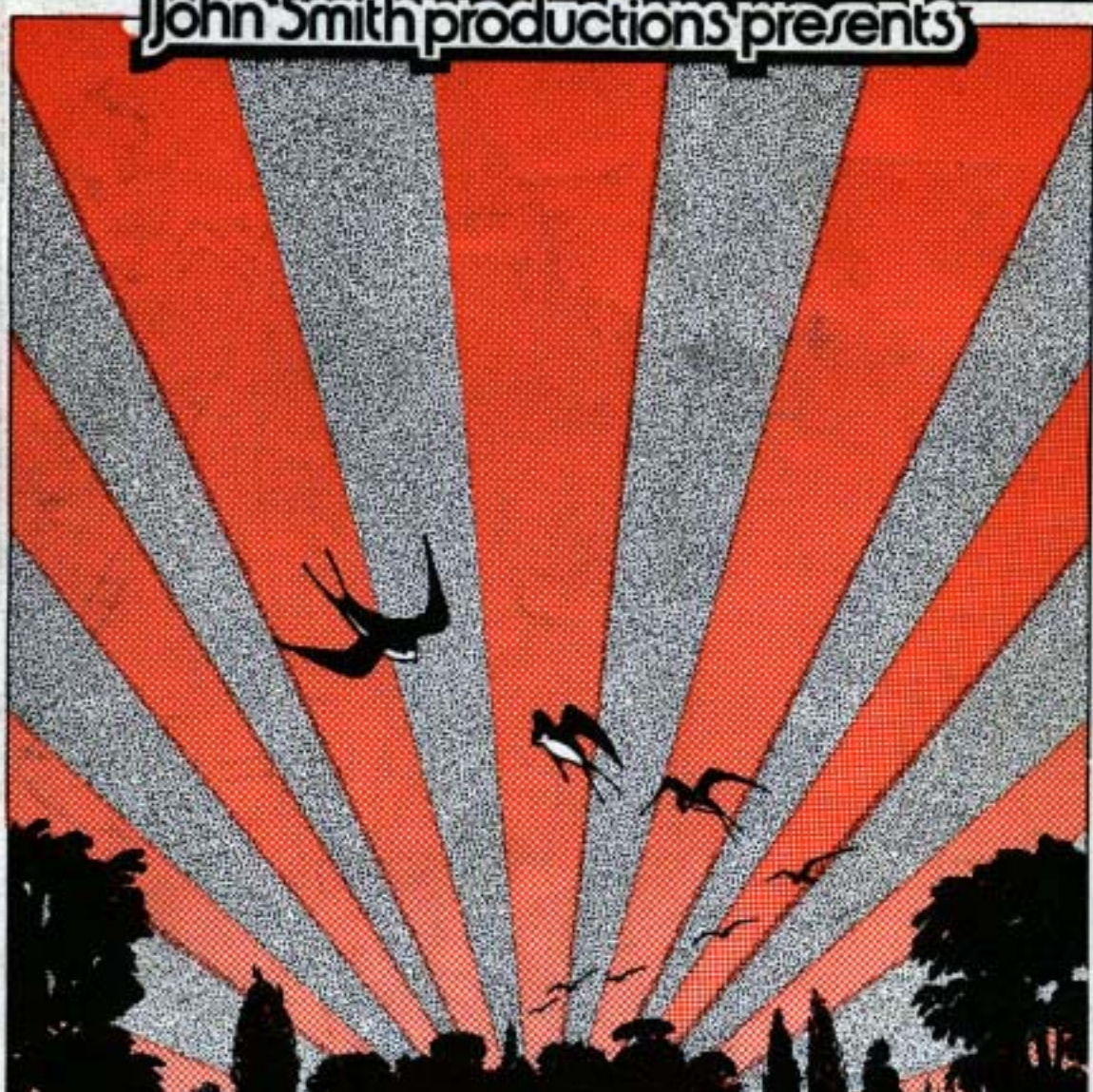


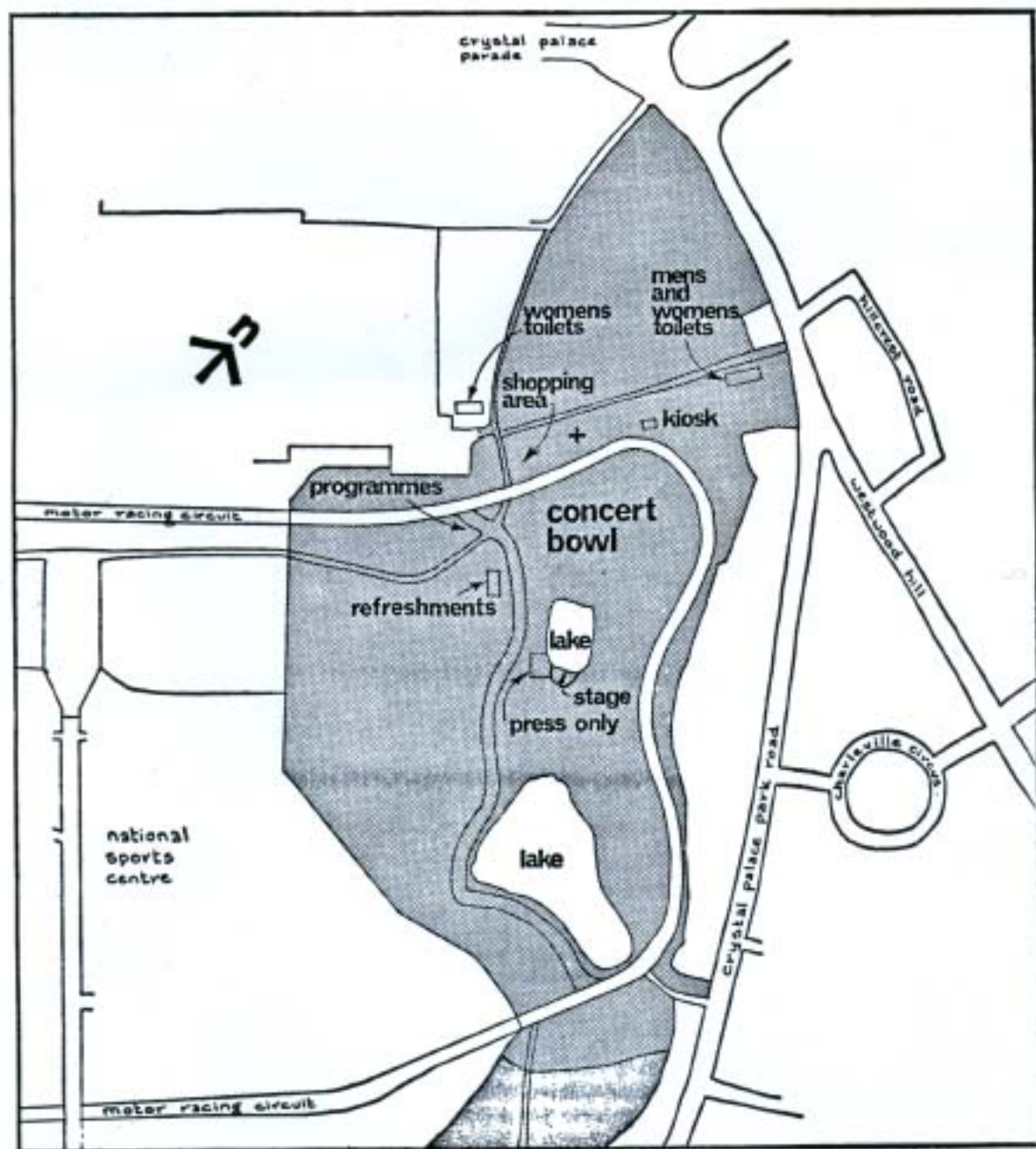
John Smith productions presents



GARDEN PARTY VII JULY 27
CRYSTAL PALACE BOWL



Official Programme 20p.



