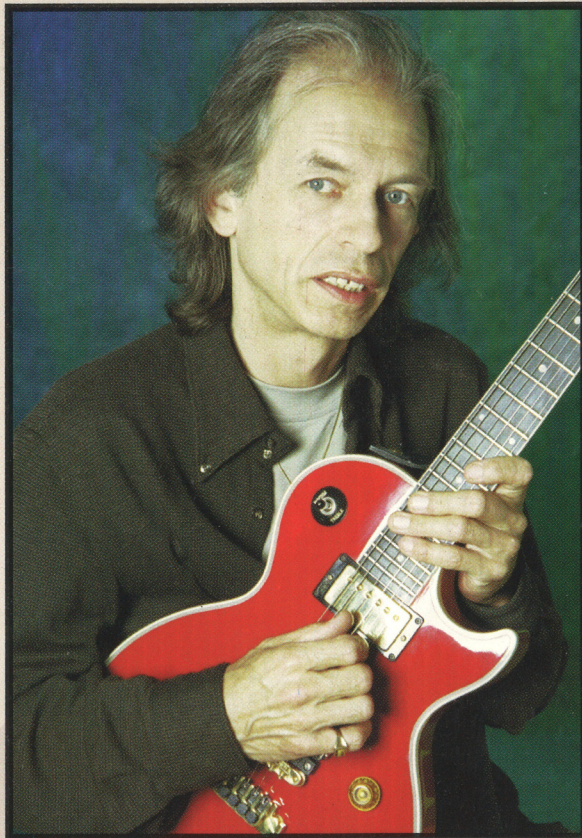


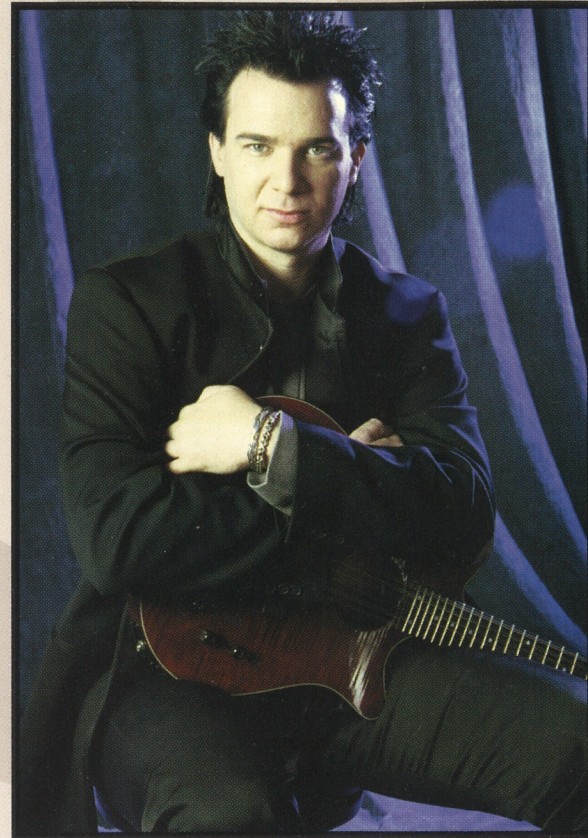




JON ANDERSON



STEVE HOWE



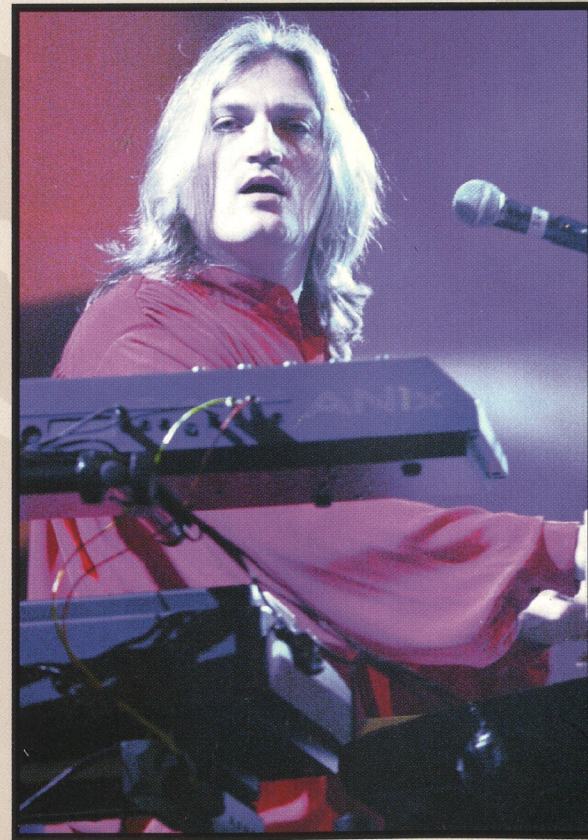
BILLY SHERWOOD



CHRIS SQUIRE



ALAN WHITE



IGOR KHOROSHEV

Chris Squire



*Set your clock to the start of a brand new year
Shine your heart to the universe and get the news
Not alone never have been, never will be
See the truth, not to mention the promise made*

THE LADDER

The *Ladder* is the album I've wanted to make for twenty years," says Jon Anderson with a contented smile. Indeed, Yes has found that the key to ascension is something as practical as a ladder — a ladder whose rungs are made of inspiration, collaboration, and perspiration.

