



Presents

# CARLOS

**A film by Rudy Valdez**  
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I wanted to this documentary to share my mother's and father's frequencies and principles of how they raised and influenced my professional and personal life - a story of triumph, confidence, and vitality and is the opposite of the victim mentality. This documentary represents to me a collective consciousness that there are no borders or flags that can contain one's passion - a story of heart. I want people to know that with willingness, anything is possible, and with God, nothing is impossible.

-Carlos Santana

## **SYNOPSIS**

At the age of 5, in his native Mexico, he learned to play the violin. At 8, he developed a lifelong love for the guitar. At 14, he honed those guitar virtuoso skills and his performance style working a street musician, starting his own band long after, while still a teenager. And at 22 – just before his first album was released to acclaim – Carlos Santana became one of the major discoveries of Woodstock, anchoring the famous festival’s second afternoon on August 16, 1969. A music industry legend for 50 years and a 10-time Grammy-winning global sensation, as well as a recipient of a Kennedy Center Honor and a Billboard Century award, Santana continues to be one of the music world’s premiere artists, blending jazz, blues, and the Mariachi sound with a rock n’ roll spirituality and a sense of connection to music’s primal connection to our deepest emotions. The electric documentary CARLOS utilizes new interviews with Santana and his family alongside extraordinary, never-before-seen archival footage – including home video recordings Santana himself made; concert footage; and behind-the-scenes moments – as two-time Emmy-winning director Rudy Valdez (*The Sentence; Through Our Eyes; We Are: The Brooklyn Saints*) creates an intimate, rich documentary about a man whose sound casts a spell on fans who love – as one of Santana’s famous titles says– “how his rhythm goes.”

## **DIRECTOR'S STATEMENT**

People have been trying to do a documentary on Carlos Santana for many years, but Carlos thought this was truly the right time to tell his story on film. We started the movie right before the pandemic in 2020, and I think Carlos truly believed that we all needed a film like this more than ever, because his story is a story of passion, a story of light. And Carlos and his music have always been filled with hope and artistry. That's who he is, and he's *always* been that, since even before he performed at Woodstock and his first album, *Santana*, was released immediately after Woodstock in 1969. Everyone has their own version of who Carlos is, how they relate to him, and why they love his music.

Carlos has always been on a journey for love and spirituality, and he's always seen music as a connecting factor. He's always been, as he says, "a global person" – he wants to connect to everybody. I love that there are a million reasons why this is the right moment for this documentary now.

When we first showed Carlos the finished film, as that Woodstock footage started, I looked back at him in the screening room. I looked at his eyes, and felt like I could see how the footage was transporting him right back to that moment. It wasn't in a way of, "Oh yeah, I crushed it" – it was more like, he was really *living* that moment again. That moment encapsulates Carlos for me: He's an artist and a person who's always living in the now but is simultaneously living in the past and the future. He has that about him constantly.

That's one reason this film is called CARLOS. Because there's "Santana" the musician and the icon, but then there's Carlos the human being. He's truly a fascinating, loving person. Everyone around him has this sense of family – he creates that around him at all times.

— Rudy Valdez

# REVELATION: THE EMERGENCE OF A

## MUSICIAN

The American music scene of the 1960s and early 1970s was a place for experimentation, genre merging, and pop cultural magic. No one embodied all of that with more talent and vitality than Carlos Santana, whose sultry, irresistible guitar sounds loomed large in the landscape of multiple cultures. Combining a celebratory, poetic jazz-influenced mysticism and a virtuoso style of playing he learned while growing up in Jalisco, Mexico, Tijuana, and San Francisco, Santana and his self-named became a force of nature.

Across the decades, the songs – hits including “Evil Ways,” “Black Magic Woman,” “Oye Como Va,” “No One to Depend On,” “Jingo,” “Let it Shine,” “Winning,” “She’s Not There,” and “Smooth,” along with many others – were groundbreaking. And the best-selling albums – among them such high-water marks as *Abraxas*, *Santana*, *Santana III*, *Caravanserai*, *Amigos*, *Moonflower*, and the massive-selling *Supernatural* – remain among the most innovative, soulful, and extraordinary Latin jazz-rock-fusion releases ever.

With 1999’s *Supernatural* – which, with its 9 Grammy victories, surpassed the record number of wins attained by Michael Jackson’s *Thriller* 15 years earlier – Santana became the first Hispanic artist to win a Grammy for Record of the Year.

The immersive and intimately crafted documentary CARLOS catapults audiences into this rock icon’s life and international musical trajectory. Director, producer, and cinematographer Rudy Valdez bolsters this personal narrative with pulsating, never-before-seen footage, guided by Carlos himself in his own words.

“Carlos has told these stories many times in his life, yet as he talks about his life in Mexico, his father, being an immigrant, and being a young guy playing music with his buddies who hears rock’n’roll music for the first time, he lights up,” says Valdez. “He has this smile that you could tell: He was right there again.”

“Carlos stands alone in so many ways,” says producer Ron Howard. “He does stylistically and musically, of course, but also in terms of what he represents – which,

when you get to know him even just a bit, you see is a reflection of himself and his spirituality, the duality of his existence between being a human being trying to figure it all out and also, simultaneously, existing in another sort of cosmic space.”

“What’s exciting about creativity and art,” adds Howard, “is how we all benefit from artists who can sense and feel the world in a different way and know how to express that and share that with us, whatever the medium. In Carlos’ case it’s through his guitar, and the music he makes with it and with a band.”

It began with a knowledge of a world beyond the one he knew in Mexico, says Valdez. “Something about music was pulling him early on – he understood that something was transporting him to a bigger world. It’s amazing to see somebody who has known that about himself since he was a child.”

The origins of his inspiration and artistry are explored in CARLOS through new interviews, home videos Santana himself filmed for decades, and amazing archival concert and behind-the-scenes footage. Recalling how his father, Jose, taught him the violin when Carlos was just a boy – and as he and his sisters, Maria Santana Vironis and Irma Santana, sit for the camera and recall living in a house filled with music as their mother raised them through domestic hardship – Santana speaks about what he calls “future pull”: Seeing clearly the thing one hopes for and dreams for in their life, then going after it to manifest it.

