rock festival for 4 mobile

By MELINDA McCRACKEN

Plans for a million-dollar series of rock festivals to be held this summer in Montreal, Toronto, Winnipeg and Calgary, were announced by Eaton-Walker Associates working in co-operation with Maclean-Hunter Ltd., at press conferences held simultaneously in the four cities yesterday.

Festival Express 1970, a train rented from Canadian National Railways, will start in Montreal on June 24, with a show at the Autostade on the Expo grounds, and will roll into Toronto to present two 12hour rock and folk concerts at the CNE stadium, June 27 and 28, beginning at noon and ending at midnight.

On the train, which will have the Festival Express logo on the front of the engine (the logotype is a white bird flying on a series of blue circles) will be performers-The Band, Janis Joplin, The Grateful Dead, Delaney and Bonnie and Friends, The Great Speckled Bird (Ian and Sylvia), Buddy Guy, Eric Andersen, James and the Good Brothers, Ten Years After, Sha Na Na, Tom Rush, and more-plus all their equipment, and a Canadian film crew, which will make a movie of the modernday wagon train.

The train will stop in Winnipeg July 1, for a one-day show at the Winnipeg Stadium, then continue on to Calgary, for two days, July 4 and 5 at McMahon Stadium. Ken Walker, one of the producers, said it was impossible to get the stadium in Vancouver, since the field is covered with Astro-Turf, a type of very expensive artificial grass made of plastic, which wouldn't stand up to the wear and tear.

The train's 12 cars include two engines, one diner, five sleepers, two lounge cars (one for jamming) two flat cars one baggage car and one staff car. Travel on the train is being restricted to performers and technicians, "We have been flooded with



The Band: joining Joplin, Grateful Dead, Speckled Bird and others on Festival Express.

requests from performers to be on the train. There are just too many people wanting to come along," said Walker. "The performers like the idea of the train. They normally travel by plane, so it's like a scenic tour for them. We're making the movie on the train, to give different glimpses of the performers off stage. But the performers don't want to be hassled on the train."

Bill Hanley of Boston, who did the sound for last year's Toronto festivals, will bring his own organization to Canada to take charge of sound facilities in each city. "We're having the shows in stadiums," said Walker, "because stadiums are easy to get to, there are washrooms and facilities for food, and security precautions."

Local acts from each city will be added to the shows. Tickets are \$9 a day in advance, \$10 at the gate for one day; \$14 in advance, or \$16 at the gate for the two day shows. All the major headliners will appear in the one-day shows, but on the twoday shows, with extra acts added, they will double up, to a total of 30 acts. Budget for the performers is \$500,000.

Walker said that Festival Express 1970 is not associated with Peace Festival 70, although there is a similarity in the logos. They expect to sell 50,000 seats in each

inger Stevens

Familiar as Farmer's Daughter

HOLLYWOOD (AP) — Inger Stevens, a svelte blueeved blonde from Sweden who starred in scores of movies and television shows since coming here in 1956, was found dead in her apartment yesterday. She was 35. Police said the cause of

death was unknown. Lola McNally, Miss Stevens' secretary, who lived with her but wasn't home overnight, said she became alarmed when the phone didn't answer and she found her at 10 a.m.

on the kitchen floor clad in a She said the actress opened her eyes and tried to speak but couldn't. Miss Stevens died en route to a hospital. An

autopsy was scheduled. Police said there was no sign of violence.

Lola McNally, who said she lived with the actress, reported finding her at 10 a.m. She said she thought she was breathing, but Miss Stevens was dead on arrival at a hos-

Miss Stevens tried to take her life in 1959 by swallowing a poisonous cleaning fluid in her

By JOHN KRAGLUND

while there was still a CBC

Symphony Orchestra and an

interest in bringing to Canadi-

ans performances of new

music which did not easily

find its way to our concert

halls, we had a chance to

hear Stravinsky's Abraham

and Isaac, very shortly after

its premiere in Israel. The

work, a sacred ballad for bar-

itone and chamber orchestra.

proved an intensely dramatic,

often moving experience, but

it vanished from the Toronto

musical scene as abruptly as

Those who missed it or who

are eager to renew acquaint-

ance with it can now make up

for lost time, for Abraham

and Isaac is included with

four other Stravinsky compo-

sitions in an album titled The

New Stravinsky (Columbia--

MS 7386). The others are Or-

chestra Variations, subtitled

Aldous Huxley in Memoriam; Introitus, T. S. Eliot in Memo-

riam; and Requiem Canticles,

to the Memory of Helen Bu-

The performers are the Col-

umbia Symphony Orchestra.

