TEXAS
INTERNATIONAL
POP
FESTIVAL

PHOTO BY BOB ERWIN

DRAWINGS BY JACK UNRUH

In June of 1966, Janis Joplin, who was born in Port Arthur, Texas, had sung country music and blues with an Austin, blues band in Frisco bars, upon joining Big Brother something tore loose — inside the band and inside of Janis.

When she was seventeen, Janis ran away: Houston, Venice Beach, San Francisco, Austin, any place. She dropped in and out of four colleges, worked a little and drew unemployment a lot. Somewhere along the line, she began to sing.

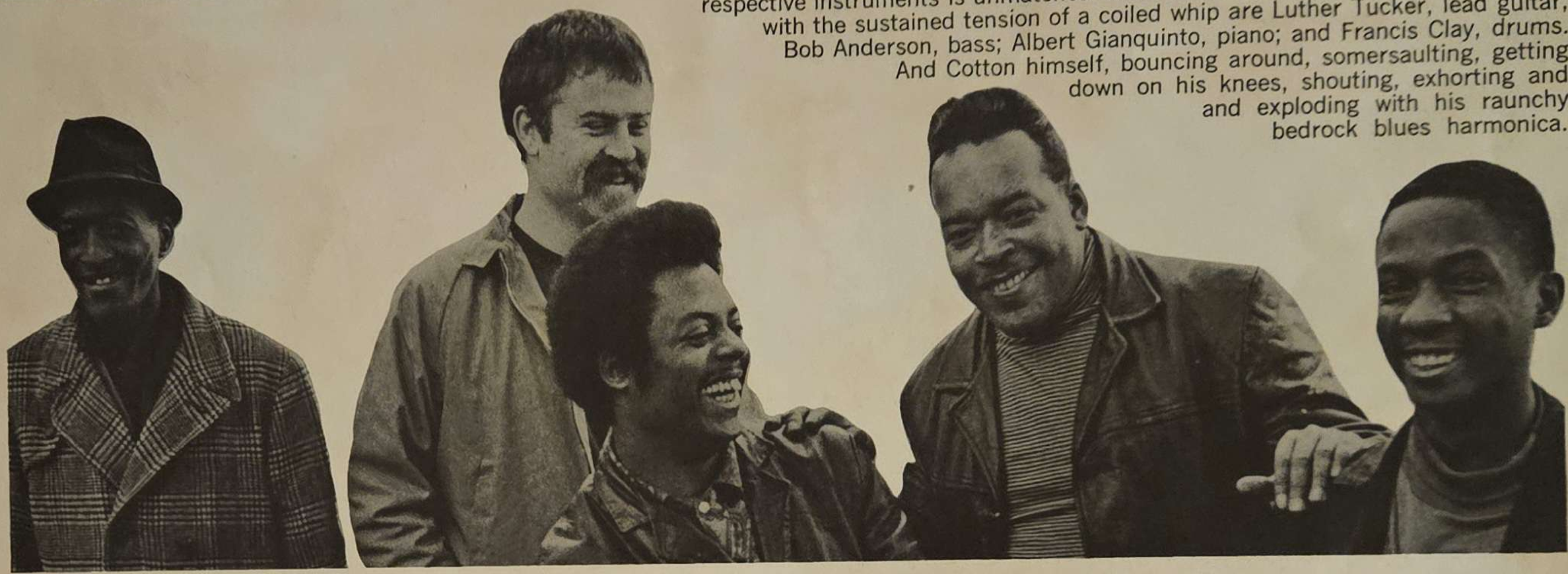
All good singers convey something of their private selves. Janis Joplin puts her guts on the line. "I'm a victim of my own insides" she explains. "There was a time when I wanted to know everything. I read a lot. I guess you'd say I was pretty intellectual. It's odd. I can't remember when it changed. It used to make me unhappy, all that feeling. I just didn't know what to do with it, but now I've learned how to make feeling work for me. I'm full of emotion, and I want a release. And if you're on stage and if it's really working and you've got the audience with you, it's a oneness you feel. I'm into me, plus they're into me, and everything comes together. You're full of it. I don't know. I just want to feel as much as I can. It's not wise always, but it's super-valid, and maybe it's much wiser. It's what 'soul' is all about."

Janis Joplin

THE JAMES COTTON BLUES BAND

James Cotton: harmonica and vocals • **Luther Tucker:** lead guitar • **Bob Anderson:** bass • **Albert Gianquinto:** piano • **Francis Clay:** drums.

"Blues is soul," says James Cotton, "and soul is just a feeling you get inside that has to come out." And with James Cotton, wailing wildy on his harmonica or crying out a rough-hued vocal, come out it does, with all the raw-edged urgent tell-it-like-it-is soul of the Chicago Blues. A veteran of Muddy Waters' famous Chicago Blues Band, Cotton organized his own group about a year and a half ago, drawing together a handful of musicians whose expertise on their respective instruments is unmatched in the blues field. Pacing the band's sound with the sustained tension of a coiled whip are Luther Tucker, lead guitar; Bob Anderson, bass; Albert Gianquinto, piano; and Francis Clay, drums. And Cotton himself, bouncing around, somersaulting, getting down on his knees, shouting, exhorting and and exploding with his raunchy bedrock blues harmonica.



