

FESTIVAL EXPRESS 1970



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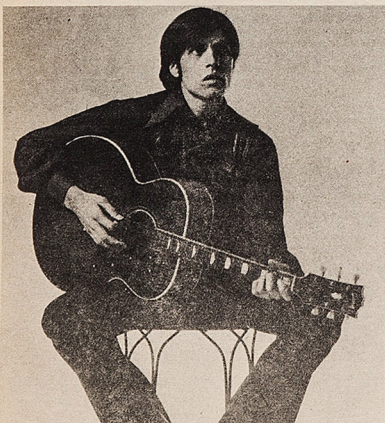
CHARLEBOIS

The New York Times called him the hit of the Toronto Pop Festival 1969. That was Montrealer Robert Charlebois in his red, white and blue Canadiens hockey sweater and tight pink pants singing a furious blend of French Canadian patois and Madis Avenue jargon. That was Charlebois last year. And the word is, in the past year, the Afro-haired, fashionably skinny French-Canadian has really gone freaky. What'll he do next, anyone asks? Last seen, the ear-drum smashing Charlebois was climbing up the inside of a 60-foot balloon and threatening to take us all with him! Charlebois will be playing all three Festival Express cities, bringing with him his five-piece band; and for those who haven't seen him before (and that means Festival audiences in Winnipeg and Calgary), expect a bombshell.



IAN AND SYLVIA

Ian and Sylvia Tyson used to be called folk singers. Now they're making a newer scene, but they haven't forgotten the roots. The Great Speckled Bird (which is what Ian and Sylvia call themselves and their band) plays long-haired country. With the soaring voices of the Tysons, country music takes on a new toughness, a new life, and a new excitement. For all of that, songs like Four Strong Winds still hit the nerve in all of us that reminds us of the past... and there's nothing wrong with the honest sentimentality in much of what Ian and Sylvia do. The band is as hard as you can get... Amos Garrett's lead guitar swaps phrases with the pedal steel of Buddy Cage; Norman Smart on drums and Jim Colgrove on bass give the voices of Ian and Sylvia room (and great encouragement) to fly.



ERIC ANDERSEN

Tally, rangy, long-haired Eric Andersen looks and acts more like a cowpoke than the successful writer-singer he is. On stage he impresses the listener with his shyness while performing, but it takes only a few moments to sense that star quality that makes him one of the mainsprings of the folk world. He sings in a beautiful, vibrato-thick baritone echoing the style of Paxton and Dylan, and at times reminds his audiences of the softer side of Presley. The 25-year-old singer writes in spurts, like a volcano. Each of his compositions has something to say and is quite topical.



JANIS JOPLIN

Janis Joplin is the queen of rock. Janis Joplin sings like a cross between Bessie Smith and a steam-hammer threatening to go out of control. Janis Joplin has much more power than flowers... but she has the aura of San Francisco and Southern Comfort. She exploded on the national scene in 1967 when she tore the Monterey Pop Festival apart. Hair in the wind, feet slightly apart, she grabs the mike and wails. But Janis knows what she's singing about. Her material comes from great blues people who never made the real big time but Janis always pays her respects to them - people like Big Mama Mae Thornton (who wrote "Ball and Chain") and Albert King and the late Bessie Smith. For years, Janis did her thing with Big Brother and the Holding Company. She made the break, and she's got a new, tight, tough band with her. Keep an eye on Ricky Bell, the pianist - he's from Toronto, and he's the new group's sparkplug. Not that you'll have too much time: Janis Joplin demands your attention, and your total involvement with her special excitement.



GRATEFUL DEAD

One of the great San Francisco bands, the Grateful Dead are very much alive. They are possibly the best band ever to come out of the West Coast. Any band with Pippin (real name: Ron McKernan) in there or organ has got to be something special. The others are also unique: Jerry Garcia, a thrilling guitarist who does weird things to your mind; drummer Bill Kreutzman, bassist Phil Lesh; guitarist Bob Weir, and Tom Constanten. Basically, the Dead are a tough rock band. But they are masters of the put-on, skilled musicians who, when they really get off, can punch through to an audience with all the primitive guts of the Stones in full cry. Meanwhile, they are the freakiest looking bunch of people and if you really want to know where their heads are at, don't ask them: Read Tom Wolfe's book "The Electric Kool Aid Acid Test". And then you'll know.



MASHMAKHAN

Mashmakhan's from Montreal. Brian Edwards is on bass; Pierre Senecal plays keyboards and horns and writes most of the group's material; Jerry Mercer is bald and big and good at ludo and a driving drummer; Ray Blake is sad-faced but always cheerful, and plays the sinuous guitar solos that have made the group's first album a stopper. The vocals? Mostly from Brian Edwards. Mashmakhan is one of Montreal's best. And that's saying a great deal!

TORONTO

TOGETHER

- THE BAND
- JANIS JOPLIN
- GREATEFUL DEAD
- TRAFFIC
- TEN YEARS AFTER
- DELANEY & BONNIE
- BUDDY GUY
- IAN & SYLVIA
- ERIC ANDERSEN
- TOM RUSH
- SEATRAIN
- JAMES & THE GOOD BROS.
- CAT
- MOUNTAIN
- CHARLEBOIS
- MASHMAKHAN
- MRQ

Watch this space for further announcements...



