





AMERICAN WINTER TOUR 1974 PROGRAM

November 13th Madison
14th Notre Dame University
15th Convention Centre
16th University of Illinois
17th Keil Auditorium
18th Cobo Hall
20th Madison Square Garden
21st Memorial Auditorium
22nd Coliseum
23rd Charleston Civic Centre
24th Greensboro Coliseum
25th Civic Coliseum
28th Sportatorium
29th Lakeland Civic Centre
30th Omin

Wisconsin
South Bend, Indiana
Indianapolis, Indiana
Normal, Illinois
St. Louis, Missouri
Detroit, Michigan
New York
Buffalo, New York
Cleveland, Ohio
Charleston, West Virginia
Greensboro, North Carolina
Knoxville, Tennessee
Hollywood, Florida
Lakeland, Florida
Atlanta, Georgia

December 1st University of St. Louis
2nd Astrodome
4th Farrant County Convention Centre
5th Tulsa
6th Henry Levit Arena
7th University of Iowa
8th Louisville
10th Springfield
11th Boston Gardens
12th Civic Centre
13th Civic Centre
14th Spectrum
15th Cincinnati Gardens
16th Chicago Amphitheatre
17th St. Paul

Baton Rouge, Louisiana
Houston, Texas
Fort Worth, Dallas, Texas
Oklahoma
Wichita, Kansas
Iowa City, Iowa
Kentucky
Massachusetts
Boston, Massachusetts
Baltimore, Maryland
Pittsburgh, Pennsylvania
Philadelphia, Pennsylvania
Cincinnati
Chicago
Minneapolis



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."



Jon Anderson

Vocals

Birthdate 25.10.1944 Accrington, Lancs.
Education St. John's School, Accrington.

Musical education 12 years on the road with many good musicians.

Career progress 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 Anything good and moving.

Principal compositions Wrote on all YES albums specifically 'Close To The Edge', 'Tales From Topographic Oceans'.

Favourite songwriter Joni Mitchell, Steve Stills, Lennon-McCartney, Nilsson, Paul Simon.

Favourite singles '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 Country home in Bucks.

Family 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.

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





Snakes are coiled upon the granite.
Horsemen ride into the west.
Moons are rising on the planet
where the worst must suffer like the rest.

Pears are ripe and peaches falling.
Suns are setting in the east.
Women wail, and men are calling
to the god that's in them, and to the beast.

Love is waiting for a lover.
Generations kneel for peace.
What men lose, Man will recover
polishing the brains his bones release.

Truth conceals itself in error.
History reveals its face:
days of ecstasy and terror
invent the future that invents the race.

Donald Lehmkuhl
October 1974



Relayer

Yes' New Album on Atlantic Records





Steve Howe

- Birthdate** 8.4.1947 London.
- Education** Hungerford Primary, and Barnsbury Comprehensive.
- Musical education** Selftaught.
- Career progress** 'Syndicats' 3 singles EMI; 'In Crowd' 3 singles EMI; 'Tomorrow' 2 singles, 1 LP EMI; 'Bodast' unreleased LP. Joined YES in 1971.
- Musical influences** All guitar music, and music in general.
- Compositions** 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'.
- Songwriting inspiration** Personal experiences.
- Favourite songwriter** John Dowland (1563-1626), Bob Dylan and Jon Anderson.
- Favourite single** 'It's Been a Long Time', by Les Paul and Mary Ford.
- Most influential LP** Vivaldi: 'The Four Seasons' by Piero Toso, Evato STV 70679.
- Residence** London.
- Family** Janet and son Dylan, born August, 1969.
- Awards** Gold albums for: 'The Yes Album', 'Fragile', 'Close To The Edge', 'Yessongs', 'Tales From Topographic Oceans'. Top Group Melody Maker 1973, 1974.
- Instruments** Ephiphone guitars: Howard Roberts; Al Galia; Acoustic Broadway. Gibson: Super 400; L5; ES 5 Switchmaster; ES 295; ES 175D; ES 345 Stereo; ES 223T; ES 140 ¾ scale; Tal Farlow; FD.H.; L 50 Acoustic; Country & Western Acoustic; Les Paul Jnr.; Gold Top Les Paul standard; Les Paul Custom; Les Paul ¾ scale; Student Steel; EH 150 Steel; Double neck 12 & 6 string; Florentine Electric Mandolin guitar; F4 Artist model; 'V' Style Harp; 'O' style Artist model; EB2 guitar; Banjo/Uke. Martin: 'Antique' Stauffer; 'Antique' 0.21; 00.18; D.18 1958. Gretsch 'G' Chet Atkins. Fender: Telecaster; Twin Steel; Single Steel; 6 string Bass; Precision Bass. Danalectro: Sitar Coral; 12 string; 6 string Bass. Showbud: PRO I; PRO II. Khono model A. Contraras Supreme. Reso-Presonic Silver. Vega acoustic 1930-40. Framus Tenor. Portuguese 12 string. Antique Rouldoff. Germany copy Antique Rouldoff. Early Spanish guitar.





