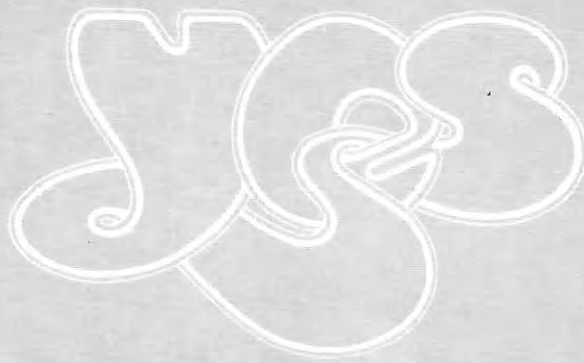




Official Programme

Queens Park Rangers and
Stoke City Football Stadiums



All YES albums are on
Atlantic Records and Tapes.



Capital Radio in Association with Harvey Goldsmith Presents

Gryphon
Ace
Seals and Crofts
Yes

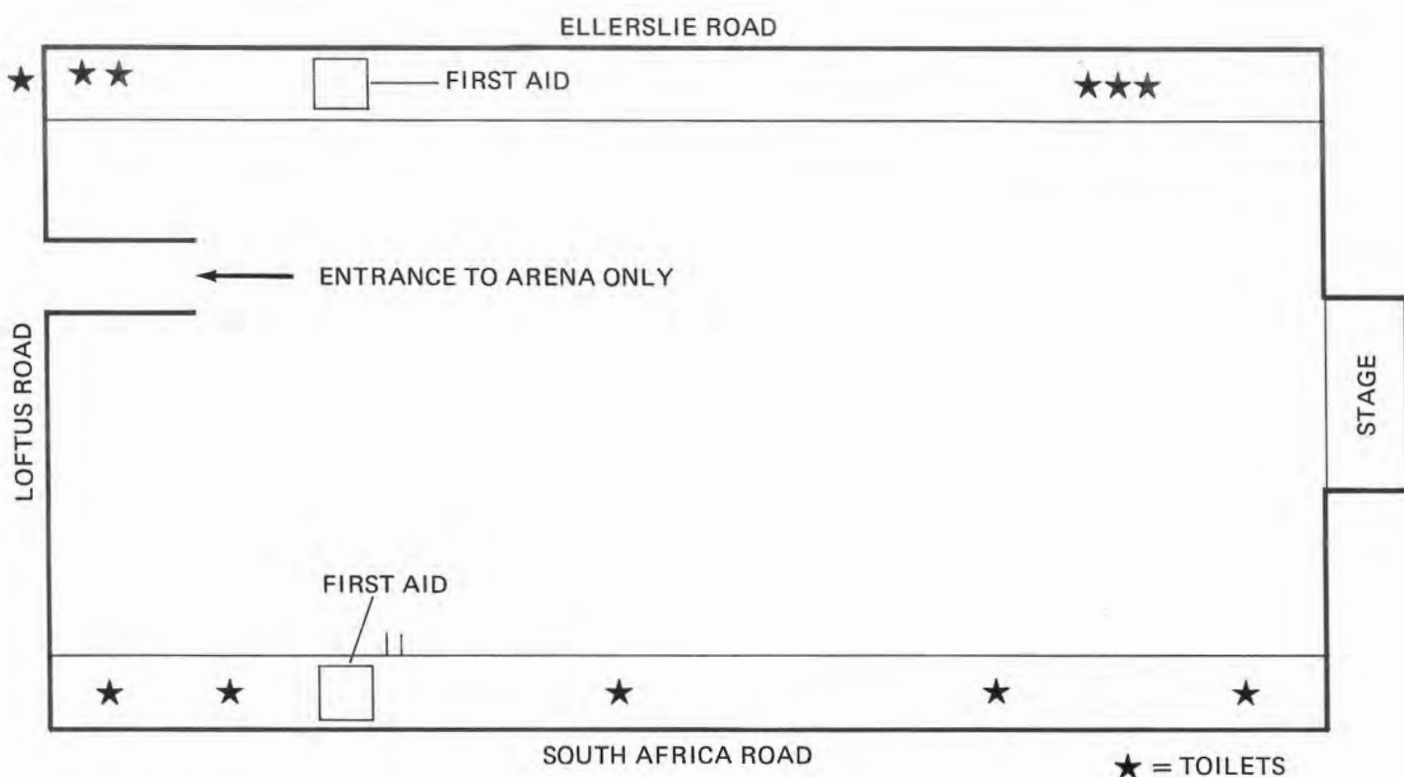


In running order. This is subject to alteration.

QUEENS PARK RANGERS. SATURDAY 10TH MAY.

Compered by Nicky Horne

Capital Radio is on 194m. Medium Wave.
95.8FM. Stereo.



REFRESHMENTS ALL ROUND THE GROUND

BRMB in Association with Harvey Goldsmith Presents

Gryphon

Ace

The Sensational Alex Harvey Band

Yes

In running order. This is subject to alteration.

STOKE CITY FOOTBALL CLUB. SATURDAY 17TH MAY

Extra transport to and from the ground
Full Car Parking Facilities

Tickets available at £2.50 inc. VAT

Please help us by depositing litter in the bins provided.

No alcohol to be consumed on the ground.

There are plenty of Toilets and Refreshment Kiosks all round the ground.

Please help us and yourselves by being orderly when leaving the ground.

Thank you for coming and I hope you enjoy the concert.