TRAFFIC

The news that Traffic's back together again made for headlines in the rock world, where groups come and go with almost bewildering regularity. If Traffic's together again, everyone said, then the world really is a better place. Traffic split up a year and a half ago. Steve Winwood wanted new directions, joined Blind Faith, and found them. After that he played a concert or three with Ginger Baker's Air Force, but that wasn't where it was at for Steve, either. So, Traffic's back. With Jim Capaldi and Chris Wood, and the same old feeling that when the group so many fans, so many record hits, and so much hard work. "There were things we didn't do then that we wished we had," Steve says. "Now we're doing them. It's all new, but just as exciting as it was in the beginning."

Traffic's last part of Festival Express: their first Canadian appearance since the lights turned green for them again.



CAT

Cat, one of Toronto's best rock groups, was formed by Mike McQueen, who made his musical debut at a brewing company Christmas party when he was seven years old. Now he's grown up, writes the band's book, sings lead, and plays guitar.

Along with Gary O'Connor, who plays guitar, banjo, drums, bass, and organ, Cat also includes James "Eldi" Fidler (guitar and vocals), drummer Phil Mullolland, and "Soup", James Campbell, who is the group's bassist.

Watch out for Cat: this is a group that can look at a king.

TEN YEARS AFTER

Ten Years After what? The blues revival perhaps, but this group is far more than another bunch of British bluesbreakers. Alvin Lee, the lead guitarist, is about the fastest player on anyone's block. Johnny Winter included and if you saw him bulldoze his way through the blues in the Woodstock movie, you know that's a fact.

But what Alvin Lee has, apart from the fastest guitar in the West, is charisma. That's an old-fashioned word, but it's something not many people have. Presley has it, for instance, and so does Frank Sinatra (still). Alvin Lee has whatever it is that makes you stop, look and listen. It's been called sex appeal and animal magnetism and a few other things. You can watch Alvin Lee and make up your own words.

Alvin, drummer Ric Lee (no relation), organist Chuck Churchill and bass player Leo Lyons all come from Nottingham, a town in England famous for being the home of Players Cigarettes and Raleigh Bicycles.

They've come a long way since, and Festival Express is proud to put them on their first major Canadian tour.



George Eaton is busy and on the move; in addition to producing shows as a partner in Eaton-Walker Associates, he is on the BRM racing team and is the only North American racing driver to enter both the International Grand Prix and Can-Am events in 1970.



Putting together Festival Express has been a full-time task for Thor Eaton and Ken Walker the past eight months. George Eaton, between championship auto races, lent support.



THE MODERN ROCK QUARTET

Out of Ottawa comes MRQ (The Modern Rock Quartet), a hard rock group with a fantastic drummer and a fine organist. In its earlier visits to Toronto, both last year and a few months ago it surprised its audiences with its great classical refrains and jazz improvisations.



SEATRRAIN

More and more people are getting the unusual message they're putting out. For a start, don't expect the standard songs, or the standard instrumentation.

Seatrain has Andy Kullberg, who plays bass and plays flute; Richard Greene, who plays violin, vocals/guitarist Peter Rowan; Lloyd Baskin who sings and plays organ and piano; and drummer Tom Ralston, who's worked with Arlo Guthrie and Spanky's gang and even The Masked Marauders.

OUTA SIGHT!

Getting your tickets by mail? All you have to do is fill in the form below and send bread.

Send me tickets for Saturday, June 27, at \$9 each.

Send me tickets for Sunday, June 28, at \$9 each.

Send me tickets to cover both days at \$14 each ticket.

Note, please add 25c with your mail order to cover mailing charges.

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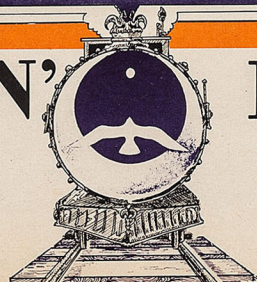
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1970 EATON-WALKER ASSOCIATES LIMITED presents TRANS CONTINENTAL POP FESTIVAL 1970

ROLLIN' ROCK



The last big project of producers Ken Walker, Thor and George Eaton was the first major Revival of Rock 'N' Roll. Now they're doing the first Rolling Rock show, Festival Express 1970.

Stretching railroad steel across Canada wasn't easy but it linked the country together with vital communications. Getting Festival Express rolling hasn't been without it's problems either. But Eaton Walker Associates Ltd., believing Rock to be the vital communication of today, pushed ahead with the moral and financial support of Maclean Hunter Ltd., another Canadian company that believes communication is vital.

Following the two day CNE stadium Festival in Toronto June 27 and 28, it's all aboard for Winnipeg and the July 1 Festival in Winnipeg Stadium where the pop is presented by Mansphere. Across the prairies to Calgary then for the windup Festival Express July 4 & 5.

