

OFFICIAL PROGRAMME

A photograph of Rick Wakeman sitting on a stage, wearing a white, wide-sleeved, floor-length outfit with intricate floral embroidery on the cuffs and hem. He has long, straight blonde hair and is looking off to the right. The background is dark with some stage equipment visible. A large, faint blue number '2' is visible in the background behind him.

RICK WAKEMAN

NORTH AMERICAN

TOUR '74



Designed and printed by Blue Egg Printing and Design Ltd.

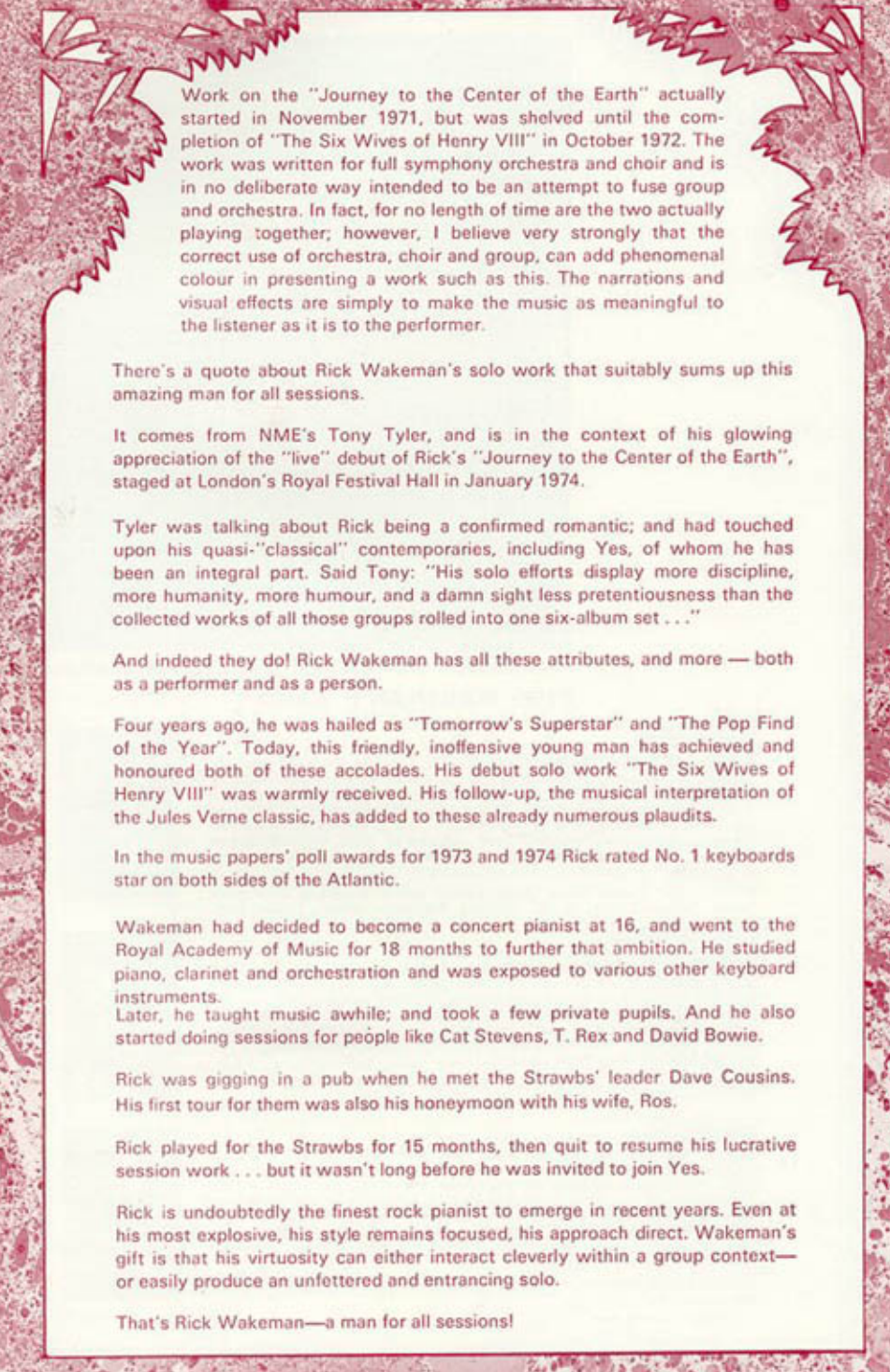
RICK WAKEMAN

WITH
THE
NATIONAL PHILHARMONIC
ORCHESTRA & CHOIR
OF AMERICA





Equipment: Double mellotron, 2 single mellotrons, 4 moogs, RMI piano, Hohner Clavinet piano, Fender Rhodes 88 piano, 2 Steinway pianos, 2 Helpinstill pickups, 18 channel mixer, 600w SAE amps., 3 2-way JBL monitor cabinets, Hammond C3 organ.



Work on the "Journey to the Center 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 visual effects are simply to make the music as meaningful to the listener as it is to the performer.

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 Center 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 of 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 and 1974 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, clarinet and orchestration 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, Ros.

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 pianist 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!



FROM LEFT TO RIGHT: ASHLEY HOLT, BARNEY JAMES, JOHN HODGSON (EARS)

RICK WAKEMAN'S BAND

ROGER NEWELL

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 Alcoholics Unanimous.

Rickenbacker guitar, Burns guitar, Fender guitar, 1 custom built pedal board, 300wSAE amp., 4 JBL cabinets, 1 custom cabinet, Fender amp.

Drinking prowess B.

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.

Fender guitar, Zematis guitar, Harptone guitar, Jedson guitar, 300w Fender amps., 3 JBL cabinets.

Drinking prowess B.

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.

Double Gretsch drum-kit, 4 Rock timpanies, miscellaneous percussion and temple blocks.

Drinking prowess A—