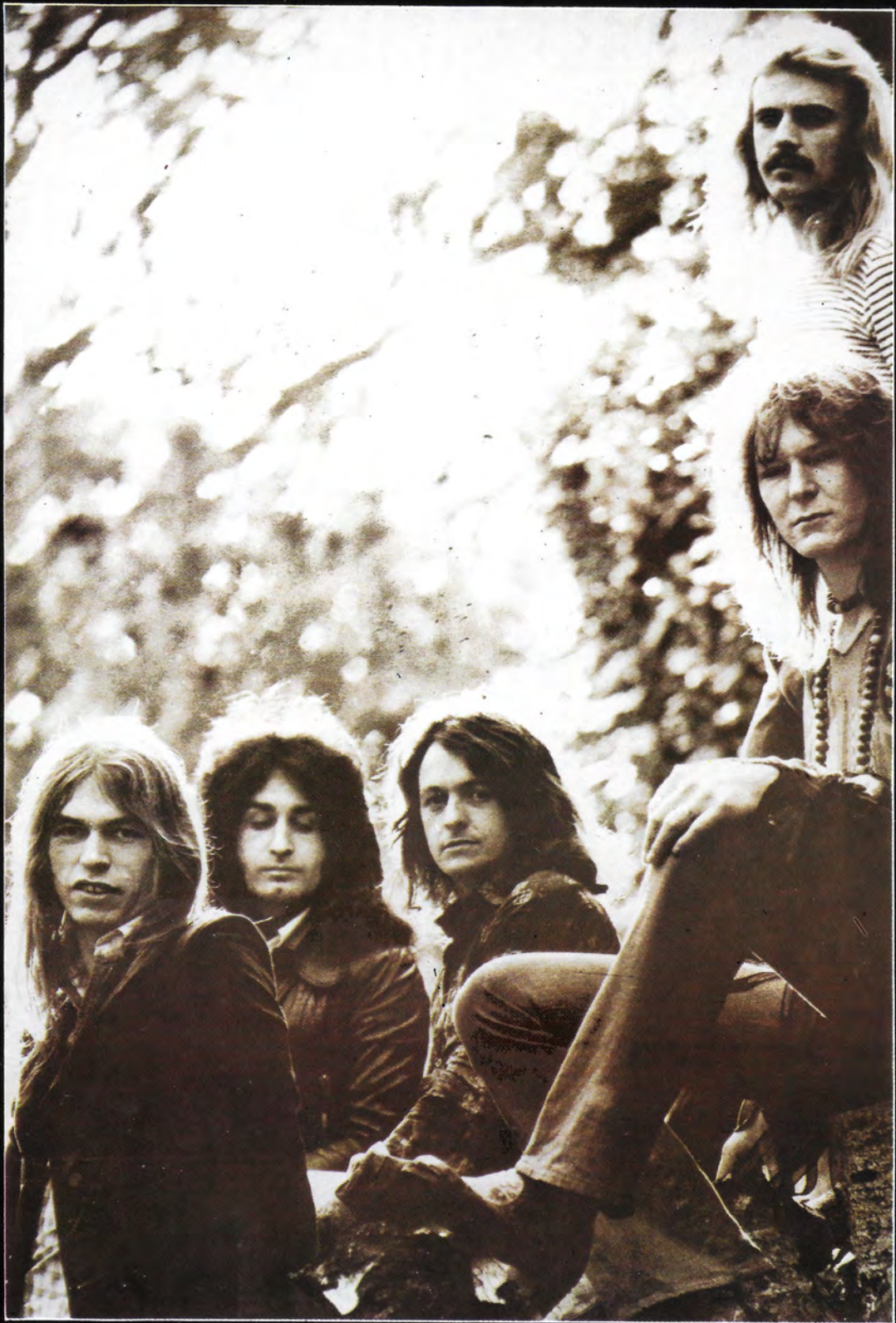
Harvey Goldsmith

BRITISH TOUR SPRING 1975



| | | | |
|-------|------|-----------------|------------|
| April | 15th | City Hall | Newcastle |
| | 16th | City Hall | Newcastle |
| | 17th | City Hall | Newcastle |
| | 18th | Apollo | Glasgow |
| | 19th | Apollo | Glasgow |
| | 20th | Usher Hall | Edinburgh |
| | 21st | Usher Hall | Edinburgh |
| | 23rd | Guildhall | Preston |
| | 24th | DeMontfort Hall | Leicester |
| | 25th | DeMontfort Hall | Leicester |
| | 27th | Empire Theatre | Liverpool |
| | 28th | Empire Theatre | Liverpool |
| | 29th | Palace Theatre | Manchester |
| | 30th | Palace Theatre | Manchester |

| | | | |
|-----|------|-----------------------------|----------------|
| May | 2nd | Capitol Theatre | Cardiff |
| | 3rd | Capitol Theatre | Cardiff |
| | 5th | Colston Hall | Bristol |
| | 6th | Colston Hall | Bristol |
| | 7th | Colston Hall | Bristol |
| | 10th | Queens Park Rangers Stadium | London |
| | 12th | Gaumont | Southampton |
| | 13th | Gaumont | Southampton |
| | 14th | Gaumont | Southampton |
| | 17th | Stoke City Stadium | Stoke-on-Trent |



Steve Howe

Patrick Moraz

Jon Anderson

Alan White

Chris Squire



How the World Learned to say YES.

October 1968 looked grim: cold and grey, no hint of Indian summer. That, at least, was how Jon Anderson saw it. After six years of singing and writing and touring, Jon now found himself sweeping up the floor of Soho's La Chasse Club, sleeping on it too. Frustration, disillusionment, depression—such was the atmosphere of Jon's life that colourless autumn (perhaps of rock music in general) when a happy accident introduced Jon, singer and songwriter and Chris Squire, bass player to each other at La Chasse.