**WELCOME TO GARDEN PARTY VII
ENJOY YOURSELVES AND PLEASE BE
CAREFUL WITH YOUR LITTER**



Designed and printed by Blue Egg Printing and Design Ltd.



Capital DJ Nicky Home, who hosts the Monday to Friday rock show between 6.30 p.m. and 8.30 p.m. called 'Your Mother Wouldn't Like It', is your Compere for today's Garden Party VII.

Capital Radio, London's independent entertainment radio station, broadcasts 24 hours a day on 539 metres medium wave - 95.8 VHF stereo.



CAPITAL

In tune with London

GRYPHON ALBUMS

ON
TRANSATLANTIC



MIDNIGHT MUSHRUMPS

TRA 262

Cassette: ZC TRA 262

Cartridge: YB TRA 262



GRYPHON

TRA 262

Cassette: ZC TRA 262

Cartridge: YB TRA 262





GRYPHON

Gryphon, like the mythical creature which inspired the Group's name, is a hybrid. It contains five young musicians from varying backgrounds, whose aim is to fuse several different musical styles into their own original music. The principal elements, which have changed in emphasis as Gryphon have developed, are primarily pre-classical, English impressionist and contemporary rock music.

The Group started three years ago, and consists of: two Royal College of Music graduates, RICHARD HARVEY (recorders/Krumhorns/keyboards) and BRIAN GULLAND (bassoon/Krumhorn/recorders), two hard rock band "graduates", DAVID OBERLÉ (percussion) and PHILIP NESTOR (bass guitar) and ex-folk/jazz guitarist, GRAEME TAYLOR.

Drawing initially on a nucleus of Renaissance pieces and re-arranged folk tunes, they have easily developed their own distinctive style, and now compose all their own material. Two of the many notable firsts in their career, include the first ever rock concerts at a British museum (The Victoria and Albert—July 1973) and just two weeks ago, the first ever rock concert at the Old Vic. The latter resulted from their association with National Theatre director, Peter Hall, who commissioned them to write and pre-record the music for his production of "The Tempest".

Their "Tempest" music inspired a 20-minute fantasia "Midnight Mushrumps" which is the title track of their newly released second album on Transatlantic.

Future plans for Gryphon, include an appearance at the Reading Festival and a major British tour in November, when they will release their third album.

There are few more unique sounds than the pure tones of Richard Harvey, who has done for the recorder what Keith Emerson did for the synthesiser. In other words, he has given the instrument credibility in popular terms, whilst adding equally valuable contributions on a host of keyboards. If you have not heard them, then investigate, for they are pursuing a fascinating line, and there is much to satisfy the discerning ear.

Chris Welch
MELODY MAKER

Stately and discreetly turned on. — THE TIMES



PROCOL HARUM

"Exotic Birds and Fruit" is Procol Harum's eighth album. Recorded in London, and produced by Chris Thomas, the album features nine extraordinary songs from composer Gary Brooker and lyricist Keith Reid.

Undoubtedly "Exotic Birds and Fruit" will re-affirm Procol Harum's reputation for lyrical potency and melodic forcefulness.

Procol Harum's music has always conjured up powerful imagery of sturdy endurance, stately honour and towering attributes, at once part of the individual and collective genius of Gary Brooker, Keith Reid, B. J. Wilson, Chris Copping, Alan Cartwright and Mick Grabham.

The nucleus of the group—Brooker and Reid—first encountered each other in 1966 when Reid was clerking and Brooker was trying to make ends meet by backing up singer Sandy Shaw. The partnership between lyricist Reid and composer Brooker solidified upon the two's first meeting. In quick succession there followed a demo tape for record companies and an ad in music trade publications asking for musicians. Matthew Fisher and David Knights came in at this point and the group was born.

