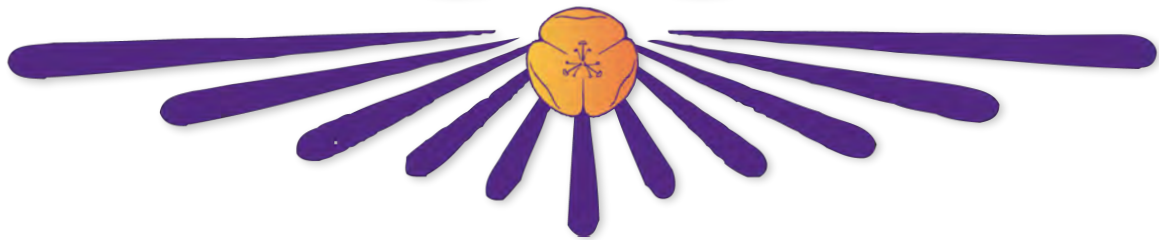


**MONTEREY
INTERNATIONAL
POP FESTIVAL**

50



**CITY OF MONTEREY
COMMUNITY STORIES PROJECT**

**SUMMER 2017
COMMEMORATING THE
50th ANNIVERSARY
OF THE
MONTEREY POP FESTIVAL
& THE SUMMER OF LOVE
IN MONTEREY, CALIFORNIA**



JIMI HENDRIX - PHOTO BY CHARLES DAVIS



MONTEREY CITY COUNCIL

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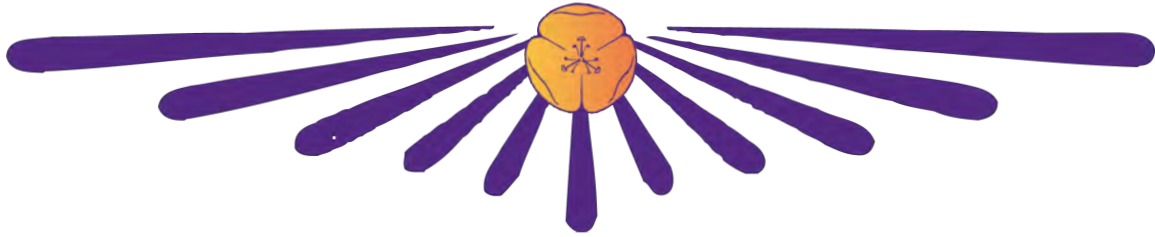
ED SMITH

CITY MANAGER

MIKE McCARTHY

COMMUNITY STORIES PROJECT 2017

INTRODUCTION



In the fall of 2016, a committee of community leaders, including representatives from the City of Monterey and Monterey County Convention and Visitors Bureau, met to brainstorm how to celebrate the 50th anniversary of the Summer of Love and the Monterey Pop Festival. 50 years earlier, a different generation of community leaders felt anxious and less celebratory. What would the “invasion of flower children” bring to the sleepy Monterey Peninsula?

Record producer Lou Adler and John Phillips of The Mamas and the Papas pitched the novel idea of a rock festival to Monterey officials. Promoters saw the Monterey Pop Festival as a way to validate rock music as an art form in the way in which jazz and folk were regarded. Monterey County was well known at the time for the Monterey Jazz Festival, the longest running jazz festival in the world, and the Big Sur Folk Festival. Pop Festival co-founder Alan Pariser left impressed after attending the jazz festival in 1966.

“Monterey, for all its physical and spiritual charms, remained a resolutely conservative enclave, run by an iron-fisted clique of real estate and merchant interests. Its mayor, Minnie Coyle, a sweet-natured grandmother, became alarmed at the prospect of homeless hordes on her doorstep.” - Harvey and Kenneth Kupernik, “A Perfect Haze.”

The Monterey Pop entourage flew to Monterey in May of 1967 and pitched a festival that was “charitable, literary, and educational in nature... to initiate, sponsor, promote, and carry out plans and cultural and artistic activities.” “We haven’t invited the sort of acts that inspire acting up on the part of the audience,” John Philips promised. “If that happens, we’ll pull them off stage.”

The Monterey Pop Festival was billed as “Everyone’s Festival”: “Bring the family. This is a Festival for all. Everyone. Children of all ages and adults of all attitudes- everyone is welcome at the Monterey Pop Festival.”

The pitch worked. The Monterey Pop Festival was on. This musical experiment would unfold over three days, June 16-18, at the Monterey County Fairgrounds. It featured a diverse group of big name acts, including the Mamas and the Papas, Simon and Garfunkel and Jefferson Airplane, as well as some unknown performers, including Janis Joplin and Jimi Hendrix. The world of popular culture was soon transformed forever.

“As a time capsule of contemporary popular culture, Monterey Pop was the intersection of soul and psychedelia, of commercial pop and the rock underground, of Civil rights and expanded consciousness, of southern California and northern California, of the southern states and the rest of the United States. It was a festival of amazing good will, of harmony between the city and its weekend visitors, between the police and the hippies, between the artists and the audience. It was the symbolic representation of the ‘Summer of Love’ and the realization of the countercultural ideology which gave the festival its remit of ‘love and flowers and music.’” - Sarah Hill, “Performance and Popular Music: History, Place and Time.”

Images from the Monterey Pop Festival and the underground alternative youth culture in San Francisco streamed across the United States. Upwards of 100,000 young people poured into the Bay Area, in what became known as the Summer of Love. This social phenomenon represented a time when the younger generation believed they could change the world through peace and love. “If you were between 15 and 30 that year, it was almost impossible to resist the lure of that transcendent, peer-driven season of glamour, ecstasy and Utopianism.” - Sheila Weller, “Suddenly that Summer,” Vanity Fair June 2012.



MONTEREY POP 50 - PHOTO BY ERIC PALMER

Though the Monterey Pop Festival never returned, the Monterey Peninsula community greeted a 50th anniversary festival with enthusiasm. Produced by Another Planet Entertainment, Goldenvoice and Lou Adler, the festival welcomed back the Grateful Dead’s Phil Lesh, Booker T and Eric Burdon. It also featured Norah Jones, whose father Ravi Shankar performed at the original festival, Regina Spektor, Jack Johnson, Father John Misty, Gary Clark, Jr and many more.



MONTEREY POP FESTIVAL (1967 & 2017) CO-PRODUCER LOU ADLER— PHOTO BY ERIC PALMER

The Summer of Love anniversary committee met to discuss other ways to celebrate the anniversary. Summer of 2017 will include an art exhibition at the Monterey Airport, Monterey Pop photography show and roundtable at the Monterey Museum of Art, colorful banners along Alvarado Street, a screening of Monterey Pop at the Golden State Theatre, historical walking tours and even tie dye shirts worn by the Monterey Fire Department.

The City Manager's Office also decided to organize a "community stories" project. We have heard about the iconic event from the festival organizers and artists... but what about the residents who attended?

The Communications and Outreach Office sent out a "casting call" over social media, including Facebook, Twitter and NextDoor. Who would be willing to share their stories about their experience at the festival, and growing up in the late 1960s and during the Summer of Love on the Monterey Peninsula?

The stories will be housed in the Monterey Public Library's California History Room, which includes an extensive oral history archive.

Special thanks to Mike McCarthy, Hans Uslar and Kim Bui-Burton, who proposed and supported the project; John McCleary for your help and expertise on 1960s history and culture; the Monterey County Herald- thanks to Vern Fisher, Director of Photography- and Charles Davis for contributing your amazing images; and to all of the interviewees for your time and indelible stories.



Interviews & Editing by **ERIC PALMER**

“This generation of American youth is the first in which music has played a central role from the beginning. [It’s] a generation raised with music in its ears from birth.” - Ralph J. Gleason, San Francisco Chronicle, December 1966.



JERRY GARCIA & GRATEFUL DEAD - PHOTO BY CHARLES DAVIS



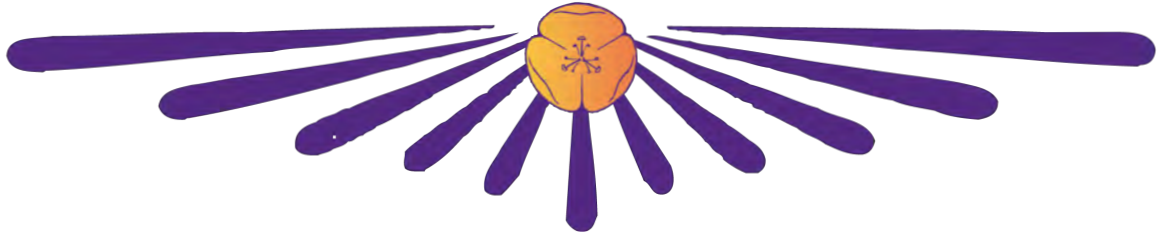
MONTEREY POP PRODUCERS JOHN PHILLIPS & LOU ADLER - PHOTO BY CHARLES DAVIS



THE ASSOCIATION - PHOTO BY CHARLES DAVIS

COMMUNITY STORIES PROJECT 2017

FULL TRANSCRIPTS



MARIE GILMORE

In the summer of 1967, I was 19 years old and I was living in Los Angeles. I had just graduated from Hollywood High School. I was going to Chouinard's Art School in downtown Los Angeles. My sister and I heard about the Monterey Pop Festival and drove up here. It was a really foggy night. When we were driving up, we ended up in Watsonville because I couldn't see any signs, turned back around here, and stayed in Pacific Grove and on Pine Street, somewhere, with someone... I have no idea who it was. But then we went to the Monterey Pop Festival.

So it's my sister and I... my sister is driving her car, and we get to the front there, and she drops me off and disappears. You know, she pretty much ditched me!

But who I was then... I was an art student. I was used to being on my own. I was able and fit. I would spend my summers body surfing in Southern California and at night, I would dance. I would dance at Whiskey A Go Go, at the Shrine Auditorium, and I was really into music. I had always been into music, like Dick Dale and the Del-Tones and the surfer time, the pre-hippie time, the Southern California surf time, was really fun. It was just the teenage surf fairs and the music and Rendezvous Ballroom, with all the live music, West Hollywood Park, even the Hollywood YMCA on Selma Street was just super fun. Always really great music and dancing.

Going up to the Monterey Pop Festival, my sister drops me off, I am ditched. I have no money at all. I'm wearing beaded moccasins and a big poncho. I wanted to get in. I was desperate. So there's a chain link fence and there's a big pine tree right next to it, next to one of the gates. And it's still there. I climb up that thing. I was fit and I was like a monkey! I jumped into that tree and got myself down from it. Once I hit the ground, there was some long haired hippy boy on the other side, and he said "can WE do that?" And I said, "well I did!" Thinking, I don't know if HE can, but I did.

So it was really, really fun. I didn't know a soul. Nobody. I was alone. I gave up looking for my sister after a few hours, thinking, well this is no fun. I don't want to spoil my my time here. So I just kind of wandered around and would ask people where they're from because people were from all over. All over the place, from Chicago and Boston and Utah and Washington and Nevada and everybody was there from every place else, and nobody from Hollywood. I was from Hollywood and that was it.

So eventually, the music started. It was just great. You know, the names I always wanted to see- Janis Joplin, Jimi Hendrix. Jimi Hendrix was brand new. No one had heard of him. They were calling him "little Jimi Hendrix" that he was 19 years old or something, something like me.

So I'm there. Janis Joplin is coming on. I don't have tickets, but there was a fence on the side of the stage, so I climbed up on that fence and kind of sat on the old two by four that's part of the structure of it, and it clung on there perched, I guess you would call it, and had a great side view of Janis Joplin- you don't get the mic in the face or anything. You get the side view- a great view. And she would go into this stomp. Well, I had seen her before at the Shrine Auditorium in Los Angeles, so I knew what to look for. She would wear these bell bottom pants and these weird little shoes and would do this stomp that... I mean, she would just be... just wasted and out of it before she hit the stage, but when she hit the stage, she was right on it. She was just directly on and right there just channeling it. Impressive, and super fun. The feathers and boas and hard driving music. My little perch there on the side of the stage. I had a great time.



So then, after a while, it was getting dark. Well, it was dark, but you know, the music ends and stuff like that. I had to find a place to stay, so I stayed in the stables. I had a tarp with me that I had folded up and put in some camel saddle bag I had at the time that I kept... you know, all this kind of hippie paraphernalia. I wasn't particularly a "flower child." They were a little bit more loving and stuff, and I was a little bit more edgy than that, I would say. I remember when Lou Reed and the Velvet Underground heard about the "love-ins" in California, they thought they'd come from New York City and come to

California to a love-in in the 60s, and they got there... here they are wearing their black leather jackets and their really heavy edgy music, and they get here, and here are all these people, love-in, and all their love beads and the granny dresses and they're going "we don't like this at all!" So they left going... yit feels like a hate-in for us! We just hate this stuff. So I wasn't THAT edgy but I was a lot more edgy than the communal type hippie. I figured I was more of an artist or more independent type of person.

So I spent the night in the stables, had a good night's sleep. It was nice and warm and cozy. It smelled sweet like hay, and I had this old tarp that my Dad had given me. It wasn't very big, but it did the trick. He always said put it under you so that the damp doesn't rise.

And then Jimi Hendrix came on, and he was just great. I was out in one of the exposition buildings and they had a big closed circuit TV screen- great, big, huge thing, and all of a sudden, here in mind boggling hugeness, was Jimi Hendrix! He was dressed really wild with the boas and this weird vest and it looked like there was a picture of Shirley Temple on the back. But I've never seen it, so I don't know if I like hallucinated that Shirley Temple vest or not. But then the music started, and he was just wild. I'd never seen him before. I hadn't heard of him before. Just wonderful. Just really unusual body language. His music was very cutting edge, even if it was the things that we'd heard, like maybe "Along the Watchtower" or "Hey Joe" or something like that that I'd heard before, but then he did it a whole different style. That gyrating stuff, where he'd just pull it and pull it... you know, it was just great. So I left the closed circuit screen and ran over to my perch, where I liked to climb up to, so I got to watch just the tail end of it. It was just fabulous. It was just wonderful.

Did you see Hendrix light his guitar on fire?

I guess. I mean, there was a lot going on. The only problem I had with the lighting the fire thing is that in Los Angeles, I was hanging out with these people that were studying Indian music at UCLA and teaching Indian dance from India there, and they had a lot of respect for their musical instruments. So when he hit his guitar on fire, I'm like a-gasp because this was a gorgeous art piece to me that he was destroying. So when he did that I was like.... ohhhhh. Here I am on my little perch, loving Jimi Hendrix music, but kind of aghast at that.

Was anyone else taking advantage of your perch or were you on your own?

It was just me! It was just a bunch of junk and stuff. It was over on the side, it was like garbage cans and stuff. No one knew it. It's still there. Kind of there. I mean, it's probably, you know, twice as tall as it was at the time. It was probably a six foot fence or something that I scrambled up somehow to get up there. So that was my main perch. My other perch though, at night, was when Otis Redding was on. I really liked Otis Redding. Soul music, all that stuff. Big fan. So, here I am, my perch area wasn't available for whatever reason- the garbage cans were missing or something. I don't know why ended up way in the back where the old bathrooms were. There are these old bathrooms that were kind of Spanish style or stucco, and always flooded, but in the very far back of the arena of the fairground arena. So anyway, Otis is up on stage. I really want to see him. So I'm trying to figure out how to get on this really tall fence that was there. It's like 10 feet or something. I thought I'll ever get up there! I couldn't find a foothold or anything. So I'm standing next to those bathrooms, trying to look through the fence, or just trying to look through that little doorway and stuff. All of a sudden, this big hand comes down from the roof. Great big hand comes down like this. And he says "grab my hand little girl and I'll pull you up!" So we linked like that and he pulls me up to the top of the bathrooms, and all of Monterey opened up. Seaside on one side, Monterey on the other, and Otis Redding right in the front. That place was jam packed! All these people boogying, just boogying. I thought "oh man, this is like nirvana! This was just great."

Then they herded us all over at night... forget the stables... we had to go stay at the MPC football fields. They set up a strobe light out on the football field next to one of the big gymnasium wall or something. It was all white. So here comes a strobe light and we were all dancing and everything. It was really fun. Then I finally found one guy I knew, Steve Schedler, that I had gone to school with. I asked him if he had seen my sister. He had seen her over there or something. We started dancing to the strobe light where we could look at it and do all of those fun kind of dancy stuff with with the strobe light. We're having a great time.

I got kind of tired of the flower children and stuff and all their laying on the peace, love and flowers and everything. I felt like I didn't want to do that. So I went out to the outskirts of the football field where all the bikers were. So I thought- this is different! So there was a nice guy out there and he had a motorcycle that had three wheels like a tricycle, but a motorcycle, and he said "you to go for a ride?" and I said, sure. So I hop on it and we went all around Monterey and came back. We got kind of herded back to the fairgrounds in the morning and the whole thing started again. I finally found my sister. All's well that ends well! We had a great time and eventually I moved to Monterey and bought a house and raised my children and my grandchildren in good old Pacific Grove.

Did you get to see much of Monterey at the time? Did the town make an impression on you? Or were you spending most of your time at the fairgrounds?

Well I would say the Monterey Peninsula, with Carmel, Monterey, Pacific Grove... I spent at least one night, if not two nights, in Pacific Grove. I know that I was over at two different houses, but I think I just slept at one of them, and one was on Central and one was on Pine. But you know, I don't remember who these people were! It was like "yeah, you can crash on my floor" type of thing.

I think with the 60s, and knowing the boomer generation, there was just so many of us. We were used to this surfer stuff and the music and crazy dress and sex, drugs, and rock and roll. Now the boomers have kind of retreated and it's kind of sad. I'd like to see the boomers get out more, especially the men. Sure, we're old but so what! There's that wonderful John Prine song and it says "just another child that's grown old" and ain't it the truth. Just another child that's grown old. So the message is that we're always the same! The same person.

You said you were meeting a bunch of people at the festival. What were they like and who was there?

There was nobody who I knew. Everyone from everywhere, all over the United States. The boomers. There are just billions of us. There's just so many! My main thing was just asking all these people where they're from. I couldn't believe that so many people came to Monterey or California, and back in my mind, I'm thinking... uh oh, this place is going get crowded. Everything's going to get expensive. It's not going to be unique anymore. I think that that was the problem with the realization of the input and sure enough, the flood came and everyone moved to California.

Any other memories you want to share or interesting performances you attended?

I went to the Ravi Shankar performance and it was really a nice relief from the hecticness of where all the shops and the foodstuff or the concession alley. That was getting really hectic and really crowded. So going into Ravi Shankar was like... you could breathe in just this incredible music. And they had some big weird ball thing that people would toss around. The thing was maybe five feet across. It was just wonderful. People with their floppy hats and that unique look and incense and drums they had, the tablas or whatever it is that they're playing, and the sitar, and the drone that's being played. It was really wonderful. That's what I came for was that experience with Ravi Shankar. I was friends with Lowell George, that had eventually became the lead of Little Feet, and he was a big fan of Ravi Shankar, and he would tell me

about the musical discipline that went into it. Some friends of mine also played Indian music. A woman named Maravon, who had a veena, that was like a sideways kind of sitar. So for me individually, that was very good. I had seen him before at the Los Angeles Music Center also- my cultural experiences. I would say that that those were the highlights. Those were the highlights.

MARIE CANTIN

I was a 14 year old sophomore at Santa Catalina School. I grew up in Monterey. I was a swimmer on the local swim team. I was an amateur musician and I wrote a lot of poetry. I was just on the edge of being old enough to know what was going on, but too young to fully participate.

I remember when the Pop Festival announcement came out, we were all looking at the lineup at Santa Catalina... "who's going to go?!" Im going, "this is weird. I'm not going to go to this." And then of course, this sort of amazing flurry of activities centered around these things... but we kind of HAVE to go, and I go "yeah but, we're 14 years old! We can't even drive ourselves!" So my two local friends, Mary Jane and Cathy, we talked and we decide we're going to get tickets. So by that point we decided to get tickets. There were only two tickets left for two events. One was a Ravi Shankar concert on Sunday night and one was the afternoon of the blues. I am a total blues junkie and have been since I was that age. So well that- we're going to definitely go to that. Well that turned out to be the most amazing lineup because that included, among other things, Janis Joplin, who nobody really knew who she was at the time, and the Grateful Dead, and a whole bunch of other people.

So now we had to figure out a way to get there. We roped two fathers to help us. So Cathy's father said okay, well I'll drive you on Saturday. So he drove us to the blues afternoon, and he dropped us off and had an appointment and was like, I'll pick you up and he left us there. So we were there, three 14 year old girls, running around going "wow look where we are! This is amazing!" We had put on our best little hippie outfits and wandered around the fairgrounds. I remember how crowded it was and how quiet it was at the same time. It was bizarre. Everybody was very mellow. People had smiles on their faces. It was not a threatening environment at all, even though we were three young girls running around.

So that was the first day, and then when my Dad took us, he actually wanted to attend. So he bought a ticket. He was sat with us in the Ravi Shankar concert and he was a professor at the Navy school. This is kind of an homage to our fathers in a way, and his birthday is in two days, so this is perfect that I'm talking about it now. He taught at the Navy school, but he was sort of a Bohemian ex-pat. We're from Montreal originally and moved to California. I speak French at home with my parents. He's always very curious about everything, especially stuff that had to do with counterculture or things I was interested in. So he said, I'm coming with you. So he bought the ticket. He had a mustache his whole life. I never saw him without it. His hair was long and he was on the younger side with his mustache. He had on his regular outfit that he wore with a safari jacket. He looked kind of like he might belong there. He had the best time! He wandered around and said "everybody is so friendly!" In the concert, I remember we were sitting in the arena for the Ravi Shankar concert. There were these girls, beautiful girls with long flowing hair, that were passing on these baskets of flowers. My friend Mary Jane thinks they were plumeria, but I don't think so. I think they were little purple, light purple orchid flowers because they're more sturdy, and plumeria, I'm going... Hawaiian flowers wilt the minute you pluck it. They were handing out all these flowers and I remember the girl gave one to my Dad and he smiled at her and he stuck it in his hat and wore it the rest of the day.

That's a long answer to your question, but that was kind of what the whole experience was like for me, from my vantage point. Then my friends, of course, remember other things, which is interesting about collective memory. From a fact point of view, it might be wrong but from a memory point of view, is it right or wrong? Because it's about what you remember, you know? But together I thought the three of us would paint a much fuller picture than just me talking about what I remember it.

I also remember the smell and the sound. So as quiet as it was, for some reason, my memory remembers the sound of little tinkling wind chimes sounds, mingled with this kind of quiet. At the fairgrounds, I don't know what it's like now, but it was grass all outside the area, so it kind of muffled all the sounds. I think that's part of what contributed to this idea that it was a crowd of people, but it was a peaceful crowd of people there to enjoy themselves and spread the love. It was not loud and rambunctious and crazy and there were no drunk people running around, like one would think in an event like this if it happened now. So will be interesting to see because one of my other friends that I went to Santa Catalina with who didn't go to the original one, we bought tickets to go to the 50th anniversary. It'll be interesting to go to it. My husband sort of said, well you know, that's just nostalgia, and I went, yeah maybe but that's cool. I don't care. You kind of can't NOT go after having been there.

You mentioned the sounds... what about the smells?

There was so much pot in the air, it was craziness, but it was masking it with patchouli. The two smells to me are completely commingled from that time period. It's like you can't smell one without the other. It was just like in the air, you know, everywhere. It didn't matter where you were. You were outside but you might as well have been indoors.

You were also saying you could hear a lot of the acts?

That's right. Even though you didn't have tickets... I don't remember what the tickets cost. I have a catalog, that I showed you earlier. In the back, there's a little thing you could cut out if you want to get a souvenir copy with photos from the actual blah blah blah, send a check for two dollars and fifty cents, including postage. So that tells me that you can imagine the tickets were probably like \$6 or something. I don't know what they were, really. So you can buy a ticket and be in the arena with the 1600 people or something like that. But even if you weren't and you were wandering around outside, you could hear everything. It really felt all inclusive. It was kind of the experience of the whole venue. There were always booths. It was designed to be more than just go and hear some bands in an arena or a stadium play music, because it was really about the experience of being in this environment. Even though you weren't in there, you didn't necessarily miss out... although I would have liked to see some of the guitar burning but I missed it. [laughs] I think there was more than one. I think The Who set their guitars on fire and I think Jimi Hendrix had done it the night before or something if I remember correctly.

So did you also just hang out on the grounds?

You had to have a ticket to get in to the fairgrounds part of it to begin with. You couldn't just walk around. I can't remember how that worked exactly. We had to deal with transportation because we were 14. So we had to have a parent who was willing to go through the trouble of either taking us there or dropping us off and picking us up. And of course the parents were nervous about this whole thing. "What is this? You are three girls and you are going by yourselves." We said well no, it'll be fine, it's the daytime. But one of the days we ended up into the evening and I can't remember. Cathy thinks it was when her father dropped us off for blues that we stayed and we arranged him pick us up. I thought it was with my Dad because he was with us and everybody agreed that since we had adult supervision that we could stay later. I don't recall.

'67 was sort of was bookended by two amazing musical events. One was the Monterey Pop Festival, which was the first festival of its kind. It was before Woodstock. Now these things happen regularly all over the world. That was really the first time anybody done that. So that was the beginning of the summer. And then about a month and a half later, there was a folk festival in Big Sur at Esalen, and my parents, both of them, took us. Me and Mary Jane. We had a Volkswagen van and camped. That's what we did as a family. It was a two day event- Saturday and Sunday. They bought tickets for all four of us, and we drove down to Esalen in the van. We camped actually at a private campground, right near where the entrance to Ventana Inn now is. I think it's called Ventana Campgrounds. We camped there, and we would drive down to Esalen for the day for this concert. Two days. It was just overrun with people and you had a ticket to get in into the grounds. You brought your lunch and you sat on the lawn and all these acts would come out and play. We had just been to the Pop Festival. Well this was everyone who else who sort of hadn't been there. There were more folks... but some people that had been there... so it was like Joni Mitchell and Simon and Garfunkel, who I think had been at the Pop Festival, the Chambers Brothers. I remember them camped out under a tree playing the bongos and stuff. I was a big Chambers Brothers fan so to me that was a big highlight. Richard and Mimi Farina and Joan Baez and it was just like an endless display. People would just show up. Guess who showed up today? John Sebastian! I mean, I don't really even remember. It was just two days. It would start around late morning and go into the early evening and we'd trundle back to our campground and camp and have our dinner and the next day came back. So, we did that that summer, at the end of the summer. That was kind of an amazing thing to do with your parents at that time period, at the age that we were at. I mean, I'll never forget that summer because of that- not because of anything else. So a very different filter than people that might have been 18 or 19 in 1967 that were more living on their own or in college already.

It was like a turning point in many ways for a lot of people, especially those of us that have sort of grown up in the 60s. Speaking a memory again, my friend Cathy she said "well I was with you. I remember when we came home, none of us wanted to go home. We made your dad buy us pizza at a local pizza place so we could still hang out and feel the vibe." And I said "well, we actually went twice. The following year, they had it again." She said it was one day, not two. I'm going "no, it was two." So we'd gone back the second year, and that time my mother went, you guys just go, because my dad was the real folk fan. My mother is a musician with interests in baroque and Renaissance music. Folk music was my Dad's thing. He'd play the guitar, had a beautiful voice. That was just his thing. He would take me to Joan Baez concerts. That's growing up.

So we went the second time, and it was a one day thing, which was kind of disappointing. It was unrepeatable, in a way, because it was of its time, literally, even though it was just a year later. It will be interesting to see the reincarnation of Monterey Pop, 50 years later. I can't have any expectations of it, really, because it's 50 years ago, I'm a different person, essentially, Monterey County is a different place, but it's still at that tiny fairgrounds. We'll see what the spin is. Some of the original organizers are involved, so we'll see what the spirit of it's going to be. But that summer was really memorable for me because of those two musical events sort of bookending the summer.

My parents were really unique. They really fish out of water, in a way, and so I think they were open to a lot of... All of these two friends of mine growing up, we were all in Girl Scouts together, and our parents used to take us camping. My parents really represented a different take on things than a lot of people's parents, and so they were they were different in that regard.

What was it like growing up in Monterey?

This place was idyllic. I was a teenager at that time too, which is very different. As a teenager, just south of San Francisco, in the 60s, early 60s with all of what happened in the early 60s. I remember in the sixth grade being pulled out of the classroom, so the teacher could tell the older kids at the school that the president had just been assassinated, and people freaking out. The little kids didn't know but we were old enough to hear what it was. We're in the middle of a spelling class and I don't remember what the word... I mean, I probably have friends, like my two friends, who remember all this stuff. I'm sure one of them was like "oh yeah we were spelling blah blah" and we remember that part, but I remember that feeling of all of us being hauled off into the cafeteria and very serious, like what was about to happen? Then the other assassinations that happened- King, and even Malcolm X, the civil rights movement... I mean, all that was happening and we were all aware of it, but also in Monterey, it is a little bit of a bubble, because it was kind of, the lack of a better word, sort of a safe zone, but it was still close enough to what was going on that you felt everything, you know? And then as the counterculture sort of evolved, being so close to San Francisco, between San Francisco and Big Sur, it really was kind of like this crossroads, if you will, where there was a lot of activity going back and forth.

I went from Santa Catalina High School, which was one experience, to UC Santa Cruz in the early 70s, which could not have been more different in terms of the experience, socially or in terms of education or anything like that. But growing up in Monterey was an idyllic sort of safe place, small town sort of atmosphere. I come here and I still run into people or parents or relatives or friends. I still feel the small town quality of it even though it doesn't have the small town sort of blinders that some smaller places have. There's a fair amount of culture here for the size population that it is. And then there's so many people from the outside that sort of come and go. That changes the flavor of it.