As Santana’s family moved from Jalisco, Mexico, to Tijuana in 1955, where his father, Jose, performed in mariachi bands, Carlos learned violin and dove into a love of genres, from Afro-Cuban jazz to early rock and roll. Experiencing the vibrancy of the guitar while watching street bands for the first time was “like hearing a UFO,” Carlos recalls in the film, as he felt the excitement of discovering “who I am.”

Santana immersed himself in the music of jazz and blues greats and early rock pioneers: Charlie Hooker, Miles Davis, Jimmy Reed, Chuck Berry, Bo Diddly, and others, along with Mexican artists including Javier *Bátiz* and *Pérez Prado*, as well as music from Cuba, Puerto Rico, and the Caribbean islands. At the same time, he decided to infuse his music with an ebullience and attitude he didn’t hear in the Mexican music he was listening to. In 1963, the teenage Carlos, his mother, and sisters joined Jose

Santana in the Bay area, where a “vortex of newness” opened up as Carlos started his first band, in a new country at a tumultuous crossroads.

“As Carlos learned mariachi music from his father, and then learned guitar, he saw the effect that music had on all sorts of people,” says Valdez. “When he was about 12 years old, hearing rock and roll music for the first time and understanding his abilities as a musician, I believe he thought, ‘There’s a giant world out there and not only am I going to see it, I’m going to be a *part* of it and contribute to it.’ Music and the need to create was a compass inside of him, a north star.”

Says producer Justin Wilkes, “What I find incredibly interesting about Carlos is that he had no real reference as a kid growing up in Mexico for what his career could ultimately be, in terms of where he’s from, how he grew up, and what he was exposed to in the 1950s and ‘60s. It wasn’t like he woke up and said, ‘I’m gonna be a rock star’ – that was so far removed from anything that was around him. But music was something that was just part of expressing himself. When he said to his mom, ‘I need to leave, and I know it’s going to be hard on our family but I want to be able to buy you a dishwasher,’ and his mom laughs and says, ‘People like us don’t have dishwashers, Carlos’ – it shows what he was envisioning wasn’t even in the realm of possibility. That’s the ‘future pull.’ He was able to see what he wanted to accomplish in life.”

In CARLOS, Santana recalls performing at San Francisco’s Fillmore Auditorium (opening up for acts including the Grateful Dead and Country Joe and the Fish) as its owner, legendary music promoter Bill Graham, eventually prepared Carlos and his band for a spot onstage at Max Yasgur’s farm in Bethel, NY, at the Woodstock festival in August 1969– and the journey of Santana begins.

“His music was very new, and it remains new, because it’s so particular and specific to Carlos as an artist,” says Howard.

Says Wilkes, “When the opportunity to do this film first presented itself, we realized that Carlos ‘s music is sort of like air – it’s always there, it’s always *been* there, it’s essential, and everywhere I go I’m always hearing it. Then you realize he’s an artist that has been writing and recording and innovating since the ‘60s, yet his music isn’t in a time capsule; it feels incredibly relevant and urgent and is as musically

interesting as it was when he first recorded it. At the same time, he continues to innovate.”

“This was an opportunity to tell the story of a legend but unlike other legends, Carlos’s story is unique and so contemporary, because of who he is, where he came from. and what he stands for,” says Wilkes.

To make the film, the filmmaking team turned to filmmaker Rudy Valdez, who worked with Imagine Entertainment on the docuseries *We Are: The Brooklyn Saints*.

“One of the first things we did when we formed our documentary group at Imagine was talk about a handful of projects we wanted to do, and a film about Carlos Santana was at the top of the list,” says Howard. “It was Rudy who understood how we could celebrate his music, and present it through new digitization, but also really understand intellectually – and feel emotionally – the spirit of Carlos. There’s a feeling you have when you meet Carlos, and it’s there in concert, in which you recognize there’s a huge connection between what he can do with his music and playing and what he feels. Capturing that became the goal for this film.”

“I give Rudy so much credit as a filmmaker and interviewer, because there are things that Carlos talks about in this movie that he’s never talked about before,” says Wilkes. “Rudy was able to create a safe environment where Carlos felt like he could share – and it wasn’t just about him having to get stuff off his chest or anything – it was really about how to frame some of the stories of his life, and some of the harder things that have happened to him especially as an immigrant, in a way that could still leave the audience feeling positive. For Carlos, that was the most important thing, that positivity and hope.”

“Carlos was never thinking ‘Let’s make a documentary’ – it really took shape over a lot of phone calls and Rudy creating a connection with him,” says Wilkes. “When COVID happened, obviously we couldn’t shoot right away, so the two of them developed a beautiful relationship over the phone. Rudy started recording their conversations, with Carlos’ permission, which became the narrative spine of the film. When Rudy could go back in the field to start shooting, we had a good sense of what this journey could be. There’s the occasional archive interview, but for the most part, this is Carlos telling his story in his own words.”



## **SHADES OF TIME: FINDING THE MUSIC**

Weaved within and throughout CARLOS is so much of the extraordinary Santana music that's become part of culture for over five decades – as well as the genre discoveries Carlos made early in his life, the sounds of the artists who influenced him, and various versions of his hits.

“A big part of the film was tracking down music,” says Music Supervisor Meghan Currier. “Our partners at Sony Music and especially Carlos and his management team were crucial in finding all that. Much of it was in pristine condition, considering all of the things Carlos has done and the places he's been. Those live and early recordings, like the demo from an early 1966 jam, were so important for us to have.”

“In addition, finding the live performances of his dad and footage of Carlos performing with him, the intimacy of those recordings, and hearing the different musical styles and how the two of them slip into different references of well-known songs or incorporate regional music, was very cool,” adds Currier.

