Music, Love and Flowers

Monterey International Pop Festival

IT HAPPENED AT MONTEREY—These photos give some indication of the high success that was the 1st Monterey Pop Festival. Spectators and performers arrived from all parts of the U.S. for two days of music and revelry. Reading left to right and top to bottom, we have: the Blues Project; John Phillips, a co-director of the fest, talking to some of the guests; Captain Lou Rawls; Micky Dolenz enjoying a Ravi Shanker concert in a company of a pair of technicians; Stu Blount with Dave Crosby of the Byrds standing at stage right; and Paul Simon watching the show from backstage.

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extended improvisational choruses on
"She Don't Care," "Please Mr. Friend," and "Magic People," warming the crowd further for Nick Drake (introduced by Monkee Peter Tork) and backed aggressively by H. B. Harmum's band. Rawls' "soul food" included "On Broadway," "St. James Infirmary," and "Where The Sun Goes Down," plus several of his chart singles. He was in marvelous voice and the audience brought him back for encores.

An attractive dark-haired English composer-guitarist named Beverly was the third act and she was obliged to keep the audience in good humor with a series of treatments of "Oh My Sweet Joy," and "Sweet Honesty," failed to incite as she tried to bring the audience to its feet, an outburst of applause.

A beardless Johnny Rivers was also not too well received though the audience was politely attentive as he rocked through a series of his chart tunes, adding a live version of "Do What You Gotta Do" from his new "Reverence" album. But the Animals were next to closing and the creative aspect of the festival took flight with five freestyle numbers including "In Gin House Blues," "On a Train," "Baby," "Paint it Black," Simon and Garfunkel, who closed the show, had to beg off the podium when a few of their soft delivered poetry songs were overrode by an avalanche of bloomers. Simon and Garfunkel's "5th Street Bridge" and a new tune which Paul Simon introduced as a "song of the week," "The Only One," were received just a few minutes after 1:00 A.M. when the lights went up.

Saturday Afternoon

Saturday afternoon was devoted, with vengeance, to the ecstatic sounds of 12 bars blues, a musical form which is engaging if limiting. Liberty's hope in that bag, the Canned Heat, recently discovered at the Ash Grove in L.A., opened with both sides of a single ("Rag Mama Rag" and "Blindfolded Mama"). The Animals were next to close the afternoon show, opening with "Don't Let Me Be Misunderstood" and a few of their other songs. But perhaps it was the extraordinary Janis Joplin, with Big Brother and the Holding Co., a band of wire frames and shaggy heads, that came the closest to winning the hearts of the audience.

Paul Butterfield's Blues Band again returned to the stage, offering pretty much the same songs presented in their New York concert and the Jefferson Airplane brought cries of "encore" from the SRO audience with "Somebody to Love." And "White Rabbit," clearly one of the hit acts of the evening. And, despite the emphasis on youth in the series, Ottis Redding, a venerable rhythm and blues performer, electrified all as he sailed through "Respect," "Shake," "I've Been Loving You Too Long," "Satisfaction," and a new treatment of "Try a Little Tenderness.

Sunday Afternoon

A classical jam session was offered here on a misty summer afternoon following an early morning rain as Ravi Shankar's Indian biggest known classical musician, opened with a prayer that "we give a good performance and that it does not rain." A complex and elaborate instrument, the sitar has had a profound influence on contemporary music. Shankar explained the various ragas performed as well as some of the melodic forms (Tisaram — six notes against four, Chanchan — 14 beats X 3-3-2-2) as well as the tanssura and tabla, which backed his persuasive rhythmic sequences.

The most experimental of all the concerts, each of the several extended acts was greeted with orchestra tape recordings. Most of them, religious in nature, are unmelodic by western tradition and mathematically intricate. "Even if my music is not pop music," Shankar said, "I am grateful to discover that it has become very popular." He also added that about 50% of the concert was improvisational—"maybe more." It is hoped that hotels and museums will find it to be a beacon to the rest of the world. Of the acts that opened the final concert with a marvelous modern Mozart-like instrumental, amplified flute working effectively in union with electric guitars. "Lost in the Sky," which followed the introductory routine and "Wake Me, Shake Me," described as "a lower east side blues," was well received. Big Brother and the Holding Co., one of the more successful Saturday afternoon acts, was next with Janis Joplin again staring as lead singer. A new combo composed of refugees from the Association and the Travelers Three (the Group Without a Name) offered a bit of everything including an excellent Gary Alexander composition "And I Think About Her." More woodshedding is required and perhaps a change or two in personnel.

The Buffalo Springfield, country flavored folk 'n' roll. came on with a series of their simple, repetitive tunes ("Pretty Girl Why," "Young Girl," "Woman," and "Blue Bird," their latest release) demonstrating why they are one of the brightest of the west coast contingents.

The Who, Wee Joe's flamboyantly guised group, were exploitive, completing their version of "My Generation" by crashing their instruments to the floor. It was a last angry man gesture which might have given more meaning in Britain than the states. But it nearly destroyed the magic they created earlier with their "Summertime Blues" and "Happy Jack.

Warner's The Grateful Dead offered an exercise in amplified dex- terity but their guitarism alone served to remind us of Dave Kapp's pictorial caption "Where's the Melody?" Sound fury broken only by the comparative melodic drone of low flying planes.

Jubilee Contest Winners

NEW YORK—Steve Baldwin, president of Jay-Ray Records, last week announced four new artists to distributors' comedy catalog sales drive, named in honor of Ray Charles, Jerry Butler and the Grateful. Dick ("Rusty's Big Ten"). and her tenth LP for the company, "Rusty Rides Again." The campaign included four regional distributor contests. The winners, all of whose records are distributed by the label, are: Don Dumont of Dumont Distributing in Boston; Jack Nelson of Pricetoon in Long Island; Frank Sterri in Los Angeles; Mickey Ebelhert of Bertons Distributors in the Pacific Northwest. and Dave Giew of Seaway Distributors in Cleveland.

Fuller Named Columbia West Coast A&R Producer

NEW YORK—Jerry Fuller has been appointed producer of Columbia Records' West Coast operation, according to an announcement by William P. Gallagher, vice president in charge of Columbia's west coast A&R, for producing recordings by several leading West Coast artists as assigned.

Fuller joins Columbia after eight years with Capitol, where he enjoyed Four Star Music and Challenge Records, where he discovered and produced such major talents as Jerry Butler, "Rusty's Big Ten"), and her tenth LP for the company, "Rusty Rides Again.

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