"Whiter Shade of Pale", released on May 12th 1967, shot Procol Harum to the top of the charts, where they lingered for several weeks. The musicians were Brooker, Reid, Fisher, Knights, lead guitarist Robin Trower and drummer B. J. Wilson. Their first album "Procol Harum" was recorded in eleven days.

There followed after that initial album annual releases from the group which included two masterpieces, "Shine On Brightly" and "A Salty Dog". In early 1969, Procol Harum made a tour of America.

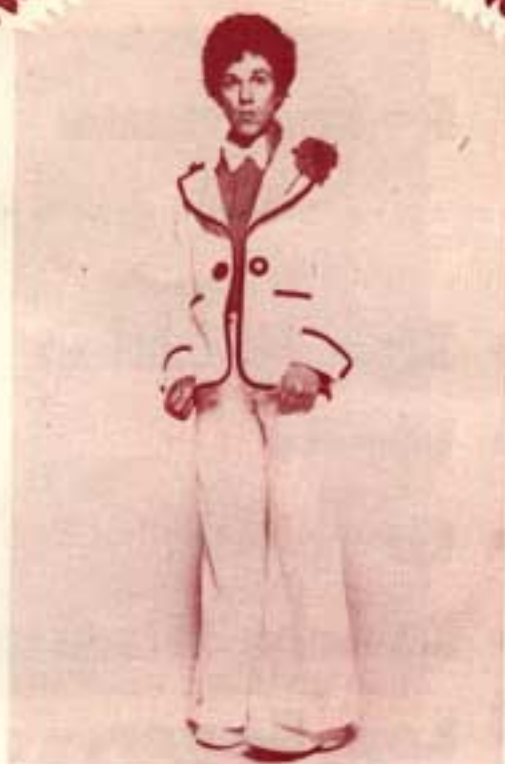
Following this tour, Knights and Fisher left the band and were replaced by the multi-talented bassist cum organist Chris Copping. "Broken Barricades", their next release, shocked rock critics by proving that Procol Harum, once considered to be the property of intellectuals, could make a rocker album.

After "Broken Barricades", Robin Trower left the band and David Ball came in as guitarist. B.J.'s bassist friend Alan Cartwright rounded out the group.

In November of 1971, Procol Harum recorded a "Live" album which put them across to a mass audience with a totally new re-vitalisation of their music. Procol Harum "Live in Concert . . ." was the band's first major success, with a gold record for emphasis.

In 1972, when time came to produce another album, Ball had left the band, and Procol Harum set about finding another guitarist. They eventually found him in Mick Grabham, a former member of the well-respected band Cochise. Together they recorded their next album "Grand Hotel" which has been called the group's most elegant album to date.

Like its immediate predecessor, "Grand Hotel" very quickly turned to gold. Late last year, Procol Harum returned to Air London Studios and recorded "Exotic Birds and Fruit".



LEO SAYER

What has made the British music world curious about Leo Sayer is how such an utter unknown has attracted the full-fledged support of such biggies as Roger Daltrey and Adam Faith. The curiosity will be amply satisfied with the release of Leo's first album.

The name Leo Sayer has already gained currency because Roger Daltrey commissioned Leo, dark horse though he was, to write the entire first Daltrey solo album. From this came the hefty hit, "Giving It All Away", which was a provocative and controversial departure from what anyone expected of The Who's flamboyant singer.

Unfolding the story backward, we learn how Daltrey became aware of Leo. We also learn of the evolution of a song-writing partnership destined to comparison with Bernie Taupin/Elton John or Keith Reid/Gary Brooker. Much of the story develops from what Zelda Gilroy would have called "Propinquity".

One day David Courtney set himself the grueling task of auditioning bands for a hometown agency he was forming. From the haystack of undistinguished hopefuls he suffered, one sharp and shining needle emerged.

It was Leo. He had a perfectly extraordinary voice—the range, the phrasing, the projection, and the words. Courtney abandoned the agent/client relationship in favour of putting music to Leo's continuing flow of lyrics. David took the Courtney/Sayer tapes to Adam Faith for whom David had drummed in the days before Adam swapped Popstardom for a considerable acting reputation with the British TV series "Budgie".