“It was so exciting to get our hands on a lot of this material, and it was just incredible to hear the very first iterations of Carlos jamming or recording with early bands,” notes Currier. “Then leading up to Woodstock, touching on all of Carlos' musical influences – his father and mariachi music and the Tijuana scene of course, as well as '50s rock and jazz, but also specific artists like Javier *Bátiz* and *Pérez Prado*, who were a huge influence on him. Then when he and the family moved to San Francisco and his time performing at the Fillmore, packing that in was essential to understanding the universe around Carlos and the music scene that he wanted to be a part of from a very young age.”

When it came to incorporating the music from Santana's career and the music that has made such an indelible impression on music over the last 50-plus years, Currier says weaving the tapestry of versions was essential – and required a massive coordination of tracks.

“Throughout CARLOS, as we hear ‘Black Magic Woman,’ ‘Evil Ways,’ ‘Oye Como Va,’ ‘Smooth,’ and others, we hear different versions from lots of different tours,” says Currier. “While each performance in different parts of the film could be of differing

lengths, it's seamless when you're listening to it, and our music editor and film editors really make that work — because when taken alone, these performances are unique; none are a carbon copy of one of another. But the fact is, we jump from from different tours and different years: South America in 1973 to Germany in 1976, all over the place within the span of a scene. Merging those, finding the right segue or the right high point of a song that leads into something else, was a huge task, but in a positive way.”

“All of these tracks across the years provides a holistic understanding of Carlos’ music, his sensibility, his archive, and the breadth of his work,” adds Currier.

Part of that archive involved access to the Santana family archives in Las Vegas, where Valdez — who is also the documentary’s cinematographer — sits with Carlos, his wife Cindy, and his sisters Maria and Irma as they recollect personal and professional moments. The search yielded extraordinary finds.

Says Wilkes, “Having worked on a lot of archival documentaries, there are times you’re working with a subject where they’ve done a really good job keeping things from their past catalogued ... and there are other times when they’ve done *none* of that. Carlos, thank goodness, did the former. He and his team kept pretty much everything. So we have his first actual recording of him and his friends playing in a garage, and then even some concert performances that there was no other record of. Carlos kept it all, most of it in Las Vegas. During COVID we sent our archival team there to just go through it all, through boxes labeled ‘Concerts 1970 to 1973,’ but you wouldn’t know what was actually *on* those tapes.”

“Then Rudy found those tapes that Carlos had made of him playing the guitar alone, which is part of his writing process — and in some cases it was the beginning of a really popular song,” explains Wilkes. “I don’t think Carlos had ever even seen that stuff more than once after he first did them; he just recorded it when he was writing the song and maybe he went back once or twice for reference.”

“In fact, the very first time we screened the movie for Carlos, we were a bit concerned because sometimes he’s not wearing a shirt and we thought he might think this stuff was never to be seen, but luckily that wasn’t the case — Carlos was fine with it. He thought it lets the audience in on the songwriting process,” notes Wilkes. “Rudy gets so much credit for the comfort Carlos felt with this film because there are things

that he talks about here that he's never talked about before. In addition to Rudy, so much credit goes to the team who got this project off the ground — producer Ashley Kahn, who had written Carlos's 2015 book with him, *The Universal Tone: Bringing My Story to Light*; producer Sam Pollard, a filmmaking legend in his own right, of course; and producer Leopoldo Gout. They were in many ways the genesis of the film years ago."

Says Ron Howard of Carlos' musical journey, "Carlos just had an instinctual ability on the guitar and could meld genres musically — and had the skill and genius to synthesize it all into a sound that wasn't just fresh and different, but also very commercial and very popular. But it was still so pure and original."

"When I was listening to those first Santana albums in the late '60s and '70s, I didn't know what it was, but I was just fascinated by it and energized by it," adds Howard. "It's sensual, it's exciting, it's flavorful — I had no idea I was also listening to jazz or mariachi or fusion, I just knew it didn't sound like anything else, and I loved it."

"That kind of originality doesn't come from a place of intellect — it comes from talent and skills and determination, sure, but first and foremost it's music from the human mind and heart," says Howard.

Speaking of the discovery of the self-made songwriting tapes, Valdez says, "When we went out that first time to Vegas, it was to look at the archive and that was kind of a first step in thinking, 'OK, Carlos trusts me with all this.' There were two floors of just boxes and boxes and boxes, with so many different formats of film and Hi8 and Super 8, and we were having to figure out like what are we going to take with us back to New York and what are we going to get digitized right away in Las Vegas.'

'I was looking through boxes, and it was that documentary nightmare where you think, 'If I don't look in *this* box, that'll be the one that has incredible footage!' So I thought, I'll go through *one* more, then I noticed a smaller box of unmarked tapes — and my documentary bells went, 'Ding! Ding! Ding!'" says Valdez.

"I put the first one in a machine we had on site, and for a while all there was on the screen was an empty room, but I didn't want to fast-forward through it because the tapes were so delicate, fast-forwarding them might ruin them," says Valdez. "Then

suddenly Carlos walks into frame with his guitar and he looks right into the camera and sings and plays guitar, and I thought, this is the undertone of the film.”

“Whether you’ve been a fan of his forever, whether you started listening after *Supernatural* became a huge sensation, or whether you’re hearing his music for the first time, with this film you’re spending time with Carlos and with his voice and music,” adds Valdez. “That footage helps do what I wanted, which is to keep audiences wrapped in him at all times.”

The filmmaker’s own connection to Carlos Santana goes back to his childhood in Michigan, not just hearing the music but associating with his heritage.

“I would recognize his guitar-playing even as a kid,” says Valdez. “And I remember seeing a picture of Carlos when I was younger and thinking, ‘He looks like me.’ I asked my mom about him and she said told tell me he played at this giant festival and he did these things, he’s been touring the world, and he wasn’t playing mariachi music or Cumbias, he’s playing rock ‘n’ roll and jazz and blues, and he was transcending all of those things.”

