

ON STAGE

Long Beach Arena/August 4, 1972/8PM



YES

SPECIAL GUEST STAR

EDGAR WINTER

extra added attraction

EAGLES

**NOW YOU CAN OWN
THE BEST OF
THE DOORS,
JUDY COLLINS
AND
THE BUTTERFIELD BLUES BAND.**

13

**LIGHT MY FIRE
TOUCH ME
HELLO, I LOVE YOU
PEOPLE ARE STRANGE
BACK DOOR MAN**

EXL 74071



**WEIRD SCENES INSIDE
THE GOLD MINE**

**RIDERS ON THE STORM
WHEN THE MUSIC'S OVER
FIVE TO ONE
L.A. WOMAN
LOVE HER MADLY**

EXL 4001



Judy Collins

**COLORS OF THE DAY
THE BEST OF
JUDY COLLINS**

**BOTH SIDES NOW
WHO KNOWS WHERE
THE TIME GOES
AMAZING GRACE**

EXL 74000



GOLDEN BUTTER

**EAST WEST
LOVE MARCH
BORN IN CHICAGO
SHAKE YOUR
MONEY MAKER**

EXL 4001

**THE GREATEST HITS
THE GREATEST ARTISTS
THE BEST OF ELEKTRA.**



elektra
records tapes

EAGLES



Brewer London, Randy Meisner, Don Henley and Glenn Frey are Eagles Four veterans of the L. A. country-rock scene who play the delectable, most life-affirming music around today.

Their debut album has prompted Rolling Stone reviewer Bud Scoppa to comment, "They stand proudly right next to the best recordings of the Byrds, the Buffalo Springfield, Barrio Ben, and the other premier Los Angeles groups."



Eagles. A breath of fresh air on Atlantic Records and Tapes.

ATLANTIC

ATLANTIC RECORDS

KRLA CONCERT ASSOCIATES Present



YES

SPECIAL GUEST LINE

**EDGAR
WINTER**

WITH SPECIAL ATTENTION

EAGLES

Lighting: Michael Tait

Produced by Concert Associates

YES

YES! The most positive of all positive words . . . and as such, an accurate reflection of the music created by five guys who have leapt from near-obscurity to the forefront of the international music scene over the past year.

The group have been around for quite a time, but although the music industry were quick to recognize their potential, it wasn't until the advent of "The Yes Album" (winner of the Album of The Year award in the recent "Sounds" poll) that they eventually won total public acceptance this year.

They did well enough, mind, on club and concert gigs for a couple of years, and enjoyed a fair degree of success with their first two Atlantic LPs - "Yes" (which won them the support of the musical press) and the rather more adventurous "Time And A Word", which helped spread the gospel a little further and ultimately paved the way for the success of "The Yes Album".

Three founder - members of Yes are still in the line-up. There's Jon Anderson - slightly built, soft-spoken, a deep thinker and a bundle of nervous energy. Jon writes the bulk of the group's songs (both words and music) and apart from singing all the lead parts, doubles on tambourine and, occasionally, mini-synthesizer. The Anderson voice defies description - suffice to say that it's the most distinctive sound on the British music scene for years.

Then there's Chris Squire - intense, thoughtful and a complete perfectionist. His driving, carefully controlled and impeccably played bass guitar is the pivot around which the group swings, and he also happens to be a good singer to have around to double up on harmonies with Jon. He takes a deep interest in the

technical aspects of recording, and is quickly emerging as a quality writer - both songs and arrangements.

The third surviving founder-member is drummer Bill Bruford - not so very long out of his 'teens and already recognized as one of the country's top percussion men. In fact, a poll among fellow drummers would find "Tubs" pretty near the top. He's a bouncy, very alive character, prone to genuinely funny caustic wit. The writing bug has finally caught up with Bill, too, and his first recorded composition - built around rhythmic patterns - is included on the group's new "Fragile" album.

The group's first personnel change occurred over a year ago, when Steve Howe took over the guitar chair from Peter Banks. Steve is something of a rarity on the music scene - a guy who is equally at home on either electric or acoustic guitar, which isn't too common these days. He's an easy-going character, seemingly always grinning, and completely wrapped up in his music. His dexterity is nothing short of amazing, and when it comes to foot pedals, he's the real master. Steve is the group's third singer - and it goes without saying that he writes good stuff, too!