During the Pop Festival, you said you and your friends dressed up in your best hippie outfits. Were you already doing that or were you dressing up for the event?

It was our version of that because we were Girl Scouts. I went to a girls prep school. It was our version of it that was kind of a little cleaner, or I don't know how to describe it. It was sort of filtered through more traditional kind of styles and family. I actually remember two things, three things I was wearing the first day we went. I remember what my friend Mary Jane and I wore to the Big Sur Folk Festival, and I'll describe both outfits, and you'll see this was like symbolic of the difference between the two of us, and sort of like what the 60s kind of represented. So for the Pop Festival, I remember I had made this little cloth bag, with a long strap on it and a little cloth bag about this big out of this sort of paisley cotton that had all these wild colors and patterns. That was my hippie piece. I had this big purple turtleneck sweater on and probably jeans, because that's we wore. I think that's what I was wearing. That was the Pop Festival. I remember the Folk Festival, I had made this... my friend Mary Jane had long, beautiful hair, like down the middle of her back, really long, thick hair, and she had this sort of blue and white small print-like peasant dress that was just gorgeous... that was very... peasantry. I don't know how else to describe it. She kept getting all these compliments on how cool her dress was. I was wearing this thing, right out of like the early 60s, that was like this striped, with big white stripes, little jumpsuit with shorts with no sleeves. It sounds awful but it didn't look bad. It was stripes of magenta and purple and little white stripe and some other color in it. So it was very POP, very 60s pop. I had this little peace sign on a little button that someone had given to me that was, at the time... if you wore that peace sign on... it was kind of weird, because people looked at you funny when you were wearing it. It was a message, you know. I had one of those that I wore that I had sort of hidden away. I didn't want my parents to also say "why are you wearing that?" which they would never have done. But I thought it was much more rebellious than it actually was, which is what I wanted to say.

Did you ever go visit your Dad at the Naval Postgraduate School?

Often. Now you can't. Now you have so much security, in terms of the world that we live in. I would love going over there. He was a professor in the mechanical engineering department. I would love going over there, walking around the beautiful grounds, and also in his office building. I wish I could go there again because I loved walking around the labs and the engineering lab and he had an office on the second floor. Concrete. The architecture is very of its time as well, which was a very modern, forward thinking at the time. Now it's more sort of boxy, but still looks cool. So we would visit. We would swim there. It was much more porous and open. I loved going to visit him there. It was fun.

Why did you guys choose Ravi Shankar to watch at the Pop Festival?

I think it was really a question of what was left to buy, honestly. I think the other thing was, since my dad was going, is what's he really going to go listen to? Because he said he wanted to go. It was a combination of both. There was a very practical aspect to part of it. As it turned out, I was also very interested in Indian music. I think for him, he enjoyed it because it came out of this Indian folk tradition. I think he would have just gone to anything, out of curiosity. Just as an aside about him... both of my parents were very musical and they loved all kinds of music. Between the two of them, we listened to all kinds of music at home, and a lot of classical music and folk music.

I made music videos early in my career as a producer with my partner, who is now my husband. We had met in film school. One of the first things we did out of film school was... he was a cameraman. He used to shoot music videos. One time, he said, I can direct this too. I was up here visiting my parents and he calls me and goes, "Marie, I got us a job at A&M Records. We have to start a company." And I went okay, fine, and I flew back to L.A. and we set up shop. We became a music video production company. We made music videos right when MTV first went on the air in the mid 80s- mostly heavy metal bands, which was not the kind of music I'd listen to but I listened to a lot of it. I remember doing a music video... the first one we did that we got through our company was for a band from San Francisco called Y&T. Very big heavy metal band at the time. It was very avant gardeish for what it was. It featured many weird things. My husband, now husband, the director-cameraman has a wild imagination.

At one point, there was this dancer that was riding around in slow motion with fog and instruments and cobwebs and all kinds of stuff. When she opens her mouth to scream, and out of her big mouth, this giant six foot tongue comes whipping out and lashes around the neck of the lead guitar player's guitar, and then it recedes. So we did all of these mechanical effects, and we built the prosthetic head, and it was shooting film, we were doing stuff backwards and forwards, and camera gags and stuff like that.

Soon thereafter, after it aired on MTV, Ted Koppel had a show called "Nightline," which was on late at night after the news. He did a show about violence and music videos, and he featured two music videos, and one was Michael Jackson's "Thriller," and one was the Y&T music video. My parents had, for some reason, tuned into Ted Koppel that night. My dad was knew what we were doing and was kind of curious about it. I remember talking to my mother after they'd seen it and she goes "well I hope you're not doing anything really completely weird because we saw this Ted Koppel thing." And I said "well I hate to tell you this, but one of those two videos was one of the ones that our company produced." So after that, my Dad was always very curious about... he would like tune into MTV, just to see what was on the air, curious about... not that he liked it, necessarily, but he was curious about it. That was sort of like my childhood experience extending into my adult experience. I started making movies and it was kind of the same thing. My parents would always be supportive and want to go see what I had been working on- out of curiosity for the culture and the form but also for what I was doing.

BETH PEERLESS

Who was I then? Okay, I was a 13 year old girl from the East Bay Area, San Francisco, and as it turns out, the weekend of the Monterey Pop Festival was the weekend that we moved here to Monterey, so I always love to tell the story that the day we moved to Monterey I went to the Monterey Pop Festival. So 13 year-old and a music loving young girl. I had already been to some hippie festivals and music events, the Beatles last concert at Candlestick I was at, I'd seen the Byrds and the Doors and other 60s bands so I was already kind of a little hippie chick.

I had been playing piano since I was 8, my dad was the one that got me tickets to the Beatles and I saw the Byrds with my friend's mother, so our parents were accepting and supportive of our love of music. And as it turns out, my parents were pretty lenient compared to a lot of them, friends of mine, so I did get to go to a lot of these things.

I had an older brother, two and a half years older, and my neighbor's sisters too that were older, so they would bring it over. But of course on the news we were seeing everything going on in Berkeley and San Francisco. I always remember having the school yearbook for my eighth grade and I was participating in the yearbook staff, so we had a setup with protest signs as the way to sell it. It cracks me up now to think of it but that's what we were being taught as young people, was this counter culture thing. So when we came down here, I was already – it wasn't any "oh my God, what is this, this is changing my life", I was like, "wow what a cool festival, you know, I was just at one last week and that was cool," so the whole thing was going on.

So yeah, my parents drove us down, the night before my girlfriends threw me a going away party so I didn't come down early with my brother but we came down on Sunday, the 18th. I think we arrived somewhere around 4 or 5 in the afternoon, my parents and I. My brother had been at the festival all weekend but he came knowing that I was going to be coming down and he picked me up and took me over. At that point they didn't need tickets, nobody was asking for entrance tickets. We arrived at the arena, the back of it, they did have it fenced off so we were just standing in the back and the Grateful Dead came on. I missed The Who, which was kind of too bad, but I wasn't really thinking about it, so we were all hanging out back there. As it turns out, the whole group that was standing behind the fence decided it was time to storm the Bastille and the fence got broken down and we got into the arena and we were standing on the side of the arena and I saw the Grateful Dead, Jimi Hendrix, I think Scott McKenzie was in there, and the Mamas and the Papas, I always remember because I love the Mamas and the Papas. I had never heard the Grateful Dead and of course I had never heard Jimi Hendrix. If I think about it and try to picture in my mind what was happening on stage, it's kind of a blur at this point but I know was there. I find it ironic that I guess in a sense I seem to have been destined to have this position as a music journalist, and with my love of music and being a rabid concert attendee. So that was pretty cool! I thought that it was amazing to be here to actually say that I saw Jimi Hendrix play at the Pop Festival. And then, I wrote a piece last year for the Grateful Dead's 50th anniversary and they did the Fare Thee Well Concert, so I wrote a piece because they asked for some submissions and I wrote my experience of what it was like when I first heard the Grateful Dead which was that day at the Monterey Pop so it seems to be a good time for storytelling.

To be honest, my parents had been bringing us down – they were golfers so we came down for the Crosby Tournament every year and we often stayed in Salinas at my dad’s friend’s house, so I knew it was beautiful place but at 13 years old you’re like, “I don’t want to leave my friends” so I was not happy about moving here. But then of course in hindsight, now I’m so thankful that we did come here. I wonder if my parents were hoping to get us out of the whole thing that was going on in the Bay Area, but that wasn’t going to happen because it was already blowing up down here with the whole counterculture and Carmel and Big Sur being so artistic and cultural. So yeah, I loved it afterwards.

The real story that now can be told in public for the first time in a sense because I’ve told all my friends about this, but it was June, that June weekend we moved here, so I had a whole summer before I was going to attend school and meet new friends so I didn’t know anybody but my parents, we’d go out to dinner in Carmel and we’d drive by the park and I’d notice that there were a lot of hippie kids hanging out so I thought, “well this is where I should come and meet some new friends,” so I actually became a part of that whole scene, the Carmel High kids and everybody, I was at Monterey High. I spent a lot of time at the record store, Odyssey Records, which was at the end of Alvarado at the time before it moved to Cannery Row. So again, I loved music and I just wanted to be where the music scene was happening. My parents always brought us to Yosemite and Point Reyes, so I had a huge love of nature and being outdoors, so it was a natural that we’d be hanging at the beach or heading down to Big Sur. SO yeah, it was great, I loved it.

Well, it was – one of the boyfriends I met at Carmel Park was a photographer, so I became interested in photography through him. And of course here, we have a long history of photographic excellence, starting with Ansel Adams and Edward Weston, so I started taking photography classes in high school and pretty much continued to be a photographer for most of my life. I was married for seven years and then I wanted to go back to school, I had never finished my education and gotten my degree, so I decided to return to school in my thirties and was very serious about my studies, because before it was like, “Oh I’ll take a photography class and I’ll play some tennis,” and I majored in music actually for a year and half but then never would complete my serious studies. So anyway, I went back and got a degree in journalism. When I first came back from San Diego State – I spent two years there to finish my degree program – I interned at what was then the Coast Weekly (which is the Monterey Weekly now) and they right away put me in the music writing position because they had asked me about what I had as interests, so right then I just sort of got funneled into the music beat. Even though I had a wide range of interests and I could’ve followed any path, I went the path of least resistance, this is what they offered. I did that for a little while. They paid me for a while as a music writer, but I decided to leave the Weekly and went into public relations at the Barnyard Thunderbird bookshop so that was a better paying job and more full-time, but I continued to be a photographer at local festivals. So that’s how I became a music writer. But as it was, opportunities kept coming forth. The Weekly hired me back later, worked for about 5 years, and then Mac McDonald at the Herald offered me a position to be a columnist about the Santa Cruz scene so I did that and I was also a feature writer here on other music events in Monterey. So I had a couple of years in between where it was fallow, no work was happening at the Herald, you know, a lot of cutbacks going on in the journalism world. But they ended up hiring me back again, so I’m still writing, I’m hanging on best I can until that paper disappears, it’s so small. It’s pretty sad, I won’t call it pathetic, it’s – so anyway, in this field, it’s a tough one in a small market like this to keep a full-time job. So, I’m doing my freelancing.

You know, part of my memories are connected to my brother’s experience because he told me about what he did there, you know, spending the night on the football field at MPC. The bands were playing all night long, he said that was pretty exciting. And what I find interesting as well, through my job writing at the paper I ended up, through another friend, meeting Rock Scully, who was the manager of the Grateful

Dead – had been, at this point he was long done with that job but nonetheless he is a local celebrity in that respect. He and I hit it off and we dated for some time and when that fizzled out we continued to be friends until he passed away two years ago. That was a really wonderful connection too because I would hear all of his stories and he was one of the persons instrumental in getting that football field set up. His friend was Sam Farr, who he went to school with, local political family, so they all had some pull to get these things done. That whole historical context off being here played out in my life. I thought that there is that sort of destiny and energy that came out of that whole era propelled me, at sixty three, to still be doing this. And still looking forward to festivals and going to shows and trying to maintain some semblance of youth.

From my research and talking to so many people and covering earlier milestone festivals, the 40th and such, what was interesting for me is that I was sort of in that lucky zone of being born in the Bay Area at the time that all these things were happening. I mean, everyone gets their moment in history and you don't know when it's happening that it's going to be historical. The weekend before I moved here, a girlfriend and I, my dad took us on the bus over to Marin to take us up to Mount Tam, we went to see this festival where the Doors were playing. These were all artists that were on the radio, we weren't expecting a scene per se but when we arrived there it was like this youth quake, this whole shift in consciousness, so that was a really cool festival. Then coming down here the next week and going to the Pop Festival, again very cool, I wish I had been here all weekend but that didn't happen. So, then in hindsight when you get up there and you think, "this is a historic moment," and because the Pop Festival, they say for a long time was the first rock festival, the first international rock festival for sure, and I'd always say, "well, you know, there was this other one the week before that was smaller but still it carried the punch and the whole counterculture thing was happening, and pretty much everyone who was at that probably came down to Monterey Pop." I wrote about that. The first time I was ever published was when the Herald was asking for people to submit their remembrances of the Monterey Pop Festival, let's see, it must have been the 30th anniversary, maybe the 20th, I'm trying to think back what year it was, but I submitted my story that I told you and they published it. So it's like, there was my first published piece of writing about the Monterey Pop Festival. In the long run you find out this was a watershed moment in history, all these bands that came out of there and others that people knew. Another interesting aspect when I would think of how to angle a story and what I later learned a lot by talking with Rock, was that there is always this thing in California about who's better, San Francisco or LA. It could be a sports team, it could be anything, so there was definitely some animosity between the two music scenes. LA had a lot of things going on down there but it wasn't San Francisco, it didn't have Ken Kesey, it didn't have the Grateful Dead, it was pretty much all about the LSD and the psychedelic scene going on. I too had been to the Fillmore and we continued to drive up and back and attend the concerts in San Francisco. So I got swept up in the drugs and the culture and stuff, and I experienced a lot, all of that, up until I was about sixteen years old, and then I quit doing that. I became more of a normal teenager, drinking and smoking cigarettes or whatever. Not to say I don't approve of drugs. There's some drugs I don't approve of. But, that was a time when you really, unless your parents were strict, you're gonna get swept up in it. So I kind of look back and say – there's a movie called *Girl Interrupted*, that's kind of what I think about when I think of me as a young girl growing up in the midst of all that, it really did stunt my development into really getting – I was a late bloomer in realizing my potential. So that kind of held me back in going the full length of a career as a journalist. But that's just the way it happened, there's no getting around it, but I have a lot of experiences that a lot of people didn't have, so you've got to weigh it that way. As far as the Pop Festival, it was sort of a quick hit for me, going in there Sunday night and first time with the Grateful Dead and seeing Hendrix and of course I was loving the Mamas and the Papas, they were huge on the music scene at the time, so it was pretty exciting but it was really quick. That's my story.

JOHN GREENWALD

In terms of what Monterey was like 50 years ago from today, it hasn't changed as much as you would imagine. I've been in other places in Southern California, where a place could just be transformed in 10 years. I think the population hasn't grown that much. I feel a sense of community today as I did then. Now it's important to understand, I was much younger and my sense of the world was much smaller, but it was in many ways the way it is today.

Did you see the influence of hippie culture in Monterey? Had the Summer of Love permeated Monterey?

It was just starting to creep down here. I will describe it this way. I was a high school kid. We were aware of what was going on in San Francisco, most definitely. There was a place in Santa Cruz, actually it's in Scotts Valley, called the Barn, and we actually went over there, my friends and I, to see San Francisco bands play. So we actually got a little sense of all of that, and we were getting the vibe a little bit, but it was mostly being observed from a distance.

How would you describe what you were like at the time? What was it like growing up in Monterey?

Well for me, I was just a pretty average kid. I did a few sports, I worked on the school newspaper, I had friends and had typical interests. I should say, at the same time, I was developing an interest in music. I know that in the spring of '67, I was really a big fan of the Yardbirds, for instance, from England. I was aware of some of the other stuff going on musically. Another group that I became interested in when I was still in high school was the Paul Butterfield Blues Band. So I was starting to pick up on some of that music stuff. I went to the Barn, and I did a few things, but I wasn't a wild kid or anything. I was your typical Leave-it-to-Beaver as a kid. That's the way I would characterize myself.

How were you discovering music at the time?

How was I discovering it? I think mostly from the radio, for one. One of the things that was happening... and this was kind of frustrating for us down here is... there was a whole thing going on in the Bay Area where the radio station KMPX had just started the whole concept of alternative music with album cuts and all of that, and we were aware of that. Once I got to the Bay Area, I was totally tuned into that. But that's from the radio, and also just word of mouth and talking to friends. We had a band at our high school that seemed really plugged in, and they were picking up on some of this stuff- some of the albums, and I think that's how I was learning about it. So it was just radio and talking to people and just picking it up. I knew of some of the groups. I probably got to know them better later but I definitely was into the Yardbirds. I was definitely into Paul Butterfield, and a few of those folks. I knew about the Stones, and all of them of course.

I read that you spontaneously became a driver at the Monterey Pop Festival. How did that happen?

Why don't I share my picture here. [pulls out a photo of himself posing with a high school photo] This is a picture that was taken 10 years ago by the Monterey Herald on the occasion of the anniversary then- I guess the 40th anniversary of the Monterey Pop Festival. What's depicted here was me 10 years ago, and what's depicted right in front of you is me today. And then over here is my high school senior picture.

And that's part of the story because the Monterey Pop Festival started on June 16 1967. I graduated from Monterey High School on June 15th 1967. Now if any of you have ever been a high school senior, you know that that last day before you graduate, you don't have class. You're on your own. So I got up that morning... It was a Thursday, and I knew at this point what was going on out at the Monterey Fairgrounds. I just went out there- really to see what was going on. They almost instantly recruited me to be a driver. They had this station wagon that they put me in. I have no idea what the insurance deal was on that- putting some 18 year old kid in somebody else's vehicle.

My task was to go to the Monterey Airport and pick up whatever bands arrive and take them to their motel. They gave me a list of where all of... it's one of those documents that I so wish I had saved, because it told me where everybody was staying. The only thing I remember is that Simon and Garfunkel were staying at Carmel Highlands.

So off I went to Monterey Airport. Now the first thing to know is this the 1960s. We didn't have TSA or any of that, so I could go right out to the tarmac, not in the car, but in person. When the bands would come off, they walk off the stairway, and I would go greet them, and then explain who I was, and what my role was, and then I would usher them off to wherever the list said they were supposed to go. The first band that came in... I actually didn't know they were called the Paupers, and they were from Canada. I got them in the car, and I don't remember exactly where I took them now, but I took them to a motel or hotel, and then headed back out to the airport. The second time... that band was the Steve Miller Band, and I did know who they were. I had them in the car, and the thing I remember was how friendly they were. They were very chatty. When we got to the motel, which still exists- it's out on Fremont, I got out and helped them unload and they invited me in and into their room for a minute, and we just talked. I had a chance to ask them about what their expectations were and the thing they were really interested in was this new group that Mike Bloomfield was coming with. That's what they mostly talked about. I didn't stay too long. I did that and then eventually had to go home and get cleaned up and then I went and graduated from high school. I went to a little party but I didn't stay up all night.

The next day, the other part of this story is... one of my teachers at Monterey High School, Mr. Larsh, Ed Larsh, was in charge of ushers. Very convenient. He recruited students, any students that would like to be ushers. Of course I raised my hand instantly. So I became an usher at each one of the performances. There were five in all- Friday night, Saturday afternoon and Saturday night, Sunday afternoon and then Sunday night. So I was in all of them, and I had a pass that let me pretty much go anywhere, except backstage, at any time. The only thing I didn't like about it was we all had to wear a sport coats and ties, because that was considered to be like an usher. Which meant we totally stood out like sore thumbs, but be that as it may.

So I had this great opportunity to see every performance. I also had the opportunity to be in the arena between performances and the thing that really stands out, of course, is that I was in the arena the afternoon that Jimi Hendrix had a soundcheck. It was almost an empty place. I got to go right up to the stage. I didn't know who the guy was, but when he started doing his thing, he was just captivating.

I was standing there next to a photographer, who became a very famous rock photographer, Jim Marshall, and he just turned to me and he goes "this cat is wild!" He was just incredible. So I was really ready for him to come onstage that night, and of course, he very famously lit his guitar on fire and did this whole deal. It was incredible. Then he bashed it up and it was astonishing.

Then of course, you had The Who breaking stuff up. Pete Townsend messed up his guitar.

It was an amazing weekend. There were so many memorable performances. Another one that really stands

out in my mind is Otis Redding, who I only vaguely was aware of, but didn't really know him that well. He was just astonishing. I could go on and on about so many really memorable acts, but the highlights for me... Otis was one of them, because he was incredible. He sadly didn't live to the end of the year. He was killed before the year was up, just to the point where I think his profile was really elevated. It was elevated by that event. So anyway, it was quite a weekend for this 18 year old kid who had just graduated from high school.

When you were a driver, were you starstruck?

Yeah, in a way, because they were pop stars and I was just me. But I think because they put me at ease, it worked out okay. But yeah, I was starstruck. Everywhere I went... I remember bumping into Brian Jones of the Rolling Stones. I was just not paying attention and I bumped into him... "oh excuse me!" I was like, whoa. And it wasn't like "so, Brian how are things now?" It was not like that. I'm starstruck by these stars but also, they are really normal people. It went okay.

What was the audience's reactions?

I think that the audience reacted in many ways the same way I did. I think that the moment which left the audience in shock, surprise and awe was Hendrix. There is no doubt that he completely... to use a tired old term... blew everyone's mind. I think people were knocked out by Janis Joplin, and they are knocked out by Otis. They were knocked out by a lot of stuff. Another event which we haven't mentioned, which was sort of interesting in its own way, was Ravi Shankar. He performed on Sunday and it was like a totally different mood. In its own way, it was quite mesmerizing to see Ravi Shankar, and the crowd was really into it.

Now that causes me to digress momentarily to discuss my role as an usher because it was on Sunday, for Ravi Shankar of all people, that in my section... and we did have assigned seating you must understand... but on Sunday, there were some empty seats in my section and members of the Hell's Angels came marching in and sat down in my section. And what did I, as an usher, do about that? The answer is absolutely nothing. [laughs] Because if you want to ask me if it was a starstruck moment, I don't know if the starstruck is the right word, but I was suitably not willing to get in the face of these Hell's Angels and tell them they were not sitting where they were supposed to be.

Who made up the audience of the Pop Festival?

I would say that it was folks who traveled, particularly from all over the state, from San Francisco, from L.A., the whole contingent from the Bay Area that was maybe a little more advanced in terms of counterculture revolution- they were there. I suspect people came from other parts of the country too, but heavy representation from San Francisco and from Southern California, because I think one of the nice things about the location was that we fell between these two poles. I don't know if it's true today, but historically there's been this little thing between San Francisco and L.A. Musically, in the 60s, there was definitely an attitude of the San Francisco groups versus the L.A. groups. I don't think they always respected each other that much. The organizers of the Pop Festival were really from Southern California. They found a really efficient way of bringing these two opposing sides together, and that was doing it here, semi in the middle, although I think we are more in the orbit of San Francisco than Los Angeles.

I think all ages were represented, but I think it was more college age, but I'm not speaking with a high level of authority here, but that's sort of my sense.

Why was the Monterey Pop Festival such an important moment in history- nationally and locally?

I think it is a big deal in Monterey because it was a big deal on the larger scale. That's what made it a big deal. Obviously for those of us who attended, it was incredible an incredible event. I think one of the reasons is it was held in such high importance was because we fully appreciate where it fits in the larger story. And that is that it was the first major festival, rock festival, which sort of set the pattern for everything that followed, and it came at a really critical time. 1967 is a really important point of demarcation in the history of rock and roll because there was a confluence of events and they tended to all happen in Northern California.

It was in the spring of 1967 that we had the first alternative radio station. They played long cuts and albums, and that was KMPX in San Francisco, which through some weirdness, ended up as KSAN, but that was a whole new deal and pretty much the model that was followed all over the country by all of these other radio stations of that type. That started here in the spring of 1967 in Northern California. At the same time, you had Bill Graham with the Fillmore, and the kinds of rock concerts that Bill Graham really pioneered in San Francisco. You had other venues up there- you had the Avalon Ballroom. It was a whole new treatment of rock and roll, which extended across the country. Emerging in San Francisco... well it started in Sacramento, it came to San Francisco and then L.A., was Tower Records. You had a new concept in retail of selling records that was happening in Northern California. By the end of 1967, you had a new newspaper, Rolling Stone, which started in San Francisco and in fact, Jan Wenner was who founded it, along with Ralph J. Gleason- both of those gentlemen were at Monterey Pop. So you had all of these things going on at the same time, and Monterey was at the center of that, because this is where Jimi Hendrix' had his American debut. He had already started to create a bit of a sensation in the U.K. and the reason he ended up here is because Paul McCartney recommended that they bring him to the festival, because he was totally clued into what was going on over there. I think Janis Joplin really made her big debut. She was making noise in San Francisco as part of the San Francisco scene, but it was at Monterey where Clive Davis saw her, and she ended up with a major record contract.

So you had a lot of these kinds of things happening at Monterey that were really important in terms of the history of rock music. I would put it in that context.

Do you remember if the community was supportive of the festival?

Yes, and maybe, and then no. I would put it this way... I think that the City...well I was about to say the "City fathers," actually the mayor at the time was a woman, so I should probably find a different term, but the leadership of this community was quite nervous. There were elements in the community that really did not want this to happen. One of the governing bodies that controlled whether it happened was the fair board. I know at their meeting there was a lot of pushback about even letting it happen, but they agreed to let it go forward. I know the police department had concerns, but in the end they were deployed there, and they were prepared for things not to be so great, but it went beyond their expectations. I think in the larger community that didn't include us teenage kids, there was concern. But it came off really great. But to the degree that that concern remained... when they tried to repeat it, the City would not go along the second time. I would sort of characterize the community attitude that way. They had concerns, let it happen, it went great, but the current concerns lingered and it made it a one off event. It's too bad, but on the other hand, maybe it's more a singular sensation because they only did it once.

It adds to its legend. What was it like seeing The Who and Janis Joplin? And what happened with Janice which is sort of interesting her management. You know there was D.A. Pennebaker the filmmaker was there and the whole festival was captured on film and it became you know it's still available for people. It's great.

Janis was incredible. Great, great thing to watch. Her management would not allow her to be filmed. But then her performance was so earthshaking for the crowd and everybody else, that her management was prevailed upon to agree to be filmed. So they had to bring her back. She actually performed twice, and she did it the second time so that they could get her on film. I think her management was short sighted the first time, but showed some wisdom in allowing her to be filmed. I'm not quite sure I understand the reason for not putting her on film, from a PR standpoint and everything else.

The Who were amazing. They suffered from the unfortunate thing of having to follow Hendrix. When they did their thing, busting up instruments, it was kind of seen-it, done-it, been-there, but still, The Who were a great rock and roll band. And I should add, unlike so many of the folks who were at Monterey, they're still around in one form or another. Not all of them. Keith Moon died, but Townshend still alive and Daultrey is still alive, but they put on a great show. "Talking about my generation" and that whole deal. They were great. I think they they were memorable, but they probably would have been more memorable if they hadn't been on the same night as Jimi Hendrix. I think a fact of which they were fully aware. That sequence was not going to be great, but it was what it was.

I should make one other observation about the festival, and it's just a quirky deal, but a lot of folks that attended the festival died young. At one point it almost seemed like there was a curse because Pig Pen of the Grateful Dead died, and the guy in Canned Heat died, and Keith Moon died, and there started to be a whole progression of people. And of course Hendrix died, and then Otis Redding didn't live through the year. Very strange thing. Unfortunately, there are not very many of the people who... some of it is just normal aging out or whatever, but there aren't very many people who are at Monterey Pop Festival as performers who were alive today, which is too bad. But it just is the reality.

One other note is that the folks who weren't there. One of the reasons that Brian Jones of the Rolling Stones was there, but the reason the Stones didn't come, is because Keith and Mick had been busted for drug possession. They couldn't get a visa. Now it's a huge irony that Brian Jones could get a visa given his history, but somehow he got a visa.

The Beatles. There was a big rumor that the Beatles were going to be at Monterey Pop. In fact, when I went to the airport, there were young teenage girls out there with signs to welcome the Beatles, but they didn't come. In the spring in 1967, they were working on Sergeant Pepper's Lonely Hearts Club Band and they were recording all that spring, and they didn't feel that they could reproduce what they were doing in the studio on live performance. Honestly and truly, they had found live performing miserable. When they played at Shea Stadium and stuff, they couldn't even hear themselves think. I think the whole experience for them was really not great, but ultimately, Monterey would have been a more accepting audience and more appreciative, but they didn't think they could pull off their stuff in a live performance.

Donovan couldn't come because of a drug bust. The Beach Boys were scheduled to come, but I think it was Carl who was having some issues with his draft board. Brian was always having personal challenges, so they ended up not getting it together to come.

The other group who made a big splash in 1967, but who were not invited, was the Doors. The reason is because, at the time, nobody had ever heard of them. They made an appearance in San Francisco in the spring of '67. But it wasn't until they released the single "Light my Fire" that people discovered them, and one can only imagine they would have been dynamite, but they just timed it... they should have released that single sooner. There are other groups who attended who we don't even talk about anymore, who didn't make that big an impression, but that was a timing issue.

It sounds like you kept up on rock music quite a bit? Did Monterey Pop have that influence on you?