## **WAVES WITHIN: A MYSTICAL CONNECTION**

The music Santana recorded — from his self-titled first album in 1969 and continuing through *Abraxas*, *Santana III*, *Caravanserai*, and *Welcome*, into the albums of the mid and late 1970s, to the smash *Supernatural* and on through today — reflect an exuberant spiritual dimension that was going through his art and personality. That connection to a larger sense of being continues.

In CARLOS, he describes the inner journey that became an essential part of the music of Santana just as it has been a bedrock of his inner life.

“Carlos is so attuned to the fact that we can be taken somewhere else at any given time through music, through art, through spirituality,” adds Valdez. “I think that that was something that he did with music very early on, and he had constantly with him with early on.”

“You’re transported and transformed when you hear Carlos’s music, that’s what has resonated for millions of people around the world over several generations and across many age groups – it’s completely relatable because it really is an experience,” says Wilkes.

“With Carlos, that spirituality and mysticism does come from a very organic place,” says Howard. “His antennae are tuned differently than ours, and his music kind of leads us to think and feel and see things in another way. He’s thinking about the world in a different way. And his music is amazing and almost hypnotic but it’s also incredibly accessible – it speaks to just about everybody in ways that are personal to *them*.”

In the film, Carlos also discusses how his spirituality was part of what grounded him as many of his contemporaries in the music world – including Jimi Hendrix, Janis Joplin, and Jim Morrison, among others – succumbed to drugs and a wild way of life that tragically drew in so many.

“Carlos says in the film that one of the things that frustrated him about drug use among musicians in the 1970s was that, among other things, people started to become misguided about why they were there – they were moving away from the music,” says Valdez. “I think that in the grand scheme of things, he wanted to keep playing music, and that spirituality and a sense of being centered was something that saved him.”

Says Wilkes, “There’s a part of him that he describes as ‘Cosmic Carlos,’ which is very connected with the universe. I really do believe he’s able to connect with and channel some other force, no matter who or what you believe in, whatever God you do or don’t believe in, you have to acknowledge that Carlos’ connectivity to nature and oneness with the larger world is a big part of how he connects through music.”

Adds Valdez, “A lot of that lends to the other musicians he works with as well – because Carlos is not up on stage alone. Even though the band is Santana and Carlos is the lead guitar and he’s up there with his musicians, I think that there is a cohesion and a spiritual connection that is undeniable.”

## **ABOUT CARLOS SANTANA**

For more than five decades - from Santana's earliest days as a groundbreaking Afro-Latin-blues-rock fusion outfit in San Francisco - Carlos Santana has been the visionary force behind artistry that transcends musical genres and generational, cultural, and geographical boundaries. To date, Santana has won ten GRAMMY Awards and three Latin GRAMMY Awards, with a record-tying nine GRAMMY Awards for a single project for 1999's *Supernatural* (including Album of the Year and Record of the Year for "Smooth"). He has received the Billboard Century Award (1996), was ushered into the Rock and Roll Hall of Fame (1998), received the Billboard Latin Music Awards' Lifetime Achievement honor (2009), and was the recipient of the Kennedy Center Honors Award (2013). Among many other distinctions, Carlos Santana has been cited by Rolling Stone as #15 on their list of the "100 Greatest Guitarists of All Time;" and has joined the Rolling Stones as one of only two bands to have an album reach the Top 10 in every decade since the 1960s. In 2018, he released his first MasterClass, and recently celebrated three epic milestones - the 20th anniversary of his groundbreaking album *Supernatural*, the 50th anniversary of his legendary performance at Woodstock, and the 50th anniversary of his masterpiece *Abraxas*. His most recent album, the powerful, energy-infused *Blessings and Miracles* (2021) features collaborations with Rob Thomas, Chris Stapleton, Steve Winwood, and many others. Santana continues his residency at the House of Blues Las Vegas where he recently celebrated his 10<sup>th</sup> anniversary of performing in the intimate venue.

# **SANTANA**

Delivered with a level of passion and soul equal to the legendary sonic charge of his guitar, the sound of Carlos Santana is one of the world's best-known musical signatures. For more than four decades—from Santana's earliest days as a groundbreaking Afro-Latin-blues-rock fusion outfit in San Francisco—Carlos has been the visionary force behind artistry that transcends musical genres and generational, cultural and geographical boundaries.

Long before the category now known as “world music” was named, Santana's ever-evolving sound was always ahead of its time in its universal appeal, and today registers as ideally in sync with the 21st century's pan-cultural landscape. And, with a dedication to humanitarian outreach and social activism that parallels his lifelong relationship with music, Carlos Santana is as much an exemplary world citizen as a global music icon.

Santana's star arrived in the era-defining late 1960s San Francisco Bay Area music scene with historic shows at the Fillmore and other storied venues. The group emerged onto the global stage with an epic set at the Woodstock festival in 1969, the same year that its self-titled debut LP Santana came out. Introducing Santana's first Top 10 hit, “Evil Ways,” the disc stayed on Billboard's album chart for two years and was soon followed by two more classics — and Billboard #1 albums — Abraxas and Santana III.

Ever since, for more than forty years and almost as many albums later, Santana has sold more than 100 million records and reached more than 100 million fans at concerts worldwide. To date, Santana has won 10 GRAMMY® Awards, including a record-tying nine for a single project, 1999's Supernatural (including Album of the Year and Record of the Year for “Smooth”) as well as three Latin GRAMMY's. In 1998, the group was ushered into the Rock and Roll Hall of Fame, whose website notes, “Guitarist Carlos Santana is one of rock's true virtuosos and guiding lights.”

Among many other honors, Carlos Santana received Billboard Latin Music Awards' 2009 Lifetime Achievement honor, and, he was bestowed Billboard's Century Award in 1996. On December 8, 2013 he was the recipient of the 2013 Kennedy Center Honors

Award. Rolling Stone has also named him #15 on the magazine's list of the "100 Greatest Guitarists of All Time" noting that "Santana's crystalline tone and clean arcing sustain make him the rare instrumentalist who can be identified in just one note." And, with the 2014 release of *Corazón*, Santana surpassed the Rolling Stones and is one of only two music acts in Billboard history to score at least one Top Ten album for six consecutive decades from the 1960s on.

