

Roy Guest and James Lloyd
present



**Festival of
Contemporary
Song**

Royal Festival Hall

GENERAL MANAGER: JOHN DENISON, *C.B.E.*

Saturday 28th September at 8 p.m.

HEAR

Al Stewart

ON CBS RECORDS
BEDSITTER IMAGES
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BEDSITTER IMAGES · A LONG WAY DOWN FROM STEPHANIE
SWISS COTTAGE MANOEUVRES · DENISE AT 16
PRETTY GOLDEN HAIR · CLEAVE TO ME · THE CARMICHAELS
SAMUEL, OH HOW YOU'VE CHANGED!
IVICH · SCANDINAVIAN GIRL · BELEKA DOODLE DA



CBS RECORDS, 28/30 THEOBALDS ROAD, LONDON, W.C.1. Tel: 01-242 9000

A new kind of music has developed and earned for itself a heading outside the "folk" or "pop" label.

Owing a great deal to poetry, and more to meaning . . .

Songs will be sung by Al Stewart, Joni Mitchell, Fairport Convention, The Johnstons and Jackson C. Frank. Songs to be sung have been written by Al Stewart, Joni Mitchell, Jackson C. Frank, Bob Dylan, Paul Simon, Fairport Convention . . .

Instruments will include voice, acoustic and electric guitars, flute, banjo, drums, bass, mind.





The Johnstons

Over the past two years The Johnstons have become one of the most popular groups in Ireland—now they are set for International recognition.

The group had a meteoric rise to fame in Ireland when their version of "The Travelling People" hit the top of the charts and became one of that country's best ever selling singles. They have since had three other hits there and have two fast selling albums out.

The Johnstons comprise Adrienne and Luci

Johnston, Mike Moloney and Paul Brady. Adrienne — the red-head — and Luci — the blonde — are sisters from the Boyne Valley. Their first appearance singing together was in their family choir — made up of the seven Johnston sisters! They met Mike and Paul while the boys were students at University College, Dublin, where Mike was reading Politics, Philosophy and Economics and Paul French and Celtic studies. Mike combined his studies with folk singing in ballad bars while Paul also worked in a beat group, playing organ and lead guitar.





Jackson C. Frank

on music . . .

“Music is my bag but it is hard for me to really allow it to control my reactions and statements to the world as completely as it once did. I have been away from the business now for nearly three years and have, during that time, justified my existence by simply existing. I mean to say that any cause that demands of you your entire life is unworthy for a man to pursue unless he is fully aware of what he sacrifices in the commitment. I once thought that some form of fire and poetry was necessary to life for any meaningful relationship to occur between one's self and living . . . Now I know that man simply tries to capture and compress the fire which even death and taxes have naturally, the poetry which is so obviously a grace of even the smallest domestic or menial happening. The real hang-up is that too many of us in the mulct of attempting creation of new and lasting, perhaps just striking contrast to what went before forget that what went before has simply forced us to recognise creation isolated within all things. At that point, too many times we feel our recognition is superior and a thing which demands by being the possession entire of whatever we have helped to isolate and clarify in the myriad descriptions of creation. Man is small, the man who fools around with creating creation is challenging himself to admit his true size. Most times it is too big a slap in the chops for him to recover from or even admit to. Those who can face it either achieve equilibrium overnight or go on to much truer creativity, humility.”





Making a note of the artistic talent of a student named Roberta Joan Anderson, the child's sixth grade teacher said, "You love to paint with brushes and colours. Some day I think you'll love to paint with words". A dozen years later Roberta Joan Anderson, now known as Joni Mitchell, made the teacher's prediction come true with her first Reprise album.

Just one example of how true the prediction was can be found in a recent Detroit review: "She is a beautiful woman. Her voice and her acoustic guitar are free, pure instruments in themselves; there is an additional beauty in the way she uses them to convey such a full range of idea-emotions. But if she looked like your grandmother and her voice cracked and she only knew three chords, her performance would be justified by her songs alone. As a songwriter she plays Yang to Bob Dylan's Yin, equalling him in richness and profusion of imagery and surpassing him in conciseness and direction".

