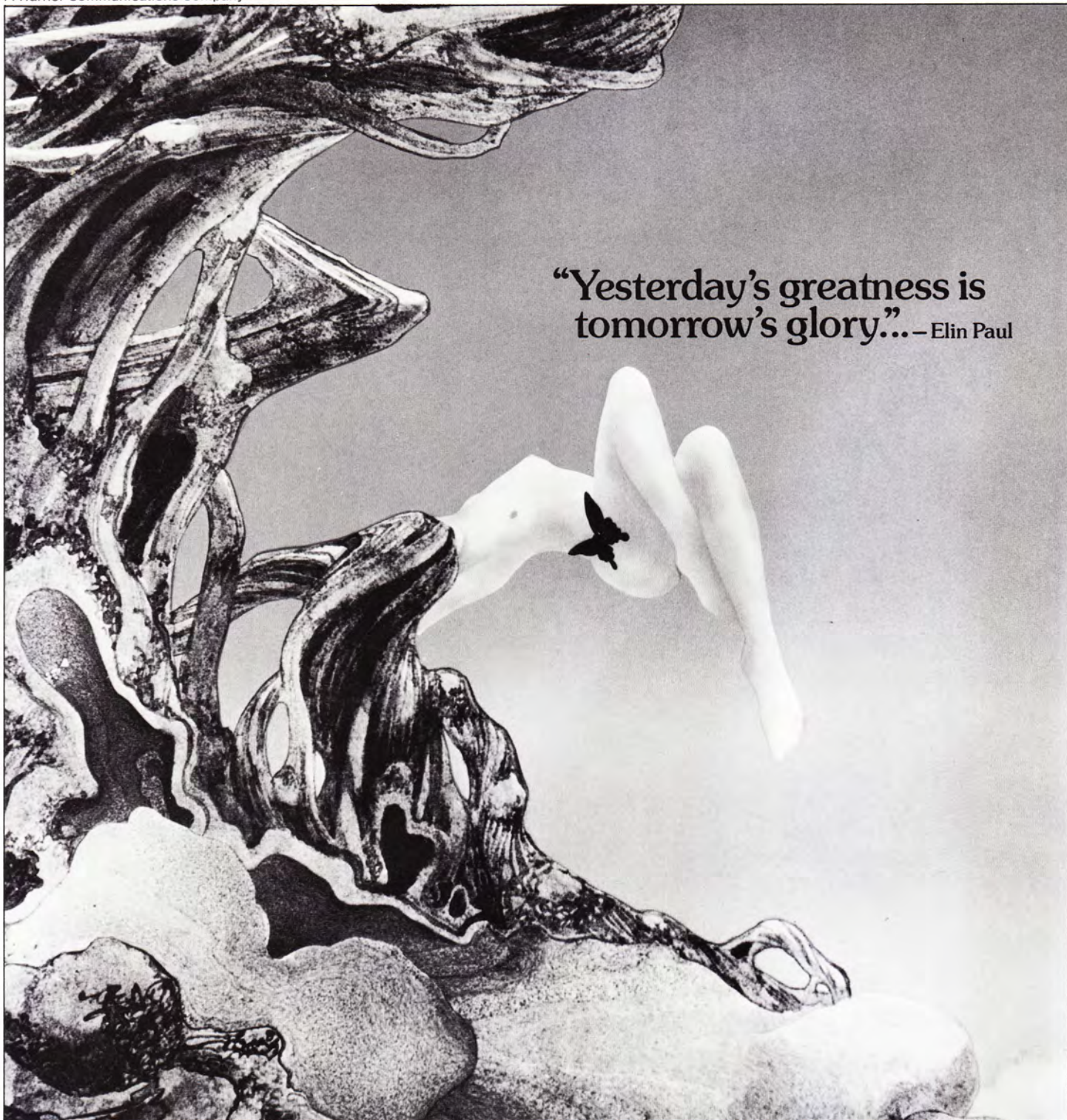


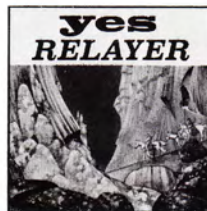
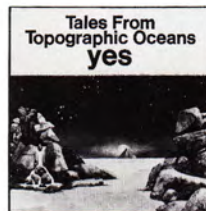




"Yesterday's greatness is
tomorrow's glory..."—Elin Paul

"Yesterdays," a collection of Yes' finest recordings including two cuts
previously unavailable on album, "Dear Father" and the complete "America."

Yesterdays. From Yes. On Atlantic Records and Tapes.