IMAGINATIVE

The Festival Express has been called the most imaginative concept in pop music history. It's also been called a number of other things. An Alberta columnist referring to the "Calgary Clambake" wrote "In the U.S. the direct legacy of the so called rock festivals has been murder, rape, drug peddling, drug addiction, seduction, and in the city proper, a tremendous increase in car thefts, hold ups and street assaults. Name any vice listed on the calendar of a modern decadent society, and it will flourish into fall bloom a rock festival."

The three youthful principals of Eaton Walker were also producers of 1969's two major pop festivals, Rock 'N' Roll Revival and Toronto Pop Festival.

KEPT THE PEACE

Here's a few excerpts from press comment on those shows: "at the city's first mammoth pop festival, a two-day celebration of triumph, happy sounds, the kids - 50,000 of them - kept the peace. They flocked into Varsity Stadium, a 25,000 seat football field in the centre of the city, decked out in their beads and brocade, striped pants, buckskin jackets and graceful Victorian shawls, in orange and purple and yellow sunglasses with two-inch wide lenses, in culottes and bell bottoms and microskirts, in every shade across the rainbow from salmon pink to Grammie Smith apple green. They came and sat on the grass and in the stadium's seats and they radiated good, warm vibrations that lasted the entire weekend." - The Canadian Magazine.

SMOOTHLY PRODUCED

"The Toronto Rock 'N' Roll Revival, Saturday at Varsity Stadium was the most exciting, most beautiful event to have hit Toronto since the Pop Festival. They promised Kim Fowley, as emcee. They promised The Doors, Filmmaker Leacock Pennebaker, Lord Sutch, Eric Clapton, John Lennon and Yoko Ono and the Plastic Ono Band... everyone of them happened. Seasoned by the Pop Festival, the organization was smooth and without hassles." - Globe and Mail.

"In all ways, Toronto's Pop Festival was a winner. There were no incidents between police and crowds, which have marred similar U.S. pop festivals; no on-stage obscenity (which city hall feared and, consequently, had withheld its whole support); and no third-rate music. The police were competent and, mainly, sympathetic and the audience respected them. What the festival achieved was the unique gathering of Toronto - and North American - youth in one place to hear an unusually wide cross-section of contemporary music. It may also have been the final emergence of pop as an important Canadian cultural activity." - Winnipeg Tribune.

STADIUM HERE FIRST

Contrary to earlier incorrect statements published in the press stating that local citizens around McKelton Stadium were forming vigilante groups to block the festival in Calgary, the feelings of that city were expressed by one middle aged man in this way:

"There is certainly the possibility of problems for us

because we live so close to the stadium, but we have to remember the stadium was here before we were and that many of us take advantage of it for other events. I notice a lot of people who go across the road with me to football games, and we usually have a little run of fun. Some of us sometimes have too much maybe, but we raise hell for a few hours and have a lot of fun.

"That's our kind of entertainment!" he continued, "and I don't think we have any right - especially after hearing the precautions that have been taken - to condemn this kind of entertainment!"

MONTREAL SEPARATES

Actually the Montreal cancellation came about because of the intervention of a few civic authorities. To quote a Toronto paper: "Evidently there was fear that holding a pop festival with an expected attendance of 30,000 on the same day as the St. Jean-Baptiste parade would invite violence."

Montreal papers expressed the sentiment that it was not for Montreal politicians to decide for its citizens who could participate in holiday activities. A French language Montreal paper also noted that there is no evidence of a relationship between recent bombings and the people who traditionally attend pop festivals.

All groups booked for Montreal will be paid. All advance ticket money will be refunded. All Quebec kids will get a warm BIENVENU at their Festivals.

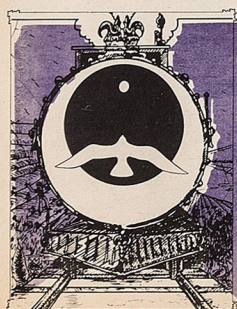
CROSSROADS

Toronto's Globe and Mail in an editorial said that the pop festival phenomenon "seems to have arrived at the critical point which will determine whether it survives or vanishes". Will society quietly throttle it, the paper asks, or "will we accept it as inevitable and devise ways of accommodating it?"

The answer may be summed up in this excerpt from Weekend Magazine, 1969:

It seems to me that you can tell a lot about a city by the sound of it, both the noise and the music the people make. In this issue we feature "the Toronto sound" (page 6) and if you are a rock music fan you'll know about that. So maybe you don't like rock. The fact remains, as the picture with this column shows, that thousands on thousands of young people do. The kind who accept the electronic age automatically, born to it, geared to it.

"That this should happen in Toronto doesn't surprise me. The old sodas in Toronto, the Sunday-quiet Toronto is now a boyhood memory of middle-aged men. Today's Toronto moves to a raucous rhythm, a young rhythm. It's the kind of boom that says: 'this town is alive, this city is a city.'"



FESTIVAL EXPRESS 1970

- Featuring: The Band
- Janis Joplin • Grateful Dead
 - Delaney, Bonnie & Friends
 - Cat • Ten Years After • Traffic
 - Charlebois • Ian & Sylvia
 - Mashmakhan • Buddy Guy
 - Eric Andersen • Tom Rush
 - James & the Good Bros.
 - Sea Train • Mountain • MRQ

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