From this sudden encounter YES were born.


Lots of work and much more courage, very little time and even less money, were the ingredients that Jon and Chris and their three original musical partners (long since departed to play elsewhere) mixed into the creation of YES. Rehearsing, revising, resounding night after day, week in and month out, they knew they had to make or break. Their first public performance, at a South London college was a success. Their first out of town appearance at a Brighton youth club was not. "We died the death," is the way Chris Squire puts it. Lesser men may be destroyed by rejection, incomprehension, indifference. Better men convert such negative response into the goad to action. And so it was with YES. They simply played on.

It was in December 1968 that YES began to take off, not a sensational launch into the deep space of fame, rather a steady ascent toward the stars. YES appeared at The Royal Albert Hall in a supporting spot during the farewell performance of The Cream. This was the most sophisticated audience YES had yet encountered, an audience used to the best and so able to identify it. They identified it in YES, and rewarded the group with deserved attention. So did the press.

In the summer of 1969 YES released their first record. It was appropriately called 'Yes'. And the record buying public said "yes," too. Thereafter, the group began to move a little faster, to get around a little more. They were being heard. They were being seen. They toured Ireland. And in December 1969 the glaciers and valleys of Switzerland were reverberating with their live music as YES made their first continental appearance. YES had survived their first year, were playing better than ever, were now in demand.

June 1970 saw the departure of the lead guitarist. And so Steve Howe joined YES. Steve was soon astounding audiences with his solo piece 'Clap'. Before long Steve and Jon were putting heads and hearts together to create the kind of music for which the group have become renowned. This partnership has grown more fertile, more imaginative with the passing years and continues with undiminished creativity today.

YES produced their second record, 'Time and a Word', in 1970, and their third, 'The Yes Album', in 1971. By 1971 the group could fill a hall anywhere. In March of that year they undertook their first really intensive tour: America, of course. Upon their return to Britain, their keyboard player left. Then Rick Wakeman, already a star in his own right, joined the group, attracting a wider audience still for




YES's music. Another record appeared: 'Fragile'. Throughout this period the style of YES's music had been evolving, becoming more subtle and more complex. With the release of 'Close To The Edge' in 1972, YES were widely acknowledged as a unique and uniquely creative and serious group. 1972 also witnessed the departure of drummer Bill Bruford. At the time this seemed an insufferable blow. The group were on the eve of their second American tour. How could Bill Bruford ever be replaced? These were days of apprehension, unrelieved tension, for this new tour of America would be critical. It is at moments like this that destiny would seem to stretch out her hand and lead her creatures out of the whirlwind. Alan White sat down at the drums and accomplished something remarkable: he learned the group's entire repertoire in three days flat and then, exhausted, boarded a plane with YES bound for America. The crisis had been surmounted.

Throughout 1973 YES toured Japan, Australia, America and Britain. As if that was not enough, the group also recorded and released a triple album, 'Yessongs', and 'Tales From Topographic Oceans'. At the beginning of 1974 the group were back in America, this time even packing Madison Square Garden. Not content to rest, they toured Europe once more. Both tours were superbly staged with sets designed by Roger Dean, who had been creating the group's record covers since 'Fragile'.

In June 1974 Rick Wakeman decided to leave the group, pursuing the rewards of a solo career. And so it was that Patrick Moraz became a member of YES. Patrick is a versatile musician who plays the violin, organ, piano, harpsichord and (of all things) the alpine horn. Although Patrick was born on an aeroplane, he came down to earth in Switzerland and so is the only non British member of the group.

Today YES are acclaimed throughout the world. They stand apart from trends and fashions. They rise above the ordinary plains of pop. They are acknowledged as artists not only by the millions of fans who crowd their concerts and buy their records all around the world, but also by serious musicians and critics whose sympathies are usually reserved for the more traditional or conventional modes of music. They may be heard, for example, on the BBC's Radio 3, where Mahler and Mozart and Monteverde are the usual sounds of almost any day.