(DISTENDED), GARY PICKFORD HOPKINS, ROGER NEWELL, JEFF CRAMPTON

GARY 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.

Fender guitar, vocals.
Drinking prowess B+.

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.

Vocals.
Drinking prowess A—.

JOHN HODGSON

The latest arrival to the "Journey" camp. Very fond of betting. We call him "Last", after the finishing position of most of his horses. A good drinker at all times, has taken up yodelling since he dropped a beer mug while taking a bath. His outstanding features are often upstanding.

2 timpany drums, 2 congas, gong, vibraphone, chimes, miscellaneous percussion.
Drinking prowess A+.





The story begins on May 24th 1863 in Hamburg where two scientists discover an old parchment in a 12th century book written by two princes who ruled over Iceland. This parchment, which was said to be written by an alchemist of the 16th century and which read:

"Descend into the crater of Sneffels Yokul, over which the stars are and you will reach the centre of the earth. I have done this."

Sneffels is a 5,000ft. high mountain in Iceland, an event which was to begin. And so the journey from Hamburg to Iceland begins.

PART 1

INTRODUCTION

HORIZON

SYMPHONY 1 IN D, OPUS 13 — Rachmaninov
played by U.S.S.R. Symphony Orchestra;
conducted by YEVGENY SVETLANOV

SELECTIONS FROM "THE SIX WIVES OF HENRY VIII"

- i) Catherine Parr
- ii) Catherine Howard
- iii) Ann Boleyn

PLUS SOMETHING COMPLETELY DIFFERENT

INTERM



rg, when Professor Lidinbrook and his nephew Axel
called "Heims Kringla", a chronicle of the Norwegian
men decoded into Latin and translated by Axel, proved
and read as follows:

Shadow of Scataris falls before the Kalends of July, bold traveller,
Arne Saknussemm.

extinct volcano, its last eruption having been in 1229.
s.

PART 2

"JOURNEY TO THE CENTER OF THE EARTH"

- i) Journey
- ii) Recollection
- iii) Battle
- iv) Forest

AND MAYBE SOMETHING ELSE COMPLETELY DIFFERENT

MISSION



David Measham is a classical musician and conductor, who is also involved with the contemporary music scene. He is the ideal conductor for a work such as "Journey to the Center of the Earth".