Yes gathered in Vancouver, Canada with producer Bruce Fairbairn in late 1998 to begin working on the follow-up to *Open Your Eyes*. "We made an agreement to rehearse together, to write together, to record together, and to really feel good together about creating an album that is the best that we, collectively, were capable of making," Anderson says. "The fact that we'd been on the road together for a year-and-a-half really molded the band, and shaped the individuality of each member, so by the time we came together to rehearse, we were already bonded on many different levels." Co-founder and bassist Chris Squire picks up the story. "Bruce wanted to re-capture the idea of us playing tracks live in the studio. That was really a good thing. We enjoyed doing that. It's more of a challenge to record that way, but ultimately, it's more satisfying." This turned out to be an eye-opening experience for keyboard player Igor Khoroshev. The majority of Khoroshev's keyboards were kept from the original takes, and Fairbairn discouraged any re-working, over-dubbing or reparations of these flashes of inspiration. "He said, 'Listen to this! There is so much life in it! I don't want you to try to modify it, or try to make it so perfect that it gets boring. Don't worry about what you think is a screwup here or there. That's what makes it live and interesting to listen to!' It was quite a lesson for me," Khoroshev explains. "Bruce was really perfect," says Jon Anderson. "He reminded me a lot of our producer in the seventies, Eddie Offord, who was almost like a member of the band. Bruce was very musical. He just made everyone work to the best of their ability." "He was a great producer for Yes," agrees guitarist Steve Howe. "He was a collaborator and a friend. He helped bring out the best in all of us."

The *Ladder* contains all of the hallmarks of the best Yes albums. From the opening track, the epic "Homeworld (The Ladder)," Yes connects seamlessly with the rich heritage of progressive, classically inspired rock — a genre which the band virtually defined early in their career. And yet the track manages to sound contemporary and fresh. The track grew slowly, built up from ideas from all corners of the band, and was gradually molded and integrated into a cohesive whole under

Anderson's watchful eye. "It was a difficult song to figure out," he admits. "But I had the complete structure in my head. Once we realized that we had this piece of music that Steve had put on tape earlier, we used Steve's tape to connect the opening section to the big chords and solos from the keyboards, guitars and the chorus at the end. Then

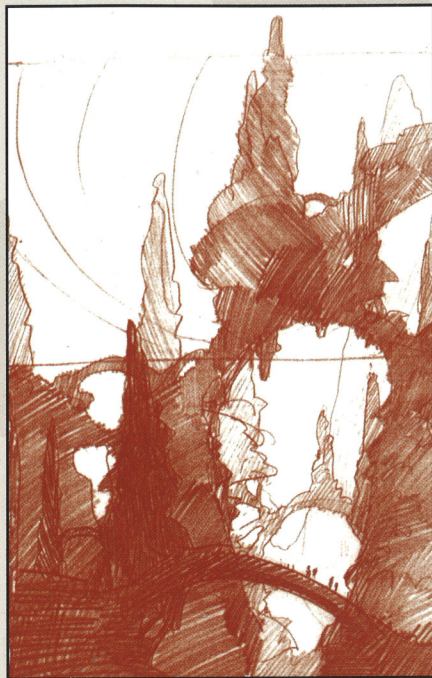
it all came together — we had it figured out. I just had this feeling of how each track would mold into one another. I knew that starting with a large-scale piece was the way to go. It sets you up. From there, you can't turn back. It takes you on the journey."

While long-time fans revel in the scale, the complexity, the warmth, the sheer Yes-ness of "Homeworld," it's the radical move into uncharted territory for the band that has Chris Squire most excited. "I'm really happy about the way 'Lightning Strikes' turned out," he says. "I think that that's really a good thing because it's a different angle of Yes that we haven't explored before." The direction surprised even the band, says Billy Sherwood. "But we were all digging what we were playing, so we just said, 'Let's go with it!' We didn't sit around thinking, 'Let's write something that sounds kind of Afrikaans,' but that's how it ended up. The good thing about where the band is at these days, is that there's no real precon-

ceived notion of what has to be done. If it feels good, and we all jump in and if everyone's digging something, we end up doing it."

