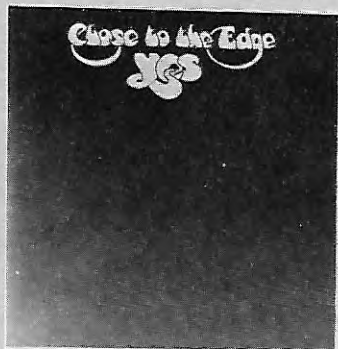
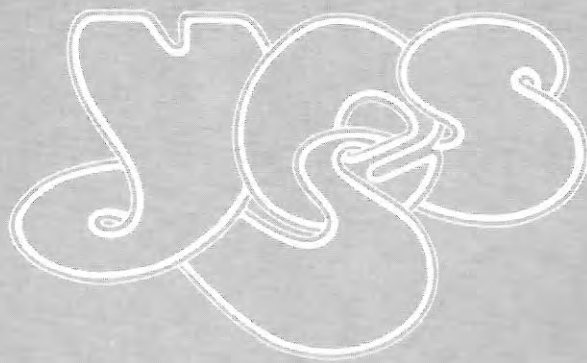
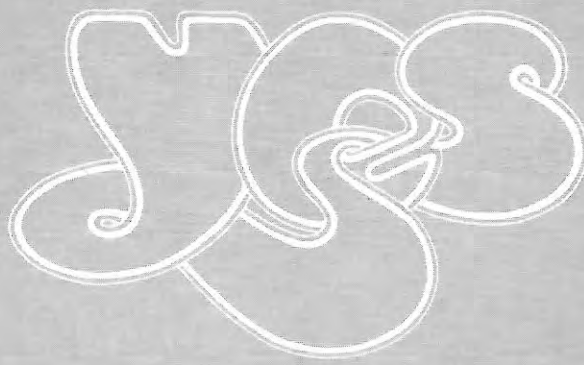






All YES albums are on
Atlantic Records and Tapes.





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Atlantic Records and Tapes.



BRITISH TOUR SPRING 1975



April	15th	City Hall	Newcastle
	16th	City Hall	Newcastle
	17th	City Hall	Newcastle
	18th	Apollo	Glasgow
	19th	Apollo	Glasgow
	20th	Usher Hall	Edinburgh
	21st	Usher Hall	Edinburgh
	23rd	Guildhall	Preston
	24th	DeMontfort Hall	Leicester
	25th	DeMontfort Hall	Leicester
	27th	Empire Theatre	Liverpool
	28th	Empire Theatre	Liverpool
	29th	Palace Theatre	Manchester
	30th	Palace Theatre	Manchester

May	2nd	Capitol Theatre	Cardiff
	3rd	Capitol Theatre	Cardiff
	5th	Colston Hall	Bristol
	6th	Colston Hall	Bristol
	7th	Colston Hall	Bristol
	10th	Queens Park Rangers Stadium	London
	12th	Gaumont	Southampton
	13th	Gaumont	Southampton
	14th	Gaumont	Southampton
17th	Stoke City Stadium	Stoke-on-Trent	



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

Birthplace

Education

Musical education

Career progress

Musical influences

Principal compositions

Favourite songwriter

Favourite singles

Most influential LP's

Residence

Family

Awards

Instruments

Vocals

Accrington, Lancs. Scorpio

St. John's School, Accrington.

12 years on the road with many good musicians.

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.

Anything good and moving.

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

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

'Stay With Me Baby,' Lorraine Ellison; 'Good Vibrations,' the Beachboys; 'Eleanor Rigby,' the Beatles.

'Sergeant Pepper,' the Beatles; 'Bookends,' Simon & Garfunkel; 'Inner Mounting Flame,' The Mahavishnu Orchestra, and any of Sibelius, Stravinsky, Mozart, Ilhan Mimaroğlu.

Country home in Bucks.

Wife Jenny and daughter Deborah Leigh born 16th December, 1970, son Damian James born 22nd September, 1972.

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 and "Relayer" gold album 1975.