Well it didn't hurt. I happened to love music, and I always love music, and I could probably say truthfully, that I would have had a strong interest regardless of Monterey Pop, but Monterey Pop had a huge influence. I think that it got me certain places sooner than I would have otherwise. I did have, and continue to have, a great interest in music. I try to keep up as best I can. But Monterey Pop certainly played an important role because it exposed me to a whole bunch of groups.

Were you excited the whole time? Or was it partly just a job?

It was pretty fun. I mean, yeah, it was a job and I didn't get to sit. I got to stand. I was an usher, so I stood the whole time. They were long periods of time. But the highlights were more than enough to sort of ameliorate any sense of fatigue or the other issues. I was 18, so it was fun. The whole fairgrounds, they had little booths and the whole thing was very festive. It was quite an amazing place, even between shows, to wander around. It was really kind of a happening place. This was sort of the beginning of the Summer of Love. We had the whole thing in the summer. "If you're going to San Francisco with flowers in your hair" and all that. This was really the kick off of that, because the folks from San Francisco were all in Monterey that weekend, and I certainly got a real taste of what that was all about.

Was seeing that culture exotic and unusual for you, growing up in Monterey?

There was the beginning of that, appearing a little bit in town. I was pretty conventional looking kid. Understand, I did not wear a sport coat and tie every day! That was only for photographs or for being an usher. I wasn't unfamiliar with it, and I wasn't uncomfortable with it, but it certainly went beyond... this may sound really funny to you... from 2017, it almost sounds very strange... but remember this was 1967, and I was 18 years old. The thing that really shocked me was, when I went in the office of the of the Pop Festival, with this kind of makeshift office they had at the fairgrounds, was the young women's profanity! I wasn't used to that. I'm in a different world today. That shocked me more than anything! I was hearing words that I'd never heard in that context before. This was new to me. Does that make sense? But overall, that was just interesting, and it was fine, but just very surprising to me. I wasn't offended- it was more just that I hadn't expected that.

So yeah, I was seeing stuff that I had not seen before, but it was all an education.

DIXIE LANE

In the summer of '67... Well I had been living in Europe for a couple of years. I went to school over there. I hadn't been back all that long and I had a summer job. I was a college student, just started college. I had a summer job at the A&W Root Beer stand in Pacific Grove, which was a great summer job. That weekend, I'd heard a lot about this thing coming on... it's very skeptical, who are these bands? It is probably nothing. The rumor mill had the Beatles coming and all this kind of stuff, and I was like, yeah right. I was just very skeptical of all of this. But that weekend, a lot of people started coming into town, and before that. People were running all over town trying to find out where the Beatles were, where the Mamas and Papas were, you know, the name bands that people knew at that time.

That Saturday, coming off of Highway 1, coming to the A&W in Pacific Grove were these three colorful jeeps- a red one, a blue one, a yellow one, each with two guys in it. I happened to recognize one of them

who was a television star. Peter Deuel. He was married to Judy Carne, who was the "sock it to me girl" on Laugh-In, and he had his show at the time on TV called "Love on a Rooftop." It was very popular and he was starring in it with his wife. So they came up, and I got to wait on them, and they were really nice, and of course, I was really nice to them. He said "here, I have extra tickets to this concert on Sunday. Do you want them?" And I said "sure, why not?" So I took them, asked one of my girlfriends if she wanted to go, and we went. And I was not prepared at all for it.

In today's world, today's standards of concerts, it was very small. Intimate. Very calm. When you first walked into the fairgrounds, when I walked in, there were all these booths that had leather goods or stained glass and all of these kinds of different things, and tons of people. A lot of people that were dressed in that... was just kind of the edge of the counterculture coming in. It was really exciting.

So we go in, and it was really funny. When we walked into the arena where the concert was going to be held, we ran into Peter Deuel. There he was with some hippie girls. It was really cute.

So we went to our seats. We were in the eighth row, dead center front! It was amazing. The concert was amazing. I did not know most of these bands. And some of them is just etched in my memory what I saw.

That's when I fell in love, and to this day, one of my all time favorite songs is "For What it's Worth" by Buffalo Springfield. They performed that. There was The Who, Jimi Hendrix. Because Big Brother and the Holding Company got such a big reception on Saturday afternoon, they brought them back for Sunday evening, so I got to see Big Brother and the Holding Company for the first time when nobody even knew who Janis Joplin was. Oh, she was amazing.

Crosby of Crosby, Stills and Nash was there. He played with Buffalo Springfield. Most of the bands were introduced by somebody- another musician. Because they were the ones that quote unquote had "discovered them," so they'd bring them out and introduce them. The Mamas and Papas introduced this young man named Scott McKenzie towards the end. He sang that song "San Francisco." And then I remember the last thing that happened was... the concert that night was closed when the Mamas and Papas sang "Dancing in the Streets," and the entire place was up and dancing and everything. And I look back and I think of the light show that they had. I look back now and it was comical, because I think all they did is have some water mixed with oil and colors, and it was on some kind of a glass thing, and they put light through it and projected it up on the screen. It was so cool then! It was so psychedelic! But now I look back and I go, oh that's something some kids would do in a science class or something. Just oil and water mix. [laughs]

One of the interesting things that I didn't know is that my cousin Owsley [Stanley] was there. He had gone to Berkeley and had been living in San Francisco and he was doing a lot with the Grateful Dead. He's the one that created their big sound- their Wall of Sound. He also did all the cover art for their albums, for many of their albums, I think. And he was there and I didn't even realize that. It was just an accident that I got there. It was just a really exciting time.

And then I remember hearing after it was all over, that a lot of the musicians were going up to MPC to the football field, and they were going to play up there, and I'm going "how're they going to get electricity? They're not going to play up there. That's a bunch of hooley. Come on Debbie, let's go home." And they did! I guess somehow they spliced into the electricity in the stands or something, for the score board or whatever. I guess they had quite a concert there.

It was just really kind of quiet. It was two days. It wasn't a big concert. I mean, the fairgrounds isn't all that big. But the introduction to those groups. I remember the conversations too after the concert, because

Jimi Hendrix came on before The Who, and when he came on, everybody just went crazy for him, and then he lit his guitar on fire, which was kind of odd. And so he had this big fire going on. And then The Who followed him. What I didn't realize at the time, because I didn't know who The Who were, is that that was their signature move. They always lit their guitars and stuff on fire, and they were so mad at him, because he took away their flash moment and everybody thought, "Oh the stupid Who people, they were just copying Jimi Hendrix."

It was an experience that I will never forget. When I talked to you about coming and doing this, I was looking because I still have the program, because I lent it to the museum when they had the maritime museum, when they had their exhibit down there. But you know, I don't even think I went and got it back. So I have to call Lisa and find out because now I really want it back! But anyway, it was an experience that was one of a kind.

When I went to college, I was in New York in '69 when Woodstock was there. Let's just say I tried to make it to Woodstock. However, that was a mess. It was out in the fields. It was muddy and rainy. It was on a Sunday when I went. By the time we had gotten there, we were miles from where the concert was being held and we couldn't get any further because the cars were blocking the roads and everything. So from a distance, I heard a little bit of Woodstock, saw a little bit of it, but there will never be another Pop Festival. And this was something I understand that they wanted to do. John Phillips wanted to do it every year, just like the Jazz Festival, but the City of Monterey thought "oh those hooligans," they didn't want him back.

So it was a great weekend. It was just an incredible experience and it was by sheer luck I was part of it.

What were you like at the time?

Who was I? Well, at the time I was a student. I was going to college. I was all of 18. It was really funny because I had come back to the peninsula. My parents and everybody were here, of course, but I had gone away to school and then I came back. Being gone out of the country for two years, when I came back, it was really different here because in Europe, the Vietnam War was not big news or anything. It was not part of their culture over there. And the music they had there, it was more about the Rolling Stones than it was about the Beatles or anything. So it was kind of a culture shock and I was just adjusting to it. But I was your typical coed. I had a large group of friends, going to school, trying to figure out what I wanted to do for the rest of my life, and not involved in the music world, simply because of the time I was gone. When I left, it was all about the Beach Boys. I came back and it was really a different music scene.

So I was back here for the summer, and then of course, I left for New York shortly thereafter.

Was the hippie culture a culture shock for you too?

I don't know that it was quite a shock because it wasn't the majority of the youth. It was just permeating the college campuses, in the free speech movements. To me, it wasn't about being part of the hippie movement- that counterculture kind of happened on the outskirts at that time of college life and everything. It was more about free speech. The Vietnam War- protesting against that. So we weren't part of that hippie movement. It was a couple years by the time I got finished with undergraduate school. It was immersed in the college campuses. But at that time it was just entering it. It was so funny because when I came back here that summer, a lot of kids had come back, of course, from being gone from college and those that didn't go away, and you'd run into some of these that have totally immersed themselves into the culture of the hippie culture. And I thought it really funny because I would see these girls I'd gone to school with, and they were in the long flowing dresses and everything, and half of them were

carrying around new babies on their backs. But I think the Pacific Grove, at least when I went to high school and everything there... I remember my English teacher had Joan Baez come to our class and sing to us. We would go down to Big Sur all the time for parties, and it was kind of a different kind of culture down there. It would have been different if I had been from cities, some big city, that didn't have that kind of culture. Just the access to it all the time. I grew up with it. You know the surfer culture was, when I was growing up, that's what I was immersed in PG. I was a surfer. I was spent all my time on the beach. So we had those different kinds of groups when I was growing up. Those that were "outside," you know. I think we were kind of free spirited around this peninsula, even back then.

Coming back from Europe... Europeans, they have... everything seemed very avant garde. And you have to remember, this was 50 years ago. World War II hadn't ended all that long. You know, it was over in '45 and I was over there in the 60s, in the late 60s, so it hadn't been that long. They were kind of buttoned up, but they were always into the art and everything, and that's how I looked at this as. It was a cultural event, the Pop Festival. It wasn't some Woodstock kind of event. It was a cultural event. There were arts and crafts there. There was the wonderful light show, and there was a lot of artists there. A lot of people. Hollywood types came, and people from here, just regular people. It was a big cultural event. It wasn't what people think it was- that it was this big... you know, where all these hippies came in and there were a lot of drugs. There was pot there, though. [laughs] And since Owsley was there, we know what he brought with him. [laughs].

Can you tell me about Owsley Stanley?

Owsley is at least 10 years older than I am. I'm not used to talking about him in the past tense yet. My father's sister married a D.C. attorney, and his father was the governor of Kentucky, and he was the senator from Kentucky to the United States Senate. My grandfather was in politics, a senator, and so my family has these deep roots in politics. Owsley is named after his grandfather and Father. Augustus Owsley Stanley, the third. He was a brilliant, brilliant, brilliant kid and man. He was just an amazing kid, and he tormented his younger cousins all the time. They grew up on the east coast obviously, and then his mother moved out here to California, when my dad and the family was out here. So they used to come out here.

He eventually went to Berkeley. He went to military schools. I mean, he was like straight A's, and everything. But then when he met his friends in Berkeley, and in San Francisco, and became great friends with Jerry Garcia, his life changed. Before LSD was illegal, that's when he made LSD. He would manufacture it. He sold it, and that's where he made his first I don't know how many millions, or whatever he made.

The government would change what they considered an illegal drug. When it came to LSD, they would say, well, if you make anything with this formula, he would just change his formula. He did that for a long time and he was really pursued by the FBI a lot. He would never want his picture taken or anything like that. He tried to stay below the radar. So I didn't even know he came down for the concert for the Pop Festival.

When we were little, I remember, we had a lot of cousins, a lot of cousins on my dad's side of the family. We would have these big family weekends usually in Los Angeles, which is where most of them live. I will never forget the time that he decided to do something... he made a bomb or something and blew up the bed that we were sleeping in [laughs] and he was just a kid! And my brother is very much the same way. He's a scientist and he's very incredibly intelligent and very experimental with things, in terms of trying to see what makes things work, and that's really what he was all about.

When I was an adult, in my 30s, before he moved to Australia, he lived in Marin County. He was living up there, and that's when he started doing different things with marijuana. It was all explained to me, but I can't tell you what he did, but he took marijuana to a whole new level. He was a really nice guy. For the right reason, he was he was always afraid, looking over his shoulders. What they were going to try and get him on? And so he ultimately moved to Australia, married. His first wife he married when he was just like a 20-something in Florida, then they divorced, and then he was single for a long time, and then he married when he was in Australia, and had children. His children, wife, widow, are in Australia still. He was killed in a freak car accident. His wife survived, but he didn't. It's sad. He was in his 70s at the time.

Did you have a good relationship with him?

Oh yeah, you know, as cousins do, but I will tell you this that when my brother came home from university, he brought home a Time magazine, because we always came home on summers and holidays and stuff from school. There was a Time magazine, or something like that, and there was an article in it or something, and pictures of Owsley. We hadn't seen cousin Owsley in a long time. So he says, "Dad, is this cousin Owsley?!" He goes "we no longer have a cousin Owsley." [laughs] Because my dad was so straight.

I wanted to ask you that- what was the family's attitude towards Owsley and what he was doing?

We didn't see him after a while. He had created a life for him in the end. He did used to come and visit his cousins. Every once in a while, he'd just pop up. His younger brother is still alive and lives in Texas now. Our other cousin Patty lives back on the East Coast too, and I'm in contact with them. But of course Owsley is gone. But I don't know if he was protecting us from... what could happen, you know, or if he was just afraid. There are very few pictures of him. I of course have some. I have a great one of him with Jerry Garcia. But very few pictures. He did not want his picture taken, and he really didn't want people to know what he looked like. Has a good guy. Good guy.

What brought you back to the Monterey Peninsula?

It's so funny. When I left, when I get to be a teenager, I could not wait to get out of high school. I wanted to go away. This small town... there is nothing. I always knew I wanted to do more and see more. My family has always been here. And I left, and I would go away to school, and I'd come back, you know. I lived in New Orleans for a while, I lived in New York City for a couple of times, but most the time, I lived up in Marin County and worked in San Francisco, and could come down, but I just wanted to see more of the world. I traveled a lot, and I had a career that could only be sustained in large cities.

When I retired at 49, about five years later, I came back. I thought just for a few years, and I'm here, but I'm starting to get restless. It's time to go someplace else. But this is always home. There's a magnet. I think when your family's been here for generations, and you have so many friendships that go really deep here, it's just home. It's a magnet. It's that touchstone. It's where I can come back to and I feel I belong.

What was it like growing up here as a teenager?

Oh God it was boring for me! I think the part that really got to me... there was nothing you could do that your parents didn't know you had done before you got home. They knew everything. Everything. Who you are with, what you were doing, and so did everybody else. PG High School, I think only has about five hundred kids in it now. I think it had close to about 1600 when I went there. We were the baby boomers. There were kids in every house, and there wasn't just like one. Families were much larger at the time.

And I loved it. We had such freedom. We could go anywhere. The rule was, and we all laugh about it now,

the rule was that when the street lights came on, you had to go home. You could just go anywhere and do anything. It was a really safe community because everybody knew everybody and they knew if somebody was there that shouldn't be. But it was just a small, real small, town. You had so much nature and it really was conducive to raising children. It was all about the kids and what we did, and it was a lot of fun, but it was smothering too.

So I just wanted to see the world and that's what I got to do. I just traveled, traveled, traveled. I don't know that I'm done. But it's not as much fun now with getting on an airplane. It is just awful. I remember when I came back from Europe. It's amazing how many kids were going to school in Europe at that time, because the dollar was so valuable over there. That's where we got the reputation as rich Americans, because we were in Europe and for one dollar, you would get over \$4 for an exchange in their money. So you had all this money. But when I came back, I went to the airport and it was wall to wall college students. People were sleeping on the floors. They used to have places, just like bedrooms with a bed, and it's about all it was, for people that were waiting to get on a plane. Of course, we all traveled standby. Student standby. That was the thing. Student standby. You could go anywhere for a buck three eighty. It was really great. There was youth hostels everywhere that cost 50 cents a night to stay. It was just a great time over there. When I got to the airport... my name came to the top of list, and I was on a flight. I was going to get at least as far as New York. So I was all excited. I came home in a cargo plane that they had bolted the seat to the ground, to get the students out of there. There was a lot of military over there at the time because it wasn't that long after the World War. They were keeping a close eye on it. It was different but there was a lot of American students, but not crowded like it is now or anything. So it was a really good time. I've enjoyed living in different places and traveling around.

But Pacific Grove and Monterey was funny, when I was growing up, I wasn't allowed to hang out with the Monterey kids. [laughs] They were WILDER. So it was Pacific Grove or Carmel. But it was just really that Monterey was considered... like the canneries were running, still running a little bit. The last one shut down I think in '64 or so. The canneries were running and it was, I think, a little bit further than my parents wanted me to wander when I was a kid.

Is the peninsula largely unrecognizable to you since you grew up here?

No, no. It's amazing how much of it is the same. So much of it is just as it's always been, which I think also makes it feel like home whenever I come back.

There are things that have changed. There's more people here, and I laugh because people complain about the traffic. They don't know traffic. I think it's funny when people say, well, I've lived here for 30 years. So I say, oh, so you just arrived! [laughs] You don't know. People think if they've been here that long, they understand the fabric of the peninsula and they don't. And it's funny too that you said "the peninsula" because when I was growing up, you didn't say "we're from Pacific Grove or from Monterey." If you were traveling off the peninsula, people say "where are you from?" and you just used to say "the peninsula," very much like Marin County. When people say "oh where did you live?" I'd say "in Marin County." And they go "where in the world?" It was just Marin County, this was just "the peninsula," because it kind of all floated together. But it hasn't changed a great deal. I think it's changed more now, I think, in the last maybe 30 years, 20 years, then it's changed before, because so many people... because of the explosion in Silicon Valley, so many people buy second homes here now. So the population has changed where I used to be able to tell you who lived in every house and so could my parents. I mean, you just knew everybody. Not so anymore. People come and go. A lot of people just come for vacations here and then they're gone again. It's different. It's different, but physically when I look around, all the landmarks are still here. I think that the peninsula cities have done a great job in trying to preserve that history. I don't think we recognized that as kids growing up here. How important that was. Who knew that John Steinbeck lived

not all that far from us, and that who he would become? And that all his greatest works pretty much sprang out of Pacific Grove, and that's where he started coming as a young boy when he was just a couple years old, because his parents bought a second home here. Get out of the Salina heat, and that's where he felt home was for him too. He's written about that often that it was his touchstone place. It was a good place to come back to, and he came back to celebrate every good thing that happened to his life and grieve all of his losses.

Yeah it's very much the same. It hasn't changed a great deal. It's good, it's a good place to be from. A good place to come home to. I'm evidence of that. I could never leave and never think about how I'm never going back. I've never said that. But I do like to get out and see more the world.

ANTONY TERSOL

Who were you in the Summer of 1967?

I just finished my sophomore year in high school. Waiting for my junior year, I think? '67? Yeah right. So I was a sophomore in high school, just finished, and a buddy and I saw that it was coming. We were into music. Went down to a little music store in Carmel and bought some tickets. And if I remember correctly, they were like \$6.75 each. And so I bought tickets for Friday night and Saturday night and he bought tickets for Friday Saturday and Sunday. I was leaving town on Sunday for the Junior. Engineer's Summer Science Institute in New Mexico.

What school did you go to?

Carmel High.

You grew up here?

I grew up here.

What was it like growing up here?

It was great. Yeah it was a wonderful place to grow up. So I was born and raised born in Carmel Hospital, the old Carmel Hospital. Right up the road . A few blocks from here.

What was it about the festival that made you want to go? What was the mood like among local young people?

Well it was just the start of what they called the Summer of Love. So there was a lot of really good music we were listening to then. Jefferson Airplane, Grateful Dead, Jimi Hendrix, you know all sorts of groups, and so we saw this festival coming up that was going to be right here and so was the place to go.

Did everyone want to go from your high school?

You know I don't recall. It's a long time ago. I really don't remember. I know we went. I'm sure there were lots of other people that went too, just because it was local and you could get tickets right here.



What was it like when you first walked into the festival?

I think I just remember all the people. Lots of young people, lots of hippies as they were called then, coming down from San Francisco.

If I remember correctly, the Monterey Police at that time had a different uniform because it had been the bicentennial. And so they had these old Western uniforms so it was sort of informal that way and it was just a good festival crowd, just walking into the fairgrounds- tons of people. Yeah it was a good time.

What were the demographics like?

It was all mostly young people. I think we were probably among the younger. I think I was 14 going on 15. My friend was probably 15 going on 16. There were a lot of people that were probably older teenagers- people coming down from the Haight-Ashbury.

Was it mainly young people or also many adults?

I don't remember a lot of adults. But I'm sure they were there. At that age, someone that's 22 looks like an adult to you. So I'm really not sure. I actually have a lot of pictures. I took about a hundred and eighty, two hundred pictures. Slides.

So you made sure to bring your camera?

I brought my camera. I was really into photography when I was in high school. I did the yearbook and all that type of stuff and I had a big telephoto lens so I took a lot of pictures of the acts that we saw.

Who were the most memorable acts?

Otis Redding was there. The Byrds. The Byrds played with Hugh Masekela doing "So You Want to be a Rock n' Roll Star." Big Black was a conga drummer who played with them. Laura Nyro. Jefferson Airplane. The Association. A group from Canada called the Paupers. Simon and Garfunkel. Boy... lots. Lots. Canned Heat, I think. But I actually am not sure.

Did you see Jimi Hendrix?

I did not see Hendrix. That was Sunday night. My friend did. Hendrix and The Who were Sunday night. I've seen it on the film "Monterey Pop" but unfortunately I missed that.

Did the festival make an impression on you? How would you describe your feeling about being there?

It was just really good music and it was really... you know, it was one of the first festivals I think I'd gone to. I'd been to the Jazz Festival previously, but the first rock festival I'd ever been to. We'd been up to the Fillmore to see rock groups up there. But just seeing that many people and that much music all at once. It was pretty good. Pretty impressive.

Did you have a lot of freedom as a teenager to go up to San Francisco and go to shows?

Yeah they were. I remember before I could drive, loaning our family car to someone else. Three or four of us went up and saw some groups up in San Francisco. So yeah it was pretty supportive that way.

As a photographer, what were you trying to capture?

Some people shots but a lot of the music. Just a lot of the groups.

What were some of your favorite pictures that you took?

Simon and Garfunkel I got some really good shots. I got some good shots of the Airplane. I got shots of just about every group. I was shooting all available light. And so back in the 60s, I think I pushed the film, had it developed specially. It was probably some type of high speed Ektachrome or something like that. Just sort of the general environment. The shows that we went to were both evening shows, so we were sort of restricted to where there were lights. Right when we arrived, I remember taking some pictures of the crowd when it was still light out.

I remember all the orchids. My parents actually owned a flower shop at the time. And we had a guy who worked for us as a florist and he actually got a call from someone wanting to buy thousands of orchids. And he blew them off! Well it turned out that it was real. It was people buying flowers for the Pop Festival. They had orchids strewn all over the place. I remember when I got there, seeing them all and going "Oh that that was a real phone call!"

What was the symbolism of the flowers at the festival?

It was on their posters and on their bumper stickers. It was "peace, love and flowers." And it was one of the symbols of the time- just having flowers giving them away to people.

Do you parents wish they had taken the order?

They probably did. They didn't work directly in the florist shop. It was just one of the businesses we had. And so yeah, afterwards it was like, oh yeah you should have done that. It would have been kind of cool to do it. But, you know, those things happen. I mean, I used to deliver flowers once I started to drive. And I remember one time having a delivery to Mimi Farina's wedding down at the Big Sur Folk Festival down at Essalen. And so I actually drove down to deliver the flowers and actually got to drive the VW bus down into Essalen and through the crowds, which was kind of cool.

Was the hippie culture present at your high school?

Oh definitely. Yeah. It was really hitting right when I went to high school. The first year I went to high school, there was a big controversy over hair length. So the guys who were seniors at the time all had crewcuts. In our class, when we came in, were the first people with what was considered long hair, which really wasn't that long, but it was when the Beatles were first hitting. So we started high school in 1965, and so that became a big controversy. While I was in high school, we got rid of the dress code. Girls started to wear pants for the first time. And so it's a time of a lot of change and for the yearbook, we had informal pictures instead of the formal pictures, so people really got to express their personalities. So there were really a lot of changes across the board.

How about you? Did you have "long hair" and dress in the 60s styles?

I had longish hair. Wasn't all that long, but it was definitely like Beatles style or something like that. I dressed pretty conservatively actually. Pretty much sports shirts. You know a lot of my friends were barefoot and much more hippie dress. But I was just a conservative dresser.

That's interesting because I've been asking people if the hippie culture reached the peninsula. A lot of them around the Monterey area said it hadn't.

Oh it's definitely had in Carmel. When we were in high school, we used to drive down... we'd take a break in the middle of the day, we'd be between classes, and we'd grab my VW bus and drive down the coast far enough, and then turn around and pick up lots of hitchhikers. At that time, there were tons of hitchhikers on the highways. You'd fill up the VW bus with six or eight people and drive down the coast. And we did that a lot.

So yeah it was definitely in Carmel and probably more of a beach culture here than in Monterey. People just go down to the beach. So I think that sort of led to that. Sort of a mix of surfing and beach culture and the 60s.

Do you think that the festival had a big impact on the community?

I think it did and I think it could have had even more impact. They originally wanted to come back and do an annual thing like the Monterey Jazz Festival. And right when the festival happened, the police were saying how good it was and how there were no problems. And then a year later something fell apart and it might have been politics? I remember the mayor at that time was Minnie Coyle and I think she wanted to be on the board of directors of the festival, and I think there might have been some pushback from the musicians. But that's what was in the papers. There were probably other things going on- maybe they couldn't come up with financing. So unfortunately, it didn't happen and then by the next year or soon after that, Woodstock happened, then Altamont, and so was maybe not quite as sweet as '67. When things like Altamont happened and the Rolling Stones and the violence that was happening, unfortunately it

didn't continue. But I think it definitely had an impact.

Did you have a sense it would become a historic festival at all?

You know, I don't know if you think about that at the time. Soon after you think it was really good. I mean it was just an incredible collection of musicians. I remember when I was leaving to go to New Mexico, I was catching a flight and I happened to sit next to... I think it was Art Garfunkel's brother. It was either Paul Simon's brother but I think it was a brother of Art Garfunkel and I remember we were talking about the festival and it was pretty interesting. I mean he was definitely quite a bit older. But yeah it was a good time.

Looking back on it, why do you think it became so important?

It was just a moment. It was a moment in time. It was the first rock festival that really got such a collection of musicians together. And people like Jimmy Hendrix weren't known before the Monterey Pop, so it was sort of a coming out party for him and a lot of those groups.

It was just when all that was starting to happen and suddenly here was something major. Being right here you see it and you see the news. You know if you lived in New York, I'm not sure how aware of it at the time and how much of it is sort of constructed memories because of the fact that there was a film made of it. Monterey Pop. Helps that live on. But certainly, at the time, it was just fun. It was good, really great music and it was so close.

What have you been up to since the Summer of Love?

Since that time, I went off to college. Studied physics and biology, came back here, worked at MPC for a while, moved down to UCSD to go to graduate school. After my first year, there took a trip to Asia and started a company with some friends from here. We imported fashion from Bali for a number of years and then came back here.

I lived in San Diego for a long time then I moved back here in the 90s and I'm in solar energy now. So a lot of changes. I think one of the impacts of that time was we're willing to be really adventuresome. When I started importing, people would say, well didn't you have to have an import license? And we never even asked that question. For all I know we had to. I never got one. And ever since then I've mostly worked for myself, and so I think it was impactful in that way. Just free. Free thought and challenging the norm, saying it doesn't have to be this way. It's just the time we grew up in and it was it was pretty cool time.

What lured you back to the Monterey Peninsula?

It's just an incredibly beautiful place. You know when I was growing up I used to meet a lot of older people and they would say how wonderful this place is. They say I've been everywhere in the world and there's no place like this. And when you're here, you don't know that yet. And so it took me going away and exploring other places and realizing how special this place is. And I'm really glad I came back when I got here. It was like, what took me so long? So I'm here to stay.

DAVID ARMANASCO

Well I was born in Monterey and grew up here on the Monterey Peninsula. In the summer of 1967, I had a job while going to school in Carmel at a grocery store, Kip's Grocery Store, on the corner of San Carlos and Ocean Avenue. We had anticipated the Pop Festival because we'd been hearing about it. I'd also been contacted by some friends from San Francisco who were coming down for it. It became a really spontaneous experience. I hadn't planned originally to go to as much of it as I ended up going to. But it was an awful lot of fun and an extraordinarily memorable, and it was definitely an event that changed a lot of people's attitudes. One of the things I was really struck by was so many of my classmates attended the festival and they decided to be in costume or change their dress completely to adapt to the whole feeling of the Monterey Pop Festival. And it was a really well run. No problems. A lot of freedom to feel what the music inspired you to be and do during that period, and the performances were extraordinarily memorable.

I even spent the night with friends from San Francisco on the football field at Monterey Peninsula College because that's where they decided to put all the campers. What was fantastic was they had put a flatbed trailer on the track. All night long, on both nights, they had musicians come over from the Pop Festival. I'll never forget at 3:00 in the morning, I was dozing and I woke up to this screechy voice and it was Tiny Tim singing "Tiptoe Through the Tulips" and he wasn't even on the festival schedule. But it drew a lot of performers to Monterey that didn't even perform at the Pop Festival but were around.