David had the most austere kind of training. He studied with Norman Del Mar at the Guildhall School of Music in London. He took classes in composition, as well as studying violin and piano. While at the Guildhall he formed his own Orchestra, the Camarade, formed by students from the four London colleges who specialised in the presentation of contemporary music.

After graduating, Measham joined the BBC Symphony Orchestra as a violin player. He had the distinction of being the youngest musician ever to join that orchestra.

In 1967 he was Leonard Bernstein's assistant in preparing performances of Mahler's 7th and 8th Symphonies, and he also served as his assistant for a series of three TV concerts with the London Symphony Orchestra. In 1972 he conducted the rehearsals for an all-Stravinsky program, when Leonard Bernstein became ill. Bernstein said of David Measham: 'This is a real talent. Measham is a forceful, and zealous young conductor.'

But David Measham's accomplishments have not all been in the strictly classical field. He has been very open and receptive to the contemporary music school of thought. He conducted and recorded "Skies of America" by Ornette Coleman. He also conducted the London Symphony tracks on Neil Young's "Harvest" album, and was awarded a gold disc for conducting "Tommy", the rock opera.

In October and November 1973, Measham made a highly successful visit to Perth, Western Australia, where he conducted several live and broadcast concerts with the West Australian Symphony Orchestra. He was so highly acclaimed there, that following the sudden death of the Principal Conductor Tibor Paul, in November, Measham was immediately asked to succeed him. He took up this new position in March 1974.



Bob Angles, Chief Music Co-ordinator for the United States tour of "Journey to the Center of the Earth", has been in the music business for some years now, ever since he joined Decca/London as head of their RCA record division. On RCA Records opening independently in the United Kingdom, he transferred to their new operation as International Repertoire Manager, later becoming head of their classical music division and then European Marketing Manager, working out of London. During his time at RCA he was also active as a producer, being responsible for many recordings ranging from Tchaikovsky's "1812" to the soundtrack album of "Oliver".

He left RCA in 1972 to set up his own artists' management company in London and to continue record production on an independent basis as well as to provide expert advice to all facets of the music/record business.

The National Philharmonic Orchestra and Choir of America, comprising 45 players and 16 singers, is drawn from leading freelance musicians based in New York City.

They have been specially handpicked for this highly complex 20 city tour, for their virtuosity, stamina, and alcohol intake.



Terry Taplin, Narrator for "Journey", was trained at the Royal Academy and has acted on Broadway twice. He dropped out and went to Spain, where he rapidly became both brown and broke, and therefore decided to return to the acting factory at Stratford-on-Avon, followed by a brief spell of not seeing eye to eye with Laurence Olivier at the National Theater.

He was the youngest actor ever to take over the part of Creon in Oedipus, directed by Peter Brooke, and starring Sir John Gielgud as Oedipus with Evel Knievel as Richard Nixon, and was asked to play Horatio in Hamlet at Stratford (also Long John Silver, but refused to have a leg amputated).

He joined Peter Brook's futuristic production of Midsummer Night's Dream, playing the part of Lysander, and after a successful run on Broadway went on a full American tour. The production was nominated for an "Emmy" award in New York, and a world tour followed.

Terry has just finished filming the new "Alfie" movie with Alan Price. He met Rick inside a bottle of Vat 69. His hero is Flash Gordon and his favorite singer is Florence Foster.

Editor's Note — Is known to one and all as Terence Tablet.

SOME USELESS INFORMATION FOR YOUR DIARY

Hates flying.

Favorite color — brown.

Is currently appearing in the pornographic version of Camelot — renamed Comealot.

Likes horse-riding?

Fell in love on tour but can't take her back to England due to quarantine regulations.

Drinking prowess B—.

Brian Lane, or "Deal-a-Day Lane", as he is lovingly known, collects most of the money on tour and then keeps it. A manager with a turtle's shell and serpentine head, he is known to promoters far and wide. On bad financial dates, cumulus clouds form overhead like huge wool packs heaped up in picturesque disorder, and he cries. Has a nose for trouble which doubles as a flea's ski-slope, each nostril appearing as if it were the aisles of a Gothic cathedral, the walls enhanced with mosses and bogeys from the Sinusean epoch. After reading this may well cease to be my manager. Unfortunately he suffers from acne and so a picture is not available as it is currently on loan to the National Geographical Society, as a map of the Himalayas!