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





Steve Howe

- Birthplace London. Aries.
- 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, and "Relayer" gold album 1975.
- Instruments Gibson ES 179D (1953), Fender Telecaster (1955), Gibson 345 Stereo, Dan Electro Sitar Guitar, Gibson Les Paul Junior, Showbud Pro II Pedal Steel, Gibson twin neck 6 & 12-string Martin 0068.

Amplifiers: 2 Fender Dual Showman amps, plus Dual Showman cabinets, with JBL Speakers, Fender Quad amp, plus Fender extension cabinet, with JBL Speakers, Echoplex Groupmaster, plus showbud roto pedals, plus assorted special effects.



Chris Squire

Birthplace	London.	Pisces.
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, and "Relayer" gold album 1975.	
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. Danaelectro Longhorn 6 string, Ampeg 4 string stand up electric, Earthwood 4 string acoustic, Hohner Clavinet C, Kentucky Mountain Dulcimer.	

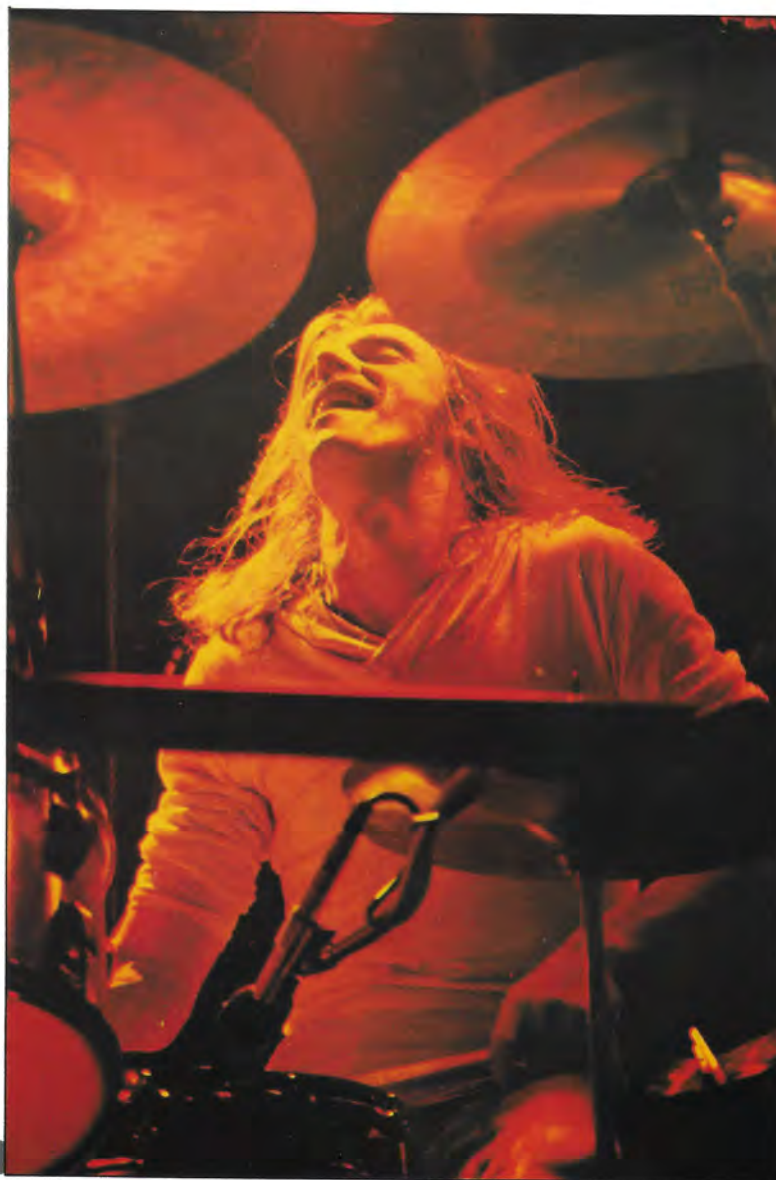






Patrick Moraz

Birthplace	Morges, Switzerland.	Cancer.
Education	Diverse Colleges in Switzerland and U.S.A.	
Musical education	Violin, piano, pipe organ, harpsichord.	
Career progress	Formed Patrick Moraz Trio, Quartet, & Quintet and then Mainhorse. Joined Refugee 1974. Joined YES August 1974.	
Musical influences	Stravinsky, Jimi Hendrix, Beatles, Rachmaninoff, Stockhausen, classical music and modern jazz.	
Compositions	Music for 29 films; 'La Salamande', 'The Invitation', 'Mileu du Monde' etc., music on Mainhorse and Refugee albums.	
Favourite Singles	'Good Vibrations', the Beachboys; 'Hey Joe', Jimi Hendrix; 'With A Little Help From Friends', Joe Cocker; 'Killing Me Softly', Roberta Flack.	
Favourite albums	'Sgt. Pepper', the Beatles; 'Electric Ladyland', Jimi Hendrix; 'The Rite of Spring', Stravinsky; 'Inner Visions', Stevie Wonder.	
Favourite musicians	John Coltrane, Keith Jarrett, Christian Vander, Jean-Luc Ponty.	
Favourite songwriters	Lennon-McCartney, Frank Zappa, Stevie Wonder, Elton John—Bernie Taupin.	
Favourite singers	Nina Simone, Joni Mitchell, Jon Anderson, Stevie Wonder.	
Residence	Home in London and studio and home in Geneva.	
Family	Single.	
Instruments	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 Echors, Alpine Horn, Electronic Slinky, Grand piano, Electric Harpsichord.	
Awards	Gold album "Relayer" 1975.	



Alan White

Birthplace

Education

Musical education

Career progress

Musical influences

Songwriting inspiration

Most influential LP

Residence

Family

Awards

Instruments

Drums

Pelton, Co. Durham.

Gemini.

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'. and "Relayer" gold album 1975.