The most memorable experience was Jimi Hendrix. And I just happened to be really lucky. I just happened to be stage left, right in front of where he lit his guitar on fire. I was watching him play because before he did that, he was playing the guitar behind his back and I was wondering "how is he doing that?" Then he was going up against the amplifier to develop all of the feedback sounds that guitarists are so good at today. It was just amazing to watch what he was doing.

Earlier in the day, the Who had performed and they were throwing their drums and everything else out in the audience! So they had a really explosive performance as you might say.

It was interesting too because the Mamas and Papas that night, the same night as Jimi Hendrix, played some of their real favorite songs, but then they also introduced Scott McKenzie who came out with a song that became tremendously popular that year. I forget the title but it went something like "if you're going to San Francisco, be sure to wear a flower in your hair." It was all new. Everyone that grew up here and attended the festival- it was new.

But I have to say, sleeping on the MPC football field- the only time I ever did that in my whole life, but it was really fun. It was a different experience. The Hells Angels were circling the field on their motorcycles, on the track. It was just a really different kind of scene.

The most wonderful thing about it all is that everybody was in a good mood. There were no fights. There were no problems. I remember being in the arena and seeing Sam Harris, who later became a Monterey County supervisor, sitting up in the top row with the police chief of Monterey, and they saw everything going on and they just kept everything peaceful, and the performances were really you know wonderful, including outside of the arena, where there was music going on the grounds all the time.

It was one of those really memorable times that we didn't realize at the time just what an impact it was going to have beyond Monterey. Monterey has a way of doing things and launching things that become

national. You know the very first multiday Wine Festival was launched in Monterey in 1976- the California Wine Festival. That became the mother of all wine festivals around the whole country that went along with the growth of the wine boom. Monterey is really known for a lot of things. But those who attended the Monterey Pop Festival will never forget that experience. It's not something that can be replicated. Seeing some of the famous performers that didn't perform just walking around in the back, behind the stage, was also kind of a really interesting experience.

It went from being really electric at times to the Sunday afternoon with Ravi Shankar, where it was just completely mellow, would be the word for it. Everybody was just so relaxed because of the style of his music and almost putting people in a trance like feeling.

You could cite every single performance for the the lasting memory it created but it was truly a once in a lifetime experience. I was so happy when the film that D.A. Pennebaker made was finally aired a few years after that to see what he captured because it truly was amazing.

I remember one friend of mine who wore button-down shirts to class at Monterey Peninsula College, and slacks. He came dressed as an Indian with a vest and leathers. After that we never saw him in slacks again! It was blue jeans and t-shirts. And that was just symptomatic of how a lot of people really changed with the Monterey Pop Festival. We were all exploring under this new freedom that music was inspiring.

Did the hippie culture not really exist here in Monterey before the festival?

It really wasn't pronounced but it was starting. It was definitely starting. Big Sur has always been kind of a bohemian place, so not unfamiliar, but the hippie culture really accelerated with the Pop Festival here. It existed before but I think it really expanded and accelerated after the Pop Festival.

Were you aware of the acts that performed at the festival?

One of the things that drew me was I was familiar with a lot of the the bands. Yeah that was definitely a draw.

How come you ended up staying longer than you had originally planned?

Well I didn't have tickets for some of the performances. I can only get onto the grounds. But I managed to get my way into the arena, especially on the night that Hendrix was playing.

In fact, I kind of forged a pass that I ended up having a producer sign. Two of us, a good friend of mine who now lives in the Napa Valley but he was raised here in Carmel, we got in and we ended up with box seats. Stage left. That's how he ended up being in front. Everybody had a knack for doing something, because people were so caught up with the fact that "Ugh I didn't buy tickets- how am I going to get in?" A lot of people figured out ways to get in. It wasn't so strict because it was a first time event and it was put together rather hurriedly. Security was not at a maximum and people were all very giving. As I've described earlier, it was a tremendous experience of people sharing something that they all mutually loved.

And what made you want to spend the night at the MPC field as opposed to going back home?

Well I had these two girls from San Francisco, from a family that were friends of my parents. Their parents had called my parents and asked if the girls could stay with us. They came down and they told me "hey have you heard that there's a big camp out at Monterey Peninsula College?" I said "no I wasn't even aware of it and I'm a student there." They said "well let's go! Come on, let's go!" and I said, "sure let's go." So we

grabbed some sleeping bags and we went out there. So it wasn't part of my original plan but again that was part of the spontaneity of the weekend. It proved to be a great decision. It was a lot of fun.

How old were you at the time?

I was 18.

Were you living at home?

At the time I was living at home, yes.

Were your parents okay with you camping at MPC?

Yeah. They thought it was OK.

What was it like growing up on the Monterey Peninsula?

Well I went to Carmel High School and I knew a lot of the fellows from Monterey. It was just a lot of fun. I mean we had wide open spaces here, so we could always do a lot of things outdoors, and had a lot of choices. In terms of the kind of choices that kids have today, they have far more choices in terms of facilities. We didn't have as many facilities. The big deal for us in those days was the Carmel Youth Center, which was a great place to be able to go. But having the Sports Center and so many other facilities now in the area- that's a great benefit to young people today. But we definitely had plenty of things to do to entertain ourselves. No complaints. It was just a lot of fun growing up here.

How has the peninsula changed besides an increase in facilities? Has it stayed the same in a lot of ways?

Geographically, the peninsula has stayed the same and that's what draws everyone here. It is just the natural, incredible, incomparable beauty. But yeah there's certainly been a lot of changes.

It seems that a lot of people move here for what is naturally attractive to them, and then they want to adapt and bring on some philosophies that we didn't necessarily think were necessary. When I was growing up, you really loved the area and where to grow- it was obvious and where not to grow was obvious. I think those are some of the things... I mean obviously, we see the traffic impacts. We see the fact that the cost of water has become an issue, and that's because people thought that if they voted down a dam that they would prevent growth, but water and growth are under two different kinds of jurisdictions. So we see the penalty that we're paying because of not having the foresight to store water here. But it's still a fantastic community and we're very lucky that we have the tourism dollar which really keeps our taxes at a certain level, because if we didn't have the tourism dollar, we'd probably be paying higher taxes in the communities that we live in on the peninsula.

Where has your life taken you since the Summer of Love?

Well I went away to college after Monterey Peninsula College and then I ended up coming back to Carmel. Through some family friends, I discovered the wine business in 1970 and that really interested me, so I got into the wine business. I was in the industry for 15 years and then one day I decided that I'd like to start my own company. So for the last 32 years, I've had a public relations- public affairs company, which has branched out into having affiliations with a statewide firm, where this is the central coast office. We have 10 offices in California called California Strategies. We're the leading public affairs advocacy

firm in the state. So those kinds of things led me here. Happily married four kids and a grandkid.

TONI MINERVA

In the summer of the summer of June 1967, I was 19 years old, going to MPC, the local junior college, living at home with my parents. We had heard that this pop festival was coming down and coming to town and everybody was in uproar. Oh my god the hippies are coming!

Going to the local junior college, I was just becoming aware of it. I was changing my lifestyle to become a little bit more open minded, in tune to it. I had been a cheerleader in high school. So I went from being a cheerleader to taking ceramic classes, art classes, totally changing my whole perspective of life. And that weekend, that week, my parents went out of town. And I moved out of the house. I ran away from home. I went to join the hippies and it was truly an amazing experience. I had a ticket to go to some of the shows, and I had friends that were working there, so I had a pass to get in. With my newfound freedom, I spent the whole weekend there just wandering back and forth.

What was the mood among young people, and the community in general about the Pop Festival coming to town?

Well I think most of the adults were really very cautious, up in arms, had no clue what to think about it. I mean they had heard about the hippies up in San Francisco and were very very fearful. But when it actually happened, It was really beautiful, it was very peaceful. It truly was peace love and flowers.

What about among young people? Was this a highly anticipated event?

We were all on board. We we all wanted to be there. We all wanted to participate. Ed Norris, who I think was the dean of MPC at the time, opened MPC up to camping. And because of that, Eric Burdon set up a stage on the football field and there were impromptu jams that happened all night long.

And some of my friends had opened up a coffee shop, or sandwich shop. It was called East West Sandwich Shop and it was right there at the corner of... where Myrick's Camera Shop is. I don't know what that street name is but it was right next to MPC. And they stayed open all night long. There was a steady stream of people going back and forth from MPC to the sandwich shop for food.

What were the demographics like of the festival attendees?

There were so many people from out of town. You literally saw hippies on every street corner. Just people roaming around. I don't know where they came from. Definitely from out of town. At the fairgrounds I know Ken Kesey's bus was parked at one end.

I'm sure people were camping out at the fairgrounds. Nobody made a hassle about it. Nobody harassed anybody.

Did the hippie culture reach Monterey at the time?

Oh yes. Oh yes most definitely. Like I said, there was a good contingent of us that were going to MPC that were in the arts, that we became part of the culture. We drank the Kool-Aid or whatever it was.

What do you remember from the festival? What were the most memorable moments?

The music. Definitely the music. We had been hearing about all of the bands that were playing up in San Francisco, and on the weekends we would go up to the Avalon, the Fillmore, to see some of these bands. And here we saw them at the pop festival!

On a side note of that, from my high school class, Monterey High School Class of 66, the Jefferson Airplane played our all night senior party. But they were not a big name band. They were just one of the local bands from San Francisco.

Who were your favorite acts from the festival?

Boy. Let's see. Did Crosby Stills and Nash play? I don't remember. Jefferson Airplane, Big Brother, Country Joe and the Fish. Those were the bands that I listened to at that time. We definitely had our minds blown by Jimi Hendrix. The Who- we didn't really expect them to trash the drums like that. But, okay, that was part of their act, and you know that was amazing. You know I do remember Hugh Masekela, of just being in awe of him. Janis Joplin. I mean she was amazing.

So you saw many of the iconic performances?

Right. You know but they were the locals. A lot of the local groups that came from San Francisco. But we were amazed by Jimi Hendrix and I was a big fan of Paul Butterfield Blues Band. I was thrilled that they were there. I didn't really have that much you know. Like the Association played okay. I'm glad they were there. But you know all the other bands. It was just amazing.

What was it like in between sets? What could people do?

Oh just milling around and just walking around. I remember a lot of people were giving out little postcards. Little inspirational postcards. There just was a lot of wonderfulness. People, yes, they had flowers in their hair. Lots of booths. It truly was peace love and flowers.

What was it like growing up in Monterey at that time?

Oh it's really really different. You know, like I said, I went from being a cheerleader, was going to be a dental assistant. Going to MPC and finding out about the pop festival, and realizing I'd rather do ceramics and arts. And just kind of get enmeshed in that, and it did totally change my whole perspective of my world and my life. Much to my parents dismay! But this is a small community and people from PG and Carmel and Monterey, after you graduated from high school, we were all thrown into a local junior college and we were all friends, and we had apartments in PG, in Carmel, and we were all friends, and it was really easy to walk around, to hitchhike. It was a pretty laid back, safe environment.

What did you like to do for fun?

Hanging out and listening to music. We did do a lot of group trips up to San Francisco to hear bands. We had a lot of friends that played music here locally and we would go hear them play- you know just typical 60s kids stuff. San Francisco was doing a lot of their free parks and the Panhandle. But this brought so many different acts to one stage for two whole days, two and a half, you know, starting Friday or whatever. It really was the very first one.

You said that at the time, your whole mindset changed. Would you credit the festival at all?

I don't know if I credit the festival. I really just think the whole shift of what everybody's thoughts were... we were going from that 50s- this is what you did... This is how your life was planned out... and maybe it had to do with the LSD drug culture? Tune in, turn on, and drop out. It really did open up people's minds to... there is a different way to view the world. And people started just to pay attention to that. Be aware of it.

LARRY PARRISH

Who was I back in 1967? That was 50 years ago, I was a young 20 year old. I had been drafted, so I was in the army at the time of the festival. I was very much into the music scene. I was also into the anti-war movement. It sounds kind of crazy being in the military and against the war at the same time, but that was kind of my situation.

Did you go to Vietnam?

No, I didn't have to go to Vietnam. I'm lucky. I got drafted for two years and if you made it by the first year without getting called to Vietnam, you were pretty much home free because the tour of duty was one year over there. If you had less than a year then they wouldn't send you.

Was anti-war movement strong here in Monterey?

It wasn't real strong. I went to a few rallies up in the Bay Area, actually. There was some small demonstrations here but not real big, at least that I knew of. I was gone from '66 to '68 in the military, so I probably missed a lot of that stuff.

How did you find out about the Monterey Pop Festival?

Well, I just happened to be coming home on leave that weekend. I was savvy enough to get a three day pass about every three months. I would always try to work in a holiday or weekends or something, where I would get four or five days off, and I just happened to come home that Thursday or Friday. A couple of my friends... there was a group of us that kind of hung out together... I got to talking to a couple of them and they mentioned this thing called the International Pop Festival. They started reading off the performers and I don't remember what order they're in, but they mentioned Jimi Hendrix and Big Brother and the Holding Company and Janis Joplin and Moby Grape and Buffalo Springfield and the Byrds and The Who... on and on and on. I was more disbelieving with every performer they added. It was not believable. And they kept saying "yeah and then there's also going to be Otis Redding" and "oh yeah right." "There's also going to be Ravi Shankar." "Oh yeah right." "There's also going to be...." "Yeah right." And this kind of went on for some time.

But the next day, which was I think Saturday, I went down there with one of them. There was one special guy, Dave McLaughlin, who is one of my friends, who I'll talk about a little later. So few of us went down and we got grounds passes. The arena tickets were all sold out, so we couldn't get into the arena for the performances. So we hung out in the grounds and made the best of it.

Did you get to see any performances?

Well, I didn't really get to see that much. There was people climbing up in trees, climbing up on roofs to try to see into the arena. To tell the truth, I don't remember which tree or which roof I might have climbed on or which performances. Needless to say, I was probably a little "happy" that weekend... A lot of marijuana floating around, and it was floating around rather freely. So I'm sure I probably participated in that.

We can hear a lot of the music but we couldn't really see a lot of the performances. But just to be there to hear the music... we did see some smoke rising and I think when The Who came on and burned their equipment or might have been Jimi... I don't remember. But yeah, it was quite a time, really.

What was the atmosphere like on the grounds?

Well, it was peace and love. It was the Summer of Love. There was painted faces everywhere and young, beautiful women and cops with flowers in their lapels and just all kinds of activities going on. People selling love beads and things like that and painting people's faces. It was all kind of a fantasy, really. It's was unbelievable.

Were you a part of the hippie culture?

Pretty much, yeah. Even though I was in the military, my hair was probably a little shorter than it is today. I was an anti-war protester. I was totally against the war even though I was drafted.

Did being in the military strengthen your anti-war attitude?

Did the military intensified my feelings against the war? Yes, sure. When they train you and they want you to kill people, and you're there with a bayonet in your hand and they're telling you to kill, kill, kill, it's pretty intense when you're 20 years old.

Anything other festival memories that you'd like to share?

It was kind of the best of times and the worst of times, as Charles Dickens once said. The Summer of Love was basically a reaction to the Vietnam War. That whole movement, the anti-war movement, was just the opposite- you had peace and love and then on the other side, you had people dying and people getting killed. Your neighbor is not coming home and so on and so forth.

One of my best friends that I mentioned earlier, David McLaughlin, he was one of the people that I went to the festival with. When I look back at the festival, it was great but it's kind of a bittersweet feeling because that was the last time I saw him. This June and in August, he joined the Navy as a corpsman, a medic basically, and he ended up going to Vietnam a couple of months later. In January the next year, just like six months later, he was gone. He was killed.

I think he's in the movie. I watched the movie and there's a short clip where it kind of pans along a fence, a wooden fence. I think it was inside the arena. There was a guy there, leaning on the fence with a navy peacoat. He always wore those peacoats with the big collars and in navy blue. So watching the movie, I get a little emotional.

But the festival itself was just spectacular. It was unbelievable. It was the first of its kind. It was unique. I've been to events in Golden Gate Park and they were nice, but this was like the ultimate. I ended up

going to a lot of festivals after that and they were never quite as good. I was actually at Altamont [Free Concert], which was kind of the worst of the worst of the bad bunch. I was right up in the thick of things there when Hell's Angels were beating up people with two by fours. The whole thing kind of deteriorated.

But then the Monterey Pop was one of a kind. The first of its kind, even though there were folk festivals and jazz festivals, there was no Pop Festival. It will always be remembered as probably the best festival ever.

Was it terrifying to be at Altamont?

No, because I was pretty "happy" that day too. I won't tell you how I got to be so "happy," but you can imagine six hours waiting for the music to start, you didn't have a whole lot to do except smoke dope or whatever. When it did start, I made my way up towards the stage, which is where all the bad stuff happened. I was right in the middle of it. Luckily I didn't get hurt. I just tried to ignore it and enjoy the music. I did that the best I could.

Where did life take you since the festival and the Summer of Love?

I ended up going to school and taking music in school. Unfortunately, I never became the next Bob Dylan, which was kind of my goal, but it didn't happen. So I ended up having to work for a living and have been living here. I grew up in Pacific Grove and Carmel Valley. I've been here ever since. 50 years ago. I was born in Carmel. I've been here all my life basically.

What is it like growing up on the Monterey Peninsula?

A lot of fun. I tried to have as much fun as possible. Particularly during that time in the 60s, with the Vietnamese war looming... looming right behind you at every turn... like I said before, the Pop Festival was a reaction to the Vietnam War, the peace and love movement was a reaction. So I always lean towards the peace and love side of things. It was great living here, and I've seen other places around the world, around the country, and there's no other place like this place. Why would you want to leave paradise?

CHRIS SHAKE

At the Monterey Pop Festival, when we were kids growing up, was one of the most iconic music festivals in the history of our nation. And just the fact that all these rock n roll stars and bands were going to be entertaining at the Monterey Fairgrounds was just an opportunity for us kids. Most of our kids in the schools that I went to, a lot of them had what we call garage bands. We were all into rock n roll, and when the Monterey Pop Festival came to Monterey for that weekend, we would hang out outside the fairgrounds late at night and listen to all the the music. Jimi Hendrix, Eric Burdon. There was just so many entertainers. That was once in a lifetime. Just seeing the people, the culture. Back then, I don't know what you call them? Beatniks, hippies, flower child. But there are just so many. The most humble, nicest people that you can imagine. But it just seems like everybody was either smoking marijuana and LSD and just in their own world. And it was just a really a sight to see for us young kids growing up. It seemed like the waterfront and Fisherman's Wharf was kind of an area that a lot of them congregated to while passing and coming through Monterey. And my Mom and Dad's restaurant, the Old Fisherman's Grotto, we had Jimi Hendrix come in for dinner. We had Otis Redding. You know

those are things that you never forget. It was just an exciting time.

You mention that this was a waypoint for hippies along the west coast. Was it unusual to see that culture here in Monterey? Was it prevalent at all in the community?

To have that many... it was almost becoming a mecca. It was a little unusual but there was a presence of the hippie/beatnik movement back then. Big Sur seemed to be a really popular area at that time you know for the flower child movement. So yeah it was pretty exciting because a lot of them always made their way down to Fisherman's Wharf. It was just a stopping point.

What was Monterey like in the late 60s?

Monterey was amazing. A lot different, at least for the era. You know, back then you can roam around the streets until late at night and not have to worry about anything. Of course the curfew was 11 o'clock so you had to be off the streets. When we went to the Pop Festival, we would be getting home around midnight, but my Mom always had that Italian wooden marinara sauce spoon waiting for us! But it was worth it!

Had you heard of the bands that were playing at the Monterey Pop Festival?

A lot of the bands we were familiar with because, like I said, some of the garage bands that were going on back then. In fact, a good friend of mine, the Saldias and his family, actually his older brother, had a band called The End Of Time. And Jimi Hendrix was just a big influence- that kind of music- Led Zeppelin, those were all people that just impacted us youngsters when we were growing up with that type of music- that's what we listened to.

You've been here a long time... have you ever seen an event or crowd of that size since then?

That was the largest event that I've ever seen. Of course, you know every year they would have the jazz festival that always brought in a nice crowd. But the pop festival- that was once in a lifetime. To see all those colorful school buses all painted out in the flower child colors and just the different cultures of people that attended that event. It really catered to just about every type of person that you can imagine. It was exciting.

Did you get into the grounds or were you hanging out by the gates the whole time?

By the gates, yeah.

Were a lot of people doing the same thing?

Yeah. You bet. It was so packed, I mean, I would imagine if you couldn't buy a ticket you weren't getting in.

BILL MONNING

I just turned 16, was living in Pasadena, but had an aunt here in Carmel, and my cousins. She had heard about this concert and bought tickets, invited us to come up. I think she thought it was going to be Kingston Trio and folk music. I think she was a little surprised but looking at the audience I think everybody was surprised by what unfolded. We attended all three days- Friday night, Saturday afternoon, and Saturday night, Sunday afternoon, Sunday night. It was monumental. We were very lucky to be part of it.

Were you excited to go?

I was very excited. I knew some of the groups. I was excited to see Buffalo Springfield. Knew their work from Los Angeles.

The Association- knew about them of course. Knew about the Who. There were rumors that the Beatles were going to be there. Everyone was on the lookout for the Beatles. Brian Jones was there of the Rolling Stones. The Rolling Stones weren't, but Mick Jagger was a member of the board that organized it with Lou Adler from Southern California. There's a little Southern California, Northern California tension.

Grateful Dead played and did a great show, but did not sign the release papers to be included in the film Monterey Pop. So there were some healthy artistic tension and cultural tension between Northern California and Southern California.

So your aunt thought it was a folk festival? Did she not know the acts on the bill?

Again this is memory that's 50 years past and Aunt Giny is no longer with us anymore, but she was an adventurer and a pioneer and I'm sure she had a sense that it was something- the Summer of Love- and something not to be missed. But again I think she thought it was a little bit more folk festival. And of course what unfolded was Monterey Pop, really pioneering rock n roll music, blues, soul. The interesting thing about the number of performers who responded to the call and then the breadth of everything from blues to soul, Lou Rawls, Otis Redding, to the Who and Jimi Hendrix, Janis Joplin, kind of break out performances that were amazing performances.

What were your favorite performances?

Well I remember Otis Redding sang "Sitting on the Dock of the Bay" and sat on the edge of the main stage. All the shows were on the main arena at the Monterey Fairgrounds, and they shut down all the lights, and they spotlighted him with a blue light. He held the microphone and sang an amazing version of "Sitting on the Dock of the Bay," a song I was familiar with and others, and I think often when there's familiarity with a song that a performer is playing, it provokes an even stronger response to something you're not familiar with. Then the tragedy is that he died in a plane crash just a couple of months after the Monterey Pop Festival and that was really his last major performance of anything of that size. Of course none of us knew that at the time.

Were there any other performances that made an impression?

Well certainly Janis Joplin- she hit a homerun. Knocked the lights out and every moment you thought she couldn't take it any farther, she took it another step farther. "Ball and Chain" was kind of the seminal concluding song in her performance, and this I remember from seeing the film, that Mama Cass of

Mamas and Papas were very involved. John Phillips, Cass Elliott. Very involved in the production of the show. They were sitting in the front row and you look at the look on Cass Elliot's face during Janis' performance. And that captured the expressions on all of our faces. And then the Jimi Hendrix performance of course ended with him lighting his guitar on fire. That's kind of the moment in time that is captured but his entire set was amazing. This master of guitar. In their band was a bass player, a drummer, and Jimi Hendrix, and they made a wall of sound that seemed larger than the component parts of that band. And he really mastered the control of feedback. He had these three Marshall amps, that were huge, in his control. His mastery of the feedback. His musical talent and then performance combined to just... again, it was a knockout punch at the concert.

But again, there were so many performances that were just excellent, cutting edge music of the time. I think it was Friday night... I don't know if they were the last act, but they were towards the end of the evening, Simon and Garfunkel, who were rising in popularity, and again, had songs that many people there were already familiar with. So Simon and Garfunkel were amazing.

Buffalo Springfield had a local connection. Stephen Stills, his sister Ty Stills, who just passed away a couple of years ago in Santa Cruz, she was attending Carmel High School. My cousin was a classmate of hers and they were seniors at Carmel High and Buffalo Springfield played at their graduation night at Carmel High School, and then came of course to play at Monterey Pop, so there was that local connection.

My cousin Bob who was there at the concert with me, my sister Barbara, my cousin Cathy, and our Aunt Giny, and it was... you know, we were teenagers, and it was just an amazing moment in time to be there. There were the performances on stage, but then there was just the vibe of the community that came together. There were locals, there were people who had traveled from the Bay Area, from Los Angeles. And it was really the Summer of Love- it was pre-Woodstock. It was pre-Altamont, of course. It was peace, love and good vibes, and so people were wearing hippie clothing, the smell of incense, the smell of other burning combustibles kind of permeated the entire weekend.

There were some issues with law enforcement but the people embraced law enforcement with love and flowers, and by the end of the weekend, police officers that were helping keep the peace had kind of been won over. Monterey Peninsula College became an outlet for people to camp who didn't have housing and that was a negotiated deal with MPC and the City of Monterey and local police. And one of the best shows of the weekend... I unfortunately did not attend... but Sunday night, when the concert ended, apparently over it MPC, the Grateful Dead brought in a flatbed truck and played through the night, and Jimi Hendrix joined them. So Jimi Hendrix and The Grateful Dead playing to a group of campers who had followed the call to Monterey, and that was the final capstone treat for people that were were staying at Monterey Peninsula College.

But the fairgrounds, between acts, it was just transformative... the intangible vibe among people of something that could be... I think the flower children, that movement, the cultural movement of the 60s, of what we could achieve among people, of befriending strangers, and looking to the best in everybody, and that just permeated weekend. So the music was kind of the punctuation points throughout this experience that has become legend, and here we are 50 years later- who would have thought.

Were you a part of that hippie culture at that time?

Well I have to say the Monterey Pop Festival was influential in my cultural growth. I was 16 at the time, so I had a couple more years left in high school in southern California. I ended up a student at Berkeley in the late 60s, early 70s. I think I was very much a product of that cultural revolution that I grew up in. And

it reached beyond the music to a cultural awareness and understanding what's possible among people, and maybe provoked for me a deeper interest in looking at what separates people, and learning more about disparities between haves and have nots, not just in our communities and our country, but internationally. In the theme of some of the songs... from Buffalo Springfield- "For What It's Worth" that grew from street protests in Los Angeles around the Vietnam War. Country Joe and the Fish. Country Joe McDonald and the Fish- they played. They played their songs that were laced with anti-war lyrics and again questioned whether pure music and culture should step into the political arena. We lived in a time that you couldn't divorce the Cultural Revolution from growing awareness of U.S. policy in Vietnam and in domestic policy in the south. Race relations in the United States. It all had a manifestation in the music.

Did you have any idea that it would become such a legendary event?

As a 16 year old, you can't really forecast beyond next week, let alone what the meaning of something would be in a decade or in a half century. But certainly retrospectively, through the years, it didn't take 50 years to realize what an important historical moment that was and an opportunity. I learned that, learning of the death of Otis Redding, for example, learning of the death of Jimi Hendrix, of Janis Joplin, and having had the good fortune to see them perform at what was really the peak of their careers, coming of age as entertainers, and as part of something bigger than all of us.

I saw Jimi Hendrix play in Berkeley in 1970, May of 1970, and then he died just a couple of months after that performance. So you mark kind of that moment in history, by also what's happened since that time. So there was no way to know in the moment the significance of what we were experiencing.

Why do you think it become such an important moment locally as well as nationally?

The thought of bringing that many big name acts, some of whom were already pretty well established nationally and internationally, to one place at one time, and it went through different gyrations of... would the performers be paid? Or would they be contributing their time? And the organizers from Southern California again offering stipends for people to come to be part of something bigger. I recall reading, I think in Rolling Stone, Chuck Berry was offered an opportunity to participate. Would he do it for charity? And his quote was "the only charity I play for is the Chuck Berry charity" and his minimal fee would be \$2000. He did not participate. Others got there and performed. To this day I don't know what all the arrangements were contractually.

I do know of the tension between Southern California and Northern California. John Phillips, Lou Adler, they sought to get the releases from performers for film rights and the Grateful Dead refused to sign and so they are not included in footage that was caught at the time of the show. They were suspicious of the motives of Southern California business people and the purity of the music in the Bay Area would not be compromised by being part of any commercial venture.

Also told in other histories, was that following the conclusion of the concert, the Grateful Dead loaded concert equipment, not their own equipment but concert amplifiers onto their U-Haul trucks, and took them back to San Francisco to use in a free concert at the polo fields in Golden Gate Park the following weekend. There's a book about the concert that shows competing headlines. The one in the L.A. Times said that the Grateful Dead rock group commits felony larceny, stealing concert equipment, and the headline in The Chronicle said something like Grateful Dead liberates concert equipment for use at free concert in Golden Gate Park. So that kind of captures that juxtaposition between Bay Area and Southern California.

Was visiting for the festival your first introduction to the Monterey Bay area?

My Mom grew up in the Monterey Peninsula. My grandparents were here, my aunts. So as a child, we visited frequently. I grew up camping in the summer in Big Sur and having fun on the beaches when they still had fireworks shows on Fourth of July. I ended up here after law school working with the United Farm Workers Union in Salinas. I met my wife there who had come out from New York, and we ended up kind of building our home and our lives in Monterey County, but with family history and family connections.

I do think again back to the role of the City of Monterey and having this convergence. It put Monterey on the map in a way. It was on the map as a tourist attraction, certainly the history of Monterey, as a site for filmmaking, as a site for tourism, visiting the beaches, et cetera. But the Monterey Pop Festival really put the Monterey Peninsula on the map as a cultural destination, and through the years we've seen different manifestations of that.