Adam Faith responded as suddenly and positively as David first had. He would manage Leo and produce him on record. The closest good studio was Roger Daltrey's private one a few miles along the Sussex coast. When Roger lent an ear to what was taking place beneath his very roof, he engaged the team of songwriters and producer for himself.

The songs that sold first Adam Faith and then Roger Daltrey are the ones on this album. They embrace a fully developed range of styles—ballads, blues and rockers all infused with Leo's undefinable, attention-grabbing manner. Among the players are a couple of Argents (Russ Ballard and Bob Henrit) as well as Dave Courtney on piano.

It is difficult to single out a specific track as "Pick of the Litter" because they do vary so in expression. For lovers of the Big Beat, the pulsating "Tomorrow" or inebriate "Oh Wot a Life" or tension-taut "Innocent Bystander" come recommended. "Don't Say it's Over", "Slow Motion" and "The Dancer" are three very different ballads. "Why is Everybody Going Home" with Leo's voice riding over a shimmering horizon of strings (exquisitely arranged by Del Newman) would make a classic title tune for a movie film, if anyone feels up to writing it!

There isn't much to say about Leo Sayer's past—only that he has won the confidence of some discerning pros. What counts now is the future, and one listen to this debut album will confirm the presence of an overwhelmingly convincing talent.

Programme

These times are approximate and this running order may be varied at any time

11.45 – 12.15 **The Winkies**

12.30 – 1.15 **Wally**

1.30 – 2.15 **Gryphon**

2.40 – 3.40 **Procol Harum**

4.00 – 5.00 **Leo Sayer**

6.00 – 8.00 **Rick Wakeman**

Compères **Bob Harris &
Nicky Horne**

We would like to express our thank to:—

The Officers and Staff of the G.L.C. Parks Department.

I.E.S. for the P.A.

Mike Jennings and Pete Hart, Stage Managers.

Blue Egg Printing and Design Ltd.

British Rail Southern Region.

Steve Birkill, our Sound Consultant.

Peter Thomson, our Press Officer.

Showex.

Tom Hendrick.

Graham Corke.

Aidan Day and Gordon Sheppard of Capital.

The Staff of John Smith Productions.

And the many people who have helped to make this show a success.

Michael Alfandary

Harvey Goldsmith

John Smith

Tony Smith



CAPITAL

In tune with London



RICK WAKEMAN

There's a quote about Rick Wakeman's solo work that suitably sums up this amazing man for all sessions.

It comes from NME's Tony Tyler, and is in the context of his glowing appreciation of the "live" debut of Rick's "Journey to the Centre of the Earth", staged at London's Royal Festival Hall in January 1974.

Tyler was talking about Rick being a confirmed romantic; and had touched upon his quasi-"classical" contemporaries, including Yes, of whom he has been an integral part. Said Tony: "His solo efforts display more discipline, more humanity, more humour, and a damn sight less pretentiousness than the collected works of all those groups rolled into one six-album set . . ."

And indeed they do! Rick Wakeman has all these attributes, and more—both as a performer and as a person.

Four years ago, he was hailed as "Tomorrow's Superstar" and "The Pop Find of the Year". Today, this friendly, inoffensive young man has achieved and honoured both these accolades. His debut solo work "The Six Wives of Henry VIII" was warmly received. His follow-up, the musical interpretation of the Jules Verne classic, has added to these already numerous plaudits.

In the music papers' poll awards for 1973, Rick rated No. 1 keyboards star on both sides of the Atlantic.

Wakeman had decided to become a concert pianist at 16, and went to the Royal Academy of Music for 18 months to further that ambition. He studied piano and clarinet, and was exposed to various other keyboard instruments.

Later, he taught music awhile; and took a few private pupils. And he also started doing sessions for people like Cat Stevens, T. Rex and David Bowie.

Rick was gigging in a pub when he met the Strawbs' leader Dave Cousins. His first tour for them was also his honeymoon with his wife, Roz.

