



Part Two InterView

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It has cost me more frustration than anybody should ever have to go through. I mean it's just , I've certainly kept abreast of the life patterns of a few of the idols of mine in the past. I'm not going through anything that Mozart didn't have to go through; that many artists subsequent to Mozart haven't had to go through. It's just that I never thought that I would ever have to go through so much shit. It's almost like a resentment that you encounter just because you know who you are.

And you know, it's really indicative of our culture because it's, you know, for the purposes of turning us into more eager consumers, it's advertisers will espouse the idea of being unique and being an original, but everything else in our culture speaks against it. It's almost like the systematic subtle program that's run in a school system, in the corporate world, everything that influences our lives is basically just become a number and accept that you have a small voice and it doesn't really count. And it's a belittling of the people that is indicative of everything.

See, I don't think that it's coincidence. I mean, I don't believe in coincidence for start. Coincidence is just the mind's way of acknowledging that it doesn't yet see the big picture and how everything is connected. But, I think for the most part there's a reason why since the sixties and seventies there haven't been really allowed to elect Beatles and Dylan and Hendrixes on a level where people were not only making great ground-breaking music, but were really saying things that were allowing people to... that were encouraging people to think for themselves, to take their power back, and to stop giving your power away to everyone.

I mean the way our system is set up, pretty much by the time we get through the doctors, the lawyers, the this,

the that, the preacher, everything in our culture seems geared towards us mortgaging a piece of ourselves and each of their cronies getting another piece of ourselves. You know, you can't even have...a family can't even sit down and have a meal without somebody intruding upon their fax machine, or their like phone, or trying to get at 'em some other kind of way. Even the law allows consumers, or, the law allows businesses so much more leverage to just harass the fuck out of people living their living experience.

You know, and it's like, I do believe there's a force behind the industry, that the industry itself even answers to which is kind of like as long as you don't let any of this... you know as long as you're given 'em Backstreet Boys and 'N'Sync, which has its click at the table, at the feast; as long as you aren't saying anything beyond that, then it's o.k. But I do believe that even the Backstreet Boys would have a big problem somewhere if they came out with something that, that they wanted to come out with something that was basically saying to that demographic who they speak to, "Take your power back! Think for yourself! Stand up for yourself and be who you truly are! And stop letting other motherfuckers belittle you and tell you that you're just this!" I don't think that that would be allowed to happen.

I mean, there's reason why, you know, I don't think it's just a talent level, because the world is a large place and only getting larger, but if you condition people from the cradle to not have any thoughts that allow them to see themselves as connected to the whole of humanity and yet a unique original individualized aspect of Creator... you know we're easiest to control and manipulate if we can be made to feel that we don't really count.

And so, it's understood, it was seen in the sixties by the establishment, the powers that be, the powers behind the throne that we never even see, that music does have the power to galvanize and to shake shit up. I'm with the Dylan squad, I'm with the Beatles squad, I'm with the Stevie squad. That's just who I consider myself a part of that legacy. I ain't here to just like lull to help lull people into a deeper sense of consumer complacency, that's not who I am. And if I've got to speak to five motherfuckers, I'm gonna tell the truth to those five people because, hey, I'm just a part of the John the Baptist squad for the Elvis generation. But if that's what I'm here to do, then I'm gonna be the John the Baptist that I'm gonna be, to set up the next Elvis, who will be the next team of the forces of liberation.



So, it's like the net, for me, allows me an opportunity flip over, they didn't want to put the record out, they felt like it was not a commercially viable situation, and quite frankly I that to some degree they were afraid that it didn't sound like the cookie cutter shit that they feel comfortable putting out, and that's the truth of it, because it's what it is. And, you know, you've got people running labels now that don't even love music man. You know, they were switched over from the aerospace division of whatever conglomerate bought the label; the record company.

They were put there because the chairman at the very top of the pyramid understands that Ed Jones understands the bottom line that the company represents. And these guys it seems lost (to them), and try as they might, music is a whole different thing than running a tire company. It's just a whole different thing; and they're suffering because of it. No matter how much they like trumping numbers and say that we've made so and so profits, none of these guys are making nearly as much money as they think that they should be making. It's because they don't trust the very artists that represent the public that they're trying to reach.