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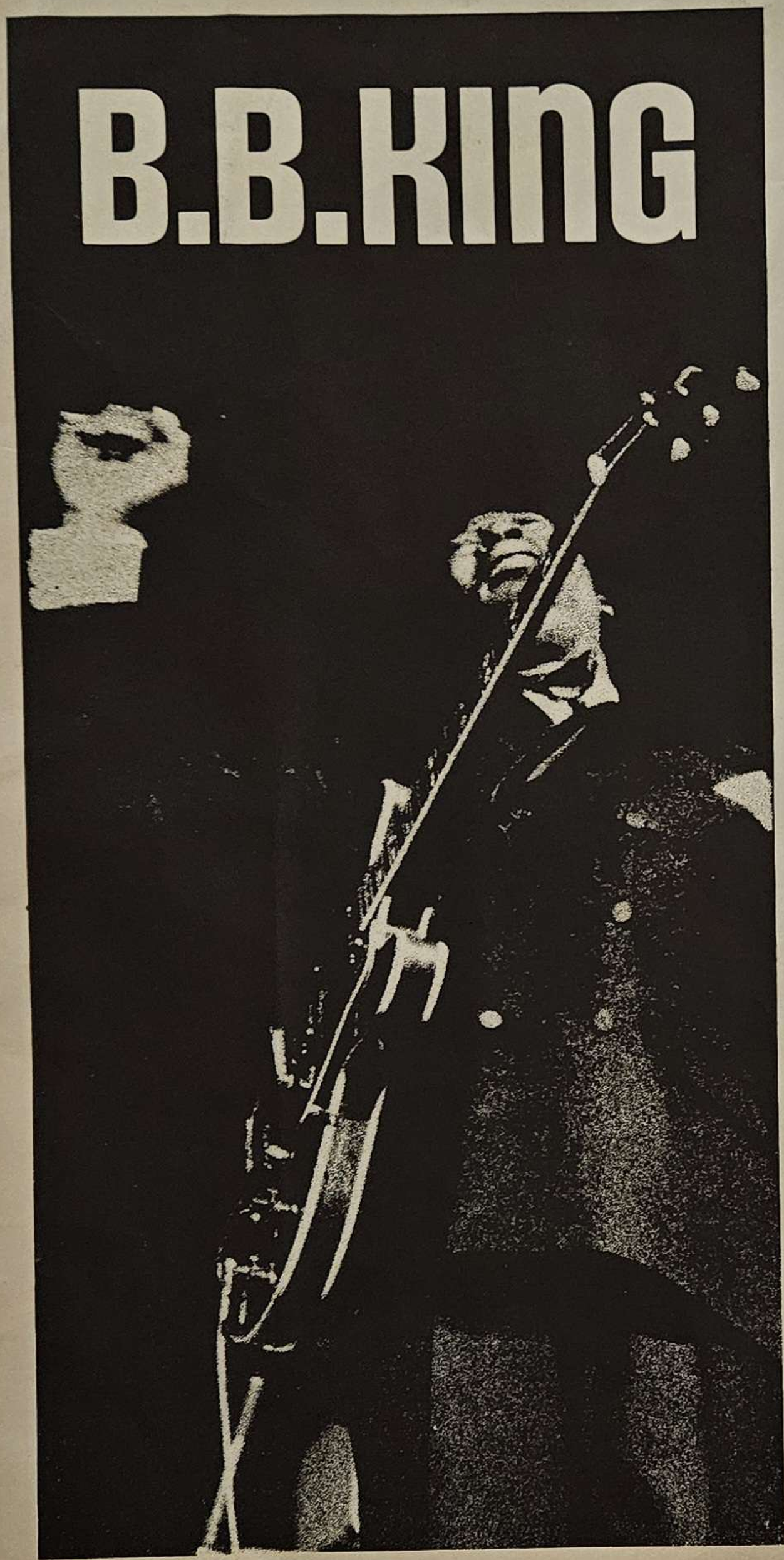

NAZZ was formed in the spring of 1967 by four young mu
cians who had already won local recognition as members
other groups then performing in Pennsylvania and Phila
phia. CRAIF BOLYN, GREGG SIMPLER and THOM MOON
lead guitar, bass and drums, came from THE MUNCHKI
and STEWLEY, lead vocalist and pianist-organist, fr
ELIZABETH.

One of the most appealing aspects of the group, and a dir
outgrowth of the solidarity and independence that exist amo
its four members, is the extent of their musical tightness w
both material and themselves.

The net effect of NAZZ is a cohesion and power seldom fou
in a rock band. Their music has vitality, charm and freedo
and in their concern for spontaneity and quality, they prom
an important musical future.

Watch for their latest release "SOME PEOPLE"!

CANNED
HEAT

CHICAGO TRANSIT AUTHORITY

DAN SERAPHINE (drums) studied percussion at DePauw University, then with Chuck Flores, ex-member of Maynard Ferguson and Woody Herman bands. Has been playing for eleven years.

ROBERT LAMM (organ/electric piano/vocals) studied piano and composition at Roosevelt University, is one of the prolific writers in the band, has been playing eight years.

TERRY KATH (guitar/vocals) has also been playing eight years and, although has had no formal training, is one of the prolific writers in Chicago.

WALT PERRY (woodwinds) earned a degree from DePauw in orchestral clarinet, studied with woodwind players in the Chicago Symphony, and has been playing fourteen years.

LEE LOUGHNANE (trumpet/flugel horn) studied at DePauw two years, then at the Chicago Conservatory College for two years, played in several local Chicago rock groups and big bands.

PETE CETERA (bass/vocals) began playing accordian at twelve, worked with several local groups, for the last six years he has worked with his city's top rock group.

JIM PANKOW (trombone) studied at DePauw and Quincy Colleges, played with the Bobby Christian and Ted Weems orchestras, Bill Russo's Chicago Jazz Ensemble and his own jazz quintet, does much of Chicago's composition and brass arrangements.

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Rotary Connection

Rotary Connection has become one of the top drawing attractions in the country. And what group wouldn't with members like these:

MINNIE RIPERTON, age twenty-one, is a vocalist extraordinaire. A veteran of nine years operatic training, she has developed a Yma Sumac type upper range of five octaves and is well able to duplicate the sounds of the theremin which are so prevalent in Rotary's material.

SIDNEY BARNES, at twenty-two, has acquired recognition as one of the top writers in his field; he is credited with writing several tunes for the Supremes, and also penned some of the past hits of the Shangri-La's. Sidney hails from Washington, D.C.

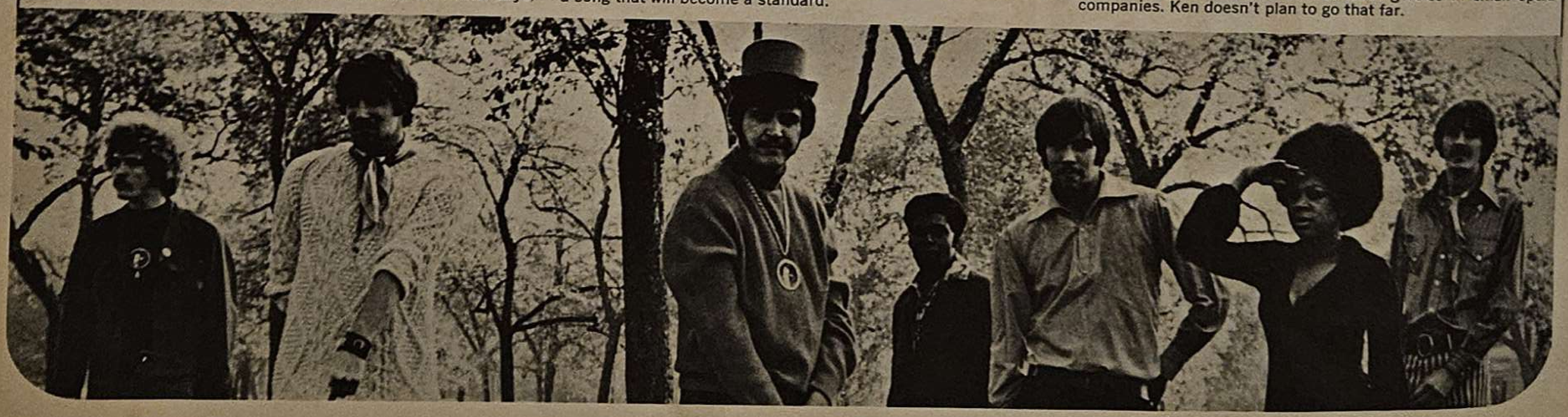
JEREMIAH, twenty-two, a former member of Aorta, and a former music and composition major at Southern Illinois University, is talented not only as an organist, pianist, but also as a writer and singer. Speaking of his career, Jeremiah says, "I want to learn as much about the many different aspects of music as possible, and I thing the Rotary is great."

