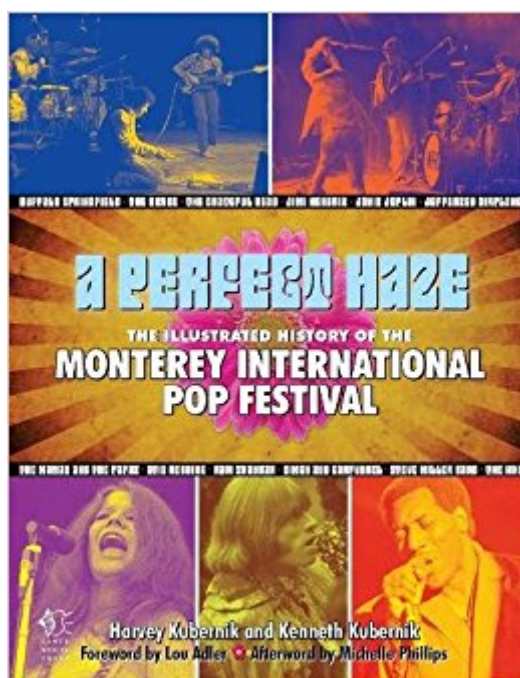


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A Perfect Haze: The Illustrated History Of The Monterey International Pop Festival



Synopsis

The first major rock music festival and the precursor to Woodstock, the Monterey International Pop Festival was an unprecedented gathering of pop, soul, jazz, and folk artists who took the stage one luminous weekend during the 'Summer of Love.' On the 16th, 17th, and 18th of June, 1967, the sleepy California coastal community of Monterey played host to the now-legendary concert. In its aftermath, the world of popular culture was transformed forever. The 1960s were now upon us with a soundtrack, a style, and a political and social sensibility all its own. A Perfect Haze is the official history of this glorious festival. With the endorsement and support of producer Lou Adler and the Monterey International Pop Festival Foundation, the sights and sounds of the festival come to life in this extravagant compilation of photography, memorabilia, and first-hand accounts by musicians, fans, crew members, and others who attended the concert. To read its pages is to step back in time to the moment of rock's big bang, when Jimi Hendrix, the Who, Otis Redding, Ravi Shankar, Janis Joplin, the Grateful Dead, Jefferson Airplane, the Byrds, Buffalo Springfield, and dozens more set the stage on fire—both metaphorically and, in one iconic instance, literally! Dozens of musicians and others associated with the festival have been interviewed exclusively for the book, including Pete Townshend, Roger Daltrey, Bob Weir, Ravi Shankar, D. A. Pennebaker, Andrew Loog Oldham, Steve Cropper, Booker T. Jones, and Al Kooper, as well as members of Jefferson Airplane, the Association, Moby Grape, and Canned Heat. A Perfect Haze is packed with hundreds of photographs taken both in front of the stage and behind the scenes, including works by such notable artists as Henry Diltz, Elaine Mayes, and Nurit Wilde. Festival programs, posters, advertisements, album covers, and other ephemera—most of which has never been seen before—are also included, provided by Lou Adler, the festival's nonprofit foundation, collectors, participants, and fans who attended the event. Even more than Woodstock, the Monterey International Pop Festival was the epicenter of a youthquake whose aftershocks continue to reverberate throughout our 21st-century culture. A Perfect Haze evokes this magic event in all its kaleidoscopic glory.