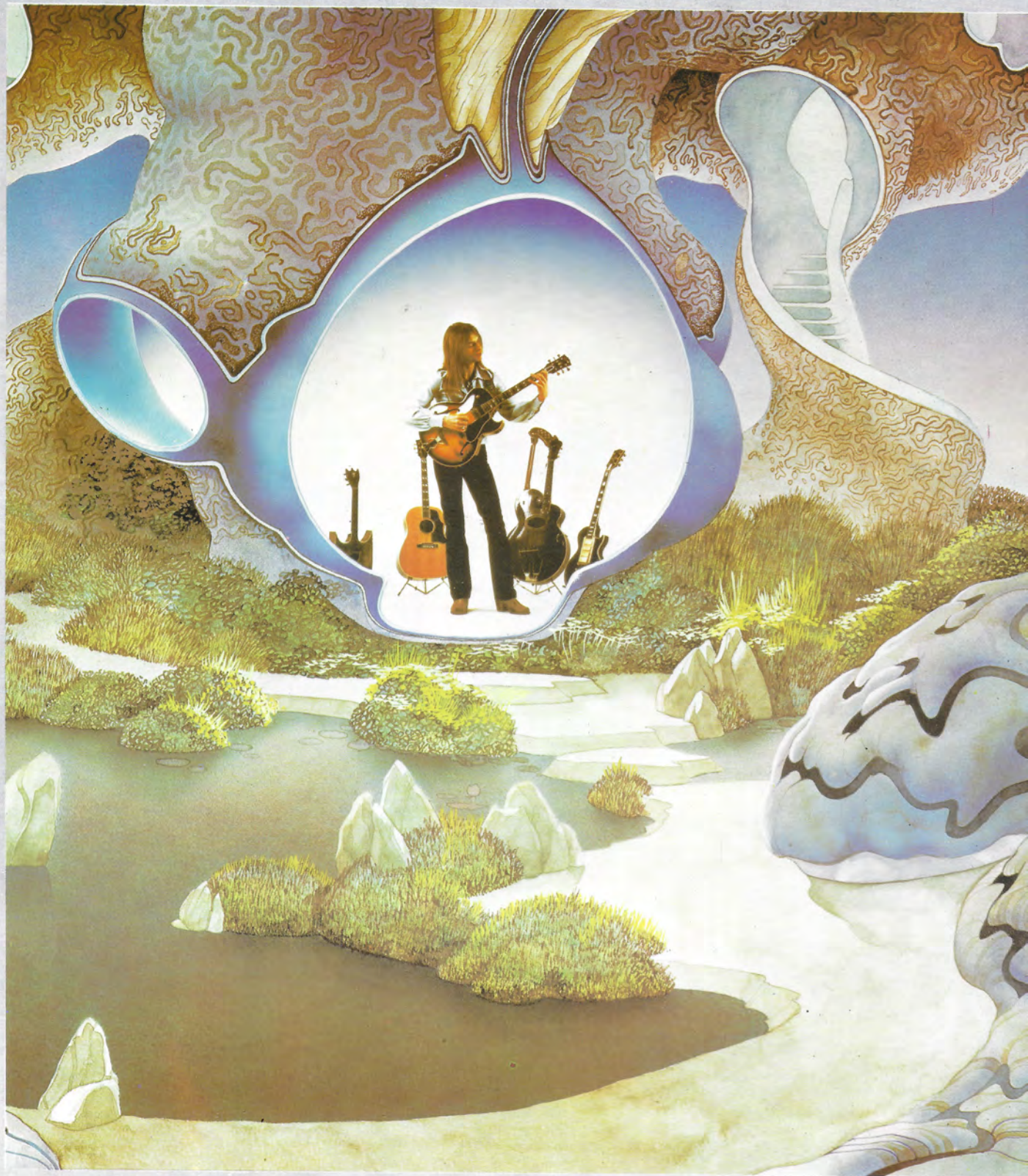


YES have evolved from writing simple 32 bar songs to creating complete, complex works that are not symphonies or operas or oratorios or anything else the world has ever known. What they produce has no recognizable name for their work is utterly new. Their work is truly the result of group activity rather than the child of a single dazzling mind. The whole group is a single dazzling mind. Instruments and voices are employed as an orchestra and choir, weaving a tapestry of sound that is overwhelming in its final impact. Their music must be appreciated as a whole rather than as a series of pieces that may be contemplated in isolation. Listening to the music of YES is like listening to the wind and the sea and sunlight and the humming core of the planet all at once: it is unity, it is totality. It is the sound of affirmation. It is the sound of life. And to life you can say only "yes."

The forthcoming Album from
Chris Squire



Fish out of water



Steve For
Beginnings

Available on Atlantic Records in early summer.



Jon Anderson

Birthplace
Education
Musical education
Career progress

Vocals

Accrington, Lancs. Scorpio
St. John's School, Accrington.

12 years on the road with many good musicians. Listening to lots of music. Started in brother Tony's band 'The Warriors'. With them for 5 years working in Britain, Germany, Sweden. Formed YES with Chris Squire in 1968.

Musical influences
Principal compositions

Anything good and moving.
Wrote on all YES albums specifically 'Close To The Edge', 'Tales From Topographic Oceans'.

Favourite songwriter
Favourite singles

Joni Mitchell, Steve Stills, Lennon-McCartney, Nilsson, Paul Simon. 'Stay With Me Baby', Lorraine Ellison; 'Good Vibrations', the Beachboys; 'Eleanor Rigby', the Beatles.

Most influential LP's

'Sergeant Pepper', the Beatles; 'Bookends', Simon & Garfunkel; 'Inner Mounting Flame', The Mahavishnu Orchestra, and any of Sibelius, Stravinsky, Mozart, Ilhan Mimaroglu.

Residence
Family

Country home in Bucks.
Wife Jenny and daughter Deborah Leigh born 16th December, 1970, son Damian James born 22nd September, 1972.

Awards

Gold albums for: 'the Yes Album', 'Fragile', 'Close To The Edge', 'Yessongs', 'Tales From Topographic Oceans'. Top Group in U.K. and U.S.A. in Melody Maker, 1973 and 1974. Top Songwriter with Steve Howe Melody Maker, 1974 and "Relayer" gold album 1975.

Instruments

Martin Acoustic guitar, Rickenbacker 12 string, various percussion, pair of Zyljhan cymbals and Gibson ES 140 full-bodied guitar.





Steve Howe

Birthplace
Education
Musical education
Career progress
Musical influences
Compositions

Guitar

London. Aries.
Hungerford Primary, and Barnsbury Comprehensive.
Selftaught.

'Syndicats' 3 singles EMI; 'In Crowd' 3 singles EMI; 'Tomorrow' 2 singles, 1 LP EMI; 'Bodast' unreleased LP. Joined YES in 1971. All guitar music, and music in general.

Composed with Jon Anderson: 'Roundabout', 'Close To The Edge', 'Tales From Topographic Oceans', and other joint YES compositions. Own guitar compositions: 'Clap', and 'Mood For A Day'.
Personal experiences.

Songwriting inspiration
Favourite songwriter
Favourite single
Most influential LP
Residence
Family
Awards

John Dowland (1563-1626), Bob Dylan and Jon Anderson.

'It's Been a Long Time', by Les Paul and Mary Ford.