The continued use of the Monterey County Fairgrounds... the Jazz Festival, which actually preceded the Monterey Pop Festival. Jazz aficionados knew of Monterey and the Monterey County Fairgrounds well before the Monterey Pop Festival. Similarly the Blues Festival in Monterey. So there was a music and cultural legacy already in Monterey, but the Pop Festival helped to bring even more attention to that. People wanted to know, is there going to be a second annual Monterey Pop Festival? Well we were not sure, but there's the Jazz Festival and there's the Blues Festival, and now we have the Sand City Westend Festival, and in music that's played at the City of Monterey and Fourth of July, in various venues that are commercial venues during the week.

So I think Monterey Pop was one of a kind. Any of us that were fortunate enough to be there realize that it was an amazing opportunity, an amazing historical event that again we appreciate more, perhaps retrospectively than we did at the time. But I think as we mark the 50th anniversary, it's a moment also to take stock of what is our commitment to culture in the arts? In music? As a government representative, what is the role of the state, of the federal government, of local government, to supporting the arts? Whether it's in education, or in our communities, because too often, when we have tough budget challenges, the first thing to go is after school music programs, art programs, physical education programs. When building full, wholesome human beings, exposure to the arts is critical. For many young people, it is going to be the pathway to self-realization and potentially a professional career in the future. If you don't provide those opportunities for young people to experiment, to learn about music, about other forms of art, about dance, you're closing off a potential onramp to creating and building whole human beings. Maybe for me, what Monterey Pop Festival represented in one sense, was the coming together of artists to bring community together and build community. While we may not replicate the Monterey Pop Festival again in the future, it was a one of a kind... what we draw from it is learning the importance of the arts and what artists can contribute, what music can contribute, not just to a community, but to broader inclusionary perspectives about society, and meeting the challenges. We look so often to our artist community to contribute their time to support causes that we care about. And yet we often ask the artists, whose livelihood is their art and their performance, we ask them to contribute that for free, when we don't ask other professionals to contribute their services for free. So I think it's a chance to also take stock... kind of with that dynamic in our culture. We need to honor the artists who devote themselves to the arts, and often at great sacrifice to their ability to afford housing in a community like this, or their ability to enjoy some of the things that people who are in higher earning capacities can earn. They make huge sacrifices because of their passion for their art. I think we need to continue to search... how do communities, how do cities, how do we as a society support... encourage not only the arts, but support artists who choose to follow that for their livelihood.

DAVID CLEMENS

Who were you in the summer of 1967?

Probably when you're that age... 20 years old... you have no idea who you are. At 20, I had just finished up here as a student at MPC and was on my way up to Berkeley. Discovering who I was. I knew that I liked music and I knew that I liked certain artists. And so I had this wonderful opportunity to see some of them live that I never thought I would have in my life.

How did you hear about the event?

Oh boy that's a good question. Probably word of mouth I would think. Since there was no internet and you weren't getting television ads or anything like that. It was something that was unique. It was following the idea of the Jazz Festival. In fact, if you've seen later rock concerts, this one would have seemed very sedate by comparison because the seating was all the folding metal chairs that they have at the Jazz Festival. And people were all sitting quietly in their seats. I think the Jazz Festival was more raucous than the Pop Festival was.

Do you remember if the community excited about the event?

I think it wasn't that hard to get tickets. There were five shows altogether and I was able to attend two of them.

My father was in city government. He had just been the mayor and people were very welcoming to the idea. There was some resistance. There was more resistance when they tried to bring it back in 1968.

If you remember Eric Burdon and the Animals' "Down in Monterey." [Lyrics:] "Even the cops grooved with us." It was very peaceful. It was not Altamont, it was not Woodstock, it was something new and something different.

Was your Dad mayor at that time?

I believe he had just left office.

For the City of Monterey?

Yeah.

What was that like, having your Dad as mayor?

It was... he was my dad. [laughs] He had been a national director of the Navy League, which is a civilian support for the Navy. In those days, and I don't know why it stopped, but in those days, we had Navy ships come in the bay all the time. He was always invited on board and he would take me, or me and my brother, with him and we'd get on the captain's gig or the admiral's barge... go up there and have dinner on destroyers, training ships. There was a Spanish training ship that came to town. So there were all kinds of opportunities that I wouldn't have had otherwise.

Did he happen to mention what he felt about the Monterey Pop Festival coming to Monterey, as a former mayor?

He was very welcoming to people. He had been all kinds of things. He'd been a biplane pilot, he'd been a deep sea diver, and then he was in civic government for a long time as city councilman in Pacific Grove and then in Monterey. He always felt that we should be open and welcoming to people. Particularly, he was well known for having opened his arms to Japanese Americans coming back to their homes from internment camps. I was unconscious of it at the time but I realized in reflection that... our dentist was Japanese-American, our ophthalmologist was Japanese-American, the nurseries that we went to were owned by Japanese Americans. He was a very welcoming kind of person- not a defensive kind of person. He was also instrumental in building the small boat harbor. Some people were against it. The Herald was against it. But he thought, why not let people enjoy their recreation and have this facility?

Look how successful it is today. What would we do without it?

Yeah it was it was filled almost from the instant that it was completed.

What was your impression when you first walked into the fairgrounds?

It was... this will sound like a pun... heady. It was a heady experience. And kind of intoxicating in a way. This was still, here anyway, a really pre-drug kind of an era. The really intrusive and dangerous use of drugs was still in the future. But there was an intoxication about possibilities and ideas. You could walk around and people were blowing bubbles and they were selling crystals and lots of things that today we would think of as new age, like my love beads here. [laughs and points to beads around neck] So there was that and alternative types of clothing and incense... there was that sort of intoxication about possibilities. The intoxication about possibilities.

Was the hippie culture present in Monterey?

There was some. I would probably qualify at that time because I would... things you would wear, you know, Levi's with an Army field jacket. That was intended to express solidarity with soldiers. Navy watch cap or Greek fishing cap with a Greenpeace button on it. Beads. It really wasn't quite tie dye yet but it was heading in that direction. Flowered shirts.

Is that what you were wearing? Were you involved in the culture at that time?

Yeah.

What was the festival atmosphere like? What was there to do besides watch performances?

Primarily there were merchants selling T-shirts and crystals. There was not a lot else. I think here at MPC there was a camp where people could camp and there was probably a lot of stuff going on. But I lived here I just went home afterwards.

What were the most memorable performances that you watched?

The most memorable? You know, what really attracted me was Simon and Garfunkel. As they say today, they lived rent free in my head. I was just crazy about Simon and Garfunkel. Eric Burdon and the Animals. I had never seen someone playing an electric violin before. I was a big fan of Eric Burdon. Also, Lou Rawls, who as you may know, sang backup for Sam Cooke. And Otis Redding was marvelous. Just

spectacular. The Byrds. I like them very much as well. I got to see most of the people that I wanted to see.

I just I didn't know Jimi Hendrix and I didn't know Janis Joplin. So I missed them.

So you were pretty familiar with most of the acts already?

Jefferson Airplane, which most people are unaware sort of started as a folk group, before they became psychedelic.

Booker T and the MGs was there, with the classic "Green Onions." And I can also remember Laura Nero, who we'd sort of booed off the stage. Her voice was somewhat thin. The sound system wasn't that great. And so that was memorable. Hugh Masekela, the trumpeter. And then there's some that I can't remember it all. The Paupers. I apparently saw the Paupers. I have no memory of the Paupers. Beverley [Martyn]. I have no memory of Beverley. I do have a memory of hearing the Mamas and Papas, but there's nothing in the record that indicates that they performed when I was there.

One of the things I do here at MPC is teach critical thinking. One thing one has to be aware of in critical thinking is memory. It's very possible to construct memories of things that didn't happen. And so it may be that I didn't see them or I saw them later on film and it became a counter memory. But I do remember Simon and Garfunkel particularly. I think they'd just gotten back from England and Paul was speaking with a kind of British accent. Which was... different. And his song "Punky's Dilemma" that he debuted was a marvelous experience as well.

This was an important moment in our nation's history, and locally. How about for you? Was this a significant and pivotal experience for you?

Well, you know, that it was certainly the best concert I saw, maybe until Mumford and Sons played here a couple of years ago, which was fantastic. Their performance was fantastic. But, yeah, I think it kind of grows you up a little bit, so that those performers, those artists are not mediated in some way. They're not just a sound on the radio. You have seen them alive. And that can be a very... pivotal might not be the word, but it can be a real growth that you can experience. It's like seeing a painting in a museum instead of in a book. They are utterly dissimilar. The effect of real presence is profound.

Looking back, are you surprised about how important it has become?

I guess so. At the time it was just what we were doing. But you know I'm not sure that that Pop Festival was ever really replicated in any way. Was sui generis. It was one of a kind. Of course there were others and big ones and good ones and bad ones. But this was the one. This was the first one. So I guess in retrospect, I'm not surprised that it has cultural resonance.

Where has your life lead you since the Summer of Love?

Well since the Summer of Love, I was in Berkeley in 1968. Berkeley was not the place to be in 1968 unless you like to tear gas and bayonets, which was not the name of a group. It was the facts of the matter.

I would drive up there on Sunday night for class on Monday, and there would be a hundred Highway Patrol cars on University Avenue and the bank buildings would be boarded up. I'd be walking to class the next day and there would be a riot on Sproul Plaza and tear gas. So I took my leave of Berkeley and went up to Sonoma State, where there were a lot of Berkeley refugees.

When I was in graduate school, we had a peace festival. In which they managed to corral the Black Panthers who were there, and get them involved with this very congenial kind of atmosphere. Very pastoral up there. It was very different from the Berkeley experience. And yet it had its own charm. I lived in Cotati where there was a venue called the End of the Beginning- all kinds of musical artists played there, coming through doing the college tours.

I graduated from and got my master's from Sonoma State. I came back here six months later, got a job teaching here, and I have been doing that ever since.

Is there anything else you want to mentioned about the festival and Summer of Love?

I suppose it's a very nostalgic feeling of the Summer of Love, and then there's a kind of sadness at how quickly it passed and turned into other things. Primarily the drug aspect. Then the hippies, who started as bohemians and then became beatniks and then were hippies... then it turned into yuppies and then it turned into the Me Generation, and it turned into a lot of things that are not nearly as optimistic as that was. A brief shining hour.

CHARLES DAVIS

I'm Charlie Davis. I grew up in Pacific Grove and started going to music festivals and music gatherings in the early 1960s, long before the Monterey Pop Festival. I attended the Monterey Folk Festival in 1963 and saw people like Mance Lipscomb, Bessie Smith, the beginnings, the germ of the Grateful Dead, which was Robert Hunter and Jerry Garcia playing in a bluegrass band. I saw Bob Dylan get heckled while singing "Blowing in the Wind" because he wasn't pure enough for the folkies who were in the audience.

Even when festivals weren't happening, TV crews would be in town shooting episodes for afternoon shows like "Where the Action Is" and "Hullabaloo." I can remember going to the [Pebble Beach] Beach and Tennis Club, being in the audience for them. Paul Revere and the Raiders used to be on Fisherman's Wharf all the time and shoot b-roll of Paul Revere and the Raiders, then edit that into the show later on. There were always things happening around here.

I had a good friend who's Mom was the dispatcher for the Pacific Grove Police Department, Rick Severin, and he got us jobs as volunteers at the Monterey Jazz Festival. I was lucky enough in, I cant remember if it was 1963 or 1964, to see Miles Davis, not the original Miles Davis Quintet, but the Miles Davis Quintet with Herbie Hancock, who must have been 13 years old, and Ron Carter.

I still remember... my job at that festival was to guard the back gate to make sure that nobody climbed over it or crawled under it. I would just stand there, and from way back, far away, I'd watch what was going on onstage and, when Miles came on, I abandoned my post and walked up, and I still remember standing there and watching that man play. That was 1963, he came back in 1964 and I saw him again.

In '66, the Jefferson Airplane played. No I beg your pardon, that was in 1967. The Jefferson Airplane played the Jazz Festival. Things were just beginning... actually '66 was kind of the year when things started to gel in the Bay Area. They were having things like acid tests in Palo Alto that were run by Ken Kesey and the Pranksters, who had been in Pacific Grove in 1965, and my friends and I were lucky

enough to accidentally stumble into a dance, a youth dance at Asilomar Conference Grounds. It was an Episcopal youth dance. We lived in the neighborhood and we were always trying to sneak our way into events at Asilomar. This was the one and only time we were caught and actually invited to come in and join. When we went inside, there was Ken Kesey, we didn't know who he was... We had just seen this crazy school bus parked in Pacific Grove that was all painted... this was long before people started painting up vehicles with psychedelic stuff on them. Here was a yellow school bus with crazy things painted all over it, and its destination on top of it said "further." We just watched these strange people for days, and we noticed them inside this youth dance. We stayed for a little while. I remember the name of the band! It was the Rats, from Modesto. We hung around in Asilomar for a little while, nothing much going on so we left. Little did I know, that was Ken Kesey, Neal Cassady and the Merry Pranksters- that would have been my first opportunity to take LSD, which I had been trying to do for quite some time unsuccessfully and Ken Kesey and the Merry Pranksters were all about LSD. The acid tests- there were five or six of them in the Bay Area. There were also the Be-Ins- that was the genesis for this whole rock festival thing, which started a bit later on.

The San Francisco bands believed in peace, love and brotherhood, and we're all one big happy family on one smiley planet. We're not going to charge for anything. Music is beautiful. Nobody should charge anything to see it. The Los Angeles bands on the other hand were, bands like the Byrds, much more commercial, and there was a question about where... a man named Alan Paraiser, who as I understand it, was a dope dealer to the stars, had gone to the Monterey Jazz Festival in 1966 and was blown away by the fairgrounds. What a wonderful place the fairgrounds would be to put on something with a bunch of rock bands. Such a thing as a rock festival- I don't think those two words had been put together yet. Nevertheless, he got Lou Adler, who was the head of Dunhill Records, and who was the guy who was the manager of the Mamas and the Papas, who were a very influential band at the time, also a Los Angeles group. Monterey was seen as a place where the San Francisco people could come and it would be neutral ground, and where the Los Angeles people could come, and it would be neutral ground. There would also be, for flavoring, international groups.

My involvement with the Monterey Pop Festival started fairly early on. I was reading a story in the Monterey Peninsula Herald. There was a little story in the paper about a citizen's group being formed to oversee, if you will, the planning and actual conduct of this thing that was being called the Monterey International Pop Festival. A lot of the City people- the City Council, just a lot of concerned parents- people were worried about what was going to happen in town. And so the idea was let's have a citizen's committee. When I read the story, they were the same folks who were always in charge of everything. Sam Karas, bless his heart, I think Lou Hadad was on the board. They were all older people.

The president of the citizen's committee was a man named Amy Macho, who was known as Tim. He was the president of Del Monte Properties, which is now the Pebble Beach Company. He just so happened... at the time I was working a truck driver for an auction studio in Monterey called La Port's Auction. It was an interesting place to work. The auction studio was kind of a hip thing with the wealthy people in Pebble Beach and Carmel and the Highlands. The auctions were always well attended. La Port's Auctions was an institution in Monterey in those days. At any rate, my first call of the day after I read that little story in the newspaper, happened to be at Tim Macho's house in Pebble Beach. While he was showing us the things he wanted us to take away to be auctioned, I asked him about the pop festival committee, and I said "everyone on the committee is an older person. You don't have any representation from the people who are actually going to be going to the festival." And he said "well are you interested?" and I said "you bet!" A couple days later, there was a letter in my mailbox inviting me to be an ex-officio member of the Monterey Pop Festival Citizen's Committee, which I continued to do, and it opened up so many doors to me and I met so many interesting people. I SAW so many interesting people. Also, luckily for me and my camera, gave me access to some lucky photographs that I was able to take at the festival.

The festival itself... I think people in town were locking up their daughters and were ready for insurrection. The first night of the festival, there was a very heavy attendance by police. The second night of the festival, there was a cannery fire. And in those days, when a cannery burned on Cannery Row, it was a big deal because they were old wooden buildings and they were usually filled with old packing material. There was one, the Hovden Cannery, that used to be filled with labels- 20 feet high of old sardine labels. When this cannery went up, it was all hands on deck for the police department. They abandoned, pretty much, the Pop Festival and all went to Cannery Row to fight the fire. Nobody noticed at the Pop Festival. There were no problems. Everybody behaved themselves.

This was 1967. It was before Charlie Manson. It was really just the very beginning of what they called the hippie movement. Most people were just getting used to beatniks at that time. Monterey was a very, in the 60s, was an early, long before the Pop Festival, was a major beatnik destination. By the Cooper-Molera houses, there was a coffee shop called Sancho Panza, and it was a place where you could go hear folk music. I saw Bob Dylan and Joan Baez in there. A couple of times. Not performing, just being there. It was a bookstore and a coffee shop.

When we were at the festival itself... as soon as I saw that story in the paper, I bought tickets. I realized that this was going to be a good thing, and I wanted to see whatever it was that was going to be there. Everything was still very tenuous early on, but we knew the Mamas and Papas were going to be there, we knew the Byrds were going to be there, and that was enough for me.

The other bands that came along later... I had never heard of Country Joe and the Fish. In spite of the fact that they'd been playing in San Francisco for a couple of years, I'd never seen them. Janis Joplin, Big Brother and the Holding Company I had heard of, but hadn't seen before. She actually performed twice at the Pop Festival. She performed on Saturday afternoon. I think it was Saturday afternoon and they did not get her on film. Pennebaker did not get her on film and she was one of a kind. As soon as she performed, everybody said this incredible. This has to be in the movie. So they gave her another spot at night. The argument ever since has been which performance was better? The afternoon show or the evening show? I don't know but it was just something. I'll never forget it. Pennebaker does it in the movie. He saw it too: her foot just keeps beating time with the beat. She was really something, and came back for the Jazz Festival that September. I didn't get to see her but understand she was just as good that time as at the Pop Festival.

The groups that really stood out for me were Country Joe, because he was so political, and things were really starting to heat up on the street about the Vietnam War at that time. And when Country Joe... I understand he was high on acid when he did that performance but he was fantastic. The message came through loud and clear.

That night shows were... As I said earlier, the weather was perfect. There was a little bit of morning fog, which cleared off, and just balmy Monterey sunny afternoons and evenings. At night, it was warm. At night, there are several things that really stick out. One was Otis Redding, which was awesome. The precision... how he could just work a crowd. But he came from that that chitlin circuit, where guys trained in bands for years to be able to read an audience and give them what they want. He was he was fantastic. And six months later, he was dead.

And then of course on Sunday night... And that was the night... I'd been shooting with my camera here and there through a sea of heads or if I was able to see somebody that I knew back stage, I'd shoot them back there. I ran into Jerry Garcia on a concourse, and just long enough for my buddy Greg to say "that's

Jerry Garcia!" So I turned around and shot a half profile shot of him. But I can tell it's Jerry Garcia! But the Sunday night was what I'd been waiting for. I wanted to get The Who. I had heard that The Who was like nothing anyone had ever seen before. They were incredibly powerful. They were the consummate performers. And not only that, when they they reached the crescendo of their act, they started destroying instruments and anything else that got in their path. And I thought I got to see this!

That night was Jimi Hendrix, The Grateful Dead, and The Who. I didn't know who Jimi Hendrix was. I had never heard of him before. He'd been playing in Europe. He's an American guy but they've been playing in Europe. He worked with the Isley Brothers in the United States. He worked with the Isley Brothers and I can't say that I was a big follower of the Isley Brothers, but when he came out on stage, it was every eye in the house. He just completely took the place over and the crowd had been increasing. I think the estimates were, I think, twenty to twenty-five thousand on the first night, thirty-five thousand on Saturday night, and fifty to fifty-five thousand people on Sunday night. The arena at the fairgrounds has seventy-five hundred seats. So people were everywhere, trying to get altitude so they could look in and see what was going on. Hendrix put on a show the likes of which I've never seen again, partly because I didn't know what to expect, and it was something completely different. The new Pop Festival which is coming up- people are talking about this guy who can play just like Hendrix. Well... OK... but he plays just like Hendrix. He's not Hendrix. As good as he is, and I'm sure he's wonderful... but so Hendrix did his set and I was lucky enough to be in the right position. I was surprised there weren't... there were a lot of photographers down there, but not as many as I really thought, so we were able to move around a little bit, and I stayed in pretty much one position. I felt a couple of times like Jimi was actually playing for me! There were a couple of shots where I swear... he turned around, looked at... I am sure he wasn't looking at me but it's the way it felt and just did his thing... [mimics playing a guitar] I should do it the other way because he was left handed [laughs]... and I got a couple of real keeper shots from then and then they were gone. He did his offering, which unfortunately, I was too low, and he had his back to me, and I couldn't really get a shot of that. So I missed that part.



Next on was the Dead and... the Dead did their thing. And the funny thing about that is, I really don't remember. I don't remember. I was so mind blown by Jimi Hendrix. I really don't remember what the Grateful Dead did. It's funny because I talked to Deadheads. Some people say that was the best set they ever did- that Monterey Pop was the best set they ever did. Phil Lesh. I heard him not long ago. And his actual quote was "meh." [laughs] And he said that he didn't think it was all that great.

But then The Who! The Who came out with something to prove. They wanted to take their place back from Jimi Hendrix. They had backstage... I didn't witness this, but I heard it. They had a huge argument. [Pete] Townsend, [Roger] Daltry and Hendrix over Hendrix stealing, essentially, their act. And even though Jimi never destroyed... he basically destroyed guitars, he didn't destroy everything in his path, and The Who did. So that night, they went through their full set, including My Generation. They did a little bit of Tommy, which Townsend said was something we're just beginning to work on. And then My Generation wound up... smoke bombs being set off and Pete destroying his Strat. Keith Moon kicking his kit off the stage. All of their equipment had been rented for that gig. Normally in England, they played with big Super Beatle amps and they had rented, I think, Vox, smaller, still big amps, but smaller Vox amps for the Monterey Pop Festival. There was a crew standing around because they knew what was going to happen. As the smoke bombs went off and things started to be destroyed, the crew started running in from all directions trying to save microphones, save amps, save it. They did not axe the amps. All they did was destroy drums to my knowledge. All they did was destroy drums and guitar. And that was that and they left with the... I wish I knew the note, because when everything was over with, and the smoke was still there, and everyone was just hushed in the audience, all you could hear was [makes a distortion noise]... just an electronic noise from dead, you know, dead guitar. [laughs] I don't know if they actually destroyed a microphone or not. I don't think they did. That was that.

What was going through your mind while watching that? How loud was it?

It was loud beyond belief. The Who. Hendrix was loud. The Who was louder. They were well-known for doing that. I've seen people be louder. It wasn't make your ears bleed loud, but like most good rock concerts, your ears sort of vibrate for the next 24 hours. That was it for the Pop Festival.

Did The Who meet your expectations?

Yes. The Who met my expectations. But after seeing Hendrix, I'm not sure what my expectations were anymore. I had been so completely... and I don't want to make too much of Hendrix. It was just that... because I feel very similar about Otis Redding. Otis Redding was like Marvin Gaye. They broke the mold. When those guys died, there's just been no one like them.

I know The Who, especially Townsend, they had attitude. Hendrix was all about love, and the way he moved was like watching somebody who had ball bearing joints. He was sensual. He was fluid. He knew that instrument inside, outside, backwards, forwards.

I mean, playing a guitar with your teeth is like shtick now- it probably was then, too, in certain places. But for a bunch of white kids, mostly, not all, but mostly, it was something we'd never seen.

You know the whole racial breakdown of the Monterey Pop Festival would be an interesting study. I had never really thought about that before. I don't recall seeing a lot of people of color there but that just may be my fading memory.

What about the ages of the attendees?

There were people of all ages there. Mostly young people, of course, but I did see older people there, and local older people! There were people like Sam Karas, who came just to see what it was all about.

The City establishment was very pleased with the Pop Festival... when it happened. And then something happened, and I've never really been able to figure out what, but the official City of Monterey attitude changed about Pop Festivals, rock music in general. The City did not cooperate with people who wanted to do such things. And I'm not sure why.

Should I tell you my Tribal Stomp story? I worked for the Monterey Herald for years and years as an entertainment writer. Features writer. Chet Helms called me at the newspaper one day. Chet was the manager of Big Brother and the Holding Company, and he also ran the Family Dog in San Francisco, which was a commune, a music commune, a performance commune. They had a ballroom, the Avalon Ballroom, where they put on shows every week and they were usually free. He and Bill Graham originally were partners and then split, and Bill became the commercial part of the San Francisco rock scene.

Chet was the... "let's all be friends. Peace, love, and brotherhood." Chet was an unreconstructed hippie his whole life. Anyway, Chet called me up one day- this would have been in early 1979- at the Herald, and he said "Charlie, I've just got the fairgrounds for a rock festival." And I laughed and said, "has the City heard about this?" And he said, "it's all permitted! Everything's done." And I said, "oh ok cool. Who you having?" And he said, "I'm having the Clash, Peter Tosh" and went on to mention a bunch of other bands, and I said "well keep me in the loop." So we hung up. I immediately called downtown and tried to get the Chief Treanor on the telephone to ask him what he thought about a rock festival. Well Treanor wasn't in that day. But the assistant chief Ed Sutton was in. So I got Sutton on the phone, and I said, "Chief, it's Charlie Davis of the paper. I just talked to Chet Helms in San Francisco. He's going to be doing a rock festival at the fairgrounds and he's calling it Tribal Stomp. What do you think? You guys heard about this? What's up? And he said... his exact words were, I quote, his exact words... "Rock festival?! Rock festival?! I'll give him a rock festival up his ass!" And I said "OK thank you. Is that for attribution?" He just laughed. And of course, I didn't refer to that.

I've never really understood that. Since then, Cali Roots- big success. To my knowledge, that doesn't have a horrible, negative impact on anything, and people seem to enjoy themselves. The Jazz Festival goes off every year without a hitch and has gotten better and better.

The new Pop Festival I guess has full City approval. I hope it works for them. I've never heard of anybody go into that either, so I'm especially looking forward to Kurt Vile and the Violators, because I really doubt that anybody in that audience is going to know who the original Kurt Vile was. And that's with a pun on this Kurt Vile. You know who Kurt Vile was? You know the song Mack the Knife? You heard of Threepenny Opera? Yeah that's Kurt Vile. Kurt Vile and Bertolt Brecht were partners. Anyway I'd sing Mack the Knife for you but it would break your camera.

What was your role in the committee and what did the committee do?

The committee met once in a while and all the meetings were at the Hunt Club at the fairgrounds. The Citizens Committee basically oversaw what the pros were doing.

The issues the City folks had were underage girls, especially. They were worried about underage girls going there and they were worried about drinking. Oddly, the drug thing, as I recall anyway, wasn't a big issue. Drugs in general were not a big issue then. I don't remember smelling marijuana smoke at the Pop

Festival. I know people were smoking dope and I know people were high on acid but I didn't know anybody who was and I wasn't. I am probably one of this many people who went to all performances straight as an arrow and went home straight as an arrow. I didn't even drink a beer at the Pop Festival. I just had a good time.

The Citizens Committee was more decoration than anything else. I think the City felt it had to do something, because this was going to be a big thing. They right away grasped that this was going to be a big event. A lot of people are going to be coming. I don't think anyone could foretell the cultural impact that it would have. Fifty years later it's still a benchmark.

My job was to basically make sure that everybody was where they were supposed to be, which was pretty easy to do, because everybody was wherever they wanted to be. Frankly, the gate guards, the people who were guarding the gates, did so as long as they could, but there was a lot of... people were coming under fences, over fences, over buildings. We caught a group who had found a trap door on the side of the awnings- where on the grandstands are in the arena. On the outside, there was a trap door. You could actually go inside the thing. It's like the crawl space under your house. We found a group of people who had gotten into there convinced that they were going to be able to find a way out on the other side. And maybe there is a way out on the other side? They were in there in the dark, looking around, and they were lighting matches and doing things like that. We yelled "come out" and that was really the only official act. The only time I ever did anything, even remotely, like "you can do that here!" [laughs] Those people would still be wandering around under there.

I think mostly the Citizen's Committee listened to music, and some of them helped out. Sam helped with coordinating getting food into into the arena. They worked sort of as liaisons between Lou Adler and his group, Alan Pariser, and the people who were actually staging the festival, and local merchants, and even big distributors, to kind of make sure that everything showed up. The people that were actually staging the festival didn't know Monterey from Modesto, and they needed somebody from here. Originally they didn't want that. They thought the Citizen's Committee was was going to be a millstone. It was pretty obvious from the first meeting that they weren't really excited about this new group of complete amateurs being thrown in with them. Maybe they didn't want us looking at what they were up to. I don't know. I guess there was some serious drug stuff going on there because Owsley Stanley was there. And anytime Owsley was somewhere, there was a lot of LSD. But as I said, unfortunately, I missed out on all that. [laughs]

Did you ever meet up afterwards to talk about how it went?

I would love to. I went to all the performances with my good friend Greg Kaufman, and I haven't seen him for probably 45 years, and I would love to sit down and talk to him about it. I'll tell you... there were not that many local people I knew going.

At that time, I was into hot rods, sports cars. I wasn't a music person in that every weekend I would take off and go up to the City or someplace to see whoever was playing. If there was music in town... I saw James Brown at the fairgrounds, the Johnny Otis Review. Those are the kinds of things. I can't remember... there was a circuit that used to come up and down the state and play places like fairgrounds. Especially rhythm and blues and soul acts. They would come to the fairgrounds, and I still remember the Johnny Otis show. I'm actually not sure if that was before or after the pop festival. I was going to say that was the first time I saw crazy guitar playing. Shuggie Otis on the guitar. I don't think he was more than 16 years old at the time. He was just a monster on the guitar.