See "YESSONGS" on film...
YES in a filmed concert in quadraphonic sound...watch for it at your local theatres.

North American Summer Tour 1975



June	17th	Coliseum	Denver Colorado
	18th	Salt Palace	Salt Lake City, Utah
	19th	Convention Center	Las Vegas, Nevada
	20th	Convention Hall	Tuscan, Arizona
	21st	Hollywood Bowl	Los Angeles, California
	23rd	Arena	Long Beach, California
	24th	Arena	San Diego, California
	25th	Cow Palace	San Francisco, California
	27th	Coliseum	Vancouver, British Columbia
	28th	Coliseum	Seattle, Washington
	29th	Coliseum	Portland, Oregon
July	2nd	Pershing Municipal Auditorium	Lincoln, Nebraska
	3rd	Municipal Auditorium	Kansas City, Missouri
	4th	Stadium	Chicago, Illinois
	5th	Roberts Memorial Stadium	Evansville Indiana
	6th	Mid South Coliseum	Memphis, Tennessee
	7th	Barton Coliseum	Little Rock, Arkansas
	8th	War Memorial	Nashville, Tennessee
	9th	<u>Mississippi River Festival</u>	<u>St. Louis, Missouri</u>
		Edwardsville	
	10th	Market Square Arena	Indianapolis, Indiana
	11th	Cleveland Stadium	Cleveland, Ohio
	12th	Buffalo Bill Stadium	Buffalo, New York
	13th	Roosevelt Stadium	Jersey City, New Jersey
	15th	Memorial Coliseum	Fort Wayne, Indiana
	16th	Arena	Milwaukee, Wisconsin
	18th	Montreal Stadium	Montreal, Canada
	19th	Canadian National Expo	Toronto, Canada
	20th	Rymearson Stadium	Ypsilanti, Michigan
	21st	Spectrum	Philadelphia, Pennsylvania
	22nd	Spectrum	Philadelphia, Pennsylvania



Chris Squire Steve Howe Alan White Jon Anderson Patrick Moraz

When life speaks, its voice is music. Listen.

Brave vibrations fill the air, throb through the earth, stir the still and moving waters. The wings of the crane beat the atmosphere with rhythm. The cricket chirps. Salmon leaps with salmon to the roaring falls of music.

Forests never sleep. Oceans are never silent. Silence is a mere idea. But hearts beat time. Limbs harmonize. Brains drum on the very cymbals of existence. There is a universal course which reveals itself in music. Music is order and purest creation. For music plays us things beyond us, within us, without us. Music plays us things as they are. Music plays us things as they will be. There is nothing music cannot play, from the chuckle of the moon to the frightful diapason of the damned. Music embraces all: the All in everyone, the Everyone in all. Even the unseen worm creeps to the beat of music. When Man spoke, his speech was the invention of music. From the first blow of consciousness, music nestled implicit in Man's mind. Music was *there*, an infinite lyre of feelings waiting to tremble at the touch of existence. And so Man must drum and pipe and sing. Man must resound. As Man must breathe, as Man must think, as Man must suffer, as Man must die, Man must make music. Music is the voice of life in Man.



It is the voice of life in you. All music is your music. All music creates you and re-creates you. And you create music. Through music, you are creator and created in One.

Every atom of matter vibrates at its own frequency. Every element possesses a specific vibration. Molecules pulsate. Cells quiver. Every event, every phenomenon, every object verberates and reverberates: winds, waves, sunlight, stones, thunder, mountains, flowers, falling leaves, germinating seeds, even the crust, even the core of the earth. Nothing rests. Rest is a mere idea. Everything quavers, quakes, flickers, fluctuates. Every grain of sand, every sun.

Man receives vibrations from all of Nature and resonates himself, a huge guitar, uttering music. Spoken language was born this way: when perception or conception first thrilled through Man's mind, it thrilled with musical frequency. The mind responded like a gong, struck by thought, sonorously repeating the frequency. This repetition we call "speech." What is speech, anyway, but inevitable sound? But music is inevitable sound that communicates without reference. Speech *must* refer. Speech refers first to music, which it imitates; and then to actions or objects, which it indicates. Music suspends from no reference. Music is self-suspension. It needs nothing but itself. There are no objects in music. Music is all subjects. Music is itself the subject. Music is no object. You cannot clutch a harmony. You cannot stroke it like a piece of stone. You cannot touch it. It touches you. Music, then, is primal. It is the foremost of the Arts. Other arts are shadows next to music. Music's perfect abstraction from the material reduces all matter to rubble. Music recognizes no three-dimensional barriers. The most perfect bronze is imperfect next to music. Music cannot decay with time. No green patina can smother it. No locks can seal it, like diamonds, in a vault. Music cannot crack or warp or stain. It cannot wither. It cannot wrinkle. It cannot come to dust. It cannot be bought at auction or sold to a private dealer. You cannot put your hands on music. Music is at once priceless and valueless. The condition of music is supreme.