Rick played for the Strawbs for 15 months, then quit to resume his lucrative session work . . . but it wasn't long before he was invited to join Yes.

Rick is undoubtedly the finest rock organist to emerge in recent years. Even at his most explosive, his style remains focused, his approach direct. Wakeman's gift is that his virtuosity can either interact cleverly within a group context—or easily produce an unfettered and entrancing solo.

That's Rick Wakeman—a man for all sessions!



RICK WAKEMAN'S BAND



ROGER NEWALL

A young-looking 26 years of age (unless you stand closer than six yards), and recently married with a kiddiewink due shortly, Roger is famed for propping up the bass end of the band, and the bar at the Valiant Trooper, Holmer Green, Bucks. His other talents include writing off Vauxhall Victors, and falling through pub windows. (Further information about this episode upon request to Little Chalfont Police Station.) Has improved tremendously at darts since rehearsals started. A confirmed member of Aloholics Unanimous.



JEFFREY CRAMPTON

Hiram Hampton, as he is affectionately known, is undoubtedly either a spy from MI5, or an ex-M.P. We have reached this conclusion because he appears to be unable to complete a sentence without reducing the band to jibbering heaps of laughter. On recently applying for a 'phone he asked if the Post Office could give him a ring as soon as they could fit one in his house. A superb guitar player, but at present only an average drinker, and appalling darts player.



BARNEY JAMES

Barney, the drummer of the outfit, has two major hobbies. One is practising the art of Kung Fu, and the other is hustling Rick for money. He's bloody good at both. At the tender age of 26, he is now a fully fledged member of the Band, having made his way via Warhorse, Legend, Forum, and a couple of years sessioning in the States. He studied under Bob Turner for two years, but luckily in the court case that followed received a conditional discharge. Barney is described by the rest of the lads as an idiot.



GARRY PICKFORD HOPKINS

Known to his friends as Garry—we call him "Gwyneth". A very fine Welsh singer, born in the next village to Ivor Emanuel. He adjusts his age according to the girl he's currently with, and adjusts his trousers for similar reasons. Garry found his way into the Band via Wild Turkey, and the 92 bus from Greenford, and should you have any difficulty in distinguishing him from Ashley (the other sing-thing), "Gwyneth" is the thin one.



ASHLEY HOLT

Ashley is without question the fatter of the two sing-things. He is also one of the main reasons for Rick becoming a jibbering heap of clothes soon after they met on the Top Rank circuit, where they served under "Sergeant Ronnie Smith", the bandleader. Soon after, Rick went (following a pay dispute, i.e. difficulty in getting paid). Ashley also left with full military honours and most of Top Rank's beer mugs and cutlery.

THE UNNAMED PERCUSSIONIST

Very difficult writing notes here, as the the time of writing the programme notes we are still auditioning this section, so all I can really say is that he will be standing near the drums today, surrounded by timpani and bells, and will be referred to by the Band as bang thing.



Work on the "Journey to the Centre of the Earth" actually started in November 1971, but was shelved until the completion of "The Six Wives of Henry VIII" in October 1972. The work was written for full symphony orchestra and choir and is in no deliberate way intended to be an attempt to fuse group and orchestra. In fact, for no length of time are the two actually playing together; however, I believe very strongly that the correct use of orchestra, choir and group, can add phenomenal colour in presenting a work such as this. The narrations and usual effects are simply to make the music as meaningful to the listener as it is to the performer.

A MOST GRATEFUL THANK YOU TO:—

David Hemmings, Narrator.
Dave Measham, Conductor.
The New World Symphony Orchestra.
The English Chamber Orchestra.
The Road Managers, John, Toby, Ian, and the Tour Manager, Fred Randall.
Jules Verne.