From the earliest meeting of Chris Squire and Jon Anderson, Yes music was built on a foundation of beautiful vocals and harmony arrangements. *The Ladder* continues a thirty-year tradition, but finds this torch being carried by Yes' newest member. "Every band member sang on this album. But Billy Sherwood came back with arrangements for the background vocals for a lot of the songs that were just amazing," explains Igor Khoroshev. "He just has it in his heart." "I made myself a couple of tapes from the sessions, and took them back to my home studio in L.A.," Sherwood explains, modestly. "I just messed around with all kinds of different vocal arrangements and parts. I returned to Canada with a huge palette of ideas and played them to the band. Everyone liked where I was headed, so I sat down with Bruce and we worked it all out. It just came through a very natural process."

The inspiration and good feeling of the sessions is evident throughout the album and emanates from the performances of each band member. But the energy and spirit of three decades of Yes music is, as Steve Howe points out, encapsulated in Jon Anderson's lyrics on *The*





Ladder. "Jon's come up with a beautiful potpourri of his lyrical history with Yes. The lyrics on this album encompass a lot of his stylish writing for Yes — things that Jon does which are very intriguing. He put a great deal of work and enthusiasm into the whole album, and it's particularly evident in the lyrics." "The lyrics that I wrote on this one are very simple," Anderson says. "But very effective. 'Golden forest/golden lake/sanctuary/state of grace.' To get to that point is really nice. You're always honing your lyrical content, and telling the story more efficiently. I'd written a song for my wife, Jane, called 'She Caught Me When I Was Falling,' which became 'If Only You Knew.' I started detailing the lyrics into a love ballad when we started doing this album. That song is all about what Jane brought into my life — it is a beautiful sense of the realization of love."

"Bruce would always encourage me to write stories. I wrote 'Nine Voices,' which is a true story about nine tribesmen in Africa singing a new song at the time of the Harmonic Convergence." Anderson sings the story accompanied by what appears to be a team of guitarists. It is in fact, only one guitar, played live and without augmentation, by Steve Howe. "It is the first time I've ever played such an intricate thing on the Portuguese guitar. In the past, I've used it more as a support instrument, maybe with a little featured role now and again. You've heard it on 'Wonderous Stories' and 'I've Seen All Good People.' But here, I improvised. It takes on an almost sitar type of approach in spots. I'm very pleased that it sounds like there are many

people playing. In fact, it is just me and that one Portuguese guitar, playing live, with Jon singing the shape of the song. We got it in a wonderful take. I think the scale of it is really nice. It's not a big song."

"Igor and Billy are new, young, fresh blood in the band," explains Alan White. "They've really brought new ideas, and inspired us to push into new directions. There's new energy here. Maybe in part, it's due to this millennium thing. We know now that the band is going to carry forward into the new millennium, which has always been a goal. Everybody has really consolidated, and is feeling really good about doing that. The new album marks a good step towards that." Steve Howe agrees. "We certainly made this album as a joint project and group effort that we could all be proud of. It has been a long time since there has been such a collaborative record from Yes. It's more collaborative, and really, it's a celebration of the fact that we're still here!"

Yes have done what many thought impossible. They've released their strongest studio album in decades, and are poised to move forward into the dawn of the new millennium with the momentum and energy of a brand new band. "What a way to end the century! With an album like this," says Jon Anderson. "We all feel so proud of what we've done over the past thirty years. We've gone through the highs and lows of the business, the highs and lows of making music, the highs and lows of trying to survive. And here we are, on what I think is a very good high. We've gone the full cycle and made an album that I know that all Yes fans, around the world, will just rejoice." ■

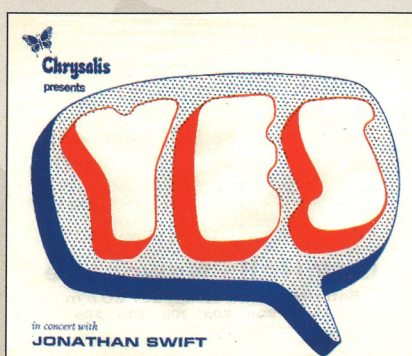
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a microphone and the studio," Jon Anderson recalls. "I knew that we were just starting off on a journey. My early lyrics were pretty abstract and my early writing was very simple, yet I was aiming for a more poetic approach. If you listen to 'Survival,' I am just telling a simple story about how nature is an amazing thing that surrounds us. 'Dear Father' is about the Christ within. And all these things, I still carry on writing about over the years. I set up the style of writing very early on, and started to refine it as I went along. Getting more abstract at times, while keeping very simple at other times."

By the second album, *Time and a Word*, a clear musical direction was emerging. The young band was still reaching for goals just beyond its grasp, but there was marked improvement all around, particularly on the original compositions. The Anderson-penned "Astral Traveller" is signature Yes, while the album's title track found the band's sweet spot without the heavy syrup. The band's maturation was rapid. *Yes* and *Time And A Word* provided the group with a solid foundation — a necessary base from which to build skyward.