JON STOCKLIN, twenty-four, is experienced as a lead guitarist and has appeared in various concerts and on radio and television shows. Jon thinks out-front people are cool; digs loud clothes, creative arts, Blood, Sweat & Tears; and wants self-satisfaction in himself and his ability to develop as a truly good musician, composer, and arranger.

BOBBY SIMMS, is one of the founding members of Rotary and a past leader of the Proper Strangers. Bobby is very instrumental in writing the original material for the group with Sidney, Jeremiah, and Mitch. This is where Bobby has set his sights . . . to become a good composer, and someday write a song that will become a standard.

MITCH ALIOTTA is a baby-blue-eyed Gemini, but ". . . as for describing myself more fully, what can I say except that I scream a lot . . . kind of a male Janis Joplin." Actually, Mitch's first job was in the Army with a group that was stationed in Germany; he has many not-so-fond memories of trying to keep the attention of an all-German crowd singing all-English lyrics. Painting and drawing are only two of the many arts in which Mitch excels; so music just came as another natural talent. Mitch has written two songs for the Rotary, both of which have been recorded by the group.

KEN VENEGAS is destined for either greatness or insanity. Ken was actually born with music: his father was a professional guitarist; his mother is a pianist, and has conducted the Concept Orchestra, and later was the General Manager of the Royal Opera Company. Ken's stepfather sang tenor with the Lyric Opera and had several leading roles in small opera companies. Ken doesn't plan to go that far.



SLY AND THE FAMILY STONE

This incredible and unpredictable Sly and The Family Stone emerged from San Francisco . . . just two short years ago . . . rocketing forward with a new sound: an upbeat fusion of gospel, rhythm and blues and psychedelia . . . a joyful group integrated by color . . . two of The Family Stone are white and five are black . . . and integrated by sex . . . five are men and two are women . . . and a major influence on all of today's kinetic pop with their four albums "A Whole New Thing," "Dance to the Music," "Life" and "Stand" . . . and an influence for happiness and peace.

"I am no better and neither are you
We are the same whatever we do
Different strokes for different folks
We got to live together"
— "Everyday People"

The members of the group are:

Sly Stone: Composer, arranger, producer, instrumentalist, organ, bass, piano, and drums.
Cynthia Robinson: Trumpet
Jerry Martini: Sax
Freddie Stone: Guitar
Rosie Stone: Electronic Piano
Gregg Errico: Drums
Larry Graham: Singer, bass

Indigo K-May 2025

TEXAS INTERNATIONAL POP FESTIVAL

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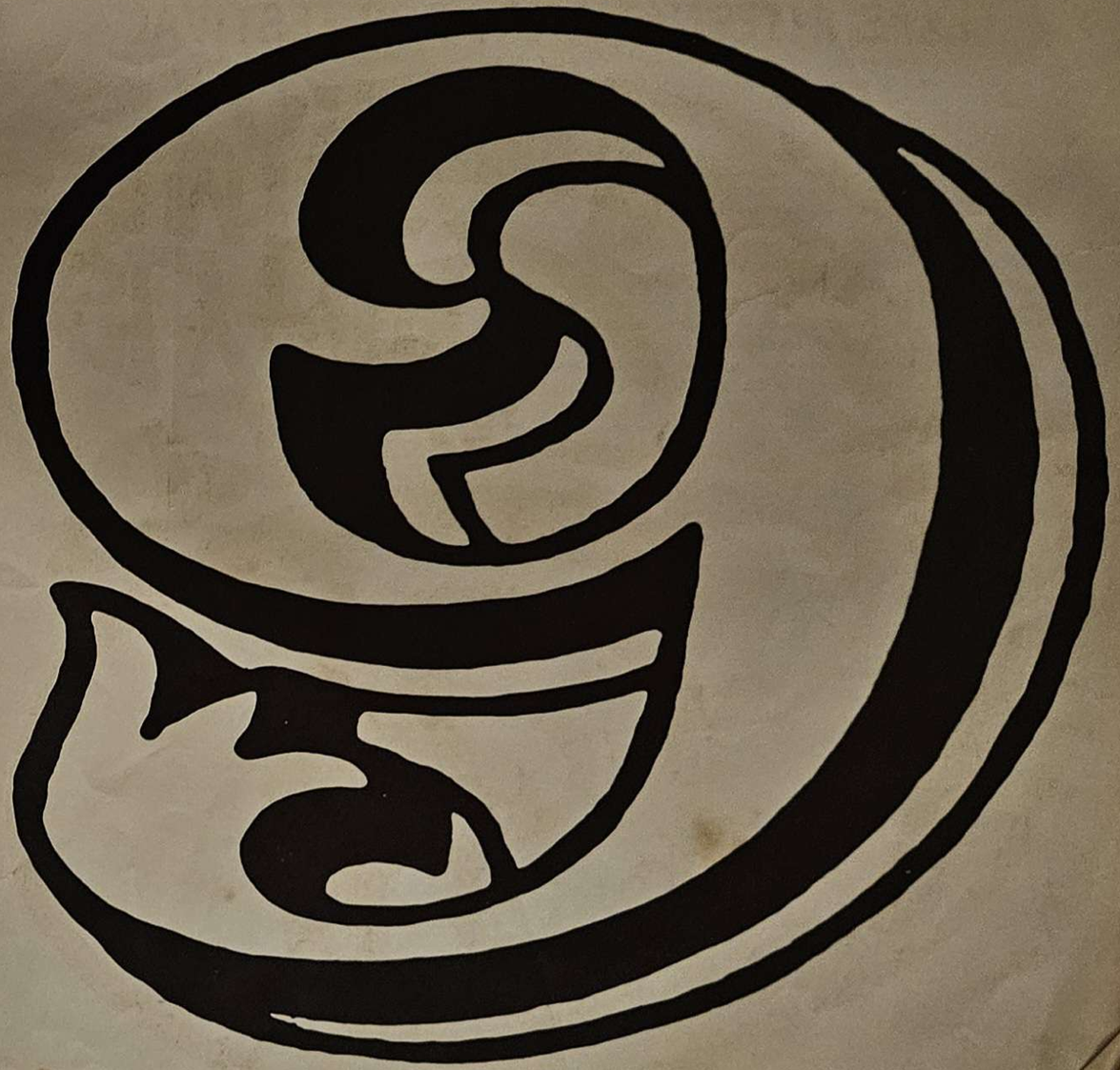
TEXAS INTERNATIONAL POP FESTIVAL



TEXAS INTERNATIONAL POP FESTIVAL

santana

Santana, one of the most popular and fast rising groups on the scene today, is composed of Carlos Santana, David Brown, Gregg Rolie, Jose Areas, Mike Shrieve, Mike Carrabello.

Carlos Santana, the lead singer and lead guitar player was born in Autlan, Mexico. He started playing the violin at age five, and later switched to the guitar. At age fourteen, Carlos was playing in assorted sordid bars in Tijuana. He moved to San Francisco, where, in a few years, he got the Santana Band together.

David Brown is the bass player for the group and was born in Texas twenty-two years ago. He lived in New York until moving to San Francisco at age thirteen.

Gregg Rolie plays keyboards and sings with the band. Gregg, a native of Seattle, has been playing the piano since he was ten years old.