I represent the public just like Britney Spears represents the public. She represents one aspect of the public, and I represent a different aspect of the public, but they're out there. If you deny me access to them, you deny yourself a chance of participating in those people's lives on that level. So, it's obvious that these people do not know what the fuck they're doing, which is why when they have success, it's almost like an accident of fate. They're reactionary by nature man, if you had people like the old David Geffens and the old Ahmet Irdigans, to some degree the old Jeff Ayoroffs; if you had people like this consistently running companies who, yes they understood their corporate responsibilities, but they were also fans of music, and they were music lovers, then it would be a different thing because some of these guys were mavericks.

Very very...they don't let a maverick get near running a label now and in the same way they don't let an original motherfuckerin idea get near the presidency. You know what I'm saying, it's like if you even had a thought about having an original idea, you would be immediately be given some medication to make sure that that thought was killed immediately before it got to the other side of your brain, because the next thing you know you might actually inspire the people to think for themselves... (who knows what would happen then) Exactly, and what have

they got a brilliant mind like Jeff Ayoroff doing now? Reissuing the Beatles. Jeff Ayoroff has got some genius in his mind. It doesn't take genius to reissue the Beatles though. He should be running fucking Capitol is what he should be doing. Giving him free range to reinvent the company to something that it used to represent when they had the Beatles and the Beach Boys instead of now just living off the gas fumes of those people's music.

It's really really sad, but it's also really funny, so it's just kind of like these guys are so busy being afraid they look at each other and they don't lead, they follow which is why everything always sounds like what was happening last week. And the net is a wonderful opportunity for me because I've experienced such frustration that I've just decided hey, you know what? the important thing for me is that people hear this music; so, just give it to them. And if it winds up basically pissing off a couple people at labels hey I'm not going to run away from that, because I've definately experienced my share of pain at the hands of their arrogance in assuming the reason that I was born was to basically follow their idea of what I should be doing when they don't have any ideas.

So, I'm very excited that I also get a chance to reward the patience of the people who have basically supported me emotionally and psychically with their wavelengths and their vibes. I'm really grateful for them, I have to say you've given me a wonderful opportunity to let them know in many respects I do what I do for them I don't wish to sound as a martyr, I'm not here to be a martyr, but I believe in the people so much, I'm not going to talk down to them. I don't recall promising Creator that I would come here and talk down to people, but that the genius that I was given, and loaned by nature for this experience I was going to use to remind the people that we all...we all have genius within us. If we would but trust the unique voice that each individual has, which is their aspect of Creator that Creator shares with them.

And I just remember that I promised to uplift them and not to talk down to them. I'm here to talk motherfuckers up, not down. When I used to communicate through Java's site, that was the first time that I was able to see some of the things, I remember seeing yours, I remember seeing a guy I think he was from Sweden...I was deeply touched. Sometimes people assume that artists know all of these things, but in our own way when we're kept isolated deliberately or whether we keep ourselves in a relative isolation, you just don't tend to know, and that's why, for example, with myself whenever I come across



any artist who has touched me, I have to let them know, because so many people assume that you hear things all the time, and you don't really hear things as often as people assume that you do. I don't take these things for granted, regardless of my opinion of myself.

You know, one of my favorite people in the world artistically is Julian Schnabel, because Julian Schnabel or however you pronounce it...you know here's a guy who's never directed a film so "I'm gonna direct a movie" the second film he directed his actor is nominated for an academy award, and it's won rave reviews, but he lives extremely well, his art does extremely well. And one of the talent knocks against him is that he has a very strong sense of confidence, and it always baffles me that people don't seem to understand that this is precisely why he does so well.

You can't connect...you can't disconnect the fact that worth is synonymous with self-worth. People who have healthy opinions of themselves, do tend to live well; people whose self-esteem has been compromised and is suffering, do tend to suffer more than it was intended. The bottom line is, I am here to play my part in reminding people that everybody is the shit, everybody is the bomb, each person is a unique singular example of God's grace, and that Creator's greatest desire for any of us, Divine Mother's greatest desire for any of us is that we stand up and be counted, let our voice be heard, and walk with confidence, with full stride, with confident steps. I am the shit, if everybody agrees, that's cool, if nobody agrees that still does not compromise my awareness that I am that I am, I am who I am, and hey, if you ain't feelin' it, cool. I'm feelin' it.