Vivaldi: 'The Four Seasons' by Piero Toso, Evato STV 70679.
London.

Janet and son Dylan, born August, 1969.

Gold albums for: 'The Yes Album', 'Fragile', 'Close To The Edge', 'Yessongs', 'Tales From Topographic Oceans'. Top Group Melody Maker 1973, 1974, and "Relayer" gold album 1975.

Gisbon ES 179D (1953), Fender Telecaster (1955), Gibson 345 Stereo, Dan Electro Sitar Guitar, Gibson Les Paul Junior, Showbud Pro II Pedal Steel, Gibson twin neck 6 & 12 string Martin 0068.

Amplifiers: 2 Fender Dual Showman amps, plus Dual Showman cabinets, with JBL Speakers, Fender Quad amp, plus Fender extension cabinet, with JBL Speakers, Echoplex Groupmaster, plus showbud roto pedals, plus assorted special effects.

Instruments



Chris Squire

Birthplace
 Education
 Musical education
 Career progress

Musical influences
 Principle compositions
 Songwriting inspiration
 Favourite songwriter

Favourite single
 Most influential LP

Residence
 Family

Awards

Instruments

Bass

London. Pisces.
 Public school: Haberdasher's Aske's, Elstree, Middlesex.
 Selftaught.
 Started in a band called 'The Syn' and formed YES with Jon Anderson in 1968.
 Too many to name.
 Songs with YES.
 Jon Anderson.
 Paul Simon.
 'Dancing In The Street' by Martha & The Vandellas.
 'Bookends' by Simon & Garfunkel.
 House in Virginia Water, Surrey.
 Wife Nicki and daughter Carmen born 1970 and Chandrika born February 1973.
 Awards
 Gold Albums for: 'The Yes Album,' 'Fragile,' 'Close To The Edge,' 'Yessongs,' 'Tales From Topographic Oceans.' Voted Top Bass Player in Sounds and runner up in Melody Maker 1973, and Top Bassist in Melody Maker 1974, and "Relayer" gold album 1975.
 Instruments
 Rickenbacker: 2x4 string, 6 string, 12 string, 8 string. Fender: Telecaster 4 string; Jazz 4 string; Stratocaster 6 string. Gibson: Thunderbird; Ripper 4 string; Double-neck 4 string & 6 string; EBI violin bass 4 string; Melody Maker 6 string. Guild Fretless 4 string; 12 string acoustic. Danalectro Longhorn 6 string, Ampeg 4 string stand up electric, Earthwood 4 string acoustic, Höhner Clavinet C, Kentucky Mountain Dulcimer.





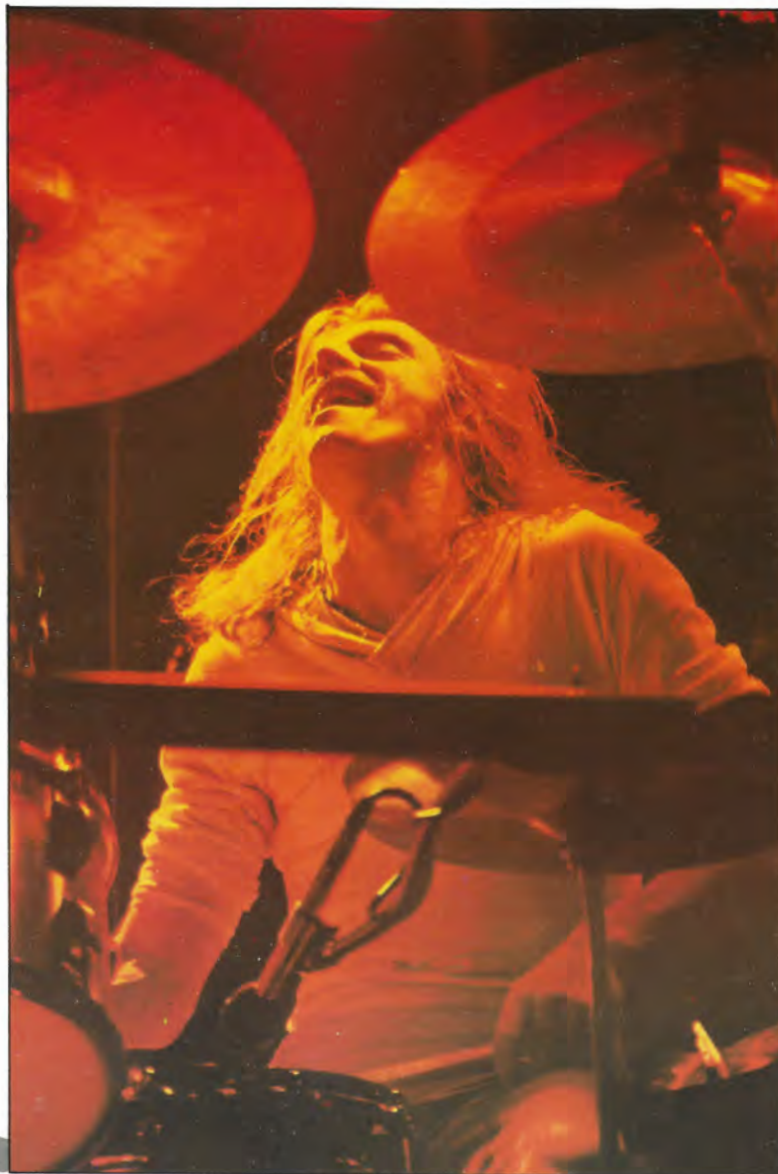


Patrick Moraz

Birthplace
 Education
 Musical education
 Career progress
 Musical influences
 Compositions
 Favourite Singles
 Favourite albums
 Favourite musicians
 Favourite songwriters
 Favourite singers
 Residence
 Family
 Instruments