Jose Areas plays conga drums, trumpet and timbales. He was born in Nicaragua twenty-four years ago and has been playing congas for half those years. In fact, at an early age, he was voted the best drummer in Central America. He's been in the United States since 1965.

Mike Shrieve, the youngest member of the band, was born nineteen years ago in Redwood City, California. He has played the drums for five years in various rock-and-roll bands and the College of San Mateo Jazz Band.

Mike Carrabello, the other conga player, was born twenty-one years ago in San Francisco's Mission District. He has been playing congas with his friends in Aquatic Park and other Bay Area parks for the past three years.

...every man shall eat in safety
under his own vine what he plants,
and sing
the merry songs of peace
to all his neighbors. *Shakespeare*

PERFORMANCE SCHEDULES

The festival will start daily at 4:00 P.M. and the gates will open at approximately 2:00 P.M. The talent lineup is:

SATURDAY AUGUST 30

1. CANNED HEAT
2. CHICAGO TRANSIT AUTHORITY
3. JAMES COTTON BLUES BAND
4. JANIS JOPLIN
5. B.B. KING
6. HERBIE MANN
7. ROTARY CONNECTION
8. SAM & DAVE

SUNDAY AUGUST 31

1. CHICAGO TRANSIT AUTHORITY
2. JAMES COTTON BLUES BAND
3. DELANEY & BONNIE & FRIENDS
4. INCREDIBLE STRING BAND
5. B.B. KING
6. LED ZEPPELIN
7. HERBIE MANN
8. SAM & DAVE
9. SANTANA

MONDAY SEPTEMBER 1

1. JOHNNY WINTER
2. DELANEY & BONNIE & FRIENDS
3. B.B. KING
4. NAZZ
5. SLY AND THE FAMILY STONE
6. SPIRIT
7. SWEETWATER
8. TEN YEARS AFTER
9. TONY JOE WHITE

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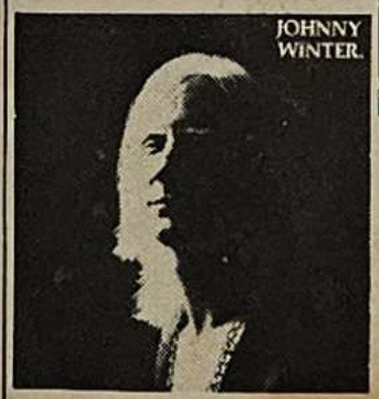
SEE THESE ARTISTS AT THE FESTIVAL

STAND! SLY AND THE FAMILY STONE

CHICAGO TRANSIT AUTHORITY

SANTANA



HEAR THEM ANYTIME

FROM COLUMBIA

LED ZEPPELIN

Jimmy Page: 23 years old, Lead guitar, pedal steel guitar, acoustic guitar . . . One of Europe's foremost musicians, Jimmy Page, embarked on his career at the age of 15, devoting equal time to playing with various groups while studying at a London art school.

John Paul Jones: 22, Bass, organ and piano . . . A sought after arranger of great repute in England, John Paul Jones is the former bass player with Jet Harris and Tony Meehan, broke away from Europe's top instrumental group, The Shadows, in the early 60's, and found great success on their own. Today, Tony Meehan is a producer at British Decca, and until John Paul Jones joined Led Zeppelin the pair of them continued to work together on various recording sessions.

John Bonham, 21. Drums . . . Still too young to have an illustrious career behind him, John Bonham created a sensation with his drum solos while accompanying Tim Rose on his British tour in 1968.

Robert Plant, 21. Lead vocals, harmonica, occasional bass . . . Robert Plant's voice is so powerful that when the speakers broke down during their first date in Sweden, you could still hear his voice at the back of the auditorium over the entire group.

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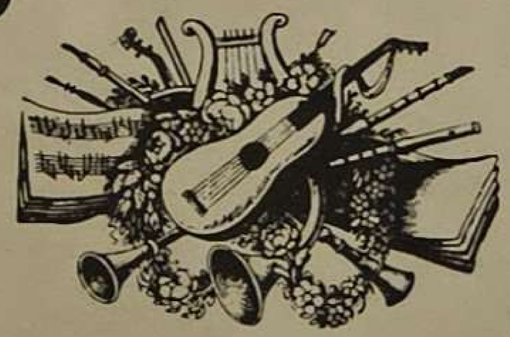

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By helping us you receive:

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(Void After Sept. 15, 1969)

This Coupon Worth $25 per hour
of 8-Track Recording Time

TITLE STUDIO 7 RECORDING COMPANY
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Limit One Coupon Per Session

Johnny Winter

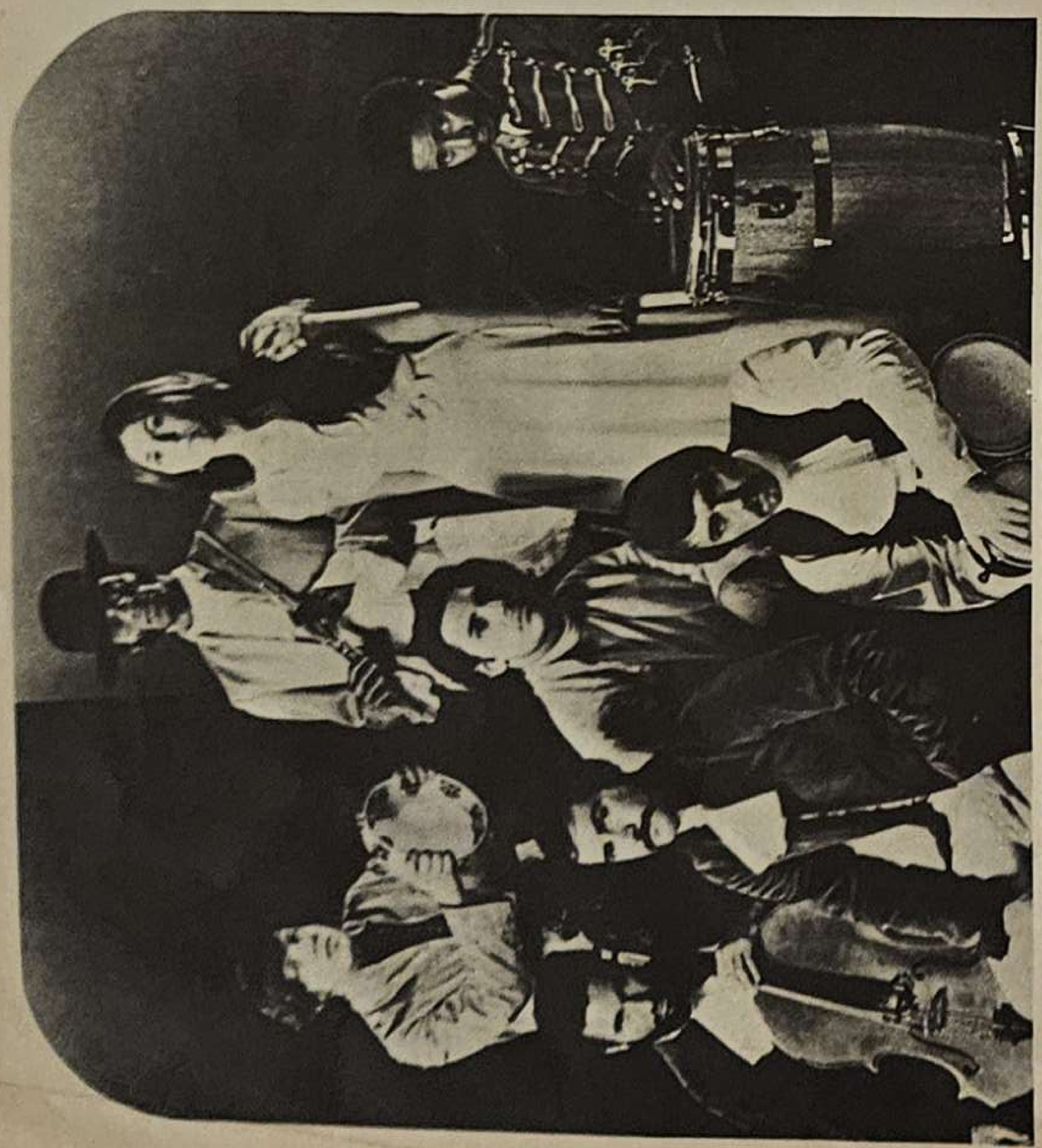
"I'm really gassed to find people digging blues." In 1962, blues musicians frequenting music stores in certain sections of Chicago couldn't help noticing a gangly young man, scarcely eighteen, who sat in front of the shops playing a borrowed guitar, singing, and engaging passers-by in conversation inevitably centering upon the genius of his idol, Muddy Waters. The youth had just come north from Beaumont, Texas, and Lamar Technical College where he had spent part of one semester majoring in business and the rest driving or hitchhiking 50 miles to Louisiana where he performed in small clubs on weekends. That was seven years, many nights, and numerous gigs ago. The kid, JOHNNY WINTER, has, in the interim, given SRO concerts at the Fillmore East, the Fillmore West, The Scene, and the Boston Music Hall; been hailed by the New York Times as "a charismatic performer", "a fountain of vintage blues"; and been acclaimed by Rolling Stone, whose first article brought him to national attention, as a "One hundred and thirty pound cross-eyed albino with long fleecy hair, playing some of the gutsiest, fluid guitar you have ever heard".