In the fall of 2014 Carlos Santana released his memoir "The Universal Tone: Bringing My Story to Light" which offers a page-turning tale of musical self-determination and inner self-discovery, with personal stories filled with colorful detail and life-affirming lessons.

In 2016, Carlos reunited with the revered early '70s Santana lineup to release an album entitled: 'Santana IV.' The album debuted at #5 on Billboard's Top 200 Chart, #2 on Billboard's Top Current Chart, #2 on Billboard's Rock Chart, and #1 on Billboard's Independent Albums Chart. This album marks Santana's fourteenth Top 10 album.

In 2017, Carlos Santana and Cindy Blackman Santana joined forces with The Isley Brothers (Ronald and Ernie) to release *Power of Peace*, an album celebrating the timeless sounds of funk, soul, blues, rock, jazz, and pop. In 2018, Carlos released his first MasterClass, followed by the powerful, energy-infused *Africa Speaks* (2019), inspired by the sounds and rhythms of Africa, which was called his "best record in decades" (NPR) and was ranked among "the fiercest albums in Santana's 50-year career" by The New York Times. Recently, he celebrated three epic milestones - the 20th anniversary of his groundbreaking album *Supernatural*, the 50th anniversary of his legendary performance at Woodstock, and the 50th anniversary of his masterpiece *Abraxas*.

2021 marked the release of *Blessings and Miracles*, one of the most ambitious, inspired and magical albums of Santana's storied career. Featuring collaborations with Rob Thomas, Chris Stapleton, Steve Winwood, and many others, it is heralded as one of American Songwriter's Best Albums of the Year.

"The title of this album comes from my belief that we're born with heavenly powers that allows us to create blessings and miracles," Santana says. "The world programs



you to be unworthy of those gifts, but we have to utilize light, spirit and soul – they’re indestructible and immutable. Those are the three main elements on this album.”

Santana is currently headlining a multi-year residency at House of Blues at Mandalay Bay Resort and Casino in Las Vegas.

Beyond music, in the lifestyle and entertainment realm, River Of Colors (ROC) has enjoyed tremendous success with the Carlos by Carlos Santana and Unity by Carlos Santana brand names. Founded in 1997, ROC is dedicated to bringing products to market that embody the passion and integrity of Carlos Santana-and that are true to his distinctive style and taste. ROC’s endeavors encompass products including shoes, handbags, headwear, eyewear, sparkling wine, cannabis, and coffee as well as signature musical instruments including electric guitars and hand percussion instruments. ROC products are distributed at better retail stores and online internationally.

The arc of Santana’s performing and recording career is complemented by a lifelong devotion to social activism and humanitarian causes. The Milagro Foundation, originally established by Carlos Santana and his family in 1998, has granted more than eight million dollars to non-profit programs supporting under-resourced children and youth in the areas of arts, education and health. Milagro means “miracle,” and the image of children as divine miracles of light and hope-gifts to our lives-is the inspiration behind its name.

# **FILMMAKERS**

**Director**

**Rudy Valdez**

**Producers**

**Sara Bernstein, Justin Wilkes, Lizz Morhaim,  
Leopoldo Gout, Ashley Kahn, Sam Pollard, Rudy Valdez**

## **ABOUT THE FILMMAKERS**

### **RUDY VALDEZ – DIRECTOR**

Rudy Valdez is a two time Emmy Award-winning Michigan-raised, New York City-based filmmaker committed to creating social, cultural, and political stories through a cinematic and meaningful lens. He got his start in film as a camera operator on the Peabody Award-winning, Sundance series Brick City and went on to direct a true passion project, The Sentence (HBO). Shot and directed by Valdez over the course of a decade, this feature documentary tells the very personal story of his sister's plight in the criminal justice system, while tackling subjects like mandatory minimums and sentencing reform. For this work, he won the 2019 Primetime Emmy Award for Exceptional Merit in Documentary Filmmaking, US Documentary Audience Award at the 2018 Sundance Film Festival and was a 2018 Critics Choice Documentary Awards Best New Director nominee. Valdez's most recent projects is CHOIR (Disney+). CHOIR, a six-part docu-series, follows the Detroit Youth Choir after their star turn on America's Got Talent. Additionally, Valdez is premiering a third film at this year's Tribeca Festival. A short documentary, Translators follows the untold story of kids who act as their family's translators on matters that are sometimes more adult than they are. Valdez has directed and produced a multitude of projects including: ReOpening Night (HBO), a feature film about The Public Theater's staging of a beloved New York City institution, Shakespeare in the Park, following the COVID-19 pandemic. Breakaway (ESPN), a feature film following WNBA superstar, Maya Moore and her fight for criminal justice reform; and its complementary short, Make Him Known. Valdez' four-part docu-series, We Are: The Brooklyn Saints (also produced by Imagine Entertainment), is currently streaming on Netflix. He also co-directed the premiere episode of Through Our Eyes (HBO) alongside Academy Award-winning director Geeta Gandbhir, a four-part docu-series from Sesame Workshop that explores the lives of American families from the perspective of children; how they navigate their circumstances with their families and the world at large. Additional projects that Valdez contributed to in his early career include: The Last Patrol (HBO), directed by Academy Award-nominated Director Sebastian Junger; Whoopi Goldberg presents Moms Mabley: I Got Something To Tell You (HBO) produced and directed by Whoopi Goldberg; Remembering the Artist, Robert De Niro, Sr., (HBO); The Conversation Series, a New York Times OpDoc; the series Second Coming?: Will Black America Decide the 2012 Election? (BET); Prison Dogs, directed by Primetime Emmy Award-winning Director Geeta Gandbhir and Perri Peltz; Buried Above Ground, directed by Ben Selkow; as well as, The Talk (PBS), directed by Academy Award-nominated Director Sam Pollard. Valdez's repertoire now extends into the scripted arena. He recently sold a genre TV series he created, loosely based on his family and life experiences, and is currently in production on a feature film he will direct based on a story that he wrote.