Keyboards

Morges, Switzerland. Cancer.
 Diverse Colleges in Switzerland and U.S.A.
 Violin, piano, pipe organ, harpsichord.
 Formed Patrick Moraz Trio, Quartet, & Quintet and then Mainhorse. Joined Refugee 1974. Joined YES August 1974.
 Stravinsky, Jimi Hendrix, Beatles, Rachmaninoff, Stockhausen, classical music and modern jazz.
 Music for 29 films; 'La Salamande', 'The Invitation', 'Mileu du Monde' etc., music on Mainhorse and Refugee albums.
 'Good Vibrations', the Beachboys; 'Hey Joe', Jimi Hendrix; 'With A Little Help From Friends', Joe Cocker; 'Killing Me Softly', Roberta Flack.
 'Sgt. Pepper', the Beatles; 'Electric Ladyland', Jimi Hendrix; 'The Rite of Spring', Stravinsky; 'Inner Visions', Stevie Wonder.
 John Coltrane, Keith Jarrett, Christian Vander, Jean-Luc Ponty.
 Lennon-McCartney, Frank Zappa, Stevie Wonder, Elton John—Bernie Taupin.
 Nina Simone, Joni Mitchell, Jon Anderson, Stevie Wonder.
 Home in London and studio and home in Geneva.
 Single.
 Hammond C3 organ, Fender 73 & 88 pianos, 2 String Thing Synthesizer, 3 minimoogs, D6 Clavinet, 2 EMS AKS. Synthesizers, 2 mellotrons, ARP PRO Soloist, Rhythm Ace drum machine, 2 Binson Echos, Alpine Horn, Electronic Slinky, Grand piano, Electric Harpsichord.
 Awards
 Gold album "Relayer" 1975.



Alan White

Birthplace

Education

Musical education

Career progress

Musical influences

Songwriting inspiration

Most influential LP

Residence

Family

Awards

Instruments

Drums

Pelton, Co. Durham.

Gemini.

Ferryhill Technical School.

Two or three rudimentary lessons, but mostly reading derived from piano lessons since the age of 6. Played drums on stage since 13 years old.

Included working with: Downbeats, Billy Fury and the Gamblers, Happy Magazine, Alan Price, Plastic Ono Band, Balls, Ginger Bakers Airforce, George Harrison, Joe Cocker and various other artists in intensive session work. Joined YES in July 1972.

Charles Mingus, Miles Davis, Beatles, Neil Young, Joni Mitchell, Sibelius, and Monty Python.

The World.

The big disc in the sky.

House in the country and flat in London.

Single.

Gold Albums for: 'Close To The Edge', 'Tales From Topographic Oceans' and 'Yessongs', and "Relayer" gold album 1975.

Ludwig Drum kit includes: 22" x 14" Bass drum, 2 13" x 9" Tom Toms, 3 Timbales; 14" x 6," 13" x 6," 13" x 6," 2 Floor Tom Toms 16" x 16," Moog Drum 8" x 5½." 4 Dresden Timpanies 23," 26," 29," 32," Janco Vibraphone, Jamaican Steel drum, Tubular Bells, RMI Electric piano, Mini moog, Set of Symphonic Gongs: 14," 20," 22," 26," 32," Octaplus Drums; 8 various sizes, Crotales, 4 Roto-toms, Marimba, African Twanga, Ceremonial African drum, Square frame African drum, 2 Taboor African drums, log drum, 2 Cymbal Trees, 3 Ludwig snare drums; 14" x 5," 14" x 6," 14" x 5," Gretch snare 14" x 5." Assorted Cymbals from 4" to 24." 3 Thunder sheets, Bell Lyra, 2 bell trees, cow bells and box assorted percussion. Gibson acoustic guitar, Guild Les Paul guitar.

Management Brian Lane and Alex Scott.
Production Manager Michael Tait.
Sound Production and Engineering by Eddie Offord assisted
by Genarro Rippo.
Sound System by Clair Bros Audio with thanks to Roy Clair
and Mike Roth.
Lighting by Michael Tait assisted by Adam Wildi and
Ian Peacock.
Set Design Clive Richardson.
Set Manager Adam Wildi.
Programme Design Martyn Dean.
Guitars, Claud Johnson-Taylor.
Bass, Nigel Luby.
Incidental Percussion, John Martin.
Keyboards, Ray Palmer and Jean Ristori.
Drums and Percussion, Nu Nu Whiting.
Secretary, Krissy.
Trucking, Edwin Shirley.

Special thanks to Sandy, Phil Carson, Michael Phillips, Sam Li,
Rotosound Strings, Manny's, Dede Gandrup, Rainbow Freight,
C.P. Cases, Electrosonic.

Programme Produced, Published and distributed by Brockum
International.





Ace made their first public performance at the Tally Ho in Kentish Town. They soon established themselves on the pub, club and university circuits and after a highly successful tour of England, which included a unanimously-praised gig at London's Victoria Palace, they have now firmly established themselves as concert artists, both here and in Europe, where they have just completed a two-week tour.

In July 1974 they joined forces with Anchor Records. Their first hit single "How Long" was released in September of that year, and their first album, "Five-A-Side" in November. "I Ain't Gonna Stand For This No More" their latest single, came out in March and a new album is scheduled for release in the autumn. Following the terrific response to "How Long" and "Five-A-Side" in the United States – both are in the Top Twenty – Ace leave for America in May to do a three month tour, which finishes in July with a Central Park, New York concert.