You know, it's just that...but to know that other people have an opinion of you that means that you're feeling is not in vain, is wonderfully supportive and galvanizing and it's just that way, man. You know, any time somebody else goes to the trouble of putting up a site; even if they didn't put up a site, but anytime anyone embraces your work that is so deeply nourishing and touching and it is really what sustains you, and I want to remind the people that...you know sometimes you might wonder well gee what inspired Bob Dylan to write a song like, "The Times They Are 'A' Changin'"? I mean, muses are real. I know I get much of my material from the dream state. I know that I get my music from the muse. But I also know that sometimes the people that give you...that where you get your music is from the people themselves. We are all connected on a level of collective unconscious, if you

want to look at it from a psychological standpoint to use a psychological term.

Sometimes it's kind of like the people might dream music in their subconscious and where it comes out is in one of the artists that they favor. So, some of my music comes from you guys! And I'm not saying that to be like, you know, because I'm not a good butt-kisser regardless, but I realized just a few years ago when it came to me that oh shit some of the music that comes through artists are coming from the actual fans that these artists inspire. If the artist inspired the fans then nothing is one-way. Then the artists and fans must also, at times, inspire the artist.

Because if you respond to something that I do, it must mean that it comes from you in the first place or else how would you respond to it as though it speaks to you if perhaps it didn't speak to you in the beginning. And then I heard it, I heard it speaking to you, and I said, "o.k., cool. I will write this song because you are the person who inspired it in the first place." I've got a song that I'm going to be recording for this next project that I've had for quite a while, which I'm finally ready to record. It's kind of such a dramatic piece, that while I was still dealing with that Sony situation I wasn't confident that I would be able to sneak it past the censors as it were. I don't mean censors as far as profanity or anything like that.

But it will require me sharing the stage with a female vocalist, but the song requires someone who can really sing their ass off, so, there are a few people that I have in mind, but I'm going to let it come to me, that's the way I tend to do things. At the appropriate moment I will know who to contact, and I will contact them and ask them and they will say yes or no. But it kind of requires such a voice that there are very few people...and there are people, for example, who I am a fan of, who I won't mention just in case it's misconstrued, who I'm a fan of, but they also have to be the type of voice that can handle the range of where the song is pitched and where it's at and the type of drama that the song involves.

Yeah, it's really a casting job as much as anything else. Like casting a film, it's not just about the hot singer, it's somebody who can really fulfill the role, and I don't really care if she's known or unknown. But you know, I have a project in mind that won't be the next project, but I actually have a project in mind that is a duet project and the idea was to...I don't know if I feel comfortable giving



away too much of the idea at this point, but the idea did involve two other female vocalists or a female vocalist and another male vocalist. I don't want to reveal too much of it because it was an idea that I've not yet seen done.

Although when I was speaking to André Harell, who was trying to get me to join forces with him and his new label project, I did mention it to him that I had had in mind for a few years and was just waiting for the right time to announce itself to me that it was time to do it, and I was also willing to consider it as a separate...it's not been done since Tammi Terrell and Marvin Gaye. To find a woman with whom I had musical chemistry and doing it as a separate career path thing. Every so often I would do my duet record with her, and we would develop that and at the same time still be able to do what I did as a solo artist.

So, those things have been brewing in my mind, but what I really wanted to do was to re-establish myself in a space where I could get that off of the ground and then turn my attention to those other things because one thing's for sure, and I do want to make sure the fans know this, once I come back in this way there won't be those delays that there've been. When you consider that my first record...this will be my fifth record that I will be releasing and I came out in '87. A lot of that was just not my intent, although I'm not insecure to the degree where unless I put out a record every eighteen months, people are going to forget about me, I don't really worry about that because I do want to live a life also which allows me a time to experience things to put back into the work.

But suffice to say that it was not my intention for there to be these interminable delays between projects. It's just been the nature of the beast that I've had to fight. The great irony in this frustration that I've been blessed by Creator I'm very prolific. I've got material that I don't even need to write for the next five years. I've got three albums worth of material that I could comfortably go back into and go, "Cool, let's do this." Stuff that I've even forgot about that I'm sure...you know all the time I stumble on songs that I've had for years that I've forgotten about. "Oh yeah, I remember this!"