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Customer Reviews

"Rich in rare photos, *A Perfect Haze* is a definitive talking-book account of the impossible standard that weekend set for future festivals like Coachella and Bonnaroo." [— Rolling Stone](#) (June 11, 2012) "The definitive book on the unprecedented gathering of folk, pop, soul and jazz music icons." [— Music Connection](#) (November 2011) "A Perfect Haze . . . piece[s] together the story of the three-day 1967 festival that featured Janis Joplin, the Grateful Dead, Jefferson Airplane, The Byrds and Buffalo Springfield and helped propel the careers of Otis Redding, The Who and Jimi Hendrix to mythic proportions." [— USA Today](#) (November 4, 2011) Publishers Weekly, October 24, 2011 Before Woodstock, thousands of hippies descended on Monterey for the first ever International Pop Festival. At the height of the 1967 summer of love, many were unaware of the part they were about to play in the forthcoming "cultural explosion." Decorated producer Lou Adler cheerfully recalls the conception of the groundbreaking event, which gathered artists who represented the festival's harmonious principles. The authors provide sumptuous documentation through telegrams, contracts, newspaper clippings, line-up posters, and other rare paraphernalia. The work of celebrated photographers captures the atmosphere of this terrific spectacle: the rawness of Janis Joplin; the audacity of (then relatively unknown) Jimi Hendrix setting his guitar alight; the showmanship of The Who; and the "cultivated relaxation" enjoyed by the crowd spacing out to The Grateful Dead and Ravi Shankar before being blown away by Otis Redding. The Kuberniks's combined knowledge and passion make for a thoroughly entertaining retrospective. As David Crosby says: "What happened at Monterey was the flowering of an entirely different set of values." Festival organizer Michelle Phillips closes proceedings with reflections on this genuine happening, and the dawn of a far out philosophy that keeps on giving. (Nov.) "VERDICT: Well organized, beautifully laid out, and packed with insightful commentary, this work will find its way to the shelves of flower children of all ages. Strongly recommended for anyone with an interest in the music and culture of late 1960s America." [— Library Journal](#) (November 15, 2011) "This 'official history of

this glorious festival' is a vivid, colorfully illustrated chronicle of the event, arriving in time to celebrate the fest's forty-fifth anniversary next year. . . . Well written and comprehensive, this is a rock-history coffee-table book for the ages!" [Booklist](#) (October 31, 2011)"A very well written, gorgeous book commemorating the historic Monterey Pop Festival. The authors' exceptional work here, alongside the eye-opening photos and graphics, makes this one of the year's most essential book purchases. Do check it out." [www.music.yahoo.com](#) (December 2011)"Anyone who wants a complete record of the events that took place June 16-18, 1967, at the Monterey County Fairgrounds in California will want to pick up this book. . . . This is a great scrapbook that really brings the flower power era of the '60s alive again." [Goldmine](#) (August 2012)

Harvey Kuba has been a noted popular music journalist and record producer for over 30 years. A former West Coast director of A&R for MCA Records, Kuba is the author of four books, including *Canyon of Dreams: The Magic and the Music of Laurel Canyon* (Sterling).

Kuba's writings on popular music have been published nationally and internationally in the *Los Angeles Times*, *MOJO*, *Goldmine*, *Musician*, *Melody Maker*, *Crawdaddy!*, the *Los Angeles Free Press*, and many others. His work has also been included in several book anthologies, including *The Rolling Stone Book of the Beats* (Hyperion) and *Drinking with Bukowski* (Thunderbolt's Mouth). Kuba has penned liner notes on dozens of albums by a diverse group of artists including Elvis Presley, Allen Ginsberg, Carole King, and the Ramones. He lives in Los Angeles. Kenneth Kuba is a contributor to *Variety* and is a former editor of *Music Connection* magazine. He has contributed to the *Los Angeles Times* and *MIX* magazine, where he also served as a contributing editor. Kuba served as an editorial consultant on *Canyon of Dreams: The Magic and the Music of Laurel Canyon* (Sterling). As a keyboardist and record producer, he has worked on several internationally acclaimed jazz recordings. He lives in Los Angeles. Lou Adler is the legendary producer of the Monterey International Pop Festival. He has also produced for Sam Cooke, the Mamas and the Papas, Johnny Rivers, Barry McGuire, Scott McKenzie, Merry Clayton, Spirit, and Carole King, whose landmark album *Tapestry* earned Adler Grammy Awards for Album and Song of the Year. In 1975, Adler produced the cult classic *The Rocky Horror Picture Show*, and in 1978, he produced and directed the movie *Up in Smoke*, starring Cheech and Chong. Adler owns the world-famous Roxy Theatre on the Sunset Strip in West Hollywood, California. He lives in Malibu. Michelle Phillips is a singer, songwriter, and actress. She gained fame as a member of the Mamas and the Papas, co-wrote their hit "California Dreamin'" and is the

last surviving original member of the group. Phillips has also had a successful career as an actress, appearing in dozens of television shows and feature films, including Dillinger, The California Kid, Valentino, Fantasy Island, Star Trek, Spin City, and Knots Landing. She is the author of California Dreamin' - The True Story of the Mamas and the Papas. She lives in Los Angeles.