Ace grew out of the remains of several turn-of-the-decade bands at the end of 1972 when guitarists Alan 'Bam' King and Phil 'No, I won't step forward for me guitar solos' Harris formed the first nucleus, Ace Flash and the Dynamos. They were joined by Paul Carrack on Keyboards and bassist Terry 'Tex' Comer who had been together in the band Warm Dust. In 1974 Ace took on their present format when joined by Fran Byrne who had been session drummer on their album.

Queens Park Rangers and Stoke are their first open-air appearances and Stoke will be their last live English date until the end of the year.



Paul Carrack

Bam King

Phil Harris

Tex Commer

Fran Byrne

ACE



FRAN BYRNE



PAUL CARRACK



PHIL HARRIS

THEIR FIRST ALBUM



TEX COMER



BAM KING

'FIVE A SIDE' ANCL 2001

AND LATEST SINGLE

'I AIN'T GONNA STAND FOR THIS NO MORE' ANCL 1014



MARKETED BY ANCHOR RECORDS - AVAILABLE FROM EMI

SPECIAL GUESTS GRYPHON



David Oberle Brian Gulland
Richard Harvey Malcolm Bennett Graeme Taylor

GRYPHON, like the mythical creature which inspired the group's name, is a hybrid. It consists of five young musicians from varying backgrounds whose aim is to fuse several different musical styles into their own original music.

The group began its evolutionary process four years ago, when its co-founders, Richard Harvey and Brian Gulland, met while both studying at the Royal College of Music. Though they were on classical courses, both had strong musical interests in other spheres. Richard had been fascinated from an early age by medieval and pre-classical music, and was playing renaissance recorders and krumhorns with the early music ensemble, Musica Reservata. Brian, who was a talented bassoonist, had a passion for everything from Church music to contemporary folk and progressive rock. This diversity of tastes and influences encouraged them to form a group with Graeme Taylor, a guitarist friend of Richard, who had predominantly folk and jazz-tinged tastes. For a short while they existed as a trio—playing in simulated medieval eating houses!—until Gryphon's line-up was, for then, completed by the arrival of former rock band drummer, David Oberle. This was early in 1972.

From that point on, the group really took shape. Drawing initially on a nucleus of renaissance pieces and re-arranged folk tunes, they easily developed their own distinctive style. Richard played recorders, krumphorns and harmonium; Brian, bassoon and bass krumphorn; Graeme, acoustic guitar; and David, a small percussion kit. By the beginning of 1973 they had started recording their first album "Gryphon" and, with that record's release, there was a great surge of interest in the group.

In September 1973, they were personally commissioned by Peter Hall (Director of the National Theatre) to write and pre-record the music for his new production of "The Tempest." They had previously provided the theme music for the film "Glastonbury Fayre."

The group toured Ireland, Belgium, Holland and England in the Autumn of 1973, and then wrote "The Tempest" music, and music for their second album. By recording time in January, they had decided to add a bass guitarist, Philip Nestor, to provide a more solid anchor, and to give each musician wider scope.

The music they composed for "The Tempest" inspired a separate work: the 19-minute fantasia "Midnight Mushrumps" which provided the title and one entire side of their second album. This album resulted in Gryphon receiving further acclaim and a new respect from the critics and some who had previously liked the idea of Gryphon, but were waiting to see more substantial results of the fusion. They toured the U.K. in the Spring of last year with Steeleye Span and received tremendous ovations and critical reaction. In July of last year, they added yet another notch to their belt of 'firsts'. Peter Hall, whose production of "The Tempest" had opened in March, to much success, invited the group to become the first ever rock band to perform a concert at the National Theatre's Old Vic. The concert which they gave, presenting a wide range of their material both new and old, and culminating in a performance of their "Tempest"-inspired music, "Midnight Mushrumps," was a fantastic success. They sold out the auditorium within two weeks and received universal praise from the critics, not to say demands for three encores from the audience. They followed this concert with a guest appearance two weeks later at the Crystal Palace Garden Party, which starred Rick Wakeman. Again, their impact was sizeable.

In August, they returned to the Chipping Norton Recording Studios in Oxfordshire (where Midnight Mushrumps had been recorded) and recorded their latest and most ambitious work to date. Titled "Red Queen to Gryphon Three," it is quite literally a rock symphony in four movements. In recording the work, which lasts nearly forty minutes, they utilized even more of the instruments which they regularly add to their already long inventory. One movement, for example, reflects back to the music of Gryphon's first album, and then concludes in a flurry of Moog synthesiser. In the Autumn of last year, they made their first visit to the U.S.A. Touring 36 American cities in forty days with Yes, and playing to venues such as the Madison Square Gardens (capacity 20,000), they played to some half a million people.

Now, in 1975, Gryphon release "Red Queen to Gryphon Three." They have just finished a headlining concert tour of the U.K. An idea of Gryphon's evolution and development over the past two years can be gained from seeing their concert presentation. Richard is now surrounded by a bank of some nine keyboards, whilst still utilising recorders and krumphorns. David has expanded his kit to incorporate a battery of orchestral percussion, including timpani, which he plays in a standing position. Graeme now plays a range of electric and acoustic guitars. Brian concentrates on bassoon, with occasional recorders and krumphorn. Malcolm Bennett, (who replaced Philip Nestor just before their American tour) provides bass guitar.

GRYPHON



Brian Gulland



Richard Harvey



David Oberle



Malcolm Bennett



RED QUEEN TO GRYPHON THREE
On Transatlantic Records
TRA 289

also available on cassette and cartridge
GRYPHON—MIDNIGHT MUSHRUMPS TRA 282



Graeme Taylor



Transatlantic Records 86 Marylebone High Street, London W1M 4AY



Seals and Crofts know how to please with a show encompassing everything from delicately haunting but honest ballads to lively sax solos and electric mandolin blues riffs. And it's not altogether uncommon to find the audience participating in with clapping hands and stomping feet, for the sound and feeling of Seals and Crofts' music is, in a word, unique.