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 Roto-toms, 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.

Management Brian Lane and Alex Scott.
Production Manager Michael Tait.
Sound Production and Engineering by Eddie Offord assisted
by Genarro 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.
Set Design Clive Richardson.
Set Manager Adam Wildi.
Programme Design Martyn Dean.
Guitars, Claud Johnson-Taylor.
Bass, Nigel Luby.
Incidental Percussion, John Martin.
Keyboards, Ray Palmer and Jean Ristori.
Drums and Percussion, Nu Nu Whiting.
Secretary, Krissy.
Trucking, Edwin Shirley.

Special thanks to Sandy, Phil Carson, Michael Phillips, Sam Li,
Rotosound Strings, Manny's, Dede Gandrup, Rainbow Freight,
C.P. Cases, Electrosonic.

Programme Produced, Published and distributed by Brockum
International.



SPECIAL GUESTS GRYPHON



David Oberle Brian Gulland
Richard Harvey Malcolm Bennett Graeme Taylor

GRYPHON, like the mythical creature which inspired the group's name, is a hybrid. It consists of five young musicians from varying backgrounds whose aim is to fuse several different musical styles into their own original music.

The group began its evolutionary process four years ago, when its co-founders, Richard Harvey and Brian Gulland, met while both studying at the Royal College of Music. Though they were on classical courses, both had strong musical interests in other spheres. Richard had been fascinated from an early age by medieval and pre-classical music, and was playing renaissance recorders and krumphorns with the early music ensemble, Musica Reservata. Brian, who was a talented bassoonist, had a passion for everything from Church music to contemporary folk and progressive rock. This diversity of tastes and influences encouraged them to form a group with Graeme Taylor, a guitarist friend of Richard, who had predominantly folk and jazz-tinged tastes. For a short while they existed as a trio—playing in simulated medieval eating houses!—until Gryphon's line-up was, for then, completed by the arrival of former rock band drummer, David Oberle. This was early in 1972.

From that point on, the group really took shape. Drawing initially on a nucleus of renaissance pieces and re-arranged folk tunes, they easily developed their own distinctive style. Richard played recorders, krumphorns and harmonium; Brian, bassoon and bass krumphorn; Graeme, acoustic guitar; and David, a small percussion kit. By the beginning of 1973 they had started recording their first album "Gryphon" and, with that record's release, there was a great surge of interest in the group.