No wonder, then, that music is magic. Circe's magic. Calypso's magic. The Sirens's magic. The magic of Joshua and the magic of Gabriel. The magic of the Piper of Hamelin. It is every kind of magic. Silver trumpets summon dead pharaohs. Orpheus conquers hell with a lyre. St. Cecilia sings through a gash in her throat. Krishna Gopala rules his flock with a flute. Tezcatlipoca tips his smoking mirror and casts a spell with divine melody. These are sacred events. For music is above all sacred.

Music and religion are inseparable. There has never been a tribe of people anywhere — no matter how primitive — without music. There has never been a tribe anywhere without religion. There have been tribes without agriculture, without pottery, without writing, without the wheel, but none without religion or music. Just as religion addresses itself to feelings too deep for words — to the most human in most humans — so music is the means of that address. Religion and music appeal to the Invisible. Music's invisibility is the visible evidence of its mystery.

What, then — in the end, in the beginning — is music?

When the mind speaks, it sings music. Music is the language of the mind. The language of Man's mind. The language of the universal Mind.

The very word music is the music of its meaning. MUSIC comes from the Greek, *mousa* (Muse), which itself derives from the Indo-European base, *mendh* — (to direct the mind). *Mendh* — is older still. It comes from the Sanskrit *mánas* (Mind, Spirit) and *manyate* (he thinks). Music is mind.

Music is the vibration of thought and feeling rippling through the mind. Music is the sound of reflection, contemplation, perception, reception, creation. It is active and passive, male and female. The true business of the mind is music. Music turns the thoughts away from transitory powers and perishing values, and in turn our thoughts make music. The expanding universe is a harmonious whole which implies the whole of music. The whole universe oscillates as an immortal note. There are no dischords. There is no disorder. Any discord or disorder we may imagine that we perceive, is merely the invention of our own imperfect perception. Discord and disorder are mere ideas. Order is there even if we do not know it.

Music alone, perhaps, is perfect. The pursuit of music is the pursuit of perfection. Music alone succeeds. Where music succeeds, Man succeeds at his greatest. Not vast cities or empires glittering with gold are the symbols of human achievement. Human achievement is universal. Human achievement is music — whether the tribal dance invoking the fertility of the fields or the grandest Mass scaling the walls of Christian heaven.

Music is your voice. Music is the voice of life in you. When you travel beyond yourself, beyond your earth, beyond the center of the stars, you travel on music. Generations come and go to music. Music keeps the time of life. The subject of music is life. The subject of music is mind. The subject of music is the universe. The subject of music is music.

You are more than human when you let the music become you. Listen. You are in tune with space. You become the music when the music plays.

So, listen. The air is full of music. You hear the music, now, for you are the music. And the music is you.

— Donald Lehmkuhl
May 1975



Jon Anderson

Vocals

Birthplace

Accrington, Lancs. **Scorpio**

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. Country home in Bucks.