SPECIAL THANKS TO:—

Thevor Morias, for use of his rehearsal barn in Little Chalfont.
Denise Gandrup, who makes Rick's capes.
Watneys, who make Rick's beer.
A&M, for their unbelievable support.
Brian "A Deal a Day" Lane.
Krissy for three thousand 'phone calls.
Michael Tait, for thought and graft.
Paul Tregurtha, for all his recording skills.
Wil Malone and Danny Beckerman, the only people capable of scoring "Journey".
David Katz for booking and organising the New World Symphony Orchestra.
Keith Grant—for mixing the concert sound.
The English Chamber Choir, for being unique.
Harvey Goldsmith, for being oblique.
Michael Alfandary, for being ill after costing the gig.
Ros Wakeman, for Ros Wakeman, Oliver and Adam.
Keith Goodwin, for gnomes everywhere.
David Measham, one reason this concert is possible.
"You", the other reason.



WALLY

**Wally. Watch for
forthcoming album
produced by**

Rick Wakeman and Bob Harris.



K.50051



WALLY

Wally were signed to Atlantic Records for the world in March 1974 by Phil Carson, Managing Director of the company. They have recorded their first album which is being released in September. Entitled "Wally", it was produced by Rick Wakeman and Bob Harris and was recorded at Morgan Studios in London.

A six-piece band who write all their own material, drawing upon influences from blues through driving rock to country and western.

Material is arranged carefully mixing the specialised style of each member of the Group, so that any given song will include a variety of tone colours, a use of dynamics and occasionally rhythm and tempo changes.

- | | |
|-----------------|---|
| ROY WEBBER: | lead vocals, acoustic guitar |
| PAUL MIDDLETON: | steel guitar, bass guitar |
| PETE COSSKER: | lead guitar, bass guitar, mandolin, acoustic guitar, vocals |
| PETE SAGE: | electric and acoustic violin, bass guitar |
| ROGER NARRAWAY: | percussion |
| PAUL GERRETT: | piano, organ, recorder, vocals |



THE WINKIES

Latest buzz in the business is the Winkies—allegedly the most promising purveyors of gut-rock to emerge on the pub circuit so far. Where they play you can usually find faces like John Peel and Jonathan King lurking at the back of the pub and record company scouts rubbing their hands in expectation.

The Winkies are a four-piece. Two guitars, bass and drums. One of the guitarists sings. Very much the visual focus of the band. His name is Philip Rambow.

Rambow is a Canadian, he's played in the States a lot and was with Ronnie Hawkins for a spell.

The band's other guitarist plays like Keith Richard. Looks like Keith Richard. His name is Guy Humphreys and, like the Stones' guitarist, has a tremendous feel for rhythmic, simple playing. He used to play in a band called Holly Roller and so did the Winkies' drummer Mike Des-Maris.

Mike plays simply. Very. Like on the bones and muscle of rock rather than the flab and fat.