with baritone Richard Frisch

(in Abraham and Isaac),

troitus) and the Ithaca Col-

lege Concert Choir (in Req-

uiem Canticles). Stravinsky

Abraham and Isaac is a setting of Chapter 22 of the He-

brew version of Genesis, which

employs the language as an

integral part of the music.

followed Stravinsky's sugges-

tion that no translation of the

Hebrew should be attempted.

They have ignored his refer-

ences to specific points which

are meaningless without a

transliteration and a transla-

The cantata-a through-

composed work without the-

matic repetitions and with

only a successive slowing of

the rhythmic pulse to distin-

guish its six sections-may, of

course, be enjoyed as pure

music, but as such it loses

tion of the Hebrew.

· Columbia, unfortunately, has

conducts Introitus, Robert

Craft, the other works.

it had appeared.

chanan Seeger.

About seven years ago,



Inger Stevens

New York apartment. She blamed loneliness, saying: "Sometimes I get so lonely I

The star for three years of television's The Farmer's Daughter, she had appeared mostly in recent years in

Her bright, fresh-faced fea-

MUSIC ON RECORDS

Stravinsky work reappears

much of its emotional impact.

(1965)—on a 12-note pitch series—is a vivid example of

Stravinsky's ability to explore

a remarkably wide range of

sound and orchestral tech-

nique in less than five min-

utes. Introitus (1965) is a so-

norous dirge, for tenors and

basses, with a small low-

pitched orchestra of strings

Like the other compositions

on this disc, Requiem Canti-

cles (1966) is notable for its

brevity and its 141/2 minutes

justify Stravinsky's reference

to it as a mini- or pocket-Req-

uiem. And like the Orchestra

Variations it is also notable

for its variety of sonic effects,

coupled in this instance with

great emotional intensity.

countless ones being released

Among the few new Beetho-

records-among the

and percussion.

The Orchestra Variations

tures often were compared to Grace Kelly. She was warm and friendly but, friends said, often lonely and seemingly in quest of meaningful relation-

herself admitted a of unfortunate rostring

mances. She once told an interviewer: "The thing I miss most is having someone to share things with. I come home bursting to unburden myself of the hings that hap-pened during the day, but there is no one to tell them to. Yes. I have dates, but that isn't the same . . .

from Anthony Soglio. For a time, she dated Bing Crosby. This was after the death of Crosby's wife Dixie and before his marriage to actress Kathy Grant.

Born in Stockholm, daughter of a professor, she went to the United States at the age of 11 and appeared in summer stock before starting

a television career. Recently, she spoke of retiring and devoting her life to working with retarded chil-

my way is a disc featuring Symphonies No.-4 in B flat

and No. 8 in F, performed by

Leonard Bernstein and the

New York Philharmonic (Col-

While the album is an excel-

lent one, it is unlikely to over-

whelm the competition, al-though it would have come

close to this exalted achieve-

ment in the Fourth, if Bern-

stein had been as conscien-

tious with tempos, dynamics

and other details in the open-

ing movement as he was in the

of the Eighth is more charac-

teristic of Bernstein than of

Beethoven. However, the disc

is noteworthy in at least one

respect. It demonstrates that

the Philharmonic is capable

of playing with precision, bal-ance and tonal purity. That

has not often been true of

For my taste, the brashness

umbia-MS 7412).

other three.

THEATRE.

in Your Own Thing

By HERBERT WHITTAKER

This is the season of the school show, and some of them are pretty ambitious. Only a hip high school, with its advantages of energy and enthusiasm, can tackle major Broadway musicals, like The Sound of Music, which St. Andrew's Junior High School has scheduled for May 14-21. Even secondary schools

share this ambition. This week brought in an invitation from a businesslike young She was divorced in 1957 man called Cam Harkness to see You're A Good Man, Charlie Brown, as done by Hilltop School. I maliciously ventured an opinion that at 12, 13 and 14, his actors might be too old for the Peanuts people.

But that wasn't why I de-clined the invitation. I had already picked Mimico High School's production of Your Own Thing as the most ambitious effort which had the most interest. That's where I wound up last night, and enjoyed the excursion.