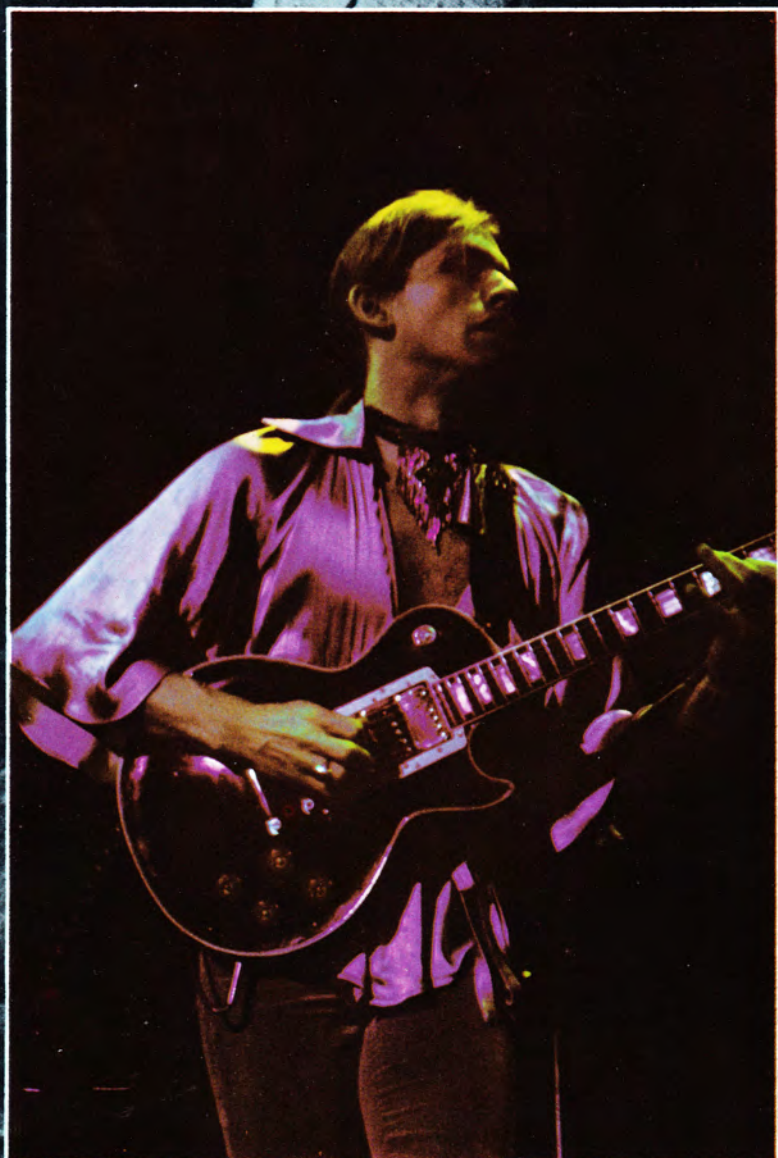
Residence

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 and "Relayer" gold album 1975.



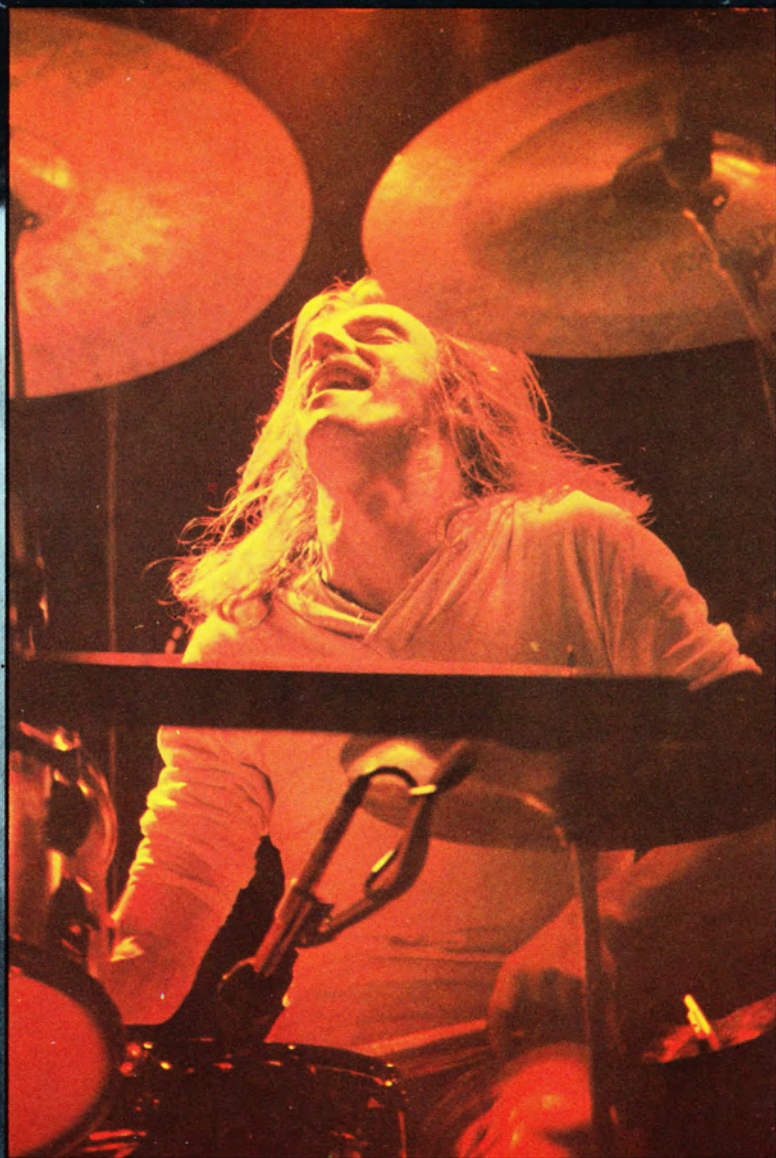
Steve Howe **Guitar**

Birthplace London. **Aries.**
Education Hungerford Primary, and Barnsbury Comprehensive.
Musical education Selftaught.
Career progress 'Syndicates' 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, Erato 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.