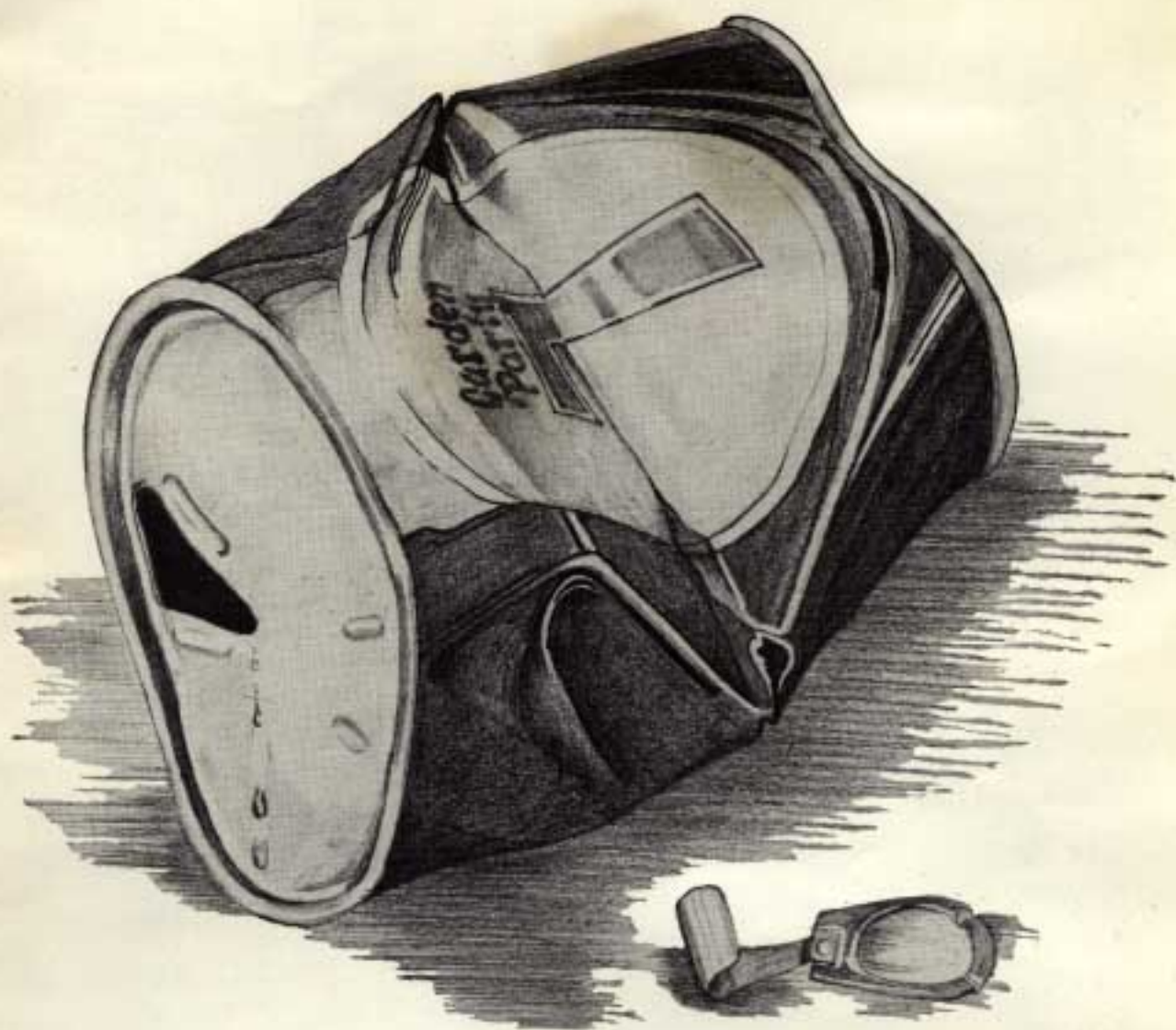
Bass player is Brian Turrington, who is very young and has time to grow with the Winkies.

The band invite comparison to early Stones with their choice of material and sound—aggressive, headlong and adrenalin rush but more in control than the wayward early Stones. Tighter.

They play a lot of old r&b, some new rock and some, not enough, of their own stuff. The material is there, the time to rehearse isn't.

Things are now moving quickly for the Winkies. Plans and projects, offers and inducements, and working with Eno, who they'll probably be touring with later this year when the ex-Roxy route takes to the road for a month or so.

when the party's over



LEO SAYER

LEO SAYER
Silverbird
record CHR 1050
cassette ZCHR 1050
cartridge Y8HR 1050



PROCOL HARUM
Exotic Birds and Fruit
record CHR 1058
cassette ZCHR 1058
cartridge Y8HR 1058



THE WINKIES
First album
coming soon



ON **Chrysalis** RECORDS

RICK WAKEMAN

THE JOURNEY TO THE CENTRE OF THE EARTH

Recorded in concert at The Royal Festival Hall London
on Friday January 18th 1974 with The London Symphony Orchestra
and The English Chamber Choir conducted by David Measham
Production narrated by David Hemmings



Journey To The Centre
Of The Earth
AMLH 63621



The Six Wives Of
Henry VIII
AMLH 64361



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