A SELF-PORTRAIT — BRIAN LANE

Few managers have the luck to be born wonderful, handsome, business-like, honest, trustworthy and concerned about the world. I am possibly the only one! I would trade my life for the well-being of my artists, promoters, and audiences, and this radiant self-appraisal is evident immediately on meeting me. My natural charm has taken me from the gutters of the East End of London to the gutters of the West End of London, but I do care . . . Editor's Note — We decided to end this drivel here, but I expect you can guess how it continues. Drinking prowess C+.

Ladies and gentlemen — you are about to see one of the greatest spectacles known to science! Ignore the paper darts sailing overhead and the plastic cups being crunched underfoot, and focus your attention on the mass of keyboards, even now emitting unhealthy warm-up squeaks; the music stands a-flutter with sheaves of papers, and the odd roadie frantically ferreting for kinks in the cables.

Soon an impressive figure with flowing robes and streaming golden hair will stride on stage and send a shock of recognition pulsating through your nerve ends. He's the fire chief, complaining about those kids sitting in the centre aisles. But after him — music!

Yes friends, this is the "Journey to the Center of the Earth", the subway to a rhythmic extravaganza of a kind not seen since Wagner unleashed a dragon on stage during "Siegfried", and pioneered Glam-Classics.

Rick and friends (one hundred or so at the last check-in), hope you enjoy the show, because they have put a lot of hard work into bringing old-fashioned, unashamed entertainment back into popular music. But apart from all that, a serious venture lurks beneath the impressive logistics. There's an orchestra, a group and a choir waiting in the wings, but they have come to work together on a project that represents a dream come true for the supremely likeable and talented Mr. Wakeman.

A classically trained pianist, Rick has achieved international fame over the past four years, from his work within the ever expanding horizons of rock.

He attained a grounding in all kinds of music when he became one of the most in-demand young session musicians in London, working with everybody from David Bowie to Al Stewart and John Williams. And then he swiftly became known to a wider public when he joined the Strawbs, a band led by Dave Cousins that was rapidly branching out from folk roots.

His keyboard wizardry ultimately flowered when he was invited to join Yes and that immaculate technique was applied not only to the piano and organ, but Moog synthesiser, Mellotron and electric pianos. In an age of singers and guitarists, Rick became a star, not only due to his undoubted technique, but in his ability to communicate to audiences.

But there was more that Rick had to achieve, and his innate desires to write as well as play, meant that the composer Wakeman had to find room for expression. Eventually there was a parting of ways, and in the summer of '74 he left Yes to concentrate on his own music. He had already performed his first solo concert, at the Royal Festival Hall, London, in January, when "Journey" received a rapturous audience response and critical acclaim. And the 'live' LP from the concert, joined his first solo album "The Six Wives of Henry VIII" in gaining 'gold' status.

Rick's composition, inspired by his favorite childhood reading, the Jules Verne science fiction masterpiece, was his first extended work, on which he was helped by arrangers Wil Malone and Danny Beckerman.

It was originally intended to be a one-off concert, and the cost of presenting Rick with the London Symphony Orchestra and English Chamber Choir conducted by David Measham, seemed daunting. But a second performance at London's Crystal Palace in the summer proved another success, and finally the plunge was taken — a full American tour, with the finest musicians available!

Tonight you'll here the complete "Journey", plus selections from "Henry" . . . and a few surprises. Joining forces with the National Philharmonic Symphony Orchestra & Choir of America will be a fine group which Rick put together soon after leaving Yes. The two singers are Gary Pickford-Hopkins and Ashley Holt, Jeff Crampton is on guitar, Roger Newell on bass, John Hodgson percussion, and Barney James drums. Rick met the nucleus of the band when he dropped by one night for a drink at his local pub, The Valiant Trooper. Ashley was a friend from ages past, and soon Rick found himself sitting in, his road managers piling in as much equipment as would fit into the bar, much to the amazement of the regular customers. The pub was swiftly packed with fans each Sunday night, as Rick and the band jammed on the blues and soul favourites. But with cars parked all over the quiet country verges, neighbours began to complain and eventually the sessions had to be stopped. By this time, Rick had quit Yes and with a few additions, the pub band (much to their delight and no small amazement), found themselves pitched into the excitement of first the London concerts and then the U.S. tour.