SPIRIT

They came on the scene with an Ode album simply titled "Spirit," and the reviews were fantastic. **Rolling Stone** noted that "this is a most uncommon album," and added that "if rock is to progress, and not fossilize, and still remain rock, it is going to have to make a lot of the choices Spirit has made." Spirit is continuing to make musical choices as evidenced by their recently released second Ode LP, "The Family That Plays Together," which is rapidly moving up the national best-seller charts. Speaking of the spirit behind Spirit, Drummer Ed (Cass) Cassidy remarked, "We want to bridge the gap between all the kinds of Music played in the USA, between all ages, all races, all kinds of styles." With the extreme sophistication and complexity of pop music today, Cass feels that "what counts now is not 'authenticity,' but quality."

Produced by Lou Adler, Spirit is composed of five young musicians: Ed (Cass) Cassidy (drums); Mark Christopher Andes (bass and vocals); John Locke (piano); Randy California (lead guitar and vocals); Jay Ferguson (lead singer). The group writes all of its own material, and each member of the group had extensive professional experience before joining Spirit.

Formed on the West Coast in June, 1967, Spirit not only interprets, in Cass's words, "the music of yesterday, today and tomorrow," but creates a sound which is uniquely its own: a blend of jazz, country and rock elements. Guitarist Randy California calls Spirit's music "a reflection of emotion . . . our form of communication and love with the universe."



SWEETWATER

Their albums have been skyrocketing in sales, and they (till now) have never had a single; their one-nighter concert fee has been moving in an upward spiral, and they now verge on the threshold of Superstardom — a number of major pop stars and groups have explicitly told their agents never to book them on the same bill where they would have to follow Alvin Lee and Ten Years After. The soaring British blues-rock combo leaves the audience so limp, they have nothing left to express for any other act on the bill.

Ten Years After features Alvin Lee on lead guitar and vocals; Leo Lyons on bass; Ric Lee (no relation to Alvin) on percussion; and Chick Churchill on organ.

They have been playing to SRO and packed houses so often lately that everyone just assumes they have always been around and on top. Not quite so. They have been around for a while, true; but it's only recently that the world has been giving the group the kind of reception usually reserved for only the giant pop stars.

Rumor has it they met in a bus shelter near London, found out they each played an instrument and formed a group then and there. Apocrophyl, no doubt, but the story stuck.

In truth, Ten Years After is an apt name — it's been just about that long since young Alvin Lee started playing guitar, trying to wiggle and sing like Elvis Presley. In the decade that followed, he gradually formed alliances with other musicians, starting with Leo Lyons and winding up in more recent years with Ric and Chick.

The result is the creation today of their new, fresh sound heard reverberating 'round the country, Ten Years After.

SAM & DAVE

Sam & Dave have been performing together as a team since 1961. In the eight years that they have been together they have created a remarkable reputation as the most exciting twosome on the soul music scene. Billed as the "Double Dynamite" duo, they have thrilled fans throughout the world with their fast and furious in person act, and they have secured their hold on their followers with hit after hit recording on the Memphis-based Stax label.

