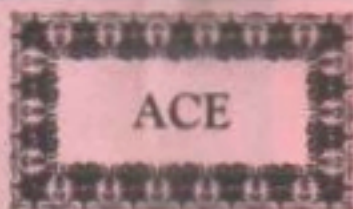
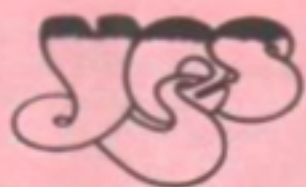


FEYLINE presents



DENVER COLISEUM — June 17, 1975



Yes 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, but also by serious musicians and critics whose sympathies are usually reserved for the more traditional modes of music. They may be heard, for example, on the BBC's Radio 3, where Mahler and Mozart are the usual sounds of the day.

The group consists of:

JON ANDERSON—Vocals. Born Oct. 25, 1944. Jon cites Joni Mitchell, Steve Stills and Paul Simon as among his favorite songwriters.

CHRIS SQUIRE—Bass. Born March 3, 1948. Lists "Dancing In The Street" by Martha and the Vandellas as his favorite single.

STEVE HOWE—Guitar. Born April 8, 1947. Has as his favorite LP, "The Four Seasons" by Vivaldi, performed by Piero Toso.

PATRICK MORAZ—Keyboards. Born June 24, 1944. Formed the Patrick Moraz Trio, Quartet, and Quintet and then Mainhorse. Joined Refugee in 1974. Joined Yes in August 1974.

ALAN WHITE—Drums. Born June 14, 1949. Draws from musical influences as diverse as Miles Davis, Neil Young, Sibelius and Monty Python.

Yes have gone through numerous personnel changes in the course of their nine LP's. Guitar on the first two albums was done by Peter Banks. Keyboard man for the first three LP's was Tony Kaye. Rick Wakeman replaced Kaye and stayed with Yes through their "Topographic Oceans" album. Patrick Moraz joined the group for "Relayer".

Bill Bruford was the group's drummer from the time of the first album and remained so through "Close To The Edge" and for two tunes on "Yessongs".

Yes have nine albums available, all on Atlantic Records. "Yes"; "Time And A Word"; "The Yes Album"; "Fragile"; "Close To The Edge"; "Yessongs"; "Tales From Topographic Oceans"; "Relayer"; and "Yesterdays".

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 of a single 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 insolation. Listening to the music of Yes is like listening to the wind and the sea and the 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".



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ACE

Having initially formed as a pub band, Ace have managed to transcend all the predictions about them. They have been described as a band whose music lies somewhere between the Poco/Average White Band mainstream and "mugging rock".

Ace began in 1973 with the teaming of Alan King and Phil Harris, King having grown through several bands such as Action, Mighty Baby, and B.B. Blunder. When King and Harris joined together to form Clat Thyger in 1973 they soon realized the inevitable and enlarged the original concept to include three new members; Paul Carrack, Terry Comer, and Fran Byrne and became known collectively as Ace.

Carrack on keyboards and vocals is the man who wrote "How Long". He, for three years, had his own band, Warm Dust. Comer on bass played with Carrack for those three years. Byrne on drums played with Bees Make Honey, a popular pub band, for a year before joining Ace. With Harris on lead guitar and vocals and King on rhythm guitar and vocals, Ace becomes a five man group that music buyers and listeners will be contending with for some time to come.

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"AMBROSIA" — 20th Century Records T-434

Our most sincere congratulations to the A&R department at 20th Century records for landing this one. "Ambrosia" is the type of album you always hope for (but rarely get) after you've laid out five dollars for that new "You've never really heard them but you'll give it a try" — group. This is an almost flawless record from start to finish.

The excellent production is in evidence from the opening bars of the first cut "Nice, Nice, Very Nice" (with lyrics penned by Kurt Vonnegut Jr.) From the very beginning it is obvious that each member of the group commands a thorough knowledge of his instrument, including voice, and collectively the group maintains a nearly perfect grasp on that most fleeting of musical identities — restraint.

Again making reference to the opening number, the band begins with a thumping bass line augmented by high-hat cymbal swirls for a couple of measures, then a momentary pause (timing is one of the band's strong suits) and the catchy guitar riff and the guitar rhythm section and organ with cresting melodic line jump into play. It is the perfect opening statement — melodic yet rhythmic — familiar somehow but original — in short; grabbing. You must hear more.

A trio of short double tracked guitar riffs and decrescendo, here the lyrics begin: "Oh the sleeping drunkard up in Central Park, or the lion tamer in the jungle dark, Oh the Chinese dentist or the British Queen, They all fit together in the same machine. Nice, Nice, Very Nice — so many people in the same device."

I love it. "So, this is Kurt Vonnegut", you say, not Ambrosia. Perhaps so my friend but only on this track. Take for example the second tune "Time Waits for No One". It opens with a wonderfully prepared little guitar bit then into a double speed guitar and bass quarrel, slows back down to speed and then cracks open with a beautiful vocal. Easily as well written as "Nice".

The chorus catches you off guard, a half-speed break done so inconspicuously as if to appear almost nonchalant, but this took thought, no group of kids these guys. A slow lilting chorus with backup vocals sounding like a choir is definitely the snowcapped peak on this wax mountain. These cats can sing!

So with two songs that good for starters, were do we go from here. You've got to be kidding! The next one is the hit single "Holding on to Yesterday" now charting at number 21 on our favorite local AM station, which proves that Ambrosia have top 40 as well as FM potential. Well written words, again tremendous vocal talents on display, and that organ — he's everywhere. A huffer for the dance floor if there ever was one.

Song number four is another riffer, with double tracked guitars complementing themselves, and that low down bass line holding the bottom on. Never overbearing yet never restrained; just tasteful.

My only complaint on this side of the album is the way this last song ends. It sounds as if they ran out of tape and had to cut it short. This was especially surprising in view of the fact that all the other songs are introduced with a careful segue from the song preceding it.

If all this sounds too good to believe, you're close. It doesn't happen often, especially with a first LP. And when it does happen it's not usually from a company that has given us very little besides Barry White and Love Unlimited, but it has happened, and it's up to us to spread the good news — Ambrosia.

P.S. There is a side two, but for a couple of reasons, one being space allocations here, you'll have to do your own review on that one. Suffice it to say, it follows the quality control standards set on side one.

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