Hardcover-4 page Forward (including photographs), 242 pages of text, 6 page Glossary, 2 page Bibliography, plus a list of Photo Credits. The book is filled with very finely reproduced photos and memorabilia-both in color and b&w. The book itself is laid out chronologically, first as a money making venture, and then it's subsequent change into a non-profit festival. From there each chapter is broken down into performers on each day. A perusal of the groups covered in the book's chapters is awesome-the chapter on Saturday night, for example, includes MOBY GRAPE, Hugh Masekela, THE BYRDS, Laura Nyro, JEFFERSON AIRPLANE, and Otis Redding and Booker T. and the MGs, with the Mar-Keys. Besides the great photos, there's overviews of the performers, and in depth comments from band members like Jim (later Roger) McGuinn, Chris Hillman, Jack Casady, Paul Kantner, and so on, and others such as D.A. Pennebaker, Michelle Phillips, Art Garfunkel, Al Kooper, Eric Burdon, and Jerry Wexler, among other first hand accounts, and they all have something worthwhile to say. And every other chapter is filled with the same interesting observations, accounts, and photographs of this, the first (and last) festival of it's kind. This book, endorsed by Lou Adler (one of the festival's organizers), brings to life all the people (including Alan Pariser who thought up the pop festival after seeing the Monterey Jazz Festival), performers, music, and the times, when many styles of music and performers came together over one weekend in Monterey, and transformed rock music into the juggernaut it became. Included in the book are many first hand accounts from musicians, fans, festival staff, and people attending the event. You'll read first hand accounts from Pete Townshend, Ravi Shankar, Al Kooper, Chip Monck, writer Robert Christgau, Lou Rawls, filmmaker D.A. Pennebaker, and members of many of the bands who played over this one spectacular weekend in 1967. It's staggering to think that in the space of one weekend, some of the finest rock, soul, folk, jazz, and pop artists were together for one glorious musical explosion. I remember that just the fact that bands from S.F. were willing to meet with the organizers-from "plastic L.A.", (seen as the epitome of commercialism)-and decided to play the festival, was met with much trepidation and suspicion from many people in the Bay Area at the time. And it's all covered in this book. Besides the many great photographs, there's a slew of posters, programs, ads, album covers, and much more ephemera-a lot of it never seen before-and never in one book. The combination of insightful first hand accounts, the many penetrating, exciting

photographs, all combine into what's probably the definitive inside look at this era-defining event. It's hard to decide between the comments and observations from performers and observers, or the photos, as to which is more important. Ultimately they both come together and tell an exciting, insightful, in depth story of music, youth, and the burgeoning rock culture that sprang up in it's aftermath. In some ways the Monterey International Pop Festival was even more important than Woodstock. Monterey was the first time that the majority of important bands came together to show the world (and themselves), that something truly new and exciting was beginning to happen. With instrument breaking, lighter fluid burning, soul shouting, blues belting, South African township jazz, melodic pop, innocent folk stylings-it's all here. This book brings that era back to life, when rock music, over one weekend (during the real "summer of love"), began to assert itself as a powerful force on a number of fronts-culturally, economically, and metaphorically. Anyone interested in this era, the music it produced and popular culture in general will like this fine book. If you were there, this is an in depth reminder of that fine weekend. If you weren't, this book will tell the story as it's never previously been told. Reading this book, I was reminded of two other worthwhile reads-"Waiting For The Sun-The Sound of Los Angeles" by Barney Hoskins, and "Riot On Sunset Strip" by Domenic Priore. Together, these three books paint an accurate, interesting, informative, and exciting picture of the music, the musicians, and the late 60's era West Coast scene. There were a number of events ("happenings") during this short but fantastic/weird/generation defining period, love-ins, be-ins, a "gathering of the tribes", etc. Speaking of that, the "seeds" of Monterey grew, in part, from the "Fantasy Fair and Magic Mountain Music Festival", also in 1967, in Mill Valley, Ca., held on Mt. Tamalpais. Tickets cost two (!) dollars, and transportation was provided by "Trans-Love Bus Lines". The general, unofficial description of the Fair, in those innocent times was, "The major happening is you...." Performers scheduled to appear included THE DOORS, THE SEEDS, Tim Buckley (a personal favorite), THE FIFTH DIMENSION, KALEIDOSCOPE (another personal favorite), and several other bands of the era. But the Monterey International Pop Festival was, in some ways, the capstone of it all. This book tells the story of a never to be repeated event, from a never to be repeated era. "A Perfect Haze" is a perfect title.