## **RON HOWARD – EXECUTIVE PRODUCER**

Academy Award-winning filmmaker RON HOWARD (Producer) is one of this generation's most popular directors. From the critically acclaimed Oscar-winning dramas *A Beautiful Mind* and *Apollo 13* to the hit comedies  *Parenthood* and *Splash*, he has created some of Hollywood's most memorable films. Whether in front of or behind the camera, or for film, television or documentaries, Howard has been a part of many of the most significant projects in every decade since the 1960s.

*A Beautiful Mind* earned Howard an Oscar for Best Director and Best Picture, and also won for Best Screenplay and Best Supporting Actress. Howard has also been honored by numerous organizations and in March 2013, he was inducted into the Television Hall of Fame. In 2015, Howard was honored with a second star on the Hollywood Walk of Fame, making him one of the select few to have been recognized with two stars.

Howard's upcoming films include the documentary *Henson* and his first animated feature *The Shrinking of Treehorn*.

Howard has also produced a number of award-winning productions including the Lin-Manuel Miranda feature *tick, tick...BOOM!*, the Emmy-winning series *Arrested Development* (for which he also narrates), the award-winning anthology series *Genius*, the series *Under The Banner of Heaven* from Dustin Lance Black, the documentaries *Lucy and Desi* and *Julia*, and the *Light & Magic* docuseries about George Lucas' groundbreaking special effects house *Industrial Light and Magic*, among others.

Past films include *Thirteen Lives*, about the global efforts in the rescue of twelve boys and their soccer coach from a flooded cave in Thailand, the documentary feature *We Feed People* profiling the humanitarian work of renowned chef José Andrés and his *World Central Kitchen*, *Hillbilly Elegy*, *Rebuilding Paradise*, the Grammy-winning Best Music Film *The Beatles: Eight Days a Week*, *Solo: A Star Wars Story*, *Rush*, *The Da Vinci Code*, *Frost/Nixon*, *How The Grinch Stole Christmas*, and *Backdraft*, to name a few.

Howard made his directorial debut in 1977 with the comedy *Grand Theft Auto*. He began his career in film as an actor, first appearing in *The Journey* and *The Music Man*. He later starred as Opie on the long-running television series *The Andy Griffith Show* and as Richie Cunningham on the popular series *Happy Days*, both Nielsen rated #1 series.

Howard met his longtime friend and business partner Brian Grazer in the early 1980s and embarked on what is now one of the longest running partnerships in Hollywood. Their collaboration began with the hit comedies *Night Shift* and *Splash*, and in 1986 the two founded *Imagine Entertainment*, which they continue to run together as chairmen.

## **SARA BERNSTEIN – PRODUCER**

Sara Bernstein is an award-winning producer and President of Imagine Documentaries. Recent projects include Judy Blume Forever (Amazon Studios), The Volcano: Rescue from Whakaari (Netflix), Louis Armstrong's Black & Blues (Apple TV+), Downfall: The Case Against Boeing (Netflix), Lucy & Desi (Amazon Studios), We Feed People (National Geographic Documentary Films), Leave No Trace (ABC/Hulu), Julia (Sony Classics/CNN Films), Who Are You Charlie Brown? (Apple TV+), DADS (Apple TV+), Rebuilding Paradise (Nat Geo Films), D. Wade: Life Unexpected (ESPN Films), Gossip (Showtime), Supervillain: The Making of Tekashi 6ix9ine (Showtime), On Pointe (Disney+), We Are The Brooklyn Saints (Netflix) and Crime Scene: The Vanishing at the Cecil Hotel (Netflix). Prior to joining Imagine, Bernstein was SVP, HBO Documentary Films, overseeing award-winning nonfiction programming for the network including Emmy® winner The Zen Diaries of Garry Shandling, Academy Award® and Emmy® winner Citizenfour, Emmy® winner Going Clear: Scientology and the Prison of Belief, Academy Award® winner Music By Prudence, Emmy® nominated Kurt Cobain: Montage of Heck, Emmy® nominated The Inventor: Out for Blood in Silicon Valley, and Mommy Dead and Dearest. Over the years, Bernstein has garnered 11 Emmy® wins and 32 Emmy® nominations, 11 Peabody Awards and the films she has supervised have won 2 Academy Awards® and 13 Academy Award® nominations. Bernstein was also featured on Variety's 2020 New York Power of Women Impact list

## **JUSTIN WILKES – PRODUCER**

Justin Wilkes is an Academy Award and BAFTA-nominated, multiple Emmy and Peabody-winning producer and the President of Imagine Entertainment, where he is integrally involved in all business and creative functions for the company. Since co-founding Imagine Documentaries in 2018, Wilkes has produced "Bono & The Edge: A Sort of Homecoming with Dave Letterman" (Disney+), "Judy Blume Forever" (Amazon), "Personality Crisis: One Night Only" (Showtime), "Louis Armstrong's Black & Blues" (AppleTV+), the Emmy-nominated documentaries "Lucy and Desi" (Amazon) and "We Feed People" (NatGeo); Netflix's Global Top 10 film "The Volcano: Rescue From Whakaari" from Rory Kennedy, Light and Magic" (Disney+) directed by Lawrence Kasdan, "Downfall: The Case Against Boeing" (Netflix), from filmmaker Rory Kennedy; "Once Were Brothers: Robbie Robertson and the Band" (Magnolia Pictures); DADS (Apple TV+), directed by Bryce Dallas Howard; "Rebuilding Paradise" (National Geographic Documentary Films), directed by Ron Howard; "D. Wade Life Unexpected" (ESPN Films); "The Day Sports Stood Still" (HBO), directed by Antoine Fuqua; the Emmy-winning films "Peanuts in Space: Secrets of Apollo 10" (Apple TV+) and "Who Are You, Charlie Brown?" (Apple TV+); "Paper & Glue" (MSNBCFilms), about renowned French artist JR; and the Oscar shortlisted, "Julia" (Sony Pictures Classics), directed by

Julie Cohen and Betsy West and "Coded: The Hidden Love of J.C. Leyendecker" (MTV Doc Films), directed by Ryan White.