Chris Squire

Birthdate	4.3.1948 London.
Education	Public school: Haberdasher's Aske's, Elstree, Middlesex.
Musical education	Selftaught.
Career progress	Started in a band called 'The Syn' and formed YES with Jon Anderson in 1968.
Musical influences	Too many to name.
Principle compositions	Songs with YES.
Songwriting inspiration	Jon Anderson.
Favourite songwriter	Paul Simon.
Favourite single	'Dancing In The Street' by Martha & The Vandellas.
Most influential LP	'Bookends' by Simon & Garfunkel.
Residence	House in Virginia Water, Surrey.
Family	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.
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, Hohner Clavinet C, Kentucky Mountain Dulcimer.

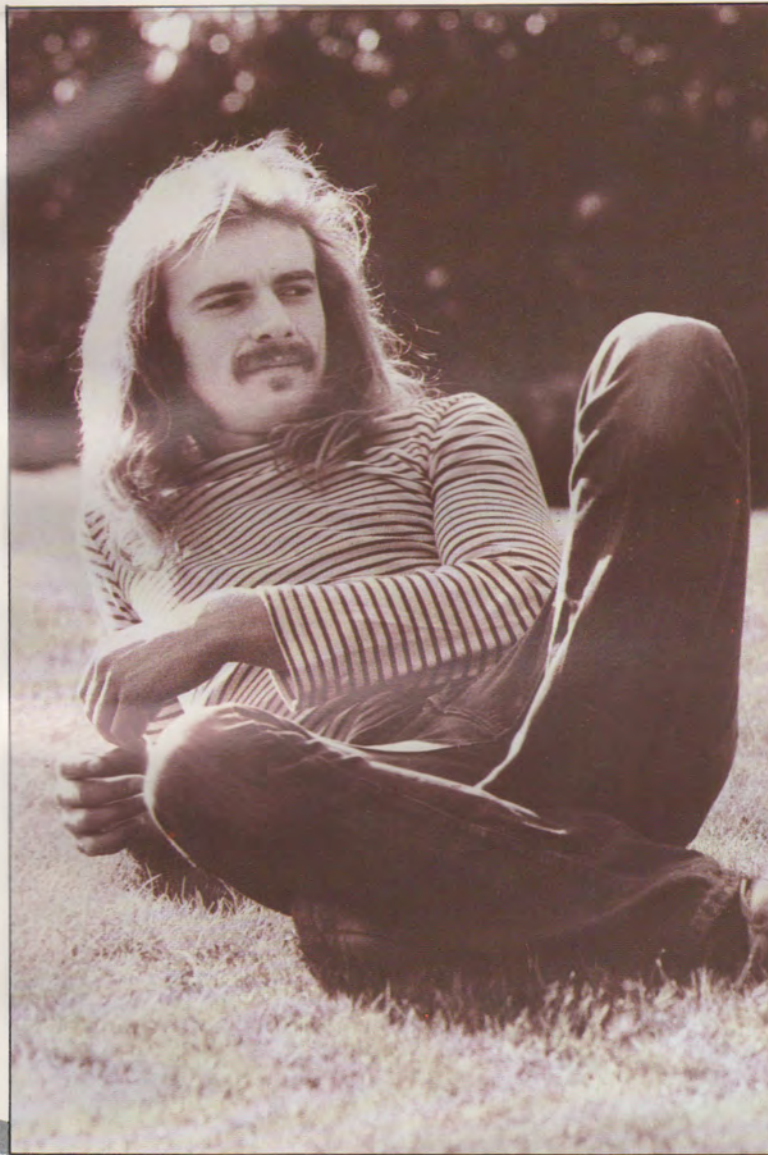


Patrick Moraz

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

Keyboards

24.6.1944 Morges, Switzerland.
 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.



Alan White

Birthdate
Education
Musical education

Career progress

Musical influences

Songwriting inspiration

Most influential LP

Residence

Family

Awards

Instruments

Drums

14.6.1949 Pelton, Co. Durham.
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.