At the age of five, Jimmy Seals was both learning the guitar and playing a Sears catalog fiddle given him by his grandfather. By age nine, he was a Texas State Fiddle Champion and a steady member of country groups traveling throughout Texas. He soon mastered the tenor saxophone, which remained his primary instrument until the formation of Seals and Crofts years later.

Jimmy Dash, too, showed uncanny early musical ability, and he studied piano classics at the urging of his mother. He eventually lost interest giving in to other pursuits such as playing ball for a while, but the music of a small late night Memphis rhythm and blues station rekindled the desire to play and he took up drums.

Jimmy and Dash met in Junior high and eventually became members of a musical group that lasted throughout high school. After graduation, they headed for California in 1958 and became part of the Champs, whose hit "Tequila" sold six million copies. The Champs toured the world for seven years on the strength of their hit, until the day, they faded into obscurity.

Seals and Crofts' next venture was a group called the Dawnbreakers with Dash on drums, Jimmy on rhythm guitar and sax, Louie Shelton on guitar and Joey Bogan on bass. Three female singers, all sisters, rounded out the band and within two years, Dash and Joey had married

the girls, all daughters of manager Marcia Day. It was Marcia who carried the seed of Jimmy and Dash's eventual decision to become Baha'is, but during one of the group's many meetings where discussions of the Faith and Writings took place, the Dawnbreakers decided to go their separate ways.

"We just felt the need to be alone, to study and find ourselves — what we were and what we had truly become as individuals," recalled Dash.

During this period, Dash began to play mandolin and jam with Jimmy quite often. The music was different from anything they had done in the past.

"We knew that this writing did not emanate from us," said Jimmy. "Call it what you will, but I guess we got tuned into a higher force and higher awareness."

"We found the Truth and our vehicle for expressing it was our music," added Dash.

Thus, Seals and Crofts was formed.

Jimmy and Dash recorded three albums before the release of 'Summer Breeze'. That record laid the foundation for what was to be major new force in the music of the '70's with hits like 'Summer Breeze' and 'Hummingbird'. Their next disc, 'Diamond Girl' went gold in four days and platinum soon after.

Seals and Crofts have recently released their new album and single, 'I'll Play For You'. The title song is a unique love song. It is a song of love, appreciation and dedication to all the audiences that have listened and continued to enjoy the music of Seals and Crofts. It is an establishment of their relationship with the people, their friends.

Seals and Crofts



six beautiful albums
including their latest
"I'll Play for You"



I'LL PLAY FOR YOU



UNBORN CHILD



SEALS & CROFTS I & II



YEAR OF SUNDAY



SUMMER BREEZE



DIAMOND GIRL



The S.A.H.B. have come a long way in two and a half years since their formation in Autumn '72, when Alex took the already established, but directionless Scottish band 'Tear Gas' under his wing. He knew that with his new band success was imminent, if not immediate, and his years of experience had taught him that much hard work was needed before they could attain that success.

Realising the atmospheric re-creation of a live performance on disc is all-important, they recorded their first album 'Framed' in only six days, and rush-released it soon after, in November. The band's live performances have been numerous since its conception, with much early acclaim due to word of mouth after a number of 'sensational' gigs. They played many of the more popular musical haunts in London, namely the Lyceum; the Speakeasy; and regularly at the Marquee club, with their first British tour playing support to Slade in early summer '73. Later that summer the band were involved in three major events; Buxton Festival; the London Music Festival at the Alexandra Palace; and the National Jazz and Blues Festival at Reading which was followed (after a month in the recording studios) by the release of their second album 'Next' coinciding with their first headlining tour of Great Britain.

January 1974 saw their appearance on BBC 2's Old Grey Whistle Test, and in February they launched a new stage act at Leicester Square's Empire Ballroom, witnessed by two and a half thousand fans. Work then began on a third album followed by a British tour culminating in a sell-out Rainbow Theatre concert.

Next came Knebworth — the scene for the biggest festival of the year and the Harvey Band — the only British act on the bill — triumphed yet again. When the other big festival of the summer came up at Reading, the organisers took no chances and put the band at the top of the bill. Certainly the audience at Reading wouldn't have taken kindly to an anti-climatic follow-up to Alex's magnificent performance.

Last October the band released their third album, 'Impossible Dream'. The Melody Maker's reaction: "The Alex Harvey Band are gonna take the world apart one day. This was just the first step."

The second step was taken when the Sensationals made their first U.S. tour in December, and knocked the Americans flat. "What you were seeing was rare, brilliant, beyond any price tag", wrote a Cleveland reviewer; Alex Harvey's rock 'n' roll band is one of the scariest most exciting and dynamic outfits ever to come out of the British Empire", said Circus Raves magazine. So successful were they that they were called back for a second, headlining, tour in March of this year. But not before recording their new album, 'Tomorrow Belongs To Me' — which, when it's Alex Harvey saying it, is no exaggeration.

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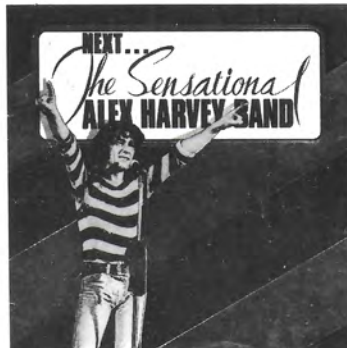
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