Patrick Moraz Keyboards

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 Jarret, 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.	
Awards	Gold album "Relayer" 1975.	



Alan White

Drums

Birthplace

Pelton, Co. Durham. Gemini.

Education

Ferryhill Technical School.

Musical education

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. Original inspiration from late Uncle.

Career progress

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.

Musical influences

Charles Mingus, Miles Davis, Beatles, Neil Young, Joni Mitchell, Sibelius, Airto, Gil Evans and Bert Jansch.

Songwriting inspiration

The World.

Most influential LP

'Oh Yeal', Charles Mingus; 'Sergeant Pepper', Beatles; and 'Sketches of Spain', Miles Davis.

Residence

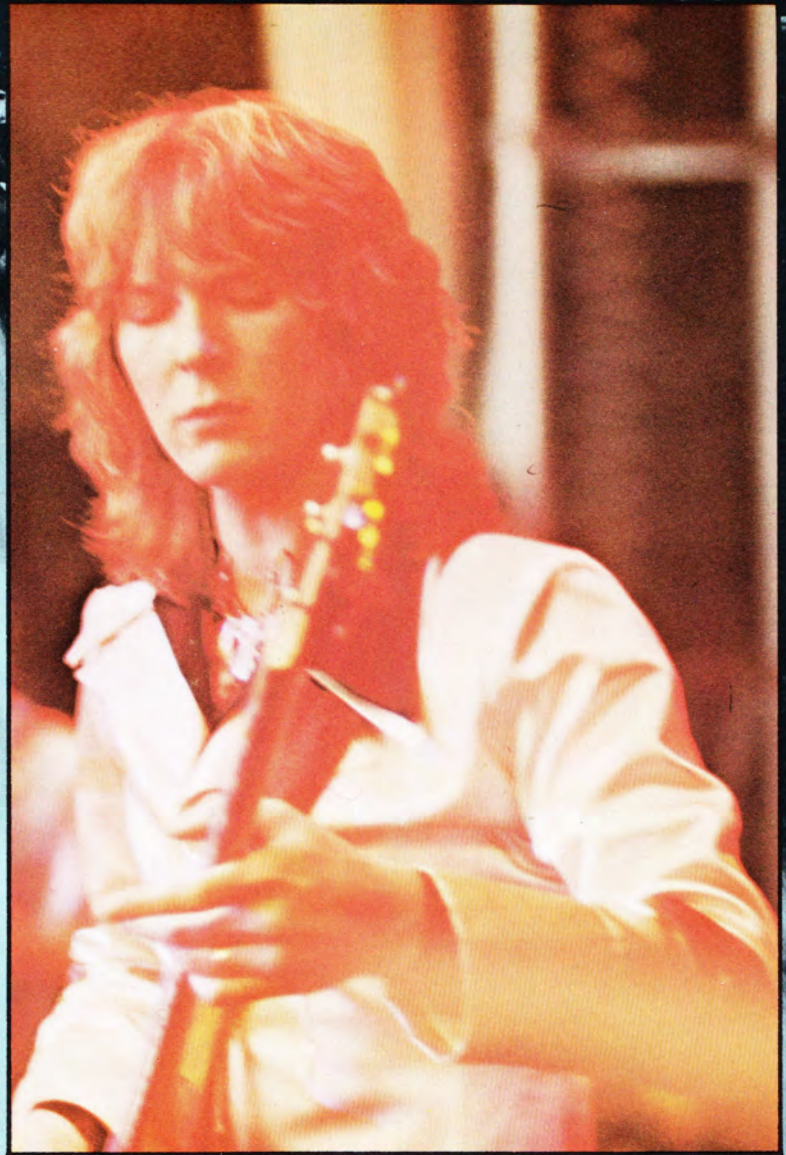
House in the country and flat in London.

Family

Girl Rory.

Awards

Gold albums for: 'Close To The Edge', 'Tales From Topographic Oceans' and 'Yessongs', and "Relayer" gold album 1975.



Chris Squire

Bass

Birthplace
Education

London. Pisces.
Public school: Haberdasher's Aske's, Elstree, Middlesex.