Wilkes has also produced a slate of award-winning documentary series including the Emmy-nominated New York Times documentary series "The Fourth Estate" (Showtime), Emmy-nominated, "My Next Guest Needs No Introduction with David Letterman" (Netflix), the critically-acclaimed National Geographic series "MARS", "We Are: The Brooklyn Saints" (Netflix); "On Pointe" (Disney +); "Supervillain: The Making of Tekashi 6ix9ine" (Showtime) and Joe Berlinger's Crime Scene anthology series, "The Vanishing at the Cecil Hotel", "The Times Square Killer" and "The Texas Killing Fields", all of which reached the top #5 globally on Netflix. Wilkes also produced Liz Garbus' Oscar-nominated and Emmy-winning film, "What Happened, Miss Simone?" (Netflix), and Emmy-winning "Hamilton" (Disney+).

Upcoming films include the series ("Choir" (Disney+), "The Super Models" (Apple TV+) and "Henson" (Disney+).

#### **MEGHAN CURRIER – MUSIC SUPERVISOR**

Meghan Currier is a music supervisor for film, television and advertising. Since 2011, she has worked closely with celebrated music supervisor Randall Poster on some of the industry's most creative and magnetic films and television shows including JOKER, THE WOLF OF WALLSTREET, BOYHOOD, THE GRAND BUDAPEST HOTEL, ASTEROID CITY, HBO's BOARDWALK EMPIRE and VINYL. Currier's recent music supervision credits include HBO's HOW TO WITH JOHN WILSON, HIGH MAINTENANCE, TIGER KING, SWAN SONG, WAVES, BODIES BODIES BODIES, PAST LIVES, and IF YOU WERE THE LAST.

Ms. Currier was a part of the GRAMMY Award winning team that produced the *Boardwalk Empire* soundtrack, and is the 2019 AICP Winner for Best Licensed Music/Arrangement for her work with Global Girls Alliance and The Obama Foundation, and a 2020 Guild of Music Supervisors Winner for the feature film WAVES.