We had entertainment here. I was lucky enough to go to several jazz festivals before I saw the Pop

Festival. So I wasn't completely wet behind the ears.

The Pop Festival though was something. I'm not sure I could do that again. Not just because I'm old. We have season tickets to the jazz festival every year and I rarely can sit through five shows at the at the jazz festival. It's not that I don't have the stamina for it. It's just a lot of back and forth. If I could do it over again and if I was a young person, I would camp there and that would be the way to do it.

CATHRYN & JULIAN VARLET

Cathryn: The summer of '67, we heard about this event and it was "the happening" thing. So Julian and I ended up, somehow, being together after a breakup of another relationship, which happened to be his best friend. We ended up sitting together at the festival. We were really spiritually seeking, and trying to answer those questions of "who am I?" "Why am I here?" "Where am I going?" "What's my purpose in life?" And the music had a message. So when I started going to big gatherings, the one thing that really spoke to me was how powerful music was for a message. I saw myself in the future. The thing that I was passionate for was drawing crowds with music. I wanted it to be a theme that would be uplifting—something that inspired hope. The things that we were looking for were love, peace, joy, truth, and beauty. So that's what I would say drew us to that place.

Julian: I grew in Carmel since 1957. When I was seven years old, I moved here with my mom and brother and sister. My grandmother lived in Pebble Beach. My father had died when I was seven.

Growing up in Carmel was very idyllic. Of course I had a dog, an Australian shepherd, and we go down to the beach every day. I went to River School for third grade, and another school up the valley for fourth, fifth, and sixth, and then went to a few different schools. I went to Salinas, and then was actually in Beirut for a year— my junior year in high school. So coming back to Carmel High in 1966— it was a wonderful place to be. In '67 I was in my senior year. I met her in algebra class. I met some old friends from third grade, including one fellow named Chris who was a guitar player, and I had always played guitar. Folk music, Kingston Trio, Peter, Paul and Mary. We were doing Dylan's songs that we didn't even know who Bob Dylan was! Peter, Paul and Mary had been singing those songs— "Blowing in the Wind" and "Don't Think Twice." And so when my stepbrother and I heard Dylan for the first time, I think it was in the summer of '66, doing "Like a Rolling Stone," we were just amazed! And then we found out this is the guy that wrote all these songs that we had been singing for quite some time.

So in '66, '67 of course, the Vietnam War was going on. Carmel was a very sheltered place. We could hear about the protests in San Francisco. We're still pretty young, weren't draft age yet, but very concerned about the war.

The summer of '67 was very interesting because we heard about this Pop Festival coming and it was like, oh my gosh, what is this? I had never heard of Jimi Hendrix or Janis Joplin. It's interesting— in June 1st, 1967, the Beatles put out "Sergeant Pepper's Lonely Hearts Club Band." It's amazing the things that happened in '67. The Israeli Six Day War, when they retook Jerusalem. Of course, Sergeant Pepper's came out. Timothy Leary was going with "tune in and turn on and drop out" and there was this entire culture that we would see on Life magazine or Time magazine. It was happening in San Francisco. These hippies, psychedelic music, and they were coming to Monterey! We didn't know what to think. So there are other major things that happened in '67 besides the Vietnam War. Women's lib started. Women were burning

their bras, and then at that same time period, 1967, Women's Aglow started, which was a group of four women, this is actually up in the Seattle area, who started praying against what they saw was... I don't know what you would call it... I don't know how to express it, but it turns out now, Aglow is this huge international organization in 180 nations.

So at any rate, we went to the Pop Festival, and we're just astounded by the people. The whole town was overrun by these crazy hippie freaks from San Francisco. We had never seen anything like it. We were very innocent, sheltered, in this idyllic place in Monterey.

I did not see Jimi Hendrix or Janis at the festival. I saw them later on in San Francisco. However, I did see Ravi Shankar. I sat with her and saw Ravi Shankar on Sunday afternoon. This whole introduction into our culture of Indian raga music and Eastern mysticism. So at that time it was like this explosion of questions. Like Cathy said- "Who am I? "What am I doing here?" "What is ultimate reality?" "Is there really a God out there?" Because also at that time, there were signs from Friedrich Nietzsche who had first put out "God is dead." So you start seeing signs around on the highway from Monterey to Carmel. Big sign: "God is dead.

'67 was just an amazing time because there was this total searching and casting out and rebellion of the existing status quo, and of course, the Vietnam War was really a catalyst for protest and rebellion. Now being in Carmel, there weren't any Vietnam protests. Maybe a few at Monterey, but we kept pretty much to ourselves and we didn't do that.

So the music, like Catherine said, really was very powerful and all the music was telling us to cast off the old way. The culture of our parents and grandparents and their parents. Basically, as Timothy Leary said, "tune in, turn on, and drop out." So that was kind of a phrase at that time.

Cathryn: And also be here now. The one thing that I noticed was the music was the catalyst that spoke whatever we were feeling. That was the prevailing searching for meaning of the era. The combination of what the Beatles had brought in through the intersection of Maharishi Mahesh Yogi, things like "My Sweet Lord," "Hare Krishna," "Hare Rama," bringing Hinduism, and opening up what I would call a spiritual gate, over the state, really. Over the state of California.

The intersection of Eastern mysticism with psychedelic music and the drugs, tied in with my later studies of eastern philosophy, which emphasized experience. Supposedly, this is very subjective reality that truth is in the experience. So we were looking for an experience. So when we heard Jimi Hendrix... I was on the roof at the time... when he lit his guitar on fire... when he started singing "are you experienced?" And his first album was that title. That just resonated. That was it. That was it. It's all about experience. So I believe it propelled a generation into seeking an experiential reality that validated truth for them. But unfortunately, it opened up what I would call a psychic gate, a gate to new age thinking. God is within, which was very Hindu Buddhist. It tied in all of that sort of thing. The hedonistic. If it feels good do it. It just all segued together.

Later, Buffalo Springfield came out with "Love the One You're With." Stephen Stills saying "something's happening here. What it is ain't exactly clear. There's a man with a gun over there, telling you you've got to beware." And he said "stop children, what's that sound? Everybody look what's going down." So it was a sound. It was a new sound that came over our whole peninsula up and reverberated through the state.

Julian: At that time everybody was looking for answers. Look to Buddhism, Hinduism, and then the New Age thing came on later. Pantheism. Pantheism basically says all is one and one is all. God is in everything. Of course, that kind of falls apart because that means he would be dependant on its creation.

So that kind of falls out. So these different world views came in. Pantheism, Hinduism. We didn't know about the Islamic world view at that time. We thought, at that time, that the Christian exclusive world view was really too exclusive and too demanding, and everybody rejected Christianity. At least, we did a young age, and of course the signs were saying "God is dead."

Julian: As I look at it now, the answers to the questions we were seeking- "who am I?" "What am I doing here?" "Where am I going?" "What happens when I die?" "Is there really anything beyond my cosmos?" "Does God really exist?" Your identity, the values of what has great worth for me, our morals. "How should I live?" All these ultimate questions, I believe now, are answered only by the Christian worldview. It's basically absolute truth that the idea of a relative truth... what's good for you is not necessarily good for me, and what's good for me is my own thing, is a very shallow and unfulfilling view of the world. I'm a firm believer in absolute truth. The truth is out there. So it's amazing that in '67, I really started a search. A real introspective search.

At that same time, in '67, the Jesus movement and the Messianic movement started. Muhammad Ali was stripped of his world heavyweight title because he refused to go in the army, and then I think he did go in the army. The other thing that happened was Owsley Stanley, who is this great chemist, developed this brand of LSD that he called Monterey Purple. We called it Purple Owsley. Jimi Hendrix would then sing "Purple Haze." At that time, we didn't know what he was referring to, but this is what was happening. All of these things in '67 was just incredible.

I think the real push... the thing that happened in '67 was this explosion of people seeking after something that was different, and something new, and as Cathryn said, an experience. We wanted to experience stuff, whether it be through drugs or through nature.

So again, growing up in Carmel, we felt very privileged, because we were surrounded by this beautiful natural landscape- the beach, Point Lobos, Big Sur, Carmel Valley, the whole Santa Lucia mountains. We felt very privileged to be here.

It was certainly an event I will never forget- the Monterey Pop come into town.

Cathryn: We believe that nothing happens by accident. That there's a purpose in everything, and that we are created with a specific destiny. After the 60s, and this huge catalyst that happened in our lives, he went his way and bought a fishing boat. I went north, studied music, got teaching credentials, did concerts, radio shows, traveled the world. In 83, I had a life changing event where everything in my life fell apart. I had gone from relationship to relationship seeking this peace and fulfillment. I was on Maui. I don't exactly know how to articulate it, except that I was taken somewhere I couldn't... I was on the beach. My friend was there with me, and all of a sudden, for two hours straight, I heard the audible voice of God. Now what opened up was I was told that I had been seeking everywhere for peace and fulfillment in my life. Except in Him, and all of a sudden, in every level of my molecular makeup, everything refiled, because I had been meditating for 12 years, going within to find God. At that point where I felt like I received, I knew this was God. I had this personal encounter with a God that created the universe and music and the heavens opened up. I heard angels singing and the celestial antiphonal choir. It went on for two hours and I believe at that moment, I was called, and basically told that worship was the highest form of music.

Every single dot along the way has been connected, that we were in this place and this time to experience this searching, and within and whatever our destinies were to be that would in the future unfold. It would all come together in 27 years after. We came together by just a supernatural hand of God because I can't call it anything else. We were high school sweethearts in 67. He was my first love.

How did you find each other later?

I came back. I actually was prophesied over. I had to go visit my mother in '83. In the summer of '83, I came to his old house after visiting my mother. I saw a strange car there. I'm sorry, 2003. Yeah '83 was my what I call throne room experience. 20 years later, I came from Maui to visit, and went to his mother's house, and I didn't recognize his car. He had a different car. I said a prayer. Oh I hope this isn't a weird situation. I almost split because he had been married, so I assumed he was with his wife. And as I was going to my car, his head came out of the window and he said Cathryn and I said Julian. It was kind of a Romeo and Juliet moment.

Julian: This is the same house that we had dated out of in '67. The same house.

Cathryn: Yeah it was the same house. So another destiny thing. We really believe we were created to write songs and music with a message. Worship the most high God and bring people to the throne. Give the answers to the questions of who we are.

Julian: So I didn't have tickets to get to the others, but the most incredible thing I'd ever seen was Ravi Shankar and the tabla player, and of course... what was that called, the tambura? The drone in the background was most incredible thing I saw. But I know Cathryn saw Hendrix. I'm not sure who else you saw?

Cathryn: Well I saw everyone. I lived there that weekend!

Julian: I was just on the grounds.

Cathryn: I saw Mike Bloomfield, Butterfield Blues, Canned Heat, Country Joe and the Fish. Janis Joplin absolutely blew me away. Her lack of inhibition. I also saw the pain. It's in the article June 10th 2007 Monterey Herald article.

What was it about Janis Joplin that blew you away?

Cathryn: Her pain. I saw her pain. Nobody can sing the blues like that unless they have suffered. So I knew that she was in pain and I didn't want the pain. I wanted the answers to the questions. Jimi Hendrix was another one and we lost these people. They died tragically.

What was it about Jimi Hendrix performance that you enjoyed? Had you heard of him before?

Cathryn: Jimi Hendrix? No. Well I wanted to experience the whole thing, right? Because it was about experience. So Jimi Hendrix brought forth new sounds. He brought new sounds in his guitar. He brought what I would call unearthly sounds. They were a combination of deep guttural longing- the longing of the human spirit for fulfillment. Carnal. Very carnal. Sensuality he capitalized on. He was a very attractive man. He had a very strong, powerful voice. He was very confident. He had the new sounds. I mean, between him and Janis Joplin, that is what captivated me out of everything.

There was there was great music. It's a Beautiful Day was there, I think. They were sort of lighter. The Mamas and Papas. Much lighter. "California dreamin' on such a winter's day." It was a message. California dreamin'. Painting a rosy picture. It was painting a rosy picture. You know, like seeing life through the rose colored glasses and we wanted to see life that way. We wanted the dream to continue. It did not. It did not. It was a brief period of, and I wouldn't call it enlightenment either, but it was exposure to the gamut of human emotion in every form, in every style of music.

Did you know it would be such an important moment in American history?

Cathryn: No way. No way at all. It was a divine appointment. I would say it was a divine appointment. Choreographed, definitely choreographed, and positioned to be there at that time. And for this interview, for such a time as this.

Can you tell me about your picture, and how that happened? [Cathryn appears in a famous Monterey Pop photograph by Elaine Mayes]



Cathryn: I had no idea that I'd been photographed. And it ended up in Elaine Mayes' book "It Happened in Monterey."

When did you discover that your photo was in there?

Probably around the 40th [anniversary]? Yeah. Somebody said Thunderbird Bookstore was going to close. 2002. Well we married and moved. We had our wedding on Maui. I moved back in 2004.

Julian: I think it was 2005 or 2006. Jill told us it was at a bookstore. We went and saw that book, and there she was! I couldn't believe it.

Cathryn: I think we got the last book. And then at the 40th year somebody said- "Hey! Did you know

your the cover girl for the DVD?" "Monterey Pop," the film by Pennebaker. And I said "what?" Anyway, in the little booklet, they have little stories of the musicians and crowd scenes and things. So there I am the little hippie chick. I'm part Cherokee. I have an owl feather with a little leather band there and I think I snuck it out of the house because the whole thing was identity. It was like, wait a minute, what are my roots? So that was part of my identity was being American Indian. We were given a copy of that and then we found another one. Then we decided to go to the 40 year reunion, which was a disappointment.

[shows pictures] Elaine had a booth, but she wasn't there that year. She will be here June 15th-18th at the Monterey Museum of Art. This is 2017. Across from City Hall. I think it's on Pacific Street.

So that was us at the 40 year, and it was nothing like '67. Of course there's a theme- "Make Love, Not War" and wouldn't that be nice. World Peace. "Visualize World Peace" was another theme that came later. So yeah, that's our story.

Where has life taken you since then? What brought you here to Del Rey Oaks? What are you doing now?

Julian: Cathryn is a substitute teacher for the school districts in the area. I'm working in the audio-video world, internet, and lighting systems. But we came here because when we met, got back together in 2003, she was living on Maui. We got married and moved back here. I took care of my mom for a year or two. WE did, at the old house in Carmel. And then when she passed away, the family sold the house and we moved here to Del Rey Oaks.

Cathryn: The first time we played music was at our wedding. Together. Our little music venue is called "Streams of the Heart." We do musical events. We are musicians and song writers and our theme song is called "Streams of Living Water."

Julian: We've been in Del Rey Oaks now since 2006, so almost 11 years. Happily married, and knowing that God brought us together, back together, after all those years. Neither one of us never ever had any children, so we often wondered what might have happened if Monterey Pop had not happened. We may very well have gotten married in 1968 or 69 and had a family and lived a completely different life. But of course, I wouldn't give up what I did for the world, and you know we have to go through these experiences. Everything we've ever done throughout our lives has brought us right to this point right now. Everything. So no regrets.

RICK BUVIA

1965. That's where I started working for the Monterey Police Department. In 1966, they made me a motorcycle cop. I was in "hog heaven," getting paid to ride a Harley in Monterey! But in 1967, when the Pop Festival came, back in those days, we were not called police officers, we were called "pigs." Remember that? All of the people going to the Pop Fest were "flower children."

My job was to patrol Fairgrounds Road to make sure that traffic was flowing. A about three o'clock in the afternoon, this man was so drunk, he kept falling down, so I arrested him for his own safety. I called the patrol car and took him to jail. In the meantime, while waiting for the patrol car, all t=he flower children called me a pig and said "take him away." The patrol car came and took him away and I said you know this is not going to work. There's a flower shop on Fremont and Alcalde. I went over there and got some flowers. I put flowers on my uniform and my motorcycle. It changed the whole mood.

My sergeant said "officer, you're out of uniform." Okay. Well the next day, every police officer on that beat was wearing flowers. It changed the whole image.

The flower children came out to welcome us. One of them will sit on my motorcycle and shake hands. Wow. It was quite a story. I went from a "pig" to a "flower child." [laughs]

The sergeant chewed me out. But the next day every officer on the beat was wearing flowers and that changed the whole image.

What did the police department think about the festival before it started?

Oh we didn't have any idea. We thought it would be just another rock festival. We didn't have any idea that there were flower children. We were expecting a hard rock concert and no, it was nothing like that. They were flower children. It was very nice.

To progress a little bit further, because I helped change that image with me and a lot of other police officers, I became a board member of the Monterey Blues Festival. I was on the board for 30 years and because of my position as captain of the police department, they put me in charge of security. I had about 45 people in yellow shirts working for me. While I was in charge of security, in three and a half years, I made one arrest. One person tried to take this flower pot with a tree outside. We arrested him. The only arrest.

That was quite an experience. I was on the board of directors, ex-officio, so I didn't have a vote. But I did 30 years on the board at the Blues Festival. I remember a couple of years before I quit, the board decided to buy this building on Echo Street, or wherever the street. I'm thinking... I don't have a vote but here's my opinion... Why spend two million dollars to buy a building, when we have free office space at the fairgrounds? Well, they voted to buy the building. Two years later, it went bankrupt.

Anyways, I don't know what else to tell you?

What was it like in Monterey in the 1960s?

In the early 60s, Fort Ord was a problem for us. The soldiers would come into town and get drunk and all that kind of stuff. It was quite a problem for the police department- arresting soldiers who were drunk and involved in traffic accidents and all kinds of stuff. Even that changed after a while.

What was the town like and how was it different?

It's still beautiful and still paradise. I think the town is growing. They built a conference center, which is now being remodeled. I've seen a lot of progress made in Monterey downtown and Cannery Row, Fisherman's Wharf and Wharf #2. When I ride my bike, I ride Wharf #2, back and forth. It's flat and beautiful. I have trouble walking sometimes. Monterey's always been paradise to me and it's even better now.

What brought you to the Monterey Police Department?

When I was a little boy, I wanted to be a cop. When I turned 18, I joined the army and in those days, you could select your MOS (Military Occupational Specialty). I selected military police. So for the first year, you had all the training, and they sent me to Germany. Pirmasens, Germany.

Well, I'm a drummer, as you can see over there. [points to his drum kit] The first weekend I had off there, I went to a soldier's club. They have a back room- you know, guitars, drums, pianos, all that kind of stuff- and I found a bunch of drums and got them together. I'm all by myself banging away at the drums, playing the drums, and I'm a PFC. One stripe. This massive sergeant came in. "Sergeant, am I making too much noise?" "No, I've been listening to you. I'm going to give you a direct order, soldier. You keep playing the drums. I'm going to leave, but I'll be back." He came back a half hour later with the bird colonel. You know what that is? One step below general? "Oh sir am I making too much noise?!" "No, I've been listening to you play the drums. My band leader is looking for a drummer. Would you audition for him?" I did. It's not a marching band. We played USO and soldier clubs all the time. I became his drummer. It was a wonderful experience. About two months after I joined the band, he said "Rick, do you know the song 'I've Got Rhythm'?" Everybody knows that song. So I said, sure. He said "let's work out this deal." After one minute, give me one minute on the drums. After two minutes, give me two minutes on the drums. After the third verse, we're going to walk up the stage and you do your thing! I'm up there having a ball playing the drums, and they are out there talking to pretty girls, drinking a beer and all that kind of stuff. That was quite a wonderful experience. Wow. A lot of good memories there, playing the drums all over Germany and France.

And then when you returned, that's when you signed up for the Monterey Police Department, or were you an officer elsewhere first?

Yeah that's right. I got out of the army and signed up for the Monterey Police Department. I had all the military police training so they hired me like that. I loved my career at the Monterey Police Department. It was incredibly wonderful, very positive. I think, and I don't want to brag, but I think because of my flowers and stuff, I think I helped change the image from "pig" to "flower children." I think I helped do that. All the officers started wearing flowers too, so it wasn't just me. That changed the whole feeling, the whole image, from "pig" to "officer."

So after that, was your experience with the concertgoers good all weekend?

Oh yes. They invited me to their parties and stuff. But you know, I couldn't go, I'm still a police officer, so I couldn't go to their parties. But I was invited. A good experience.

Did you go to the festival itself or just patrolling around it?

I was patrolling Fairgrounds Road on a motorcycle, making sure traffic was flowing. That was my job.

What was the scene like?

Thousands of people coming into the fairgrounds- very nice people wearing flowers and all that kind of stuff. I don't think one arrest made at the Pop Festival. Not one. Which was incredible.

I've learned that the City had issues about where all those people would sleep.

Oh sure. Yeah, a little. They're not doing any harm. Let them go. Let them have fun. White, black, young, old. They're there for the music. Incredible.

TOM GUNDELFINGER O'NEAL

I'm Tom Gundelfinger O'Neal, and as you can see here in the studio, I am a very busy commercial photographer. I started my career actually in 1967, which brings a lot of memories. One of those is the Monterey Pop Festival- June 16th and 17th and 18th. We've got the 50th anniversary coming up so it's really exciting. Along with those memories, they're all kind of wrapped around one big era that has become very iconic, and that's the Summer of Love. During that time, people were definitely aware of something. I mean, people weren't going around saying "the summer of love! Isn't that cool?" But they knew something was going on. There was a definite transition going about with popular culture and the subculture as well. We were going from this conservative thing that was almost a carry over from the 50s to this hip, radical... I'd say... we didn't call it alternative, but the key word was hip, hip times, and it was based on the attitude and the philosophy of the hippies.

There was this migration that was kind of starting mostly up in the Bay Area and moving down in Los Angeles, and Monterey got a lot of that. It was also coming from the East Coast. It also brought about, I think, a lot of music that was part of the British invasion. There was a lot going on.

In the beginning of 1967, I was going up to the Fillmore Auditorium in San Francisco, periodically, and seeing some of the rock bands, like the Jefferson Airplane, Paul Butterfield Blues Band. I even saw The Who up there and the Grateful Dead. Grace Slick and the Great Society. This was before she joined the Jefferson Airplane. Signe Anderson was singing then. Here are all these great bands. The Quicksilver Messenger Service. It was awesome.

I didn't know too much about the L.A. bands, but I would hear them on the radio, like the Byrds and the Doors, Love. But anyway, there was this thing that was happening, and I was in a period where I was kind of wandering, trying to figure out really what I was going to do. I was in my early 20s, I was a fine art major, and I had studied mostly painting and design. I was influenced by people like Rauschenberg and William De Kooning and Andy Warhol and Jasper Johns, and all that.

I had gotten into photography in the latter part of my college career through a design teacher. I liked the immediacy of being able just to go click, and all of a sudden... even though it was film, I was doing art real fast. I was making my own transition from being a painter to being a photographer.

I remember a few weeks before the Monterey Pop Festival, I walked into a record store, which was kind of a fun thing to do. It was in Carmel, and I walked in, and I saw this particular album. It was the Mamas and Papas and they were holding... they had this hat above them, it was full of water, and they were drinking the water out of out of this old beat up cowboy hat. The album is called "We Deliver." Anyway, it was a full bleed 12 inch by 12 inch. Very animated, very different kind of photography. For some reason, I looked at this and something happened inside, and I said, okay, I know what I'm gonna do. I'm going to be a rock and roll photographer. This is what I want to do. I didn't buy the album. I put it back and I walked outside, and I was on Delores in Carmel, looking outside. I can still remember it very vividly, and I didn't know what to do from there. I mean, I knew what I wanted to do, but I didn't know how to do it. I'll want to be a rock and roll guy? Okay. I don't only rock and roll bands. I like to listen to them. I go see them. Anyway, at least knew what I wanted to do. And then the serendipity happened. Things like that.

It wasn't long after that that there was an article in the Monterey Herald and it said that there was going to be this event coming up in the end of June- the Monterey International Pop Festival. Three days of music, love, and flowers. I said- that sounds really cool. And then, it went on to say how the producers and

the founders of the festival and the board members, they were coming up to Monterey to talk to the Mayor, Millie Coyle, and the chief of police and the fire chief, some of the guys from the board of supervisors, and they were going to talk about what this was going to be about and talk about permits and all that. They would be coming at a specific time. One of these guys was Doris Day's son Terry Melcher. Well, we know Doris Day because she lives in Carmel Valley, and Terry Melcher, her son, used to live here as well. He passed away a few years ago. So he's not around, but he was there. In print. In that article. I went to school with Terry Melcher growing up in Southern California and we met in the second grade, and we were friends through early elementary school and years later in high school, we reconnected at another school, so we had an established friendship. Seeing that here was somebody I knew that would be part of this group, I could actually say hi to Terry, and kind of link up with him, and through him, I could meet the guys. Lou Adler and John Phillips.

So I actually took a photograph that I found in a magazine, actually the Playboy magazine. It was an article on the Mamas and Papas and I rephotographed it. I didn't plagiarize it. I rephotographed it. I wanted to give credit to the photographer, Guy Webster. I was simply taking a picture of something these guys could relate to, and since Lou Adler was the producer of The Mamas and Papas, I thought it would get his attention. I did kind of a special graphic effect. Very painterly with some textures and all that and a lot of things were going on visually. I mentioned the Fillmore Auditorium. The posters of that era were also very graphic and vivid and it was all part of this movement that was happening, and that included psychedelia, which was kind of the background, the visual background for the the hippie era, as well. I didn't do anything that was fluid and moving around and totally distorted, but I did something very painterly and it was kind of cool.

At 3 o'clock, they arrived. I'm standing out there all by myself and I see these very rich hippies get out of this limo. They've got big white fedoras and beautiful white bell bottom pants and white patent leather belts and fluffy shirts and cool jackets. I hadn't seen too many people like that. They definitely looked like... okay, these guys are going to do something. As they're walking by, I'm looking for my friend Terry Melcher. He's not there. I realize this is my moment. Lou Adler passes me. I said "hey Lou, take a look at this right here," and I show them the picture, and he looks at... he goes "that's kind of cool. Come on in." I go in and there about another three or four people. Johnny Rivers, who's one of them, I think. John Phillips and Michelle. We all go in, and we meet. We get in this room with all the people from Monterey, particularly the mayor and the police and so on, and all of a sudden, there's this kind of dialogue and gets into a little bit of haggling and there is tension in the room and all that. I was really a fly on the wall. I didn't have a camera. I wouldn't have taken a picture anyway. I would have been too scared to do something like that. I'm just standing there right next to Michelle, and it goes on for about 20 minutes and then they leave.

As they're going out, I talked to Lou and I say, "so what do you think about this? I'd love to shoot the festival for you" and he said "yeah that's great." "I'd love to do more stuff like what you're looking at." He says "yeah, terrific. Go see Derek Taylor." And I didn't know Derek Taylor was the publicist for the Beatles and they brought them over from England to do all this stuff. I just thought he was a guy to go see because he would be the one I connected with to give me all the passes and what I would need to get in. So I go see this guy at the fairgrounds, Derek Taylor, and go "Lou Adler sent me over and says I need to get some..." "Oh yeah, fine. What's your name?" "Tom." "Here Tom, fill all this out." Here. Here. Here. Here. All of a sudden, I've got passes for all three days of the festival, and I've kind of got my own little mini assignment to take pictures for Lou Adler and the Mamas and Papas. I thought, I'll just shoot whatever I can, and I can shoot some of the other bands as well.

Well almost immediately after that, just a couple of days later, I ran into another childhood friend in a very serendipitous accidental way that I'd known in southern California, and hadn't seen this woman in

years. I told her I was going to be shooting the Monterey Pop Festival. She said "if you do, don't don't miss an opportunity to photograph David Crosby and the Byrds. Well, I had mentioned them, one of the L.A. bands I had heard on the radio. They had "Eight Miles High" and "Hey Mr. Tambourine Man." "So You Want to be a Rock and Roll Star." I mean they these guys were already happening and established. But anyway, they were playing. They were going to be there and she says you get pictures of David Crosby in the Byrds, I'll make sure that his manager will see the photos.

So now I've got two things going. I know it's long winded but there's a point to this, because what was happening right then and there was kind of a baseline foundation that was being laid down that I built my career off of, and as my rock n roll career continued, it all would reflect back on these two assignments, these two endeavors. I had my own mission to get these two particular groups to photograph.

So anyway, the festival happens, I take lots of shots. Nobody anticipated anything like what happened the night that Jimi Hendrix burned his guitar. That by far was amazing. People have said "what's what's the ultimate moment?" I was on the side of the stage. The stage is seven feet high. I'm six feet, so I kind of had quite an effort to get up there and I couldn't take the camera. I couldn't do this like that [mimics taking picture normally, with lens facing upwards] and it didn't have a digital monitor on the back.[laughs]

I still have that camera. Unfortunately, I just didn't have it in the studio today. So essentially, in order to get the shot, I had to hold this way over my head and there's no way I could focus on it. So I prefocused on somebody in the audience. I made a guesstimate on how far Jimi was, and this is just out of instinct. I never learned this technique in a book or anything, but I just kind of figured it out. I want him to be sharp. Well, I'll pick somebody the same distance and I'll focus on that person, and then I'll put the camera up there. And I basically just kind [lifts his camera] of over my head much higher. I'm out of the frame now I'm sure. But I put my arms totally extended, way up. And I just kind of... just boom boom boom boom... probably took about 10 shots. Well, 10 shots is a third of the roll of film, and I was counting my images. It's not like today with digital.