Musical education
Career progress

Selftaught.
Started in a band called 'The Syn' and formed YES with Jon Anderson in 1968.

Musical influences
Principal compositions
Songwriting inspiration
Favourite songwriter
Favourite single

Too many to name.
Songs with YES.
Jon Anderson.
Paul Simon.
'Dancing In The Street' by Martha & The Vandellas.

Most influential LP
Residence
Family

'Bookends' by Simon & Garfunkel.
House in Virginia Water, Surrey.
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.









Sound Mixer I.E.S. 30 chan quadrophonic mixer with eventide phasers and digital delay A.K.G. echo unit, custom built for Eddy.

Sound System Clair Bros. stereo 4 way crossover-system. 20,000 watts for indoors and 40,000 watts outdoors, utilizing phase Linear and S.E.A. amplifiers, W Boxes, J.B.L. drivers and speakers.



Michael Tait



Eddie Offord

The lighting equipment used by YES was designed and built by Michael Tait. The total power of the system is in excess of 120,000 watts, and the main structure is supported by 2 "Air Lift" Pneumatic towers. The most important part of the system is in the control board, radio controled remote operation, 2 programed chasers, and stereo cigarette lighters.



Genarro Rippo



Adam Wildi



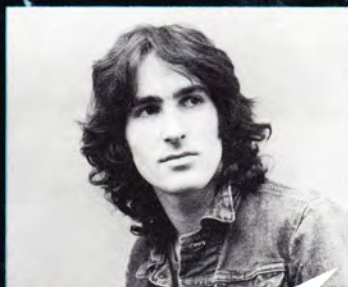
Ian Peacock



Keyboards, Ray Palmer



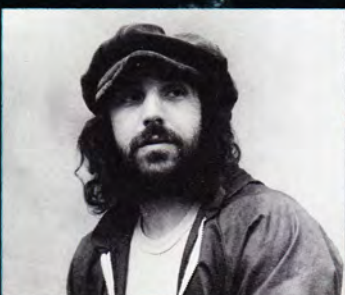
Keyboards, Jean Ristori



Bass, Nigel Luby



**Incidental percussion,
John Martin**



**Drums and percussion,
NuNu Whiting**



**Guitars,
Claude Johnson-Taylor**

Alan White
Instruments

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 5 1/2", 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", Gretch 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.

Jon Anderson
Instruments

Martin acoustic guitar. Rickenbacker 12 string, Various percussion, Pair of Zylidjan cymbals and Gibson ES 140 Full-bodied guitar, Gibson Melody Maker, Bass pedals, Electronic springs.

