

Music, Love and Flowers

MONTEREY INTERNATIONAL POP FESTIVAL



IT HAPPENED AT MONTEREY—These photos give some indication of the huge 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; Capitol's Lou Rawls; Micky Dolenz enjoying a Ravi Shanker concert in the company of a pair of lovely young things; the Buffalo Springfield with Dave Crosby of the Byrds standing at stage right; and Paul Simon watching the show from backstage.

Monterey Pop Festival

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extended improvisational choruses on "She Don't Care," "Please Mr. Friend," and "Magic People," warming the crowd further for Lou Rawls (introduced by Monkee Peter Tork) and backed aggressively by H. B. Barnum's band. Rawls' "soul food" included "On Broadway," "St. James Infirmary," "In The Evening When 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 obviously nervous. Her soft folk voice treatments of "Ch My Sweet Joy," and "Sweet Honesty," failed to inflame as she exited to a smattering of applause.

A bearded 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 "Rewind" LP. Eric Burdon and the Animals were next to closing and the creative aspects of the festival took flight with five frenetic numbers (including "Gin House Blues," "On a Warm San Francisco Night" and "Paint it Black"). Simon and Garfunkel, who closed the show, had to beg off as the audience clamored for more of their soft delivered poetry "Homeward Bound," "At the Zoo," "5th Street Bridge" and a new tune which Paul Simon introduced as a "song of social insignificance." It was just a few minutes after 1:00 A.M. when the lights went up.

Saturday Afternoon

Saturday afternoon was devoted, with vengeance, to the caustic 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 the new single ("Rollin' and Tumblin'" and "Bullfrog"), and extended their welcome by adding several more eruptive numbers. Janice Joplin, with Big Brother and the Holding Co., a San Francisco combo, were extremely good with Janice out in front on unison. Country Joe and the Fish, another San Francisco contingent, was uninhibited but lacking in originality. Paul Butterfield's Blues Band, introduced as "the first blues group that soaked it to the flower children," offered more white watered blues,

again demonstrating that Butterfield is an excellent harmonica virtuoso with the vocal instinct and inclination. But little timbre for the songs he has chosen to sing. The Quick-silver Messenger Service was undistinguished and the Steve Miller Blues Band fared just a mite better. Biggest hand of the afternoon was reserved for Mike Bloomfield and the Electric Flag (group has just signed with Warners and may be changing its name to The Sound). Bloomfield, former guitarist with the Butterfield Band, was accorded two standing ovations before closing.

Saturday Night

Another San Francisco group, recently signed to Columbia, the Moby Grape, opened to excellent reaction and Hugh Masekela's ornamental triplets, set against the African rhythm of the congas, combined to offer some fine Johannesburg jazz. The Byrds came on, exhibiting their new style, quite apart from the early Dylan efforts and much more concerned with dissonant effects. David Crosby's social and hallucinogenic remarks were appreciated by much of the audience but not in keeping with the artistic dedication of the weekend project. Most rewarding numbers—"He Was a Friend of Mine" from an early LP and their next projected Columbia single "Lady Friend."

Paul Butterfield's Blues Band again returned to the stage, offering pretty much the same songs presented in the afternoon. Grace Slick 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, Otis Redding, a venerable rhythm and blues performer, electrified all as he walked through "Respect," "Shake," "I've Been Loving You too Long," "Satisfaction," and a sledge hammer 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, India's best 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 musical terms (Tisram—six notes against four, Chanchar—14 beats—2 X 3-2-2) as well as the tanpura and tabla which backed his persuasive rhythmic sequences.

The most experimental of all the concerts, each of the several extended works was greeted with orchid tossing ovations. 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 95% of the concert was improvisational—"maybe more." It is hoped that World Pacific will see fit to release at least a portion of this performance on disk.

Sunday Night

One of the east coast's best new groups, Verve's The Blues Project, opened the final concert with a marvelous modern Mozart-like instrumental, amplified flute working effectively in unison with electric guitars. "Lost in the Shuffle," which followed was more routine and "Wake Me, Shake Me," described as "a lower east side gospel" was a strong closer.

Big Brother and the Holding Co., one of the more successful Saturday afternoon acts, was next with Janice Joplin again starring as lead singer. A new combo composed of refugees from the Association and the Travelers Three (the Group Without a Name) offered a trilogy of tunes 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, retentive tunes ("Pretty Girl Why," "Rock and Roll Woman," and "Blue Bird," their latest release) demonstrating why they are one of the brightest of the west coast contingents.

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

Warner's The Grateful Dead offered an exercise in amplified dexterity but their guitarstronics only served to remind us of Dave Kapp's pictorial supplication captioned "Where's the Melody?" Sound and

Fuller Named Columbia West Coast A&R Producer

NEW YORK—Jerry Fuller has been appointed producer of Columbia Records West Coast A&R, according to an announcement by William P. Gallagher, vice president of A&R at the Columbia label.

Fuller, in his new capacity, will be responsible to Jack Gold, executive producer of Columbia Records West Coast A&R, for producing recordings by Columbia's roster of West Coast artists as assigned.

Fuller joins Columbia after eight years of intensive experience with Four Star Music and Challenge Records, where he discovered and produced recordings by the Knickerbockers, among others.

A prolific songwriter, as well as a producer, Fuller has written over 500 tunes, nearly half of which have been recorded. Among his biggest hits were "Travelin' Man" and "Young World."

Jubilee Contest Winners

NEW YORK—Steve Blaine, president of Jay-Gee Records, last week announced the winners in the Jubilee distributors' comedy catalog sales drive, named in honor of Rusty Warren's tenth year with Jubilee ("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 whom received color television sets, are: Don Dumont of Dumont Distributing in Boston; Jack Nelson of Privelege Distributors in San Francisco; Mickey Beheler of Bertos Distributors Charlotte, N.C., and Dave Glew of Seaway Distributors in Cleveland.

fury broken only by the comparative melodic drone of low flying planes.

Jimi Hendrix Experience, a powerful R&B trio, is (along with the Who) an example of the British groups that are currently happening. Despite the trickery of plucking guitar strings with his teeth and orgiastic machination, he scored well with "Hey Joe," "Like a Rolling Stone," "Can You See Me." Again, like the Who, a hostile finale with crashing instruments flying in all directions. Unnecessary.

Scott McKenzie joined the Mamas and Papas, the last of more than 30 act who performed in this musical marathon. His version of "San Francisco" was received well along with the efforts of Papas Denny and John, Mamas Cass and Michelle. Their contrapuntal harmonies and traded choral effects with the inevitable "yeah" filling out the phrase is a trademark for the group. They are attractive, warm and totally musical. A fitting conclusion and another standing ovation as Mama Cass belted "We're gonna keep having this every year. You all can stay if you want to."

Billed as the largest, most outrageously ambitious event in the history of popular music, it was certainly deserving of its financial success. Earlier estimates of a \$500,000 gross from the sales of tickets, TV rights and concessions could be modest. Its non-profit set-up allows for board members to allocate funds according to majority vote. But the artists who performed, according to co-director Lou Adler, will also have a voice in that allocation. Credit the board of directors Adler, Donovan, Mick Jagger, Paul McCartney, Jim McGuinn, Terry Melcher, Andrew Oldham, Alan Pariser, Johnny Rivers, John Phillips, Smokey Robinson, Paul Simon, Abraham Somer and Brian Wilson as well as all the artists who participated.

Next year? Hopefully including the Beach Boys and Bob Dylan and a few others conspicuous this year by their absence. And, perhaps by then, we'll discover if the Beatles were anywhere near the Monterey Festival grounds last week. Only their beard-dresser knows.