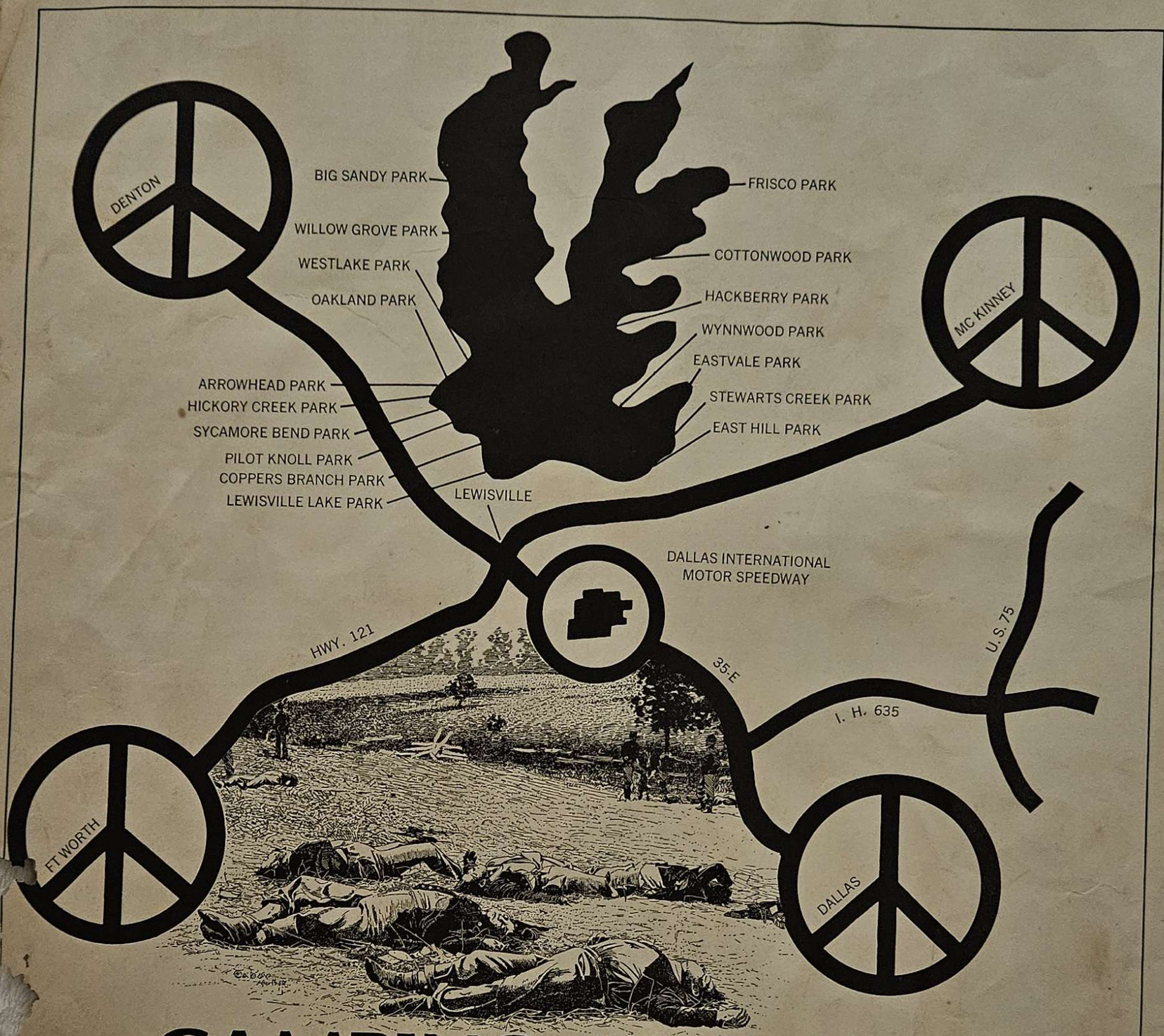
Sam Moore and Dave Foster both made it the hard way, working since they were youngsters as professional entertainers in the world of soul music. Sam Moore hails from Miami, Dave from Ocilla, Georgia, but today they both call Miami home.

Stax Records issued Sam & Dave's first record back in 1965 a driving item called "It Was So Nice While It Lasted". That first record was an R&B hit, and their subsequent hits, "I Take What I Want", "Ain't No Big Thing Baby", "A Place Nobody Can Find", "You Don't Know Like I Know", "Said I Wasn't Gonna Tell Nobody" and the smash "Hold On I'm Comin' ", brought them to the attention of pop fans as well.

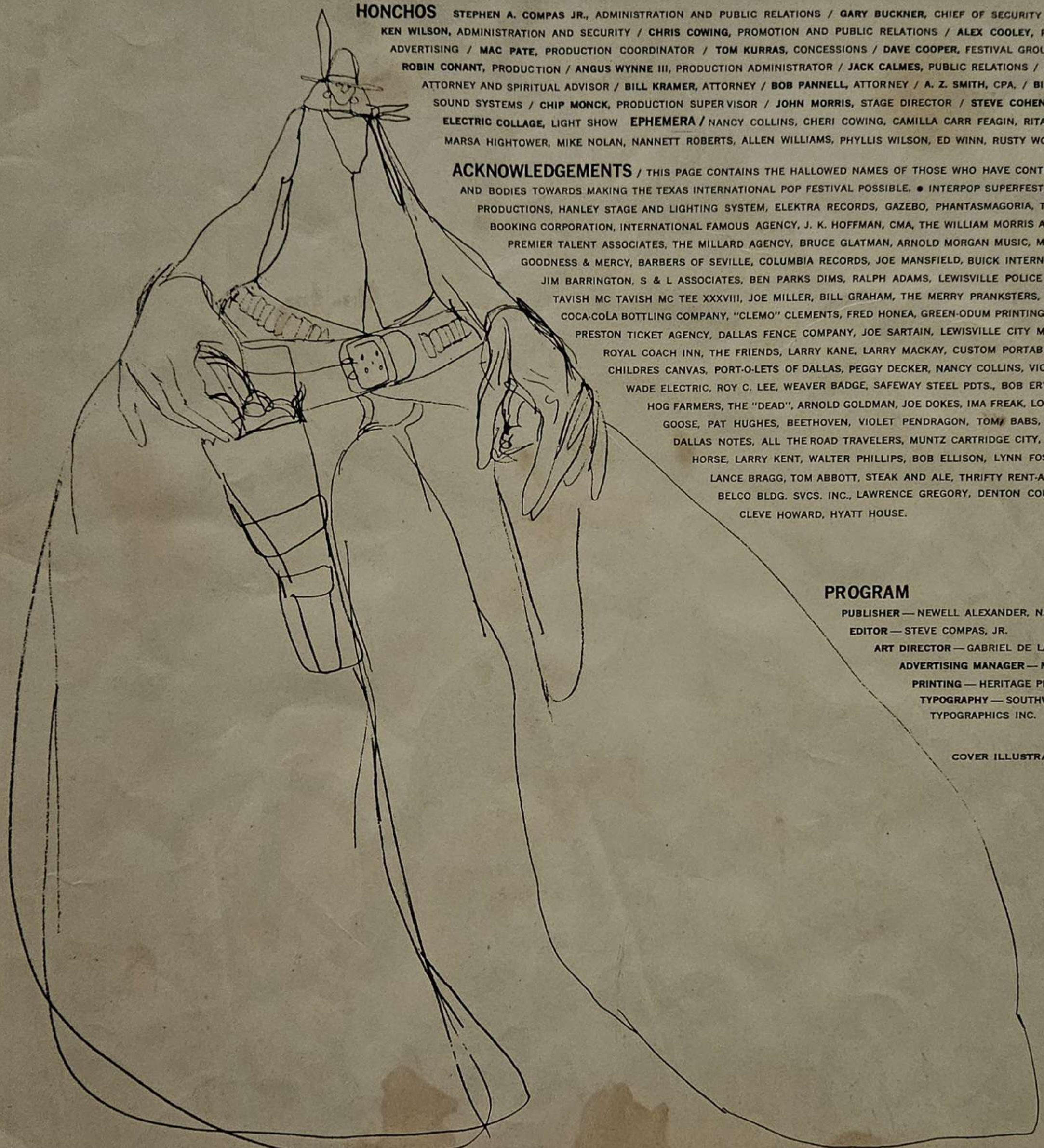
Their first gold record was earned in the fall of 1967 with the sensational "Soul Man". This record leaped to the top of the trade paper charts in a few short weeks, and sold over 1,000,000 copies. Their followup album "Soul Man", quickly burst into the best-selling classification after it was issued in October of 1967.