Chris Squire
Instruments

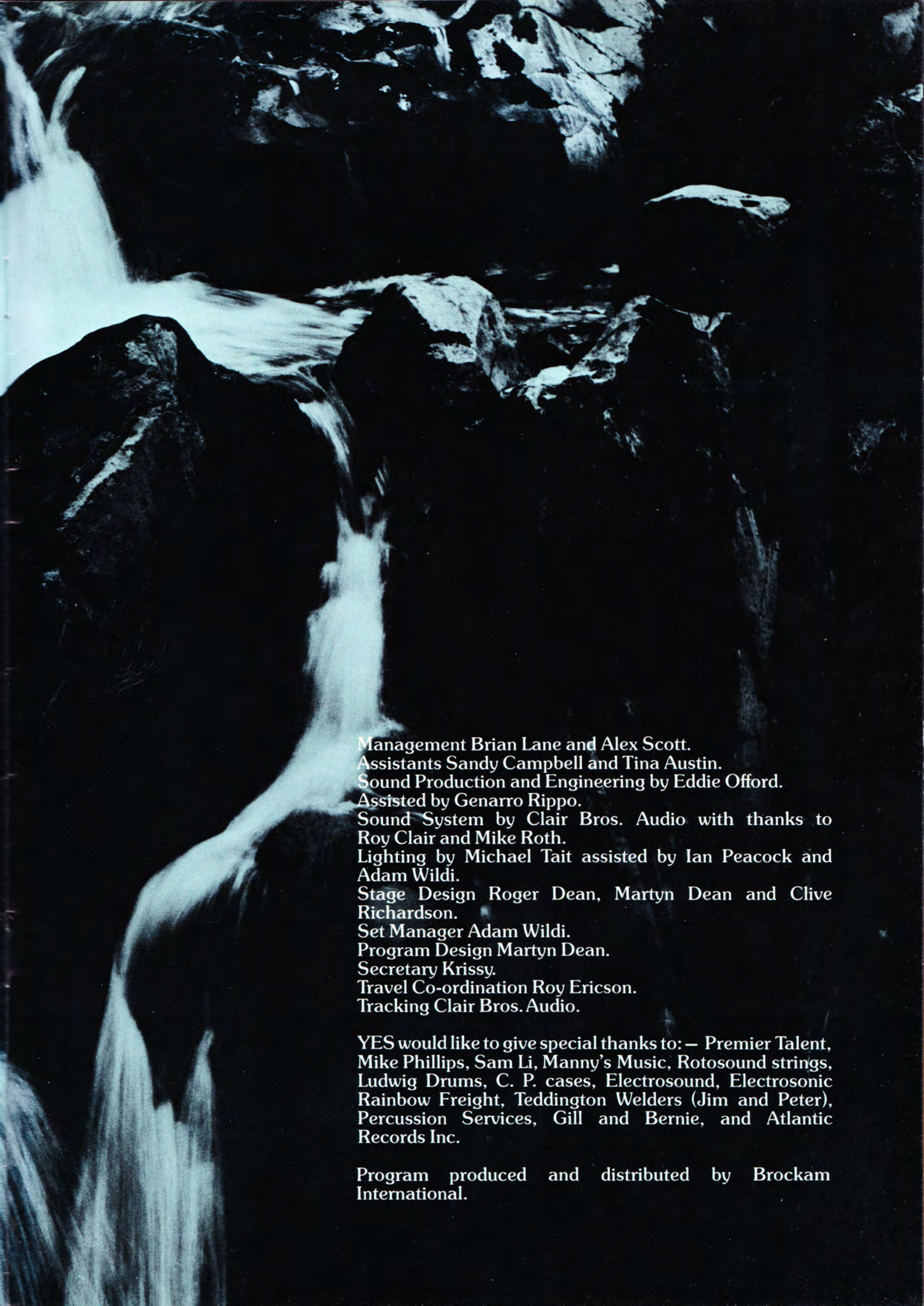
Rickenbacker: 2x4 string, 6 string, 12 string, 8 string. Fender: Telecaster 4 string; Jazz 4 string; Stratocaster 6 string. Gibson: Thunderbird; Ripper 4 string; Double-neck 4 string & 6 string; EBI violin bass 4 string; Melody Maker 6 string. Guild Fretless 4 string; 12 string acoustic. Danelectro Longhorn 6 string, Ampeg 4 string stand up electric, Earthwood 4 string acoustic, Hohner Clavinet C, Kentucky Mountain Dulcimer.

Steve Howe
Instruments

Gibsons 175D-345 stereo - Les Paul Junior-Twin Neck 6 and 12 strings, Fender Telecaster, Martin 0018, Khono Nylon string, Danelectro Sitar Guitar, Sho-bud Pro 1 pedal steel, Fender Twin Neck steel, Fender Dual Showman Amp. with 3 Dual Showman cabinets, Fender Quad Amp. all with JBL speakers, Echoplex Groupmaster plus Sho-bud volume pedal and Big Muff Sustain, custom made guitar stand and pedal board.

Patrick Moraz
Instruments

Hammond C3 organ thru 2 leslie 760's, A.R.P. Pro Soloist, Clavinet D6, 2 single Moogs, 1 double Moog, 1 double Mellotron, 1 single Mellotron, String Thing Synthesizer, 1 triple Orchestron thru an 11 channel Tasscan Mixing Desk to Crown Amps., 4 x 15 Gauss Cabinet and 2 JBL Horns, Monitors for the band, 18 ft. Alpine Horn, Double AKS Synthesizer and Random Voltage generator, Drum Machine, Compact and Maestro phasers, Cry Baby and De Almond Wah Wah pedals, Sho-bud volume pedals, Echoplex Groupmaster.



Management Brian Lane and Alex Scott.
Assistants Sandy Campbell and Tina Austin.
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 Ian Peacock and
Adam Wildi.
Stage Design Roger Dean, Martyn Dean and Clive
Richardson.
Set Manager Adam Wildi.
Program Design Martyn Dean.
Secretary Krissy.
Travel Co-ordination Roy Ericson.
Tracking Clair Bros. Audio.

YES would like to give special thanks to: — Premier Talent,
Mike Phillips, Sam Li, Manny's Music, Rotosound strings,
Ludwig Drums, C. P. cases, Electrosonic, Electrosonic
Rainbow Freight, Teddington Welders (Jim and Peter),
Percussion Services, Gill and Bernie, and Atlantic
Records Inc.