## SONG LIST

<p style="text-align: center;">“Oye Como Va” Written by Tito Puente Performed by Santana Courtesy of Columbia Records By arrangement with Sony Music Entertainment</p> <p style="text-align: center;">“Flame-Sky” Written by Carlos Santana and Douglas Rauch Performed by Santana Courtesy of Columbia Records By arrangement with Sony Music Entertainment</p> <p style="text-align: center;">“Treat” Written by David Brown, Gregg Rolie, Carlos Santana Performed by Santana Courtesy of Columbia Records By arrangement with Sony Music Entertainment</p> <p style="text-align: center;">“Kyoto” Written and Performed by Michael Shrieve Courtesy of Michael Shrieve</p> <p style="text-align: center;">“Mirage” Written by Cecilio Escobedo Performed by Chilo Escobedo Courtesy of Fervor Records</p> <p style="text-align: center;">“Renunciación” Written by Antonio Herrera Valdez Performed by Javier Solis Courtesy of Modiner Music ENT., INC.</p> <p style="text-align: center;">“Mashed Potatoes” Written by Dessie Rozier Performed by Javier Bátiz</p> <p>“Carlos Riffing” (Live 1987 Palast Der Republik, Hamburg, Germany) East Berlin Germany Written by Carlos Santana Santana appears Courtesy of Columbia Records, by arrangement with Sony Music Entertainment</p> <p style="text-align: center;">“La, La, La, La, La” Written by Clarence Paul Performed by Javier Batiz Courtesy of Peerless MCM, S.A. De C.V./Warner Music Mexico Courtesy of Warner Music Group Film &amp; TV Licensing</p> <p style="text-align: center;">“El Muerto Vivo” Written by Guillermo González Arenas Performed by Lobo Y Melón Courtesy of Orfeón Videovox S.A. de C.V.</p> <p style="text-align: center;">“Soy Amigo Dónde Quiera” Written by Gilberto Parra Performed by Rubén Fuentes Courtesy of Craft Recordings Latino, a Division of Concord</p>	<p style="text-align: center;">“Psychotic Reaction” Written by Byron Craig Atkinson, John Byrne, Roy Joe Chaney, Ken Ellner, John S. Michalski Performed by Count Five Courtesy of Craft Recordings, a Division of Concord</p> <p style="text-align: center;">“Casey Jones” Written by Jerry Garcia, Robert Hunter Performed by Grateful Dead Courtesy of Wolfgang’s Vault</p> <p style="text-align: center;">“The Sky Is Crying” Written by Elmore James Performed by Elvin Bishop Group Courtesy of Wolfgang’s Vault</p> <p style="text-align: center;">“White Bird” Written by Linda LaFlamme, David LaFlamme Performed by It’s A Beautiful Day Courtesy of Wolfgang’s Vault</p> <p style="text-align: center;">“You Got Me Hummin” Written by Isaac Hayes, David Porter Performed by In Cold Blood Courtesy of Wolfgang’s Vault</p> <p style="text-align: center;">“Delta Lady” Written by Leon Russell Performed by Joe Cocker and The Grease Band Courtesy of Historic Films</p> <p style="text-align: center;">“Bay Waves” Written and Performed by Carlos Santana</p> <p style="text-align: center;">“Se A Cabo” Written by Jose Areas Performed by Santana Courtesy of Columbia Records By arrangement with Sony Music Entertainment</p> <p style="text-align: center;">“In A Silent Way (1971 Live at the Fillmore)” Written by Josef Erich Zawinul Performed by Santana Santana appears Courtesy of Columbia Records, by arrangement with Sony Music Entertainment</p> <p style="text-align: center;">“Soul Sacrifice” (Live at the Woodstock Music Festival) Written by David Brown, Marcis L. Lee Malone, Gregg Rolie, Carlos Santana Performed by Santana Courtesy of Columbia Records By arrangement with Sony Music Entertainment</p> <p style="text-align: center;">“Lindell Jam” Written and Performed by Cindy Blackman Santana</p>
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<p>“Persuasion” Written by Gregg Rolie Performed by Santana Courtesy of Columbia Records By arrangement with Sony Music Entertainment</p> <p>“Jingo (8/18/1970 - Tanglewood - Lenox, MA)” Written by Michael Babatunde Olatunji Performed by Santana Santana appears Courtesy of Columbia Records, by arrangement with Sony Music Entertainment</p> <p>“Evil Ways” (Live) Written by Clarence Arthur Henry Performed by Carlos Santana &amp; Buddy Miles Courtesy of Columbia Records By arrangement with Sony Music Entertainment</p> <p>“Golden Dawn” Written and Performed by Carlos Santana Courtesy of Columbia Records By arrangement with Sony Music Entertainment</p> <p>“Song of the Wind” (Live in South America 1973) Written by Carlos Santana, Gregg Rolie, Neal Joseph Schon Santana appears courtesy of Historic Films and Columbia Records, by arrangement with Sony Music Entertainment</p> <p>“Every Step Of The Way” (Live in Japan 1973) Written by Michael Shrieve Performed by Santana Courtesy of Columbia Records, by arrangement with Sony Music Entertainment</p> <p>“Flamenco Dream” Written and Performed by Carlos Santana</p> <p>“Europa (Live at Olympia Theater 1976)” Written by Carlos Santana, Nicholas Angelo Cocco Performed by Santana Santana appears Courtesy of Columbia Records, by arrangement with Sony Music Entertainment</p> <p>“Mañana (Is Soon Enough For Me)” (Live 1973 South American Tour – Santana: Sacred Fire: Live In Mexico) Written by David Barbour and Peggy Lee Santana appears courtesy of Columbia Records, by arrangement with Sony Music Entertainment and Historic Films</p> <p>“Black Magic Woman” (Live 1973 South American Tour – Santana: Sacred Fire: Live In Mexico) Written by Peter Green Santana appears courtesy of Columbia Records, by arrangement with Sony Music Entertainment and Historic Films</p> <p>“Black Magic Woman” (Live Ernst Merck Hall, Hamburg, Germany 1976) Written by Peter Green</p>	<p>“Black Magic Woman” (Live in Chicago 1977) Written by Peter Green Santana appears courtesy of Columbia Records, by arrangement with Sony Music Entertainment and Historic Films</p> <p>“Black Magic Woman” (Live in Australia 1979) Written by Peter Green Santana appears courtesy of Columbia Records, by arrangement with Sony Music Entertainment and Historic Films</p> <p>“Black Magic Woman” (Live Hammersmith Odeon, London 1976) Written by Peter Green Santana appears courtesy of Columbia Records, by arrangement with Sony Music Entertainment and Historic Films</p> <p>“All I Ever Wanted (Live Santo Domingo Performance 1982 from Viva Santana Film)” Written by Alexander Ligertwood, Carlos Santana, Christopher Solberg Performed by Santana Courtesy of Sony Music Entertainment</p> <p>“Black Magic Woman (Live Viva Santana 1988)” Written by Peter Green Santana appears courtesy of Columbia Records, by arrangement with Sony Music Entertainment and Historic Films</p> <p>“Electric Church” Written and Performed by Carlos Santana</p> <p>“La Negra” Written by Ruben Fuentes and Silvestre Vargas Vazquez Performed by Jose Santana’s Band</p> <p>“No One To Depend On (Live Bullring by the Sea 1992)” Written by Michael John Carabello, Thomas Coke Escovedo, Gregg Rolie Performed by Santana</p> <p>“Dom” Written by Hamidou Touré, Sixu Tidiane Touré, Ousmane Touré, Ismaïla Touré Performed by Santana</p> <p>“What A Difference A Day Makes” Written by Maria Grever and Stanley Adams Published by Edward B. Marks Music Company c/o Round Hill Carlin LLC Performed by Santana</p> <p>“Smooth” Written by Itaal Shur and Robert Thomas Performed by Santana featuring Rob Thomas Courtesy of Arista Records By arrangement with Sony Music Entertainment and Warner Music Group</p>
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Santana appears courtesy of Columbia Records, by arrangement with Sony Music Entertainment and Historic Films

“Smooth” (Live Performance by Carlos Santana and Rob Thomas on the Tonight Show with Jay Leno 1999)

Written by Itaal Shur and Robert Thomas  
Santana and Rob Thomas appear Courtesy of Arista Records, by arrangement with Sony Music Entertainment and Warner Music Group

“Maria Maria”

Written by Jerry Duplessis, Marvin Hough, Wyclef Jean, David McRae, Karl Perazzo, Raul Rekow, Carlos Santana

Performed by Santana featuring The Product G&B  
Courtesy of Arista Records  
By arrangement with Sony Music Entertainment

“Smooth” (Live 1999, An Evening With Santana)

Written by Itaal Shur and Robert Thomas  
Performed by Santana featuring Rob Thomas  
Courtesy of Arista Records  
By arrangement with Sony Music Entertainment and Warner Music Group

“I Am Free - No Fear At All”

Written by Carlos Santana  
Performed by Carlos Santana

“El Watusi”

Written by Ray Barretto  
Performed by Ray Barretto  
Courtesy of Craft Recordings Latino, a Division of Concord

“Foo Foo (Live from NY)”

Written by Yvon Andre, Roger Montfort Eugene, Yves Bazin Joseph, Jean Claude Jean, Hermann Nau  
Performed by Santana  
Courtesy of Arista Records  
By arrangement with Sony Music Entertainment

“Toussaint L'Overture”

Written by Jose Areas, Michael Randall Brown, Michael John Carabello, Gregg Rolie, Carlos Santana, Michael Shrieve  
Performed by Santana  
Courtesy of Columbia Records  
By arrangement with Sony Music Entertainment

“Bella”

Written by Carlos Santana, Sterling Crew, Chester Thompson  
Performed by Carlos Santana  
Courtesy of Columbia Records  
By arrangement with Sony Music Entertainment