

FESTIVAL EXPRESS 1970



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GRATEFUL DEAD

Does anyone remember San Francisco, Haight-Ashbury, psychedelia? The passing parade passes so quickly. Where did it go? Or did it go?

There always was a curious duality to the whole scene. It was real and unreal. It was the truth and it was a gigantic, grotesque lie. On the one hand it was Ken Kesey, on the other it was Time Magazine. The problem was, is, to get beyond the special effects, the strobe lights, the posters, the symbols, to find the idea.

And if and when you find it, you'll find the Grateful Dead as well. They were there from the beginning, and they're still there. They came through it all untouched because they were in fact untouchable. They were too close to the centre.

The Grateful Dead are not so much a band as a community. Their life style is at least as important, culturally and spiritually, as their music. They were forming a family when other musicians were forming groups.

Which is not to say that their music needs any apologies. No band has so consistently eschewed the pressures and promises of the tyrannical mainstream. No band has compromised less to the almighty demands of commercial acceptability.

When the scene was feedback and distortion and metaphysical illuminations, they were a down to earth, righteous, old blues band, good-time, straight-ahead communal rock and roll. And when the world at large



started to shift their way, they headed in the other direction, began to dabble in sound for its own sake. The incredible stylistic gulf between their first album and their second, *Anthem To The Sun* speaks for itself and speaks far louder than any words ever could for the artistic integrity of the group.

Jerry Garcia has been the man responsible. Wherever the Grateful Dead have gone, he has taken them. And as the Grateful Dead have developed into something far more

than just a band, so he has assumed a cultural role far beyond that of a leader. If the word were not so unfashionable, one might be tempted to call him a Guru. Perhaps guide is better. Certainly his image and his identity have taken on almost symbolical overtones.

For now that the scene has moved on and the frills and the filigree have eroded away along with the other residue of pop cultures past, only the important things, the true things remain. The Grateful Dead remains.

MOUNTAIN

In their way, Mountain is the last extension of where rock's been going. They're a studio group — not in the sense they only perform in a recording studio, but because their sound has a studio style. It's large and heavy in its massy weight. It gets across up on that end of the amplifying system where the dials are turned on full. It takes the energy of the

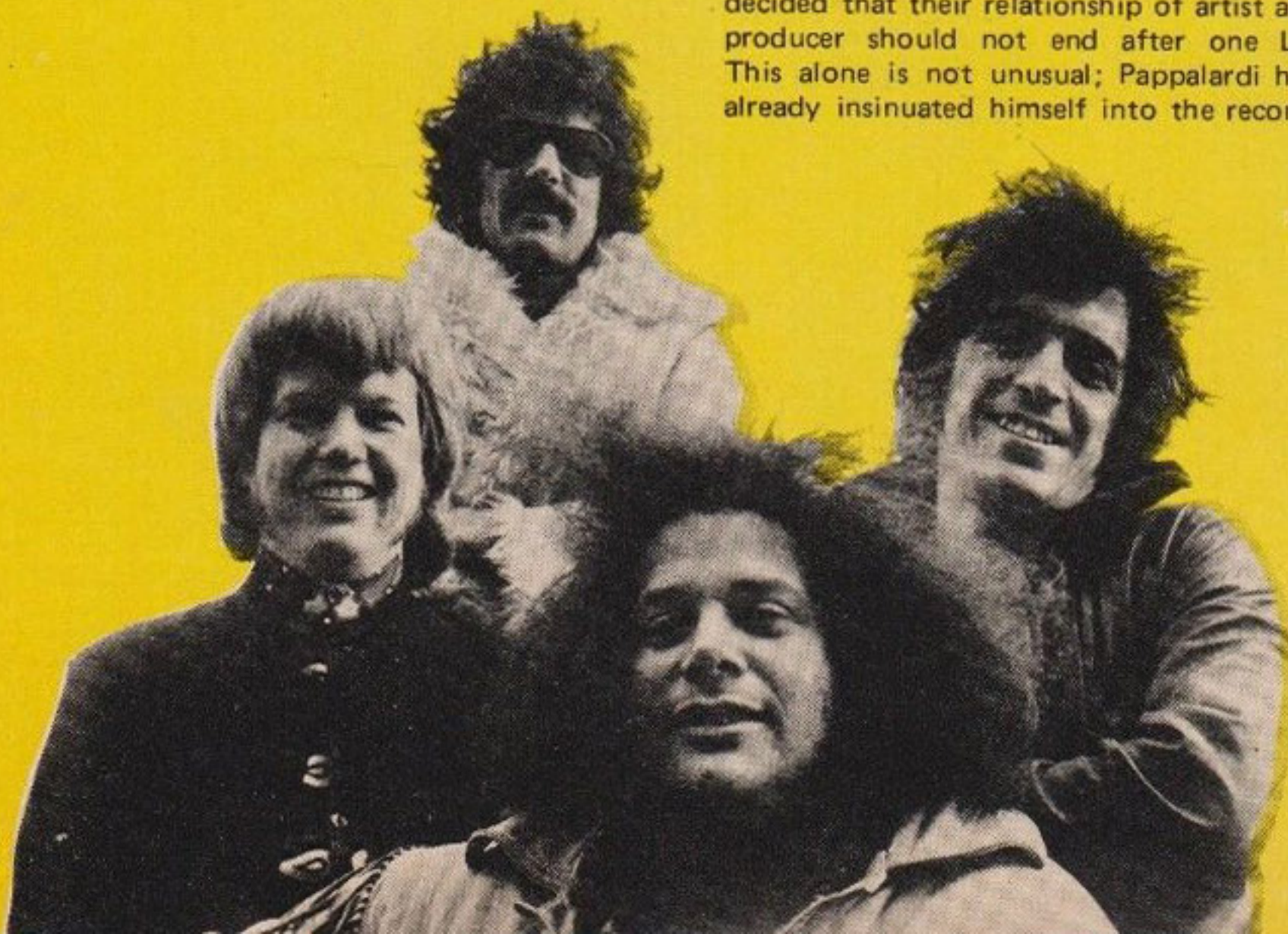
Cream and Led Zeppelin, and blasts it up larger. It's the sound you hear, late at night with the stereo turned on full, with ear-phones jammed close to the skull, when the skull feels like the inside of a transistor radio picking up every vibration and amplifying it. It's loud, not the way Stan Kenton was loud, but LOUD-loud. It takes its music somewhere else, past questions of good, and bad, and skill and technique, and pain, past anything that has relation with anything else.