Program produced and distributed by Brockam
International.



Special Guests Ace

Alan "Bam" King (rhythm guitar & vocals): Alan was born in Kentish Town and first played professionally with Action. When he left he formed Mighty Baby and went from that band to the historic B.B. Blunder. When he and Phil Harris formed Clat Thyger in 1973, they planned to enlarge the band from its original concept to take in three extra members. Six months later they did just that. The band was originally called Ace Flash and the Dynamos and then simply Ace.

Phil Harris (lead guitar & vocals): Born in Muswell Hill, Phil worked semi-pro for two years before joining up with Alan.

Terry "Tex" Corner (bass guitar): Born in Lancashire, Tex joined Warm Dust at the start of the band and, like Paul, left three years later. He worked at odd jobs for a year until the chance to join Phil and Alan with Ace came up.

Fran Byrne (drums): Born in Dublin, Fran played with local bands Some People and Rockhouse before coming to London in '73. He joined the highly rated Bees Make Honey but left the band a year later to join Ace – replacing their original drummer.



Bam King



Phil Harris



Tex Comer



Fran Byrne



Paul Carrack

Paul Carrack (keyboards & lead vocals): Writer of "How Long" and much of the "Five a Side" material, Paul started off with semi-pro bands in the Sherfield area. Paul formed Warm Dust and stayed with them for three years. He joined Ace in March 1973 and for the first time took what he calls "a stab" at vocals!

ACE

At the start of 1974 a new sound was born in Britain. The sound—like all new rock processes—was a direct reflection of both a social and musical confrontation. Unlike most it did not burst out with dramatic brilliance. More, its birth was a gradual thing that during the course of six months crept up on the British rock scene with almost no advance flag waving.



In 1974 there was the beginnings of a kickback against the glitter rock brigade by both musicians and audiences alike. At the same time a totally unexpected gigging circuit opened up — the British pubs. Pubs had, for years, been used by folk artists eager to reach a wider audience than the small folk clubs provided them with. They had also provided regular entertainment by and for local people in what were, ostensibly, working class areas of Britain. But in 1974 pubs became regular stamping grounds for new rock bands who, because of economic factors, found local clubs and concert halls unwilling to take 'risks' with new artists.

Just as Hamburg clubs provided the real breeding ground for the Liverpool sound in the early 60's, so the British pub filled a similar role some ten years later. And the 'pub rock' sound was born. From the hundreds of rock bands that emerged via that route at the beginning of the year the one most eagerly watched was a five man outfit called Ace.

Although they had only been together for a few months Ace had a solid musical background behind them.

Formed late in 1973 by guitarists "Bam" King and Phil Harris, they could boast associations that reached back to some of the most interesting, but commercially unsuccessful, young bands of the late 60's — Action, Mighty Baby, Warm Dust.

More, the few critics who early in '74 hunted them out on live appearances, found Ace's work almost staggeringly effortless. When Ace signed with the newly formed Anchor Records in London last Spring word was already out on the street that this was a band to do more than simply 'emerge' from the pub rock circuit. That Ace could spearhead its assault on British music. For once, the word was right.

After signing with Anchor and bringing in new drummer Fran Byrne to join the original line-up of "Bam" King, Phil Harris, Paul Carrack, "Tex" Comer, Ace went into the studios to record their first album. Two weeks later they emerged with "Five a Side" and a single called "How Long" — a track destined to give the band a unique place in rock history along with artists like Lovin' Spoonful and The Young Rascals. "How Long" was released by Anchor in September 1974 — midway through Ace's heavy British touring schedule. Critics raved over it — but with resignation added it was probably 'too good' a track for the British record buyers to latch on to. The British Record Buying Public is not normally noted for its intrinsic good taste. But on occasion it fools even the most acute critic. And so, in the way of these things, Ace proved the rare exception to the rule. "How Long" swept into the chart three weeks after its release. "Five a Side" was released in Britain in December and received the kind of attention and enthusiasm normally reserved for the giants of rock.

At the start of February this year "How Long" and "Five a Side" were released in America — and went straight onto the charts. Ace, the band who have achieved so much in such a short space of time, are due in for their very first US tour this summer.

an **A** (C) I E album



'FIVE-A-SIDE'

ANCL 2001

IS THE
A (C) I E
ALBUM



The forthcoming Album from
Chris Squire



Fish out of water



Steve Foxe
Beginnings

Available on Atlantic Records in early summer.



The new album from



Available on Atlantic records and tapes