Most of the shots were totally black. I was shooting into the night. One turned out. It's right here behind me. Years later, many years later, probably 40 years later, this CD came out. It was the first time this music of the full live set had ever been released on a CD. The Jimi Hendrix Experience, one of their lawyers found me on the internet, and had seen this shot right here, and they wanted to buy it from me for this. I thought it was going to be a little, teeny tiny picture. Never did I think it would be the inside cover, full page. So I'm very proud of that. I didn't really get him burning his guitar. I didn't get anything that was really iconic, like some of the other photographers, like the famous shot that my friend Ed Carraeff got with Jimi on his knees and leaning back, and holding his hands out like this as the flames, as they were coming out. But I did get that one shot, and then I also got a picture of Jimi backstage before he went out that night. [gestures towards framed photo] So he's in the crowd here backstage. Nobody knows who he is. A lot of musicians didn't even know who he was, and they didn't really particularly seek him out, because they didn't know. He's just another guy that was playing. Right after this performance, his life changed forever, and a lot of musicians sought him out and everybody want to hang out with him. From that moment on, he was a superstar. He's an unknown right here and just in a matter of hours, everything changed for him.

Now what was it like for me? As I said, I was on the side of the stage, and I chose that area because I tried to take a few shots early on the first day, and as I said, the stage is another foot higher than I am. So if you're down below and you're shooting up at these guys, you're basically taking a picture of them below their feet. There's no difference than if I were going to take a picture of you, I would lay down on the floor right at your feet and shoot up at you. Well you can imagine that the perspective- his nostrils and chin and it's not so cool. I had decided early on in the game to shoot from the side of the stage where I had a

much lower angle. It was still high and hard to get up. Well the night that Jimmy burned his guitar, the last night, Sunday night, the place was packed in the area in front where the photographers were. You literally could not move. And when Jimi came on, I thought of trying to get a little bit more in front because the bass player, Noel Redding, his legs were right in front of me. When he came, I'd say the closest thing... if you can think of a whirling tornado- they're pretty destructive, but this would be a happy tornado or a musical tornado- I mean the force in which he came on. He started playing "The Killing Fields." The way he just started strumming his guitar with this incredible, just incredible rapid action. And then by the time the bass and the drums kicked in... the stage exploded. It was unbelievable.

I hadn't made that transition from being an art photographer- I was a brand new photographer- from being an art photographer to a photojournalist. I really didn't understand photojournalism. I didn't study it and I didn't really get the picture, or I didn't get the idea, the concept, that you shoot no matter what it looks like... you're capturing something. Being a new photographer and having a painting background, design background, I was always concerned about composing the photo, kind of like a landscape photographer. will go out and look and move and take a lot of time setting the camera a certain way, just like you and I planned. We took some time to make sure we get you know these shots in there. Photojournalists, that type of photographer, just starts shooting. You've got to grab it. You've got to capture. You've got to document the moment. I WATCHED the moment. It was so overwhelming that it didn't dawn on me- you got to take a picture. First of all, it was really hard. Like I said, physically it was seven feet. I'm six. I'm trying to see. I can see it but I have to stand on my tiptoes to see it. And then when he actually started to burn his guitar, somebody from the audience gave this photographer next to me a chair, who was a woman. Jill Gibson was her name, I later found out. A very attractive woman. I think that helped. But being a gentleman as they gave us the chair, because I was motioning "can we borrow that?" I let her have a good part of the chair so she could have both her feet on it. I had my left foot balancing on the edge of the chair and in order to support myself so I wouldn't fall off, I kind of held on to the side of the stage. So I'm now another 18 inches higher. I can see a lot better. My head is now clearly at the stage. I'm holding on. I'm trying to shoot with my camera like this and hold on and I was almost falling off. It was ridiculous. And I just said this is not worth it. And it was so amazing what was going on. I wanted to watch it!

Another thing that happens when you take a picture, and you put that viewfinder up to your eye, everything changes. The experience is not the same as when you're actually just watching something as when you're trying to document it. All of a sudden, you're looking through it and it's a disconnect in terms of the true experience. So I found out that photographers don't watch- they shoot. I was a fan that night and I watched it. I have a great memory. It's very vivid. I remember when he went over to the amp, these big Marshall amps, and he started doing these gyrating motions with his hips, he turned around and took the guitar and kind of threw it on the stage, in the front of the stage, and then knelt down and pulled out a can of Ronson lighter fluid, sprinkled it and then pulled out a match. With one gesture, with one match, threw it down. It was choreography, like he had rehearsed it so many times. It was so fluid. It was like Twyla Tharp had worked it out with him- probably the top choreographer in the world. That's what I remember. Everything was so smooth. And then he kneels back, like this sacrifice to the gods. It was just like... wow. This is amazing. This is amazing. Noel Redding, I'm watching through his legs now. It's a little crazy- what's going on. I mean my God he's burning his guitar! He's taken his most prized possession and he's setting it on fire! That had never happened.

I actually looked it up on Google. He did try it once before, two weeks before, in London, and it didn't go so well. He had trouble getting it lit, so they kept throwing more lighter fluid on and eventually he had a number of matches on it, and eventually it lit and the flame came up about four feet, and he burned his hands and set the stage on fire. It was just awful. He had to be treated for his burns and all that. He had a run through! He did practice. The night he burned his guitar at Monterey, the harmonics were in motion.

It was perfect.

One of the guys on stage, one of the techs comes running up, takes a wet towel, throws it down. I also found out that Lou Adler, the producer, co-producer, was on that side of the stage and standing right next to the fire department, fire marshal, or the fire chief, who was freaking out! He was going to go up on the stage. He was all ready, pulling his hand to climb up on the stage, and put this thing out. And Lou held him back. He said no, no. It's part of his act. It's okay. He knows what he's doing. He was still pretty frustrated, so then he went to try and find a fire extinguisher. In the meantime, one of the techs came up, put the rag, put the fire out.

Jimi picked up his guitar and now it went from the beautiful to the ugly. He starts swinging this thing and destroying it and hitting mic stands and pure pandemonium breaks out. You've got the stagehands and the audio guys running up, trying to grab \$500 microphones. In 1967, a \$500 mic... that's a lot of money. It was crazy. He went from this beautiful choreographed move to this just frantic rage. Today if that happened, he probably would have been taken off stage by security, taken to Garden Pavilion, heavily sedated, and the next morning in the paper would say Jimmy Hendrix went ballistic and into a fiery rage after setting his guitar on fire and then started swinging it around. Now he will never play in Monterey again and he will probably never ever play again, and he is under the care of a psychiatrist. Instead he was lionized. Unbelievable. Now a lot of people in the audience were freaked out. Shocked. I was just so much in awe of what I had just witnessed. Never really thinking, my God I should have gotten a shot! My thought was, I'm going to search this guy, seek him out again and the next time he plays, when he when he burns his guitar, I'm going to be ready for it.

Well... he never burned it again. And the reason why he burned it, why he did all this, was to outdo what The Who had done earlier. These guys, they both played together in England. They knew what they could do. One of the things that The Who did was they would do this thing where Peter Townshend would destroy his guitar. Now as I said, I was on the right side of the stage, and that's where Peter Townshend was, so I saw him towards the end of his set. He went over to the amp, and I saw him switch guitars. And then with that, he comes up and pulls it over his head, and it's in the movie you can see it, and he starts destroying this thing. It starts to break apart and a chunk of it... I was only 10 feet away... a chunk of it goes through the air and hits me right on the cheek. I pick it up, put it in my pocket, and I wasn't particularly hurt or anything. But smashing the guitar is nothing like what Hendrix was going to do later on. Burning a guitar. They had argued back and forth. This is common knowledge now. Who is going to follow whom? When Hendrix realized he had to do it, that he was going to follow The Who, he just said, okay, I'm going to pull out all the stops. He took a thing that The Who had done, this smashing thing, but burning it. That's what got everybody. So for me, it was absolutely just a phenomenal thing. I feel very lucky that I got to see that. I feel very lucky that my memory is still very much intact. I remember like it was a few weeks ago. I relived it so many times.

My friend who I later met... I actually met him right after Monterey Pop... Ed Caraeff. He was in front. He had no idea who he was. He was younger than I was then, and still is younger than I am. [laughs] But I think he was still in high school, and he somehow had gotten up there for his high school paper. But anyway, when the Who was going on, a few sets before this, a guy with an English accent whispered into Ed Caraeff's ear and said "save your film for the guy who's coming up." Jimi Hendrix. And that was a pretty good tip.

When Hendrix goes into his act, when the the ultimate moment comes, where he's down there on his knees and all that, like me, Ed was able to get a chair. So now he's up higher. When Jimmy comes down on his knees, he comes lower. So the reason why this photo is so good... remember I told you earlier that the perspective of shooting up at somebody when you're at their feet is a very unphotographable kind of

perspective, in a way. It does not represent how people look that well because we don't go around on the ground looking up at people. But because he came up, and Jimi came down, and they had this almost one on one... much more of an intimate view. So Ed's camera really got right in there when Jimi is doing this, and he got the perfect moment with his hands as he's kind of telling the fire really what to do and how to send it to up to his muse. Ed was shooting away, he remembers... he told me how the heat of the burning guitar was so intense that he had to lean back as far as he could on this chair. That shot that is known all over the world and probably will go down in musical, rock and roll history, is the number one iconic moment that people will remember the most from this whole era over the last 50 years, was on the last frame of a 35 millimeter roll of film. It was the thirty seventh frame! Most photographers know that a roll of film is 36 frames. Kodak would add a little bit extra in there. There are a number of times that I shot after the 36th frame and I got a half frame more. Well... here's where the gods were working. The serendipity, whatever you want to call it, or just pure luck. Ed got a complete 37th image on a roll of 35 millimeter film. That just never happened. It just so happened to be THE shot, the ultimate moment, and the millisecond of life where Jimi couldn't have been more perfectly posed in what he was doing. And that's how that shot came about. Ed has not really sold that very much. He actually made money suing people that used it without his permission. It's been very guarded, and it's been on the cover of Rolling Stone several times. It's an extremely valuable photograph. Months afterwards, we met and we both got into doing album covers and we'd see each other frequently because we sometimes work for the same managers that had bands that weren't the same group. He did a lot for Three Dog Night. I did Steppenwolf. They were both managed by the same people, so that kind of brought us into a situation where we saw each other a number of times and we're still friends. I loved it when he finally told me the story about that. That's coming right from him. So there's a moment in history- how it happened is pretty cool.

The girl next to me, this beautiful woman, Jill Gibson, she did get a very cool shot, not of him burning his guitar, but a little bit just before it happened of him playing. That was on the cover of Rolling Stone as well. I got Ed. I got Jill Gibson, who is right next to me. And what do I get? That's okay. I've got something. And it came back, and then oddly enough, years later, Jimmy had already passed away, but when the film came out on Jimi Hendrix, they had a soundtrack and the soundtrack needed a cover. So the producers of the soundtrack album came to me and I did an album cover with Jimi on the cover. So even though he and I never had a chance to meet or speak, I ended up doing really two... one album and one CD with him, and being a big fan of his music, it kind of keeps me a little connected to him.

What opportunities did the festival open up for you?

So when David Crosby and the Byrds came out, I was on Crosby, and they were composed shots. He was on stage, it's clear background and I was moving the camera a certain way. So I managed to get some pretty cool shots of him. Also, the same manager of David Crosby and the Byrds, was a manager for Hugh Masekela. So I was also told by this by this lovely person that I hadn't seen in years, who kind of gave me these tips, she said Hugh Masekela as well, make sure you get shots of him. I didn't know who he was. So when he came on, I got him and I got some pretty good shots of him. I took my pictures, they sent them down to their manager Larry Spector and didn't have to wait very long. I got a phone call, he said I love these, I'd like to meet you. Please come down in L.A. Well, being born and raised in Beverly Hills... I was living in Big Sur at the time and I'd been gone for a while. So it was cool. I went back down to L.A. and the rest is history.

We hit it off, he gave me some assignments. The first one was photographing a guy named Brandon Owilda. A lot of people don't know he is, but he was a very famous child actor who was in some pretty big movies and was kind of starting to make a comeback. I did some publicity shots for him. After that, right after that, I met David Crosby, and my first album cover assignment was the Byrds. So here we are then...

I don't know, maybe six weeks of the Monterey Pop, I'm actually working on an album cover photographing the Byrds, photographing them at the Whiskey, taking shots individually of them and working on an album cover. So that was pretty cool.

Now what did I do with Lou Adler? I was going to seek him out but the Mamas and Papas- they broke up. So the pictures I had gotten of them really didn't have that much of a value. So I kind of concentrated more on the Byrds in this one particular office. But there were some people there that were also involved. One is an art director, a guy named Gary Burdon, and he liked my work, and he was the one that gave me the assignment to work with him on the Byrds cover. He also did an album for a group called Steppenwolf. That connected me with ABC Dunhill Records, which had been started by Lou Adler and ABC Television bought it. The web is like this.

I started working with ABC Dunhill, and my first album with them was Steppenwolf- "Born to be Wild." So this is, as a result really from Monterey Pop. This album was the first album for this group. They had a song called "Born to Be Wild." I am going to point this out...a little bit frustrating. You work real hard to get a picture and design it a certain way, then the record company... "oh lets slap a sticker on there!" and get that song out there! We want everybody to know- this is it. Not taking in any consideration of what it's all about. So that's one of them.

And of course about a year or so after Monterey, actually two years, I did an album for John Phillips [John the Wolfking of L.A.] and worked very closely with Lou Adler. This has become a fairly iconic album all these years later as well. So I was a fly on the wall, photographing these guys backstage. I didn't know any of them. And then within a couple of years, I'm doing all kinds of stuff.

1969. This is probably my most successful album I ever did in terms of notoriety [Crosby, Stills, Nash & young's DeJa Vu]. These guys are notorious in some ways, or certainly popularity. The cover itself is in a number of best of album cover books. It's an antique or a Civil War era type photograph. They're actually looking at a Civil War era camera while I was taking pictures with some backup cameras with a traditional 35 millimeter. And then I did some special techniques- it's too long to explain right now. Here we got David Crosby right there and who was the initial reason that I was going to take pictures at Monterey.

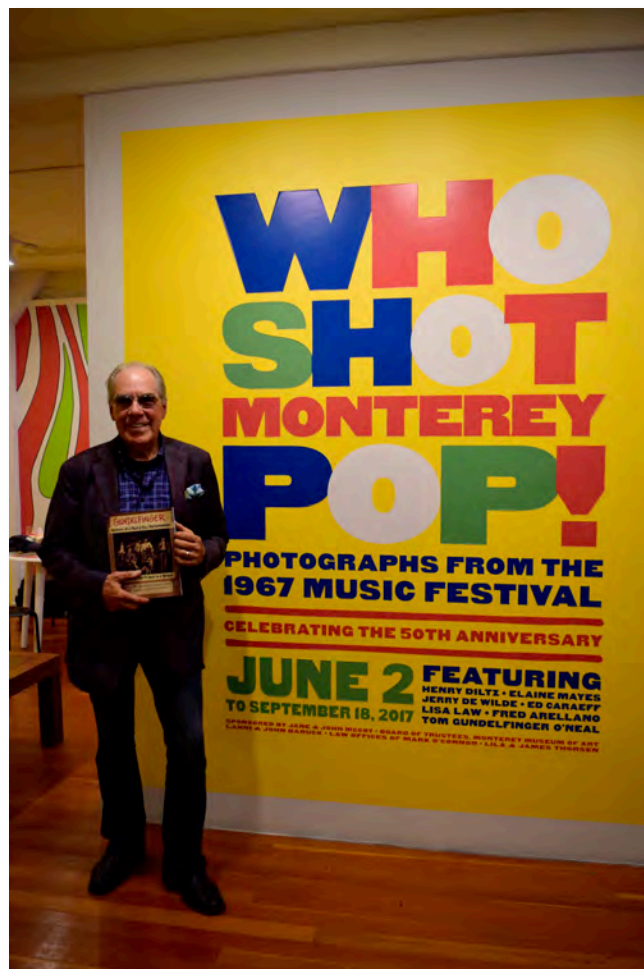
With the other half of the Mamas and Papas, I ended up doing a lot of work with Mama Cass, who's a fantastic person. She had two TV specials and I did all the graphics and photography for those.

I like to think of how Monterey definitely laid, as I call it, a baseline foundation. When you have the Mamas and Papas... they were the big group to close it out. You have the leader of the Mamas and Papas, John Phillips, and the producer the Mamas and Papas, coming up with the idea and creating the Monterey Pop Festival, and then a couple of years later, I get singled out to work with them and do their stuff. I feel very proud about. So those are just some of the areas. I went on to do, by now, I think with all the rereleases and everything, I don't know, 85, 95 albums, but initially it was about 45 or 50 over about an 8 year period.

I must say this one I'm very proud of... this is another that gets singled out for the graphics [Steppenwolf 7], because this is something where my painting and my design background really came into it. I had learned a lot about offset printing. There's some of the techniques here go back to my painting and design days, as well as my photography. They made a billboard out of the inside spread here. I had a number of my albums that they made billboards out of and they put up on Sunset Boulevard. That was always fun to see them. So bigger than life. This one I'm particularly proud of because here we are talking in 2017, where you know the software Photoshop is a household word to everybody. This is all pre-Photoshop. Of

course I did all of these albums when there was no Internet, no social media, nothing like that. No music videos. They were called "song films" at the time. Not even a camera like that- that didn't exist, no digital, nothing. It was all old school- you put film in it. I gravitated and I kind of advanced up to this thing after I started out with a basic Pentax that I had the night of Monterey. The thing I like to talk and share with people on the way I put this together was it's kind of like the whole concept of Photoshop, but there's a series of layers, and they're all kind of merged together, but these are dye transfer photographs. One, two, three, four, and five, and then we dropped in the lettering. But I actually took the edges and took very fine sandpaper, and I sanded off the paper, which left just this edge of emulsion, and I didn't sand off all the paper, but I did sand off just the edges on the back side, so I had about maybe three eighths of an inch.

When I glued these down and laid them down, there was no difference. They were perfectly flat and flush, so there was no edge, so you didn't get any shadow where you could see that this was all kind of glued down. [points out features on the album cover] This is a ring from one of the guys in the band, Jerry Edmonton, and he was the drummer. It was about that big. I photograph that with a four by five. That was a sunset I'd taken in Arizona. These were from a trip in Norway up in the fjords. And this is a shot of the group with infrared film on Mount Olympus in the Hollywood Hills. And then I took the yellow plate from this image, and I made it the background here. So you see the very faint image from the front cover in yellow. And then this is the same type of angle that was at the front of the stage at Monterey. I am at the feet of John K. I am in his swimming pool and he's on the edge of the pool, and with a fish eye lens, I'm shooting him. So I got this incredible distortion. And then this is the band posing for photographers on the steps of the Royal Albert Hall when they were touring in England. I was there documenting that. And this is a shot of Goldy McJohn, the keyboardist, leaning up against a big rock at Stonehenge, taking a picture of his wife over here. So again I was using these cut out techniques- all hand coloring, totally organic, totally analog, all done by hand. So again I'm very proud of it. It all started with Monterey.



When you were there at Monterey Pop, were you thinking you're witnessing a pivotal moment in music history?

You don't have time to think about that. It was so powerful. I was young. Younger. Still young. But I had never seen anything like that. It wasn't long after that... "Wow I saw Jimi at Monterey. Oh my God." There was so much buzz, just locally, that yeah I realized that was a pretty big deal. I didn't bang my head against the wall like "how could I have missed it." It was just like... I'll photograph him again. And I did that at the Fillmore in February. So less than six months later... six months almost to the day actually, now I think about it... he's at the Fillmore, and I go up there and he plays two sets. He played with Albert King and John Mayall. Fantastic night. No chairs. Noby standing. Everybody packed into the Fillmore Auditorium, sitting on the floor, finished about 4:30 in the morning and... Jimi got a little bit out there. I think he was a little bit tired and maybe something else. He played "Hey Joe" and everybody [mimics cheering] "right on!" And then he introduced the song and played it again because he had forgotten that he had just played it. He was in another world. But nothing like him. I managed to get a few shots off, even though Bill Graham told me emphatically- no photos. I couldn't resist. I don't have it right here on me, but I got some cool stuff, and he did everything with the exception of burning his guitar.

The one thing that he was always consistent with... he played with his teeth and he played behind his back, and he picked that up from some blues musicians that he had played with early on.

When Janice, she played twice, sang twice, because D.A. Pennebaker wasn't able to get her the first time. It's just seeing an amazing performance. There's a number of people who've seen something that is just mind boggling, but they're not going to say, wow this is really history. Rock and roll, and this kind of music... I mean certainly there was Elvis and all that, and rock and roll had been around for a while because that was in the 50s, but I hadn't lived long enough to really know what history was all about. I've been asked this question a lot, if I realized something so great was going on, and I guess, like I said earlier, the answer is no.

But the reason for the Monterey Pop, and again this is all documented, it was really to validate rock and roll. It was the desire of Lou Adler and John Phillips and Paul McCartney and a number of people, the musicians of this caliber but particularly McCartney was very influential in this, that they wanted number one... McCartney wanted his music to be thought of with more dignity, like classical music or like jazz. They wanted it to be thought of as a sophisticated kind of art form. They wanted somehow to get it away from screaming girls- 13 year old girls. That's in terms of the Beatles. Mamas and Papas didn't have quite the same kind of impact with their demographic, but they had a huge fan base when they were at the top of it with "Monday Monday" and "California Dreamin" and "Dancing in the Streets." You know Cass's song. I mean they were they were amazing, but still, rock n roll did not have this credibility like it does now.

There were examples in the middle part of America when Mick Jagger the Stones, when they came out with the "Let's Spend the Night Together"- you couldn't hear it on the radio. It was banned on the radio. Ed Sullivan wouldn't let Jim Morrison sing "come on, come on, touch me babe" on the Ed Sullivan Show. So the social mores were so heavy and dominant at that time. There was a shroud on top of the rock and rollers and rock and roll music and the hippies.

The reason why the Monterey Pop, the second one, never happened... it was already in place and they were signing acts... but the city of Monterey was so against this type of a movement. They were extremely

conservative and they were afraid of the influx of all of these people, particularly coming down from the Haight-Ashbury, you know stoned, LSD, all these things, smoking marijuana, having sex in public, running naked, drinking, getting high, doing all that stuff, that they wanted each person as they would come in to sign a waiver where they agreed not to do any of this or they wouldn't get entry.

And Lou Adler and John Phillips said... I mean... it's crazy. I have to say that, with Monterey coming up in a few months, where there's a lot of excitement for the 50th anniversary, and my wife and I are part of this advisory committee and we meet periodically, and a few weeks ago we met, there's about 20 of us, and Lou Adler was invited to come up. He accepted the invitation immediately. When he got out of his limo, it was kind of deja vu all over again, I happened to be out in front. I wasn't waiting for him, but I happened to be coming in from my car, and I looked back, seeing this black SUV come up, and the driver was wearing a suit and he's kind of looking around, the car was going slow. I waved and said "that's got to be Lou" and I said "this is it." Sure enough, Lou gets out of the car. As he comes up, I put my hand out. I say "Lou! Tom! Gundelfinger O'Neal. He said "Hey Tom! How are you?" Now we worked together years ago but we've been in contact over the last 10 years because of all the photographs I have. He and my wife Molly- they've had quite a bit of dialogue. So anyway, it wasn't any surprise that I was up here, and he said "how are you doing?" I said "I'm doing great." I said "you know, almost 50 years ago to the day, I greeted you as you got out of a limo and you were walking into a building in Monterey to talk to the City of Monterey about the Monterey Pop Festival. 50 years later, you're walking into this building to talk to the City of Monterey about Monterey Pop. That's pretty cool." And he laughed. He says that's wonderful. He says "I hope it will be better this time." He said "the last time I did this, it was like the Spanish Inquisition." I think that's his metaphor that he's that he's used over the years. It was rough. Millie Coyle just beat the heck out of them. And that's that, because Monterey missed a great opportunity and the social mores and the popular culture at that time and the subculture and the hip culture, whatever you would call it, but the the two worlds, the conservative world, which was dominant within the culture of Monterey at the time, and the hip culture, they were meeting and a few years later, you had businessmen with long hair and Nehru jackets and everybody was cool and hip and all that. So the rest is history.

But I have thought a number of times... imagine what Monterey would be like had we had a Monterey Pop Festival to go along with the Monterey Jazz Festival, which was the template for Monterey Pop. They used the exact same template of the jazz festival and Monterey was the first organized music festival of its kind in rock and roll music, in popular music, like that anywhere in the world. Woodstock two years later used Monterey as a template. Today when you have the events with 150,000 people in Coachella or something like that, that goes over a two-day weekend period or whatever, you have it in New York, you have it in Berlin, you have it in Sydney, Australia, it all started right here in Monterey, 1967- those three days of music love and flowers

JANE ANTONY

Who were you during the Summer of Love?

Who was I the Summer of Love? 1967? I was probably the least involved in the Summer of Love of anyone who was 27 years old. I had never participated in any of that. U.C. Berkeley grad, but kind of remained aloof. Not aloof- that's a poor word. Detached.

So you weren't a part of the hippie culture at all?

No, not at all.

So how did you make it to the Monterey Pop Festival?

That's the oddball, interesting question. At the time, I was married, and my former husband and I were devotees of the symphony. We went to ballets, symphonies, listen to classical music and liked jazz, enjoyed Jazz, went to the Monterey Jazz Festival.

I'm not the one that actually purchased the tickets. I'm thinking that he's the one that saw these tickets available and thought "oh that's interesting! Maybe that will be fun to go to." No clue whatsoever what it was about. I'm trying to remember the day and I looked at the performers, so it must have been the afternoon, probably the Saturday afternoon, because Janis Joplin was there, Big Brother the Holding Company and Jimi Hendrix. Whatever time that was. I didn't save a ticket. I didn't save a program. I don't have anything.

So we went and it was at the Monterey County Fairgrounds. We went in and there were just thousands of people, which was the first clue that this might be something that we weren't weren't expecting.

Where were you living at the time?

In Salinas. I'm living in Salinas. I had been here a year. My former husband was an attorney here and I was a schoolteacher teaching English for the Salinas Union High School District.

So we wandered in there and of course the smells were familiar from my Berkeley days. I recognized the typical hippie smells as you walked around the booths, and the outfits that the women were wearing. I was probably wearing something very professional, professional looking, or maybe even sort of preppy looking. Now bear in mind I'm only 27 years old. It's not like I'm an old lady. We were with another couple and they too were as clueless as we were. So we wandered around quite a while, going to the booths, looking at things, smelling the smells, listening to conversations, probably for several hours before the actual concert began.

Was that unusual for you to see in this community? Did the Summer of Love and hippie culture reach Salinas at that time?

I don't think so. Big Sur, yes. My connection with the hippie culture was my Berkeley days and that sort of swept in more towards graduate school for me, My professional life had begun and I was no longer really totally involved and yet involved enough to see the evidence of that everywhere in Berkeley. So no, Salinas didn't really have a hippie culture at that time. If it did, I didn't know where they were. Where were they? I didn't know. I'm sure Big Sur. I'm sure a lot of the people there.

So in that case, what did you think about what you saw at the festival?

Well it looked like a huge magnification and extension of Telegraph Avenue, with the vendors, this type of thing. We had seen that. So here it is at the Monterey County Fairgrounds, and it's huge. Lots and lots of choices. So it's interesting to walk around, and I can honestly say I doubt if we purchased anything. There wasn't anything there that would have been something that we'd want to have.

What were the memorable performances that you saw?

Well you know, I was trying to think about that with this connection and I'm remembering the Smothers Brothers, which now that's somebody we knew who they were. They introduced one of the acts that was

familiar. Maybe the Mamas and Papas were there? That was a familiar group. But I honestly think that the two stand outs for us were... the two standouts would be Big Brother and the Holding Company and seeing Janis Joplin up there- young girl, grabbing the microphone screaming at the top of her lungs, foul language, which we had not really experienced much of. So that of course was a standout. And then seeing Jimi Hendrix come out and burn up his, beat up his guitar, and set things on fire... again, just unfamiliar to us. So those were the two standouts in terms of the performance, but there were other performers. Maybe Otis Redding.

What other acts did you catch?

Whatever they were performing that afternoon. Probably one could go and check out the program and see what they were. I couldn't even tell you the name of anything. As I said, I'm the oddball here. I'm sure people are waxing eloquently about how excited they were to be there and it was the highlight of their lives. For us, it was kind of a "oh my goodness" kind of a moment, if you will.

Looking back on it, what was your impression of the event?

Well, I think for us, there were four of us. I think for us, it was something... we had never been to any kind of a performance where people got up. When you go to the symphony, you sit in your seat. And of course, you could smell what was going on, and you could feel the movement of the crowd as the day went on, and the moods are starting to shift, and we're noticing all the people around us are getting up out of their seats and they're dancing and they're going into the aisles and they're participating with it. We're looking around saying "that looks like fun. I'm sure they're having a good time." Not being familiar with the music and the groups, that was like, "oh we'll be observers." We were really observers, if you will, not participants. I can honestly say I did not walk out of there feeling like I had participated in this. I had observed, and I think probably afterwards the comments must have been "wow that was really interesting. That was different."

So it was fascinating to you in an anthropological way?

Yes. You know, photojournalism if I'd had a camera, I would have taken pictures and then written about it.

What I've learned is the Pop Festival helped bring about this big cultural shift. After the Summer of Love, did you see a change in Monterey County?