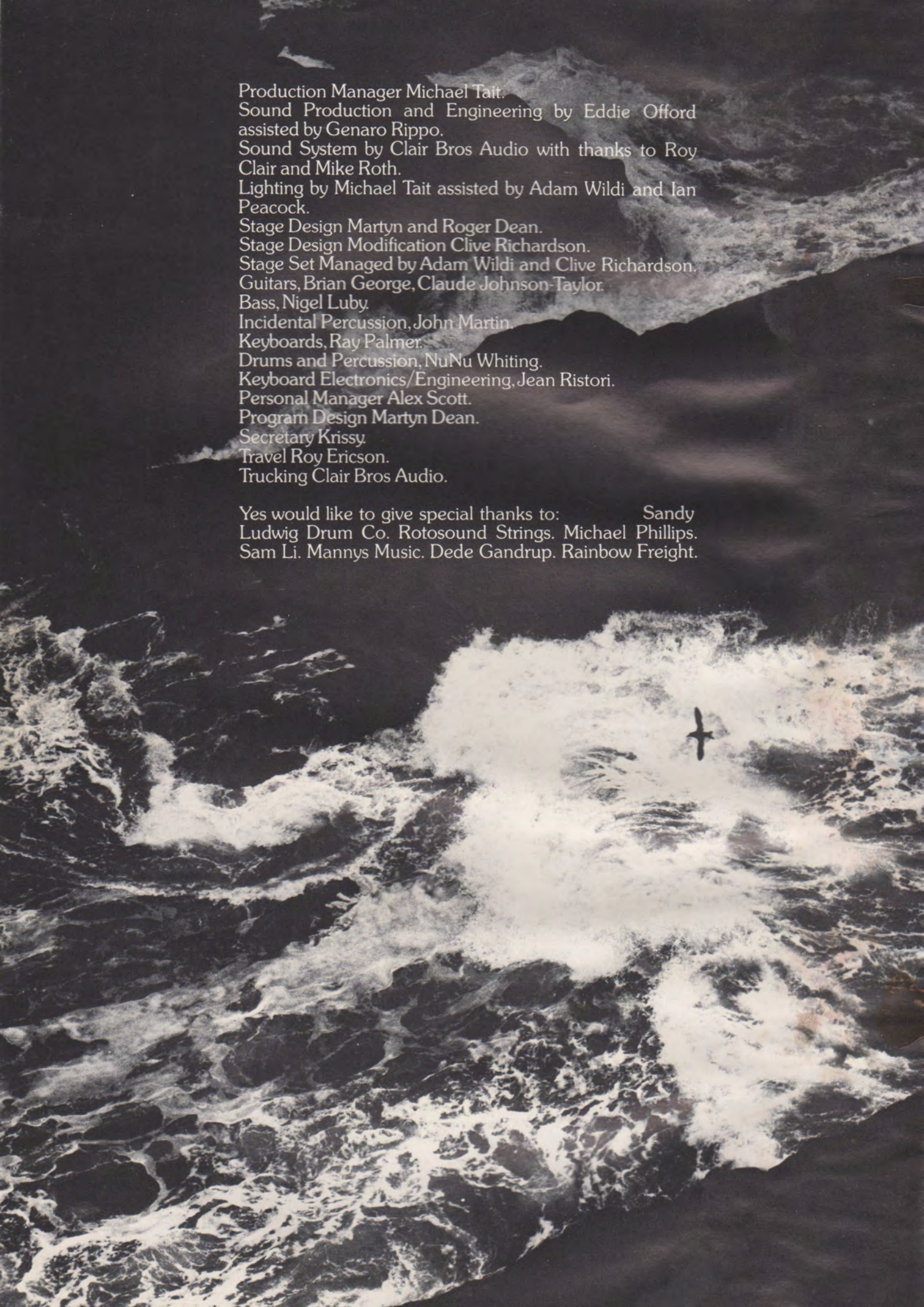
The big disc in the sky.

House in the country and flat in London.

Single.

Gold Albums for: 'Close To The Edge', 'Tales From Topographic Oceans' and 'Yessongs'.

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 Rototoms, 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," Gretsch 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.



Production Manager Michael Tait.
Sound Production and Engineering by Eddie Offord
assisted by Genaro 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.
Stage Design Martyn and Roger Dean.
Stage Design Modification Clive Richardson.
Stage Set Managed by Adam Wildi and Clive Richardson.
Guitars, Brian George, Claude Johnson-Taylor.
Bass, Nigel Luby.
Incidental Percussion, John Martin.
Keyboards, Ray Palmer.
Drums and Percussion, NuNu Whiting.
Keyboard Electronics/Engineering, Jean Ristori.
Personal Manager Alex Scott.
Program Design Martyn Dean.
Secretary Krissy.
Travel Roy Ericson.
Trucking Clair Bros Audio.

Yes would like to give special thanks to: Sandy
Ludwig Drum Co. Rotosound Strings. Michael Phillips.
Sam Li. Mannys Music. Dede Gandrup. Rainbow Freight.