In September 1973, they were personally commissioned by Peter Hall (Director of the National Theatre) to write and pre-record the music for his new production of "The Tempest." They had previously provided the theme music for the film "Glastonbury Fayre."

The group toured Ireland, Belgium, Holland and England in the Autumn of 1973, and then wrote "The Tempest" music, and music for their second album. By recording time in January, they had decided to add a bass guitarist, Philip Nestor, to provide a more solid anchor, and to give each musician wider scope.

The music they composed for "The Tempest" inspired a separate work: the 19-minute fantasia "Midnight Mushrumps" which provided the title and one entire side of their second album. This album resulted in Gryphon receiving further acclaim and a new respect from the critics and some who had previously liked the idea of Gryphon, but were waiting to see more substantial results of the fusion. They toured the U.K. in the Spring of last year with Steeleye Span and received tremendous ovations and critical reaction. In July of last year, they added yet another notch to their belt of 'firsts'. Peter Hall, whose production of "The Tempest" had opened in March, to much success, invited the group to become the first ever rock band to perform a concert at the National Theatre's Old Vic. The concert which they gave, presenting a wide range of their material both new and old, and culminating in a performance of their "Tempest"-inspired music, "Midnight Mushrumps," was a fantastic success. They sold out the auditorium within two weeks and received universal praise from the critics, not to say demands for three encores from the audience. They followed this concert with a guest appearance two weeks later at the Crystal Palace Garden Party, which starred Rick Wakeman. Again, their impact was sizeable.

In August, they returned to the Chipping Norton Recording Studios in Oxfordshire (where Midnight Mushrumps had been recorded) and recorded their latest and most ambitious work to date. Titled "Red Queen to Gryphon Three," it is quite literally a rock symphony in four movements. In recording the work, which lasts nearly forty minutes, they utilized even more of the instruments which they regularly add to their already long inventory. One movement, for example, reflects back to the music of Gryphon's first album, and then concludes in a flurry of Moog synthesiser. In the Autumn of last year, they made their first visit to the U.S.A. Touring 36 American cities in forty days with Yes, and playing to venues such as the Madison Square Gardens (capacity 20,000), they played to some half a million people.

Now, in 1975, Gryphon release "Red Queen to Gryphon Three." They have just finished a headlining concert tour of the U.K. An idea of Gryphon's evolution and development over the past two years can be gained from seeing their concert presentation. Richard is now surrounded by a bank of some nine keyboards, whilst still utilising recorders and krumphorns. David has expanded his kit to incorporate a battery of orchestral percussion, including timpani, which he plays in a standing position. Graeme now plays a range of electric and acoustic guitars. Brian concentrates on bassoon, with occasional recorders and krumphorn. Malcolm Bennett, (who replaced Philip Nestor just before their American tour) provides bass guitar.