So I should probably be able to say "oh yes I observed that cultural shift." But if I said that, I would be absolutely being untruthful to myself. I suppose reading what journalists are writing about or just paying attention to other comments being made, but I personally didn't sense a cultural shift. When it became really obvious to me that this was a great moment in terms of culture was when I had my own children. When they were teenagers and they were going "you were there?!" They just couldn't believe that. "You and dad, you perfect squares were there?!" Couldn't believe it, just absolutely could not believe it. So then you begin to realize that that was a definitive moment and they were longing to have been able to have gone to see that. So I did buy the video. I gave it to them as gifts.

Is it a vivid memory for you?

It is. What's really interesting.... as much as I was detached from the whole thing, I will never forget it. I mean there are many performances that I've been to in my life that I probably couldn't give you too many details about, but that one stands out as a very significant moment for me, to realize that there was a huge counterculture, and things were shifting. Not that we weren't aware of that with the Vietnam War

protests. Certainly you couldn't be alive and not see that. This wasn't that kind of negativity that we'd seen in Berkeley- the angry mobs and things like that. This was just people having a good time.

Did you witness "peace, love and flowers" over the weekend?

Oh I think that's what they were trying to promote was peace, love and flowers. I'm not sure that that was what actually happened, but definitely that was the motto and that was the hope. I'm sure that was the hope.

What have you been doing since the Summer of Love?

I went on with my career as a teacher, then had children, reared the children here, went back to teaching after they grew up, and I'm still teaching, actually. I work in private practice now. I work with individual students. So here I am 50 years later, still in Salinas.

What is it about Salinas and Monterey County that you love so much?

Oh I love Salinas and Monterey County. Salinas gets a very bad rap/reputation, if you will. I love Salinas. I love the fields, I love the mountains, I love the weather, I love the people. I like being 20 minutes to the ocean- the beautiful Monterey Peninsula. Santa Cruz. Big Sur. It's just it's paradise here.

HARRY CRAWFORD

In 1967 I was living in Sacramento. I was working for the State of California in the legislative bill room. I had an opportunity to get press passes from a friend of mine who was a news broadcaster from KOGO News in Reno, and his office was in the state capitol building. The Monterey Pop Festival came along and he said "let's get tickets," so we got to photographer's passes. So the whole weekend I was a photographer at the Monterey Pop Festival. We had complete access to all of the events, everything that was happening. It was quite quite a wonderful experience.

Were you already a photographer at the time?

No. Never have been a photographer. [laughs] I just had a camera.

Did you end up taking photos?

I took a few photos, but not so many. I was more just with my mouth open and amazed at what I was seeing.

Were you already a fan of the acts that were playing at the festival?

The most important part was Lou Rawls and the Mamas and Papas. That's the reason I came down. And then I was fortunate enough to see Jimi Hendrix and Janis Joplin and The Who. It was quite a scene.

Had you heard of those acts before?

I had heard of them, but just briefly. I was pretty sheltered working in the capitol building. It was a time of unrest in the country and there were things that were happening in the capitol building that were really exciting. The Black Panthers would come in and raised guns in the assembly chamber. People had come in

and were demonstrating and kicking holes in walls upstairs and it was quite a time.

Were you politically active at the time?

Not at all. I was more afraid of what I was seeing. I was wearing a suit every day and pretty straight away. That's why when the Monterey Pop Festival came, I was really not even aware of most of what was happening here at the Pop Festival. Smoking marijuana. Had no idea that was even happening. The ingestion of LSD and other pills was not anything that I had ever even considered at the time. So I was really a novice and unaware of most of that that was going on around me.

Was that a real awakening for you about hippie culture?

It was after the fact. Not so much during that fact, but after the fact, when I read in the newspaper all of the things that were really happening. I only paid attention to the music.

Can you describe some of the acts that you saw? What was it like seeing Jimi Hendrix, The Who?

Jimi Hendrix... my mouth was open all the way through the performance. I'm going... I don't understand exactly what's happening here. It was quite an experience. Janis Joplin as well. Now I had heard of these people. I had people that worked for me that were going to concerts in San Francisco, and knew about these acts, but I wasn't familiar with them. The Who. Before I knew what was happening, I was standing on my seat, pointing at the drummer. Keith Moon- what a drummer. Anyway, pointing at Keith and saying "he just kicked his drum set over!" And then the guitar was being flailed around and into the amplifiers. It was quite a scene.

What was the atmosphere like there at the fairgrounds?

Joyous. Absolutely joyous. I had been to the Monterey Jazz Festival several years before, and the Monterey Folk Festival, and I had never seen anything like this. The crowd was just terrific. I mean, everybody was courteous. A wonderful crowd.

So you had been to Monterey before?

This is home. My grandparents had lived here in Monterey and had moved to Big Sur and opened the River Inn in 1947 and ran the River Inn until 1963. So all that time, this was my home away from home.

So did you used to hang out in Big Sur and the River Inn?

Yeah. That was that's where I grew up.

How has it changed since then?

The people have changed. The River Inn itself with the swimming pool and the meadow below the River Inn being open, so that you could have access to the river. Before when we were there, there was no real access to the river. It was MY river. I played in the river. Not too many other people did. But it was great growing up there.



What brought you back to Monterey after living in Sacramento?

Oh let's see. I had a girlfriend in 1974-75 and was working for the State of California and looking for something other to do. The opportunity to work with leather came into my life and I found a way that I thought I could make a living. I gave up my job with the State of California, bought a sewing machine, a couple hides and started making moccasins, and opened the little shop in Pacific Grove with my girlfriend, and six months later she became my wife. We just celebrated our 42nd wedding anniversary.

So how long did you work with leather? 42 years?

42 years. Yeah.

Is there anything else about the festival that you want to mention?

One of the things people talk about... Jimi Hendrix, and they talk about Janis Joplin... in the garden section at the fairgrounds, they had the first Moog synthesizer and that was as exciting to me as most of the acts. It was a new instrument that was being created. Mr. Moog himself was there and showing off his new machine, which I understand became Keith Emerson's synthesizer. He had that synthesizer when he was doing most of the albums that took Emerson Lake and Palmer put together.

So for people who are not knowledgeable about synthesizers, why is that significant?

Being a whole new sound generating machine, rather than being an instrument that you play or blow or so forth. It was a machine that would capture sounds. You could create new sounds. You can put lots of sounds in the synthesizer and do remarkable things. At the time, I didn't think it was so remarkable. I thought... "a generator for music?! I don't think this is ever going to work." But over the years, and seeing

how prog rock has advanced, it for sure was a very important part of the prog rock scene.

You've really become quite a rock and roll fan. Was Monterey Pop instrumental in that development?

Yeah I believe so. The acts that I saw became... most of them became my favorite acts and seeing the Association, seeing the different bands kind of break up, split up, go off into different directions. Crosby, Stills, Nash and Young were there, but they all played with different people, and then we became a group themselves. It was that that spurred me on to rock n roll. I was really a jazz fan until the Pop Festival and then became instantly a pop music festival supporter.

How about Janis Joplin? What was that performance like?

I have no explanation for it. It was the most miraculous thing I had ever seen. Janis Joplin on the stage just took over. She was absolutely, absolutely fantastic. And her soul... God rest her. She was a wonderful musician and I was so impressed. I have all of her albums. I have all of everything she ever did. Every bootleg I can find.

And that was your introduction to her?

Yeah.

Any other performances that stood out to you?

Otis Redding was magnificent. Lou Rawls was wonderful. Grateful Dead was wonderful. The Mamas and the Papas. What can you say. They performed their little hearts out. It was a wonderful experience. The whole thing.

Did you stay in Monterey overnight, or Big Sur?

Actually my grandparents had moved to Monterey, after my grandfather passed away in '63. So she moved back to Monterey and so I stayed with her that weekend.

Was Monterey filled with Monterey Pop Festival attendees? Do you remember what it was like around town?

Oh yeah, lots and lots of young people. Young people hitchhiking around. Young people with backpacks on their back, looking for a place to stay for the night, or looking for someplace to eat, or someplace to shower. A lot of them stayed at MPC in the football stadium, and a lot of the performers went over and performed for them there as well. So it was all around a great, great experience.

Did you ever imagine it would become as iconic as it did?

I did. Yeah. There was nothing like it. They patterned it after the Monterey Jazz Festival and the Monterey Folk Festival. They did the same thing in the arena. It was a great experience.

It had to go down in history. Had to. The performances were just so outstanding. There was nothing that could be done, except be memorialized in some fashion.

LARRY RANDOLPH

Who were you in 1976 and during the Summer of Love?

I was an experimental young man. A lot of chemicals coming through town. and a lot of good music. I would buy album covers because the album cover was cool. It usually turned out to be a classic recording. The music back then- it was kind of a renaissance in music and it was a very interesting time to be in.

What was it like in Monterey at the time?

Monterey was fun. In Pacific Grove, before the yuppie invasion [laughs], there was a "freak house" on every corner. It was a very hip town. You could walk into somebody's house, they'd have a doobie going, some music, you'd sit down, b-----t a while, walk down the street, do it all over again. It was pretty loose. Good fun.

What did you do for fun?

I banged on a guitar. I knew a few chords. I had a few girlfriends that kept me amused and I tried to keep them amused. Day at a time and it's just good fun.

How did you find out about the Monterey Pop Festival?

I forgot. It was a hazy time, as well. I had just heard it was coming and I had to go. I had to go. Like I said before, it was Sunday, it was my 17th birthday, June 18th, so it made for a festive birthday weekend.

What was it that attracted you to the festival?

What didn't? You know, hippie girls, music, lots of weed. God knows what else. A great place to have a concert.

What were the acts that were playing at the festival that you wanted to see?

I wanted to see Buffalo Springfield, The Who, Otis Redding I knew about, the Byrds. I didn't know about Hendrix. I didn't end up seeing Hendrix there. I actually saw part of him on closed circuit TV inside one of the buildings. I heard these horrendous sounds emanating from the arena on the other side of the wall. I was going, good God! It was amazing what was coming out of his amps.

I did hitchhike up to the city a few months after that and saw him at the Winterland [Ballroom]. Near the front. It was epic. For three bucks!

Was it because of the festival that you had heard about him and wanted to see him again?

Oh yeah. Oh yeah. Then the album came out. The album still kicks ass.

What were the most memorable performances that you saw?

My friend Tom and I were sitting on the horse barns in the back of the rear of the arena, and we had some opiated hash and The Who and Otis Redding were on believable. Those two were what really stuck. The

Byrds were awesome, besides David Crosby's political rants. But the Who and Otis Redding... I can still hear it...

What was it about their performances that you really liked?

I went to see them... I was familiar with their first album, "Happy Jack," and all that. And then Otis came out, and in 30 seconds, he had everybody going. A white audience. It was amazing. Just magic. You can get Hendrix's whole set and Otis' whole set on one DVD. It's great.

So you witnessed The Who destroy their equipment and stage?

Yeah. Good fun.

Did you see that coming?

No I didn't.

What was that atmosphere like at the festival? Who was there and what was there to do?

Well, I hadn't grown any hair out. In 1967, I was an up and coming hippie intern. It was a freak show but it was so peaceful. The cops were disarmed by the vibe there.

He [Larry Parrish] said you guys were going to do a little documentary and I thought, man, I could make stuff up! I had a threesome with Janis and Grace Slick. I showed Jimi Hendrix a few things on guitar before he went on. You could just make stuff up because those times were so crazy! Who's to say I didn't?

Did you know that it was going to be as important as it turned out to be?

No. I spent the next 16 years in a haze. I finally got sober in 1983 because I wanted to the party to keep going. That weekend really imprinted me. I thought if every weekend or every week could be like this festival, with the 60s generation, we're supposed to change the world, right? But we got too stoned.

And that's when I saw Bernie here... Bernie Sanders was right over there and he was talking about the same stuff that we were talking about back then, only there's structure to it this time. It was doable. We got a little too ripped. We call this "Bernieland." Every time we drive by.

I'm not looking forward to the one they're booking now. It seems a little lackluster. I don't think you can replicate what happened. It's a different time now. But... turn it up and have fun.

Any other memories that stick out for you?

The Who and Otis Redding, a lot of freaks, a lot of weed. That opiated hash was great. Like I said, I tried to do it until 1983 and I gave up.

Where has life taken you since then?

A whole new chapter, man. I still embrace those ideals we were after in my own personal life. I try to convey that message in recovery meetings with like minded people. For 33 years, it's just been living by a set of principles that we tried to strive for in the 60s and I haven't had to roll over myself. I haven't had to murder my soul in order to be in this world. I can interact and I can greet you with peace, love, joy,

whatever. And I would be nice if the Who played right over there some day.

What made you want to stick around on the Monterey Peninsula?

It's beautiful here. I hitched all over California. It was easy to get a ride hitchhiking until Charlie Manson. Going down Highway 1.

It is beautiful here. I drove a limo about 10 years ago. I drove some of the wealthiest people in the world around and they would be in the backseat going, "damn, I wish I could live here. My business. My family. I wish I could live here." Over and over again.

JOHN McCLEARY

My name is John McCleary and I was at the fairgrounds on June 17, 1967, at the Monterey Pop Festival. At that time, I was living in Los Angeles. I was an advertising executive. I wrote copy for Bank of America, McDonald's hamburgers, Yamaha. My cousin, who was a singer and songwriter who worked for Screen Gems, gave me two tickets for this music event up in Monterey and she said you must go. Well, I knew Monterey quite well since I grew up here. My mother was living here at the time.

So my wife and I, my wife at the time, came up to the festival. We were here on Saturday the 17th, which was the afternoon. Country Joe and the Fish, Canned Heat and Big Brother and the Holding Company with Janis Joplin were the three acts that we saw. We had nice seats up in a box to the left of the stage. I was a bit of a geek at that point by most people's standards who were at the festival.

As I have said many times, I was not prepared for what I saw when I got here.

Clothing styles had changed just overnight that weekend, because of the photographs that were taken and printed in newspapers around the world. And then one year later, the movie came out. It changed a lot of things, not just music wise, but also culturally and styles. For example, Jimi Hendrix came up on stage wearing a feather boa, a pink feather boa, and nobody ever questioned his sexuality. At that point, it made it okay for a man to dress in any way that he wanted to.

Country Joe, who I saw that day, had a flower painted on his face. He was wearing a hard hat, not an Army helmet, but a hard hat with a flower on it. He had just come back from Vietnam.

So all of the cultural ideals everybody had of a man were just blown apart at that point.

And then Janis... I was sitting there when she started singing. I was sitting in my box seat and I got up... almost transfixed. I can actually feel that. I got up. I had to be as close as I could get. I walked up in front of the stage... the stage is about seven or eight feet high off the ground there, and there was a bunch of photographers photographing her. She was wearing a pink knit jumpsuit, which was kind of odd. Whenever you see those photographs of her in that, your attitude has changed. She was stamping her feet and singing "Ball and Chain." The main thing that went through my mind was, number one, you can't act that way. You can't do that. And then the other half said, right on! Because many people who saw that performance consider her to be the first feminist in how she was reacting to her audience, and she demanded us to treat her as a person, not as a woman, not as a mate or any of that. In the same afternoon, the same weekend, people's attitude toward men and toward women changed, which was probably one of

the most important things that happened that weekend. The music, of course, was all new to many people.

I interviewed Jorma Kaukonen and Jack Cassidy later, about 10 years ago, on the 40th. We had a tepee and I set up my camera and I interviewed them. I asked Jorma, who at one point I realized he was the first psychedelic guitar player, and I asked him "what happened? How did this psychedelic music happen?" He said, "well number one, psychedelics were there." August Owsley Stanley, who was a student at Cal, a chemistry student, and his girlfriend... many people feel his girlfriend was a better chemist than he... they got together and produced several... I think he brought 5000 hits of acid. It's called Owsley Acid to many people, and from STP. Well Jorma said of course the acid was part of psychedelic music.

He said "I was a young man." His father was a military person from Scandinavia. Jorma was born in Scandinavia. His father went as a military man to India and took his family when Jorma was a young man. I can't tell you exactly how old. He was introduced to veena and sitar music at that point, and he was starting to play music of his own.

When he got to San Francisco and was hooked up with Jefferson Airplane, with Jack Cassidy who was the bass player, Jorma was more or less the lead guitar player.

At the time of the Pop Festival '67, Jimi Hendrix didn't have an album. Janis Joplin didn't have an album. The Grateful Dead didn't have an album. One of the main headlines was headliners was The Who from England. Jimi Hendrix had been in England for the last year or so. He had gained a lot of his interest in his flamboyance in London. London at that period of time, it was the beginning of a lot of what we know now is music and styles.

Jorma said that when he was playing up in San Francisco and when they started recording, he would be given a set. He was supposed to play his guitar in the middle of the song to lengthen... some of the songs 10-15 minutes. And because he was taking psychedelics, he went back and he picked up some of the veena and sitar riffs that he knew.

So the Monterey Pop Festival was more or less one of those times when eastern religion and music and American music sort of got together. There was a lot that went on after that. George Harrison learned how to play the sitar and the Beatles spent time in India. So it wasn't just the music that changed, it was our attitude toward other cultures.

In '59, everybody inherited their religion. By '65, '66, people started experimenting with religions. You know, Catholics became Buddhists and a lot of people just decided they wanted to change their religion. That was another change that happened during that period of time.

As I said, I was an executive, account executive, director, writer,, and within six months, I became a rock and roll photographer. I was not the only one who started his career at that point. Tom O'Neal, for example, that was the day he became a rock and roll photographer. Ed Caraeff, the guy who took the photograph of Jimi Hendrix that everybody knows burning his guitar. There were at least four other people who took that photograph, but his was the most iconic because of where he was. He had to stand on a chair in front of the stage in order to get that shot. He was a 16 or 17 year old kid from Southern California coming up here to take some photographs for his high school yearbook and his high school newspaper. He became a rock and roll photographer that day and had quite a nice career. That photograph eventually ended up on Rolling Stones. It was maybe 10 years later but Jann Wenner, the editor at the time of Rolling Stone, said it was the most iconic photograph of rock and roll ever taken. It still is probably today.

I was changed, and everyone else that I have spoken to since then, who was there, was changed by the experience of being there. I only saw that one show- Janis Joplin, Big Brother and the Holding Company. Canned Heat- dynamite white blues guys. [Bob "The Bear" Hite] was wonderful. And then, of course, Country Joe with his... I guess I can say his "F--K" song. And also the one line in one of his songs was "be the first family on your block to have your son come home in a box." That was also a point where the anti-war started to grow even more so. '67. So all I can say is that it was a pivotal moment in our culture, not just the United States, but all over the world. And I consider myself fortunate to have been there.

Were you involved in the hippie culture at the time?

At the time of the Pop Festival, I hadn't imbibed in any of the drugs that were available. Shortly thereafter, because I got into the music industry, that was part of what you did. I eventually spent the next 15 years traveling around the world- going to all of the places where young people were traveling to.

This is another thing that I tell people about Monterey Pop Festival. It was the beginning of the third largest migration of mankind in our history so far. The first one was the Gold Rush... by the way, they all were to California... the Gold Rush 1849-50. Then the second World War to California, all the people who came here then, and then the Monterey Pop Festival. After that movie came out, kids from all over the world wanted to be in California. So that's another point at which this weekend changed the world.

I eventually wrote the Hippie Dictionary, which is still in print. Random House. I consider myself the authority on the generation that questioned authority. It was very interesting writing that book because of the research. I thought it was just going to be a little book with some of the words, and explain to the public what they meant. But it got to a place where I realized it was also an encyclopedia of a very interesting time- 60s and 70s.

Can you describe what the atmosphere was like at the festival? What were the demographics and what was there to do?

The fairgrounds where the Pop Festival was performed was the same venue that the Monterey Jazz Festival had been performing for 10 years previously. The Monterey Pop Festival is now, I believe, its [60th] year.

The attitude of the police, for example, is one of the reasons that it was so peaceful. I mean, during the Jazz Festival, there was as much drugs done during the Jazz Festival, because... I don't know why... the music. The police force, which was much of that time run by Charles Simpson, who was the chief of police, he was very lenient toward this. He said don't bother people unless they become violent. I actually have worked as an usher for 10 years at the Jazz Festival, a photographer for maybe five years, and I never saw any violence there. The same thing with the Monterey Pop Festival. People were just there to enjoy the music and have fun and be free- open and free.

The first thing that I remember was... as I said, I wore suits and ties in my job, and I came up here, and there wasn't anybody in a tie, unless it had big flowers on it or something like that. Everybody had a smile on their face. Everybody was enjoying themselves. I like to tell people that once you've been to a love-in, you don't ever want to go back to conflict, hatred. Once that's been experienced, you seem to be a happier person or at least looking toward being more positive.

What were the demographics of the people who attended? Who was there?

I would say that it was definitely a below 30s crowd. I was 24 at the time. I tell people that D.A.

Pennebaker who filmed it was pretty close to the oldest person there. That was kind of interesting. But there were a lot of children. A lot of people bringing their children. I know personally people who jumped out of their bedroom windows and snuck out and got there when they were 12 and 14 years old because that's where people on the Monterey Peninsula wanted to be. The fact was that people from all over the United States were there, and that was a function of the radio situation of that time. Radio was the connection for all of the young people during that period of time- not television and newspapers, not anything else. In the radio biz, which I've been in myself, if anything is happening that's going to be music or youth oriented, they would say... "back in Austin, Texas, they're doing this... There's a couple of guys that you should listen to." People would hitchhike. Just get on the road. I personally have hitchhiked across the United States twice. I tried to all over Europe and so on and so forth, and that's one of the things I really am sad that does not exist today. At a certain point, it became dangerous to be a hitchhiker. It's wasn't the other way around as a lot of people say. Hitchhikers mostly were pretty cool. But at a certain point, it didn't take long, seven years or something like that, before people started taking advantage of hitchhikers. I moan the loss of that ability to get out there and meet people and go places that you would never have gone without just sticking out your thumb.

When did you realize that Monterey Pop was going to be historic and iconic?

I really don't know that I knew that very moment. These sorts of things, as they develop, you start to realize. In everybody's life, everybody has a different kind of memory. Some people remember every step they've taken. I know people like that. I know high points. There were a lot of them that weekend. Janis was the highest point and she did really change my life. Everybody who was there says that.

Were you a big fan of the acts that you saw?

I wasn't before. I was raised during the 50s. I was 24 in '67. My favorite musicians at the time were Little Richard and Fats Domino. I liked Elvis' early work, and that sort of thing. I lived in Southern California and I knew a number of musicians. I met the Beach Boys... one of the Beach Boys lived in my house. This was a little later. Mamas and Papas. I went to see New Christy Minstrels down there. There was mostly folk moving into rock.

The whole idea of the Monterey Pop Festival was the southern California music and the northern California music coming together in one happening. Lou Adler and John Phillips, who was the head of the Mamas and Papas, were the producers. They were down in southern California but they knew there were some wonderful music happening in northern California. And I think the Beatles' Paul McCartney was involved in getting the Who to come. And The Who brought Jimi Hendrix, and then, of course, although the Grateful Dead weren't in the movie Monterey Pop, they were here. They played on the stage and they also played at the MPC football field. They gave that football field over to people who wanted to sleep out. There wasn't enough hotel rooms for all the people. I think we're figuring there must have been 30,000 people at that point. That was a big deal on the Monterey Peninsula. Now we can get 50 or 60 thousand people here. But at that point, there wasn't enough motel rooms for everybody. People had to sleep out. I heard stories of people waking up and seeing people sleeping on their front lawn. Some ways good in some ways bad.

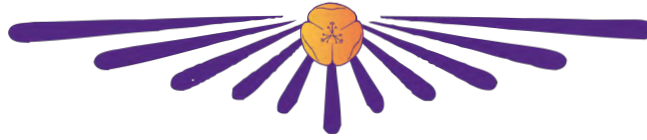
Janis didn't have a record. Grateful Dead didn't. Jefferson Airplane was the most popular San Francisco band at that time. There were a bunch of others as well.

There was a lot of blues in the Pop Festival, by the way. [Paul Butterfield Blues Band] and [Mike Bloomfield's Electric Flag] and of course, Otis Redding, that was another person whose career just went through the roof.

Someone just fairly recently brought it to my attention that Jimi Hendrix probably realized how monumental it was. I believe he played twice, as did Janis. I can look into what the dates are, but he had a Stratocaster that he had played for quite a few years and it was his favorite instrument. He had actually painted designs on it. We have a photograph of it. At certain point in his performance, he said now I'm going to sacrifice something that I really love. The wording is similar to that. I could paraphrase. That is when he burned his guitar- this guitar he had for quite a while. He probably knew that this performance was going to be iconic and he sacrificed something to that, because overnight, he was a success.

I'm going to mention the drugs a little bit because... it was funny... just fairly recently, it was me with some people who are fairly straight, and they said, "well what about the drug situation at the Monterey Pop Festival?" Again I say, everybody was cool. The thing was, that Owsley brought down STP and Owsley Acid. You've heard the song "Purple Haze"? That was Jimi's song about the drugs that he was taking. The Owsley Acid was originally called "Monterey Fog." Believe it or not, Monterey is well known for its fog. So several days during the concert, we didn't have some. We had Monterey fog at least in the morning. So Monterey Fog turned into Purple Haze. Say what you will- art and drugs of any kind... alcohol... nicotine... It's part of the culture. What happens is, we go through life in this mundane sort of walking from place to place and job to job, and to get off the ground, and think about something completely unnatural, and that is what you do when you write songs, you sometimes need a little kick. People drink wine. It's been happening for many years. The Frenchman Sartre, sitting with his cigarette and his bottle of wine also. In my book *The Hippie dictionary*, I mentioned the computer revolution. The computer revolution, more or less, came out of Stanford, Harvard, Oxford England. Different places. If you look back, you'll find some photographs of [Steve] Jobs and [Bill] Gates. They looked like they were hippies. They were involved in that hippie culture and the drug culture in universities at that time. Just consider bitmapping. Where did bitmapping come from? The mouse? Who came up with that and why and how? So I consider drugs to be a tool. Sadly, people get addicted, and we have lost some people because of that. Janis and Jimi both died of drug related problems. The hippie movement was the guinea pigs. We were introduced to sex, drugs, and rock and roll at a level that we had to figure them out. When the pill came about, birth control came about, people had to figure out how to deal with rampant, active sex... which is, by the way, "God made me do it." It's not like we made a decision, but we had to become educated, and same thing with drugs. Marijuana was becoming quite available. And then Sandoz [Laboratories] and the U.S. government created LSD. The hippies didn't create all of these things- sex, drugs and rock and roll. They were here already. We just experimented with them. If the public is smart enough to actually research what the hippies went through, we can solve the problems. It all comes down to education.

EPILOGUE



MIKE McCARTHY

Monterey City Manager (2014-present) reflects on the Monterey Pop Festival and Summer of Love

Why are we celebrating the Monterey Pop Festival and the Summer of Love 50 years later?

The Monterey International Pop Festival is an important piece of history and we know Monterey is such a historic town from the 16 to 1700s, but the music part of it is often overlooked. The Pop Festival, which took place 50 years ago, was probably the most important and historic pop festival in the history of our country, and it happened right here in Monterey. We're so fortunate that it was here and it's amazing that 50 years later, on the exact same dates and the exact same location, the Monterey International Pop Festival will reinvent itself.

How did the creation of a Summer of Love anniversary committee begin?

About two years ago, I was talking with the Convention and Visitors Bureau about different ideas about how to bring more tourists and more activity to the City, and also what events our residents would like. I have always been a fan of the Pop Festival. I was one when it happened [laughs], but I've studied it quite a bit and I have enjoyed the music. I thought it would be great if we can bring something back here. At the same time, there was a promoter who was looking at those same dates and had secured the fairgrounds for the festival. So it all came together at the same time. The Pop Festival was being reinvented here and at the same time, we were looking at Summer of Love activities, highlighted by the Pop Festival. So it really worked out well for the whole region we think.

In addition to the Pop Festival, what other ways are the community celebrating and commemorating the 50th anniversary?

In addition to the Pop Festival happening at the fairgrounds on the same dates, we're going to have a variety of activities all throughout the city and in the region. The Golden State Theater has already had a screening of the DA Pennebaker film. The Monterey Museum of Art has an exhibit and is going to bring all the photographers back from 50 years ago to talk about their thoughts and experiences. So there'll be a number of activities. It will be a super fun summer. The City is thrilled to be a part of it to help sponsor some of the programs and bring people together back for another go of the Summer of Love.

Where did the idea for an oral history project come from?

Several staff members were talking about how to preserve the history. I hear stories now and then when I talk to different people and mention the Pop Festival. They start recounting the stories and we thought there's going to be a number of residents, just right here, that we would love to get their thoughts. So we wanted to seek out those residents and see if they would share their thoughts. We heard a lot of fun stories and I'm excited about the project.

50 years ago, City officials were really wary about the original Pop Festival. How has the City progressed when it comes to hosting large cultural events?

So we know the importance of events and festivals here in Monterey. Not to say that our forefathers weren't, but we really treasure activities for our residents in our neighborhoods as well as bringing in tourists for events. Not only does it help our economy, but it helps neighborhoods and residents feel like they're a part of the City and it brings everyone together for the same event. We really put a lot of effort into festivals and a variety of activities all throughout the summer and whenever we can, and you can't find one much better than the Monterey International Pop Festival.

When people watch or read this interview 50 years from now, what are the marquee festivals that will be remembered?

50 years from now, I think people will look back not only to the 50th anniversary, but they'll look at our Jazz Festival, they'll look at our Blues Festival... we do so much. I think there's going to be a lot of excitement. Looking backwards 50 years from now... I hope I'm still here to share a bit of that.



MIKE McCARTHY & LOU ADLER - PHOTO BY FRED ARELLANO