This is a perfect companion to the Monterey Pop DVD set and a psychedelic memory book. Lots of fine color photos and a wonderful variety of voices tell the story of how the festival came together from the planning to the execution in Monterey, California in 1967. Learn how the money issues were resolved, the egos set aside, the music came together. The music of Otis Redding, Ravi Shankar, Laura Nyro and so many other styles shared the stage with the peaking California music

scene of the Grateful Dead, Janis Joplin and Big Brother, the Mamas and the Papas. Such big music events were just being planned and discovered for the first time and this one was pulled off brilliantly.

A beautiful book, great photography and it documents the festival from its conception to end. Anyone with memories of that summer in '67 must have it and if you don't, that is more the reason why you should get it !!!!

I was able to attend this concert and, it was the beginning of the great outdoor concerts that were to follow. the book tells the story very well..

You may have seen the movie; you may have heard the music; or, maybe you were there. Whatever the case, this book is a fascinating read. There are wonderfully rare times throughout history when everything just seems to come together for a few shining moments -The Monterey Pop Festival was one of them. This passionately compiled book is a must-read not just for music fans, but for anyone interested in social history. The "Summer of Love" is often looked back upon, as a romantic overstatement, but, not those 3 days in Monterey... This detailed narrative embraces first-person accounts from everyone involved, and numerous never-before-seen photographs. Hendrix, The Who, The Byrds, The Dead, Simon & Garfunkle, Janis Joplin, Buffalo Springfield, Ravi Shankar -the list goes on, and on... In more ways than I realized, Monterey created a benchmark template for virtually every Rock festival that followed. All the more amazing when I read that the whole thing came together in 6 weeks -impossible to imagine now, let alone in the days of no internet or email! I had no idea the whole thing was put together as a charity, still active 25 years down the road... This book reminded me of what's possible, and why I fell in love with music in the first place.

In "A Perfect Haze," premier LA music historians, Harvey and Ken Kubernik, bring to light a musical miracle that for too long has been remembered only as a predecessor to another better-known event in Woodstock, N.Y., two years later. Until now, the Monterey International Pop Festival has been regarded as a quaint footnote, rather than the three day explosion of color, music and joy that the Kuberniks recreate here in loving yet precise detail, obviously relishing the telling of each moment of backstage intrigue and onstage excitement. Where Woodstock later seemed heavy and dark, Monterey was nothing but a celebration, a chance for the world to see all the magic that was the

West Coast scene in 1967, that "Summer of Love." Here, very early in their careers, we see The Who, Big Brother and the Holding Company, Jimi Hendrix, Otis Redding and the Mamas and the Papas before "Rock and Roll" in all its fun and flash became "Rock". Here in "A Perfect Haze," we see previously-unpublished photos of the festival and hear the words of surviving participants in new interviews and experience a perfect celebration of what the '60s, at its best, promised: the power of the possible. It's true that "East Coast girls are hip", but as Harvey and Ken show us, in the Summer of Love, it was all happening at Monterey.

A beautiful document registering one of the most significant and important moments for the music history. Full of inedit and remarkable images of that magic weekend in 1967.

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