GRYPHON



Brian Gulland



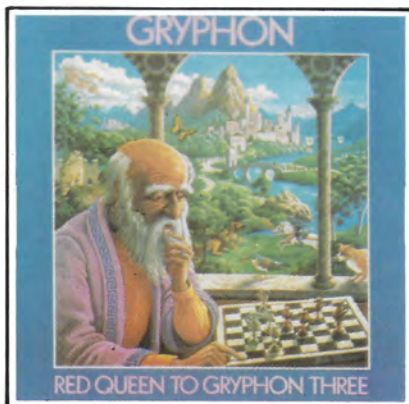
Richard Harvey



David Oberle



Malcolm Bennett



RED QUEEN TO GRYPHON THREE
On Transatlantic Records
TRA 289

also available on cassette and cartridge
GRYPHON—MIDNIGHT MUSHRUMPS TRA 282

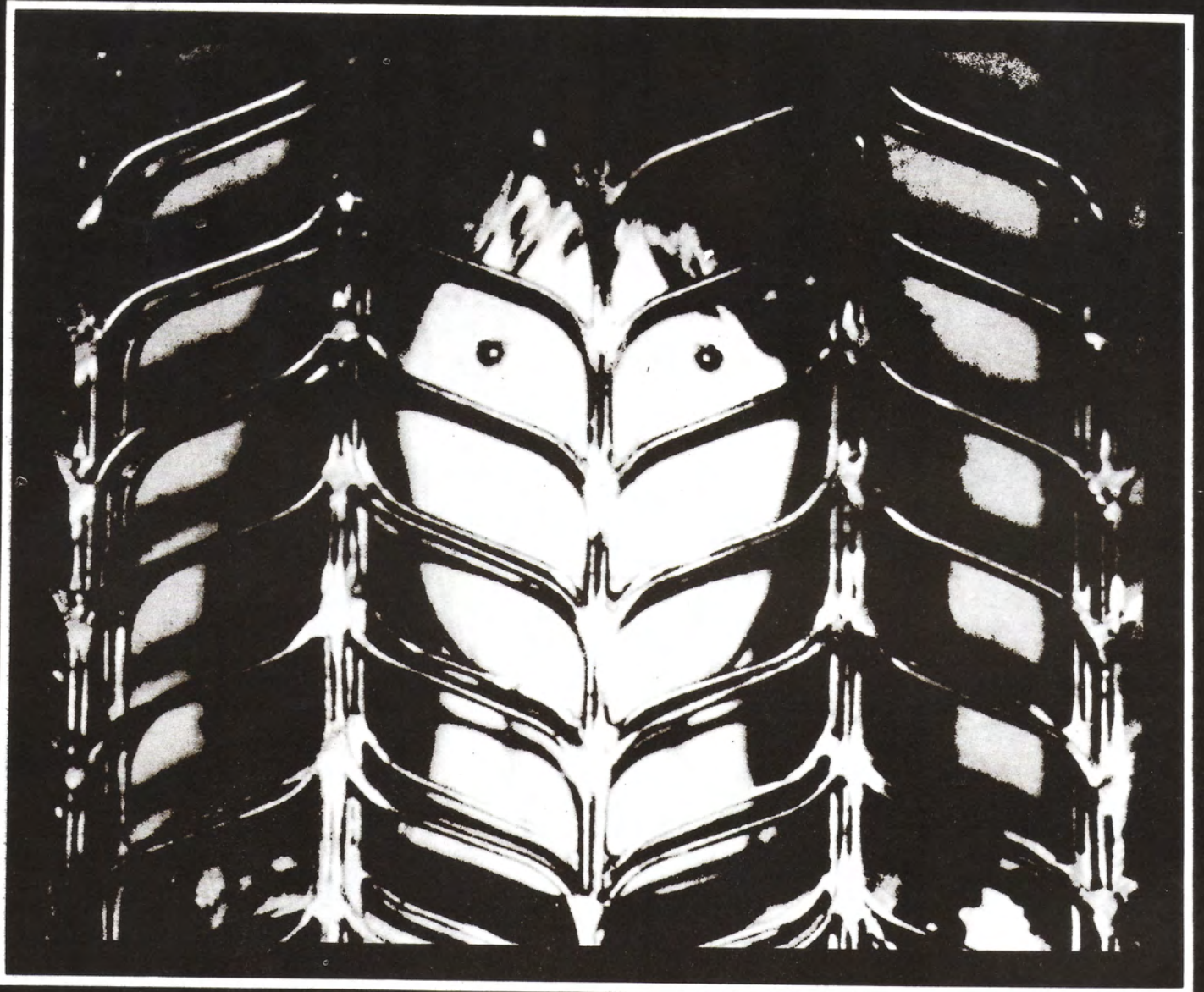


Graeme Taylor



Transatlantic Records 86 Marylebone High Street, London W1M 4AY

The forthcoming Album from
Chris Squire



Fish out of water



Steve Lowe
Beginnings

Available on Atlantic Records in early summer.

yesterdays



A retrospective look at Yes featuring
'Dear Father' and a 9 min. 40 sec. version of 'America',
neither of which has appeared on a previous Yes album.
Available on Atlantic Records and Tapes. K50048