The success of "Journey to the Center of the Earth", with its ringing, memorable themes, moments of drama during the battle sequence, and splendid fusion of rock and orchestral textures and rhythms, has encouraged Rick to further endeavors. "One day, I'd love to write a keyboard concerto," he says. "In a funny way I see what I'm writing as a kind of progression on the light classical music of the 'forties and 'fifties. Not too heavy, but not too ephemeral. I'd like to think it appeals to people who enjoy classical music, but also appreciate heavy rock. I'm learning all the time from these experiments."

Wakeman's next big project will be a work provisionally titled "The Myths and Legends of King Arthur and the Knights of the Round Table," and, says Rick — "the possibilities are endless!" He hopes to stage a concert that will resemble a medieval pageant actually in the grounds of Tintagel Castle, in historic Cornwall, next Spring. It seems unlikely that this particular extravaganza will be taken on a tour of the States, unless the entire castle could be dismantled and flown across the Atlantic, then reassembled at each gig. And one doubts whether even the charm of Wakeman could persuade the roadies to hump several thousand tons of rock — as well as the Moog synthesisers.

And now, fix your safety helmet, climbing boots and rope, and prepare to plunge into the bowels of Mr. Wakeman — and Mr. Verne's imagination. It'll be an exciting journey! CHRIS WELCH, *Melody Maker* 1974

My most grateful thanks to:

Frank Barsalona and all at Premier Talent Associations (not just my agency, but a family of friends).

Brian Lane, my manager, money collector, money counter and money grabber.

A&M Records, for being A&M Records and occasionally advancing me money.

Clair Bros. Audio and Crew, for supplying our sound system, buzzes and crackles.

The Promotors, for supplying the concerts.

Will Malone and Danny Beckerman, for the orchestration of "Journey".

Morgan Studios, London, for the loan of Paul Tregurtha.

Tait Towers Lighting Ltd., for the hire of the lights.

Denise Gandrup, for making my capes.

Steinway Piano Co., for their co-operation.

'Fat' Fred Randall, Tour manager (i.e. makes sure enough liquor is available).

John Cleary, Production manager.

Toby and Ian, road managers.

Tony Merrell, Electronics technician.

Dick Parkinson and Rainbow Productions, for our light show.

Krissy and Sandy at the office, for their patience.

Our pilots, for staying sober.

Our hotel managers, for bravery.

Tidal Wave Promotions Inc., for all their help.

Wrigleys, Bold, Coca-Cola, Chevrolet, for pinching their jingles.

Budweiser, for helping us to sleep at night.

Alka-Seltzer, for helping us to get up in the morning.

Event Structure Research Group, for making inflatable replicas of the band's mothers-in-law.

Robert Angles, for co-ordination.

Roy Ericson, for our travel.

British Intelligence and The Brains of British Organisation for the supplying of our roadcrew.

Special thanks to David Measham, the conductor, Arthur Aaron and The National Philharmonic Orchestra and Choir.

All members of the entourage appear by courtesy of huge quantities of alcohol.

AND MANY THANKS TO YOU FOR COMING.

RICK

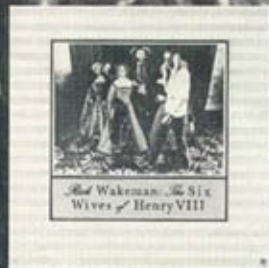
RICK WAKEMAN

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
SP 3621



The Six Wives Of
Henry VIII
SP 4361

AVAILABLE ON A&M RECORDS ALSO ON CASSETTE AND CARTRIDGE

NEXT ALBUM OUT EARLY NEXT YEAR "THE MYTHS AND LEGENDS
OF KING ARTHUR AND HIS KNIGHTS OF THE ROUND TABLE"