Finally, we come to the newest Yes-man - Rick Wakeman, late of The Strawbs. Unlike his predecessor, Tony Kaye, Rick won't simply be concentrating on organ. The tonal textures achieved by the group will now be more rich and varied, since Rick will be surrounded by organ, piano, mellotron, electric piano and Moog. Perhaps the most flamboyant member of the group, he has a natural flair for showmanship that is certain to emerge on stage appearances.



EDGAR WINTER

On "Entrance," his debut Epic album, Edgar Winter proves that he is a composer and performer of more than passing interest. Since signing with Epic, the twenty-three-year-old native Texan has composed all except one of the songs on "Entrance" and has been performing at clubs and concert halls through this country and abroad. Notable appearances have been the SRO reception he received at the Fillmore East in New York and at Prince Albert Hall in London.

Born on December 28, 1947, Edgar began his musical career studying the classical piano. While in his teens, he began playing the Southern "go-go" circuit, an endless stream on one night stands throughout Florida, Louisiana, Georgia, and Texas. He realized soon, however, that "different instruments lend themselves to different types of expression," his musical interests widened, and today he plays over two dozen instruments ("I've never counted exactly") including the piano, organ, sax (alto and tenor), drums, bass, and vibes. He's deeply involved in recording as an art (as opposed to the discipline involved in live performance) and feels that on "Entrance" he has successfully "gotten away from the normal, usual way things are done" by "enlarging the concept of single songs" and creating a totality made up of the seemingly disparate elements of jazz, rock, and classical music and in the instance of "Tobacco Road" (the only non-Winter composition), blues. "I like a variety of influences to be present."

Edgar has said of his music, "I like a variety of emotional levels. When I composed the material on the album, I integrated as many musical elements as possible. You see, I love all kinds of music, and I'm trying to put it all together in a way that there's something for everybody. I think this album might be too complex for everybody and I think the criticism it receives will be interesting." Of "Entrance" he smiled: "I'm happy with it."

Among Edgar's ambitions is to have a lot more time for writing ("It took me six weeks to write the material on this album and I wrote a lot more than we actually used") and to have both the time and support necessary to experiment fully in the recording studio. Edgar believes, as many creative young musicians do, that "recording is completely different from live performance. Why ignore this difference? I, for one, really like to hear things sound fresh and exciting. I just hope that things resolve themselves in such a way that I'll have more time for this writing and musical experimentation." Edgar feels that all sounds, whether or not they are consciously perceived as "musical" or not, are musically valid if they add something to and work well in a piece. During one of his "Entrance" sessions he admitted that he was "going to hook up a vacuum cleaner hose and a garbage pail but the resulting sound didn't fit the emotional flow I was after, so I decided to leave it out."



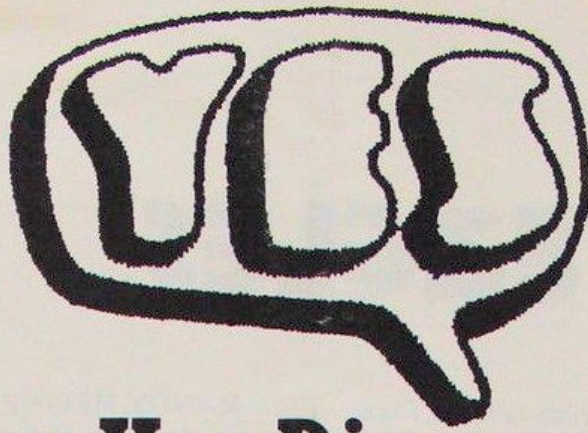
EAGLES

DON HENLEY – 24, from Gilmer, Texas
Plays drums, sings, writes. Played in high school band for six years – eventually named Shiloh, cut an album for Epic Records. Met Glenn in Los Angeles at the Troubadour, decided to form band.

BERNIE LEADON – 24, from Minneapolis, Minnesota
Plays rhythm and lead guitars, sings and composes. Formed Hearts and Flowers, recorded for Capitol. Wrote, played, sang for Dillard and Clark; later same for Flying Burrito Brothers. Also played guitar for Ronstadt. Familiar with keyboards, horns, fretted instruments.

