan (Armenian) on percussion and vocals.

Zawinul has also been involved in classical music. He has recorded with Austrian pianist Friedrich Gulda and he has also written a symphonic work in eight movements called *STORIES OF THE DANUBE* (May 1996).

Q: Thank you for taking time for this interview. First I would like to ask you towards what musical direction you are aiming at?

A: Nothing in particular. I am a practising musician, I play music every day, so I consequently grow, but I don't have any goals as far as directions &c.

Q: Are you planning any other projects similar to the Salif Keita project?

A: Well, when the project is correct, it's fun to do, but I have too many things to do. I wrote a big orchestra work a few years ago which I perform at times, and I have commissions for other philharmonic works, symphony orchestras. Last summer I went back with the quintet which this trio that I am performing with tonight is part of, and I have got this phenomenal young bass player, Matthew Garrison, the son of Jimmy Garrison who used to play with John Coltrane, and Gene Lake on drums who is the son of Oliver Lake. We played in New York just about three weeks ago, a very wonderful week that we spent at the Blue Note. And in general as far as thinking of other directions, no... I'm learning about people, I'm not a music listener, so I just learn by living.

Q: I have only been to one of your concerts before, which was in Vienna 1993, it was in fact on your birthday the 7th of July. I was going to see SANTANA who played after you. You were also getting a lifetime cultural award from the President. How did you feel about it?

A: That was a thing that was long-coming.

Q: I was very moved and I also became very inspired when you were playing with SANTANA. I think you played a tune called *Sacred Fire* very close to *In A Silent Way*.

A: *In A Silent Way* is my song, and it was *In A Silent Way* as a matter of fact.

Q: The way you harmonized, voiced the chords and used counterpoint, you really captured every note of Carlos that night. What I mean is, even if Carlos isn't a Jazz-player by nature, you really created a very special contrast and mood, which enhanced every note of Carlos! Anyway, Mr Zawinul, what is your view of Carlos Santana, musically speaking?

A: I'm not a critic, number one... Number two, I have always been a fan of Carlos Santana. The main reason is he knows how to play a melody, and he makes every note meaningful, and therefore I would call him my favourite guitar player for that very reason. There are many, many guitar players in the world who would probably outplay him in terms of sheer technique, but that's not music anyhow... as far as... him being able to play a song and make a note meaningful. This is for me Carlos Santana.

Q: What would you suggest for young aspiring musicians, to really practice on, except for imagination, which is very individual?

A: Well, you know, it is a very individual thing to become a musician, it's not like becoming a mail-carrier or a postman... It's a call to become a musician and there was one thing Leonard Bernstein said one time and it's stuck with me, and he said, "if ever the question arises if you should be a musician or not, the answer is always 'no'"... Do you understand?

Q: Yeah.

A: So, in other words, a lot of people do this because it's fun to do and they should do it. What to practice is an individual thing. I think what is most important is to learn how to play your instrument, but then you have to forget about that... Of course, everybody doesn't have the talent, so people have to do what they do, and I think that out of the bunch of them there are always one or two very special people. That's about it!

Q: Is there any young musician you do like? You said before that you don't listen to music, but maybe you caught somebody on the road?

A: I like Matthew Garrison, the bass player in my band who I recognized at a university three years ago. He was playing in a band and sounded very good then, and now he is just growing tremendously. People are going to hear about him, he is very special. Again, I don't listen to music. Nowadays there are a million guys out there playing and it's too time-consuming to be able to listen to them all. I only get to listen to the handful of top-players and if I'd like to play with them I call them up or the opposite. That's all I can personally do, and that doesn't often go well either because there has to be a chemistry... My music is difficult to play. It sounds easy to play when it's done well. However, it is complex to play but it is easy to listen to, which is a big difference.

Q: Would you like to do another project with Santana?

A: We've already done that, first on the *THIS IS THIS* record and then on the Salif Keita's *AMEN* record.

Q: Thanks a lot for your time and enjoy yourself in Stockholm.

A: Thank-you.