When a high school like Mimico does Your Own Thing it is plainly doing its own thing. That it is also reviving the old tradition of the annual Shakespearean play does not appear as apparent. Your Own Thing is a rock

musical both about swinging young people and for swinging young people, which makes it Mimico's thing. It is also a psychedelic, free-form. version of mixed-media Shakespeare's Twelfth Night. This is the version Donald Driver adapted, Hal Hester and Danny Apolinar gave music and lyrics and which Toronto saw at the Playhouse

a while back. It was then appreciated as that rare bird a successful mixed-media show. The intricacy of its interweavings of light, sound, picture and live action was impressive, and sets the measure of Mimico's ambition.

I won't say there weren't visuals which didn't match aurals at Mimico last night. but on the whole the show ran without a break, without any

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Philhermonic. The program remains as scheduled.

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Students swinging

major distortions. All of the side projections (famous faces with famous voices making cracks on the side) came across perfectly.

Fran Gibson as Viola and Linda Marcinko as Olivia came across most strongly of the four principals, but Myron Bodnarchuk as Sebastian improved in time for his big scenes, as did Denis Marlock as Orson-Orsino. But the songs are occasionally cruel to young singers.

Nick and Sally Ketchum, Mimico staffers who share the onus of production and direction, did not stick slavishly to the original but opened the show up to include a chorus, in addition to the Apocalypse quartet. This kept the wide Mimico stage alive and busy, and divided up the burden. It also gave Ray Jukenicicius, arranger, more to work

Your Own Thing is a great show for a bright school, being lively and contemporary, with generous gags from Shakespeare. The reaction of the audience to the mixed-media sex was expressed in guffaws and applause never sniggers. The one opportunity for nudity was made into another joke, when the caricature of some school Jehovah flashed on screen to forbid the strip.

And after it all, the actors stole a leaf from Hair's book and invited us all on-stage to dance to Jukenicicius' great little combo. Fun.

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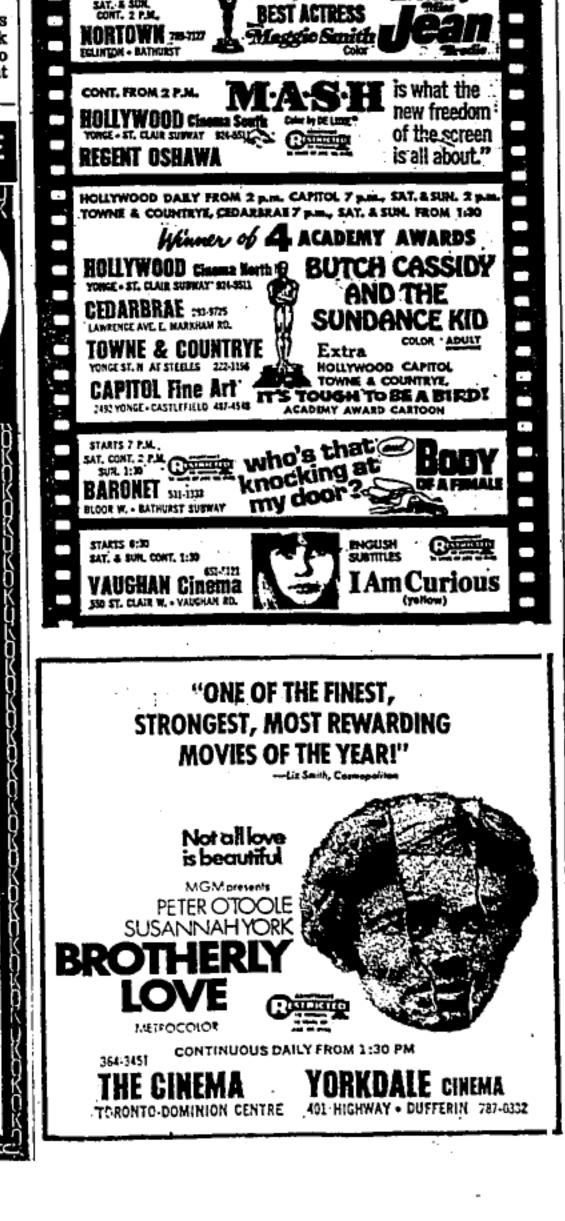
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