RANDY MEISNER – 26, from Scottsbluff, Nebraska
Plays bass, sings, writes. Played in various groups in the Midwest, then helped form Poco with Richie Furay and Jim Messina. After Poco, played bass for Rick Nelson and Linda Ronstadt – meeting Glenn, Don and Bernie.

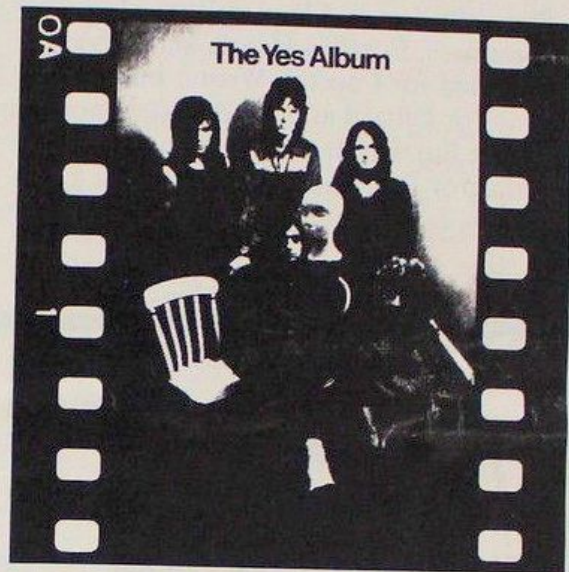
GLENN FREY – 23, from Detroit, Michigan
Plays rhythm and lead guitars, sings, composes. Worked in rock bands in high school in Detroit, played with Bo Diddley, Linda Ronstadt, was half of Longbranch Pennywhistle.



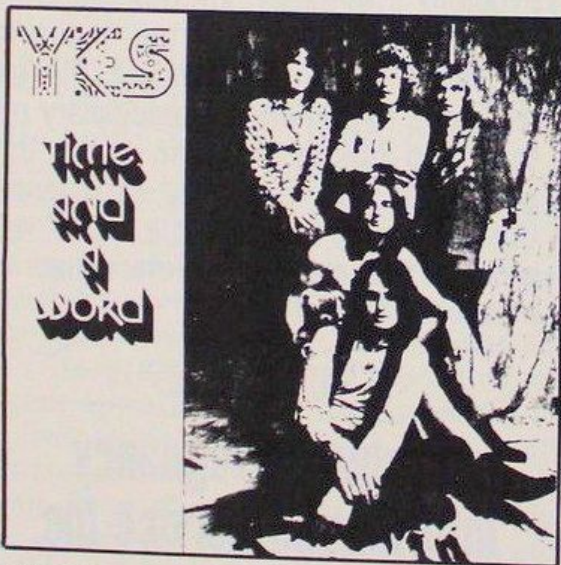
America Has Discovered YES ...and Vice Versa!!



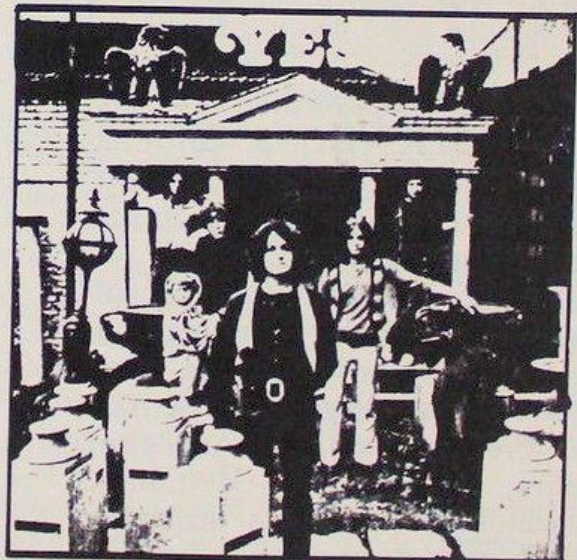
Fragile # 7211



The Yes Album #8283



Yes Time and a world # 8273



YES # 8243



On Atlantic Records & Tapes