Mountain came from the recording studio when Leslie West and Felix Pappalardi decided that their relationship of artist and producer should not end after one LP. This alone is not unusual; Pappalardi had already insinuated himself into the records

he was producing into the Cream's *Wheels of Fire*, for instance, or the Kensington Market's *Avenue Road* LP. But this time Pappalardi stood out front with a bass, with West on guitar, and they added organist Steve Knight, drummer Corky Laing and took the name of West's first album for their own. Their next series of successes seemed to come with too much ease. There were gigs at the Fillmore West, Woodstock, the Boston Tea Party and various college campuses. It all looked easy; too easy, maybe...

Felix Pappalardi studies conducting and arranging at the University of Michigan. In pop, he started playing bass as a studio musician, on Tim Hardin, Tom Paxton, Mississippi John Hurt, Ritchie Havens and Ian and Sylvia LP's. He started producing records — the Cream's *Disraeli Gears*, *Wheels of Fire*, *Goodbye*, and *Best of Cream*, the Youngbloods' *Get Together* single, and Jack Bruce's first solo album, *Songs For A Tailor*. He had gone out on his own before trying to concoct some amalgam of Eastern and rock motifs for a hit group. It never worked. But Felix Pappalardi became a success anyway.

Dues are paid.





JANIS JOPLIN

Janis Joplin will probably explode some day. It's inevitable. She'll be up there on stage, shrieking and stomping and wailing over some old Big Mama Thornton blues tune, a white girl trying to sound so black her voice comes in all colors. And she'll laugh her hooker laugh as she smooths down her hooker clothes, as she calls them, that ersatz combination of feathers and frills, ankle bracelets and satins and ribbons. It'll happen at one of those incredible moments when Janis suddenly sounds like she's singing in the wrong decade. It'll happen with a bottle of Southern Comfort nearby, and some guy nearby, and . . . well, you know. It'll happen when she'll be trying for that one note that's never been had before. When she'll be singing harder, higher and faster than anybody has sung before. It'll happen because it will be the only thing left for her to do. It'll happen that way.

FESTIVAL EXPRESS '70

Canada's widest ranging rock festival will roll, by train, across four provinces from June 27 to July 5. The provinces are Ontario, Manitoba, Saskatchewan and Alberta.

The train is the Festival Express, a specially-chartered, 12-car CN train carrying the star performers from Toronto to Winnipeg and on to Calgary.

Aboard the train will be one of the greatest assemblies of rock talent this country has ever seen—or heard—including Janis Joplin, The Band, Delaney Bonnie and Friends, Buddy Guy, Eric Andersen, The Grateful Dead, Ian and Sylvia (The Great Speckled Bird), Tom Rush, Mountain, Charlebois, James and The Good Brothers, and Mashmakhan.

The Festival Express will roll into Toronto on June 27 and 28 for a two-day concert in the CNE Stadium. Several local groups are included in the program. At the time of going to press, the following is the scheduled line up:

THE BAND
JANIS JOPLIN
DELANEY AND BONNIE AND FRIENDS
BUDDY GUY BLUES BAND
ERIC ANDERSEN
IAN & SYLVIA
with THE GREAT SPECKLED BIRD
GRATEFUL DEAD
TOM RUSH
MOUNTAIN
TEN YEARS AFTER
TRAFFIC
SEATRAN
CHARLEBOIS
JAMES & GOOD BROTHERS
CAT
MASHMAKHAN
MODERN ROCK QUARTET
and more



The Band gets it on on Capitol!



Along with these other Great Acts...

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MOTHER TUCKERS
YELLOW DUCK
PEPPER TREE



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Trade Mark Reg.



Real life calls for real taste.
For the taste of your life — enjoy the taste
of Coca-Cola. Here and now.

Exclusive Cooler Offer

The portable cooler (shown left) keeps Coke cool! It's insulated, strong and has a drip-proof liner — carries Coca-Cola and almost everything else you need to and from the beach. You can own one for \$3.50* with 3 bottom ends from cans of Coca-Cola or 3 liners from bottle caps of Coke. See details at displays of Coca-Cola or write your local bottler of Coca-Cola.

*Plus Provincial Sales Tax where applicable.
(This offer expires September 30th, 1970)

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