So, once I get back up and running I just plan to get on with it now. There was some talk at one point that André Harell was trying to get me to do something with Mary J. Blidge and I thought that the only way I would do it is if we could kind of meet somewhere where it wasn't... because I'm not an R&B artist and that's just the way of it.

Some of the frustration has been corporate entities trying to get me to focus on that one, but the bottom line is that one of the things that excited André at the time we were having this discussion, in his mind, he thinks that she's an untapped Tina Turner.

And I kind of saw that because there is something about Mary J. where it's kind of like, you know we haven't had a black rock chick for a long long fucking time, fuck all that shit, we need one. We need more than one, but I was really excited about that, we could go into and revisit a kind of Ike and Tina thing but now, and basically do what would have been a kind of (interlabelling perspective?) a rock/R&B hybrid and I was kind of really up for that and I don't know if the discussion ever got back to her, or ever got beyond just me and André musing about it, (maybe she'll hear this).

Yeah, the more I talk about it the more I'm reminding myself about it and it would be cool to have another avenue where I could kind of focus on that and just continue developing my path as Sananda Maitreya. The bottom line is, you know, I'm not an R&B artist unless you're going to expand what R&B is to such a degree...(label the labels) exactly, you know music is a high profile thing for me and it's not the only reason that I'm here, I'm doing other things which a lot of people who follow what I do are unaware of. I have a completely separate life with the music business where there are a group of people who...who I don't know how to phrase this in a way that would do justice to it without making it just a soundbyte thing, but there are a group of people for whom I am I'm kind of a figure that helps them come to terms with their own grace and their own uniqueness and I play a role in their healing process.

So, I have a completely separate life away from the music thing, although everything that I do is really in service to the one idea, which is basically, whether it is through amusing people, or entertaining them or inspiring them or encouraging them, it's just all toward helping to get people back to themselves by reminding them of just how truly amazing and capable of so much more they are. And reminding them that, you know, you are absolutely capable of fulfilling all of the true desires of your heart, and if you're not here fulfilling your dreams, what are you here for?

No one can ever attain lasting happiness unless they're dedicated to themselves to telling the truth about who they really are, and standing up and just being that, and



that what is the meaning of life? The meaning of life is, a. what you give it. What you decide the meaning of life is, is what the meaning of life is because Creator gives you full carte blanche to determine for yourself what it is. b. Life exists so that you can live the biggest, grandest idea you have of it in yourself, and that the sky is the limit and beyond it. Truly to (.....and beyond?)

Because the way that the greatest change that you can effect in the world is the most profound, is the simplest, is you doing what is necessary to bring joy into your life. Because a person who is living their life in joy and in happiness and fulfillment cannot help but to inspire others to do the same. Whether they are trying to or not. Energy influences it, and some people will run a mile away from you because they ain't ready to see the light, and that's up to them. Creator doesn't force anybody to do shit, all on you and what you want to do. That's why you've been given the space that you require to determine what you want to do. But we let other people move into our house, proverbially speaking, who all got a different idea of what we should be doing.

No wonder the people are so confused. Creator is flexible, we're the ones trippin' on what to call It. It doesn't give a fuck if you call It Ralph or Betty, you know, Creator is beyond that level of ego where...that you are willing to consider Creator anything moves Creator. That you are willing to call Creator anything moves Creator. Creator is not removed from our experience, some entity that is just out there, you know, that you are just willing to even consider whether there is a Creator, moves Creator beyond our level of understanding. Creator feels man, Creator is just a giant heart, so you know, Creator is a game of basketball also. Everything is Creator.

(Something else is on the horizon). Yes. It will be called, again I've changed this title to "Terence Trent D'Arby's Wild Card." And the next project will be by the artist Sananda Maitreya. And that will be on my own label, and I am not comfortable yet announcing the distributor because the contract hasn't been signed yet (but they know it's coming). Oh it is coming, it is coming, and if something happened with that I would record these songs and I would find a way to make them available. I would just...one thing is for sure, nobody's gonna stop me anymore. I'm sticking to the people. (You can count on that). ■