Born November 7th, 1943 in McLeod, Alberta, Canada, Joni attended public schools in Saskatoon, Saskatchewan and, bent on a career as a commercial artist, enrolled in the Alberta College of Art in Calgary. Just to pass the time, she took

along a ukelele. After mastering some chords and a few traditional ballads she found she could earn extra money by singing and got her first job in a coffeehouse called the Depression. As time went on, she found she enjoyed singing more than painting, and decided to make a trek to the Mariposa Folk Festival in Ontario, a three-day trip east on the Canadian Pacific. On the way she wrote her first song, a blues number called "Day after Day", timed to the clacking of railroad wheels on steel rails.

And she didn't return to Alberta. Instead she found work in half-a-dozen Toronto coffeehouses and continued to write songs. In Toronto she met and married Chuck Mitchell in June of 1965. A year later she went to live with him in Detroit but the marriage was dissolved soon after that. Joni continued appearing in Detroit clubs, then came to New York where Reprise's Andy Wickham discovered and signed her.

The 24-year-old with blonde hair-to-her-waist and startling bone structure has now written over 60 songs and has just bought a house in Laurel Canyon, California, where, in her time off from writing songs, she paints in her backyard. She may even have a future in art.



Joni Mitchell



Al Stewart was born in Glasgow on 5th September, 1945. He went to school at Wycliffe College, Gloucester and left at the age of 17.

He has had many, very varied, jobs including serving cakes and washing up at Fortes, selling newspapers in W. H. Smith, working in an Export Office, selling bedcovers in a Departmental Store and working in a musical instrument shop. Sad to say he was fired from all but one of these jobs within a month!

Al began his musical career playing at Bournemouth Pavilion with a group, backing Tony Blackburn. In February, 1965, he moved to London after having spent two years with Bournemouth groups. He had been on shows with The Rolling Stones, The Bachelors, etc.

His first radio broadcast was in April, 1965 but he failed to get any work at first as a solo artist so he decided to go to Paris to starve in the traditional manner . . . six weeks in bed with malnutrition, etc. He came back to London in the summer and had another radio broadcast in the July, closely followed by his first folk club appearances. At this point in his career he met up with Paul Simon and Art Garfunkel and moved into the flat where they were staying. All through 1966 he played the folk clubs and gained valuable experience. He made his record debut in August, 1966 and his TV debut in November, 1966 and signed up with Roy Guest and James Lloyd Management at the end of that year.

His debut album "Bedsitter Images" was released in October 1967.



Al Stewart



Fairport Convention



The Fairport Convention were initially acclaimed by early Middle Earth audiences.

The most immediately outstanding member of the six-piece group is Sandy Denny, a girl with an impressively strong voice who sings lead along with Ian MacDonald. On lead guitar is Richard Thompson, whose effortless manner belies the complexity and creativity of his work. Simon Nicol supports Richard with his guitar work and occasionally lets loose with his wild exciting electric violin playing. Tyger Huching's bass provides a solid framework for the sounds; together with Richard he writes a lot of the Fairport's material. Martin Lamble is the competent, sensitive drummer of the group. The Fairport Convention's material consists of such numbers as Leonard Cohen's "Suzanne", Dick Farina's "Reno, Nevada" and Joni Mitchell's "Night in the City" and "Marcie", all brilliantly adapted and leaving room for a lot of their own creative improvisation.

The group's ability to evoke a series of changing moods is one of their most memorable aspects which stems partly from their wide choice of material.



A high-contrast, black and white portrait of Joni Mitchell. She is shown from the chest up, facing slightly to the right. Her hair is dark and styled in a short, layered cut with bangs. The lighting is dramatic, with deep shadows on the left side of her face and neck, and bright highlights on the right side, emphasizing her features. She is wearing a dark, textured garment, possibly a sweater or jacket.

**JONI
MITCHELL**

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Album
on Reprise
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HASTINGS PRINTING COMPANY

Drury Lane, St. Leonards-on-Sea, Sussex

Telephone: Hastings 2450