In the Spring of 1967 Sam & Dave played in England and The Continent as stars of the Stax-Volt Revue, along with such top acts as Otis Redding, Carla Thomas, Booker T & The MG's, Eddie Floyd and the Mar-Keys. Sam & Dave broke it up everywhere they appeared and built up a European following as enthusiastic as the legion of fans at home.

Sam & Dave offer a simple explanation for their great act: "We simply try to do a little more than required. If this means we have to sing one song for 50 minutes, then we sing the song for 50 minutes. If this means we have to perform for an hour without stopping, then we perform for an hour without stopping. We want everybody to remember SAM & DAVE."



CAMPING AREA MAP



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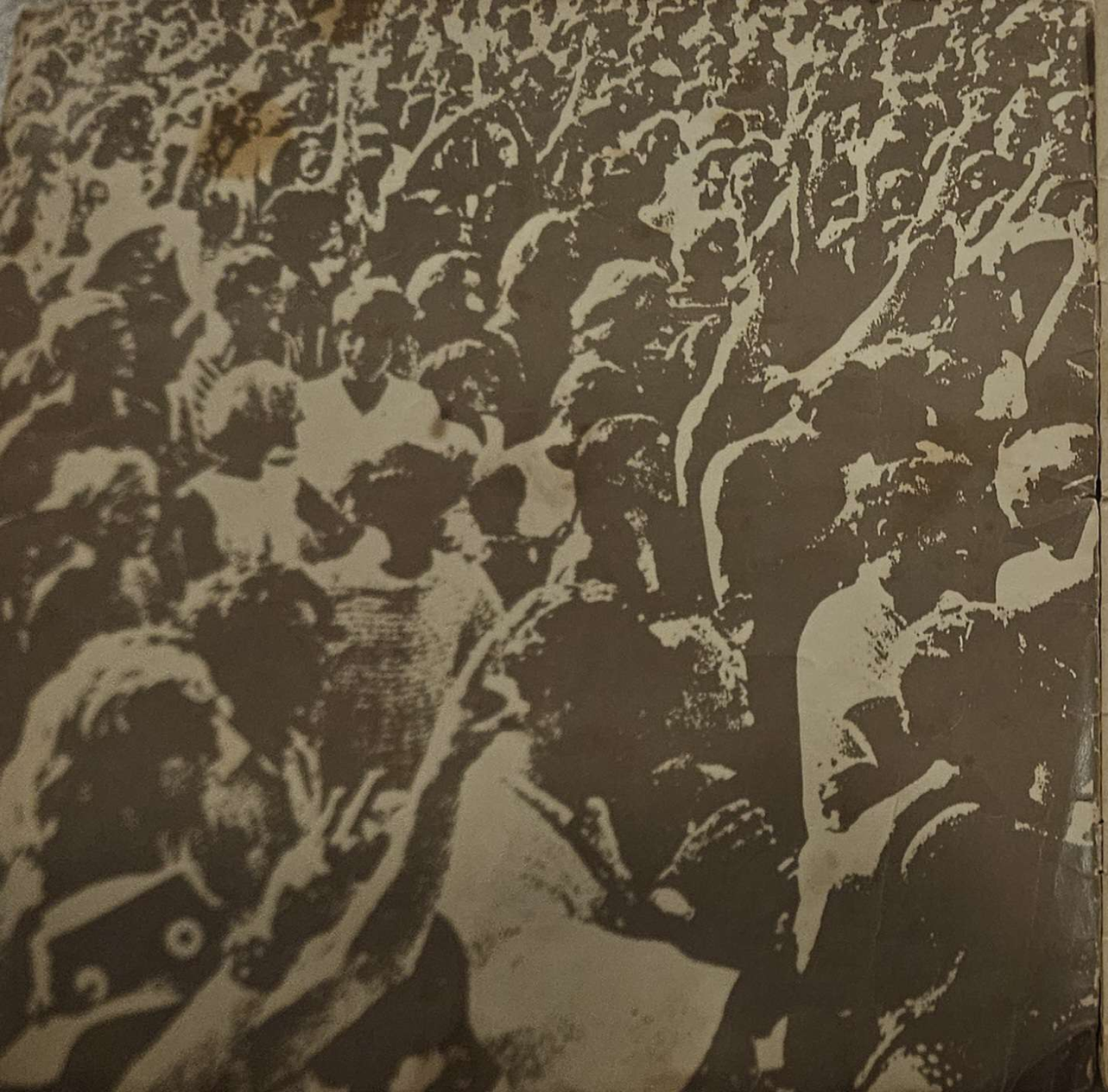
ACKNOWLEDGEMENTS / THIS PAGE CONTAINS THE HALLOWED NAMES OF THOSE WHO HAVE CONTRIBUTED THEIR MINDS AND BODIES TOWARDS MAKING THE TEXAS INTERNATIONAL POP FESTIVAL POSSIBLE. • INTERPOP SUPERFEST, INC., SHOWCO PRODUCTIONS, HANLEY STAGE AND LIGHTING SYSTEM, ELEKTRA RECORDS, GAZEBO, PHANTASMAGORIA, THE FOG, ASSOCIATED BOOKING CORPORATION, INTERNATIONAL FAMOUS AGENCY, J. K. HOFFMAN, CMA, THE WILLIAM MORRIS AGENCY, PREMIER TALENT ASSOCIATES, THE MILLARD AGENCY, BRUCE GLATMAN, ARNOLD MORGAN MUSIC, MINNIE PEARL'S, SURELY, GOODNESS & MERCY, BARBERS OF SEVILLE, COLUMBIA RECORDS, JOE MANSFIELD, BUICK INTERNATIONAL, JIM BARRINGTON, S & L ASSOCIATES, BEN PARKS DIMS, RALPH ADAMS, LEWISVILLE POLICE CHIEF, IVAN MC TAVISH MC TAVISH MC TEE XXXVIII, JOE MILLER, BILL GRAHAM, THE MERRY PRANKSTERS, CONNIE LATHAM, COCA-COLA BOTTLING COMPANY, "CLEMO" CLEMENTS, FRED HONEA, GREEN-ODUM PRINTING, THE END OF COLE AVE., PRESTON TICKET AGENCY, DALLAS FENCE COMPANY, JOE SARTAIN, LEWISVILLE CITY MGR., JEAN EARLY, ROYAL COACH INN, THE FRIENDS, LARRY KANE, LARRY MACKAY, CUSTOM PORTABLE BUILDINGS, CHILDRES CANVAS, PORT-O-LETS OF DALLAS, PEGGY DECKER, NANCY COLLINS, VICKY POWERS, WADE ELECTRIC, ROY C. LEE, WEAVER BADGE, SAFEWAY STEEL PDTS., BOB ERWIN PHOTOGRAPHY, HOG FARMERS, THE "DEAD", ARNOLD GOLDMAN, JOE DOKES, IMA FREAK, LOVE, TOBY ROBERTS, GOOSE, PAT HUGHES, BEETHOVEN, VIOLET PENDRAGON, TOM, BABS, AND BARBARA BAILEY, DALLAS NOTES, ALL THE ROAD TRAVELERS, MUNTZ CARTRIDGE CITY, THE ELECTRIC ROCKING HORSE, LARRY KENT, WALTER PHILLIPS, BOB ELLISON, LYNN FOSTER, RANDY COLLINS, LANCE BRAGG, TOM ABBOTT, STEAK AND ALE, THRIFTY RENT-A-CAR, PEGGY PALMS, BELCO BLDG. SVCS. INC., LAWRENCE GREGORY, DENTON COUNTY SHERIFF, CLEVE HOWARD, HYATT HOUSE.

PROGRAM

PUBLISHER — NEWELL ALEXANDER, NATIONAL GRAPHICS
EDITOR — STEVE COMPAS, JR.
ART DIRECTOR — GABRIEL DE LA GARZA
ADVERTISING MANAGER — MARSA HIGHTOWER
PRINTING — HERITAGE PRESS
TYPOGRAPHY — SOUTHWESTERN TYPOGRAPHICS INC.

COVER ILLUSTRATION: TOM BAILEY



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ACKNOWLEDGEMENTS

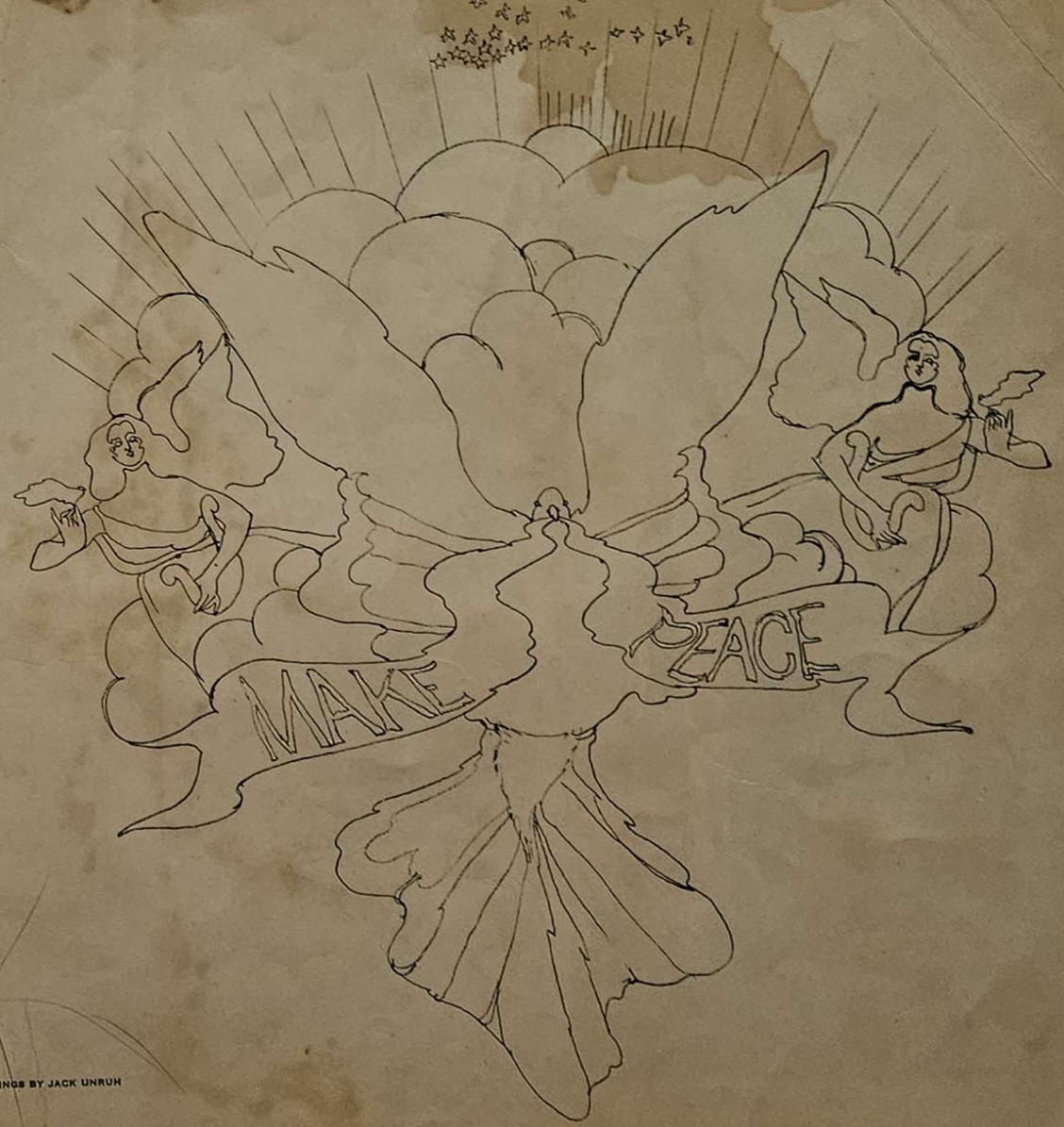
THIS PAGE CONTAINS THE [illegible] AND BODIES TOWARDS MAKING THE TEXAS INTERNATIONAL POP POSTERS, [illegible] PRODUCTIONS, HARLEY STAGE AND LIGHTING SYSTEM, ELECTRO RECORDING, [illegible] BOOKING CORPORATION, INTERNATIONAL FAMOUS AGENCY / [illegible] PREMIER TALENT ASSOCIATES, THE WILLARD AGENCY, [illegible] GOODNESS & MERCY, BARBERS OF SEVILLE, COLUMBIA RECORDS, [illegible] JIM BARRINGTON, S. R. L. ASSOCIATES, BEN FORD [illegible] TAYLOR MC TAYLOR MC TEE SERVICE, JOE MILLER, BILL [illegible] COCA-COLA BOTTLING COMPANY, "CLEMO" ELEMENTS, [illegible] PRESTON TICKET AGENCY, DALLAS FENCE COMPANY, [illegible] ROYAL COACH INN, THE FRIENDS, LARRY KANE, LARRY [illegible] CHILDREN CANVAS, PORTCLETS OF DALLAS, PEGGY [illegible] MADE ELECTRIC, ROY C. LEE, WEAVER BRIDGE, [illegible] HOG FARMERS, THE "DEAD", ARNOLD GOLDING, [illegible] GOOSE, PAT HUGHES, BEETHOVEN, VIOLET [illegible] DALLAS NOTES, ALL THE ROAD TRAVELERS, [illegible] HORSE, LARRY KENT, WALTER PHILLIPS, [illegible] LANCE BRAGG, TOM ABBOTT, [illegible] BELCO BLDG. SVCS. INC., LAWRENCE [illegible] CLEVE HOWARD, [illegible]

PROGRAM

PUBLISHER — NEWELL ALEXANDER, NATIONAL GRAPHICS
EDITOR — STEVE COMPAS, JR.
ART DIRECTOR — DARRIEL DE LA [illegible]
ADVERTISING MANAGER — [illegible]
PRINTING — HERITAGE PRESS
TYPOGRAPHY — SOUTHWESTERN TYPOGRAPHICS INC.

COVER ILLUSTRATION, TOM BAILEY

PHOTO BY BOB BRWIN



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Indigo K May 2025