Striving to achieve a richer, more dynamic sound, *Time And A Word* featured an orchestra. "Jon was always madly into orchestral sounds, he was always talking about them," says Chris. "I suppose we were always trying to reproduce them on the early keyboard technology that we were working with. We did not actually have the ability to produce the sounds yet because synthesizers had not been invented, so we got some real orchestral strings and brass. We got the real thing." Jon envisioned where Yes could go in those early days. "We were trying to bring a real an orchestral feel into the group," he says. "I started believing that symphonic sounds could really encompass the band."

One of Yes' trademark sounds also emerged on *Time and a Word* — quite by accident, in fact. Chris Squire tells the story. "It is an interesting story, about how I got a little bit of fame.



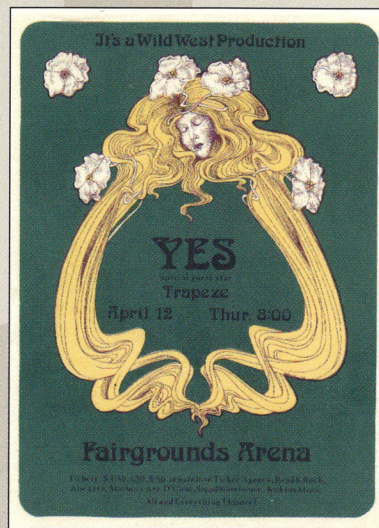
The producer, Tony Colton, decided that he was going to mix the album on headphones and not listen to the speakers. So he was sitting at the engineering desk, and the headphone socket had a real 'tinny' sound coming out of it. I remember sitting

there in the studio, and Tony had these headphones pressed to his head, and he kept waving over to the engineer, saying, 'more bass, more bass!' Eddie Offord, the engineer on that album, looked unsure, because he was listening through good speakers at the same time, not the headphones. The guys said, 'That's a lot of bass isn't it?' I just said, 'well, he is the producer. How would I know!' So the bass is really loud on *Time and a Word* because the guy mixed it on tinny headphones, and he could not hear any bass. And then, when the album came out, all the audiophile magazines gave it five star reviews. So of course, my future was set. The next Yes album came along, it was mixed the same way. In a way, that guy with his tinny headphones had a lot to do with my career. So thank you, Tony Colton!"

With *The Yes Album*, the band moved from rapid maturation into full evolutionary overdrive. The first personnel change occurred, and it was the addition of guitarist Steve Howe that provided the final element that allowed Yes' music to catch up to their dreams. "A Venture" hearkens back to the first two releases, but the remaining five original compositions all pointed toward the future. "Perpetual Change" took "Astral Traveller" deeper into space, while "Yours Is No Disgrace" and "Starship Trooper" finally achieved the grandeur to which the band had aspired. "The Clap" introduced an eclectic and delightful bit of country picking, and "I've Seen All Good People" introduced the approach of melding divergent pieces of music into a cohesive whole — a Yes trademark for years to come. *The Yes Album* opened the door to what is often referred to as the "Classic Yes" period — a three-album stretch of ground-breaking and nearly flawless recordings.

"I had seen Steve play around town, and I was familiar with his work in Tomorrow (one of Steve's pre-Yes outfits)," recalls Chris. "And I had seen him play with that band in the psychedelic clubs in the sixties. So I knew of him, and when things were not really jelling with Peter Banks, we decided to make the change, so I suggested that we try to get Steve."

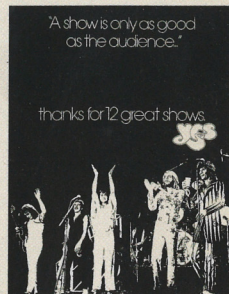
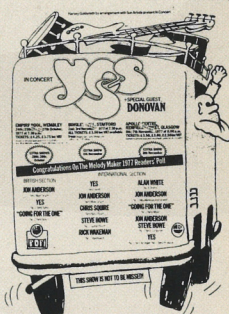
Steve remembers the day he was asked to join Yes. "In the beginning of 1970, I was sitting around in London. I had left my band, Bodast, and told as many people as possible that I was not in that band and that I was available. The phone rang, in this fateful moment, and it was Chris. He said that he and Jon had seen me, and they would like me come play with Yes. That really was how *The Yes Album* started for me. It was very



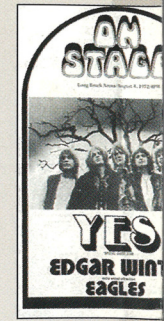
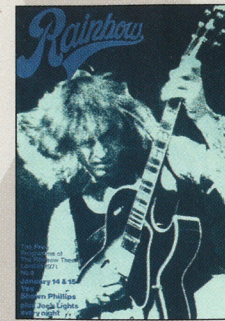
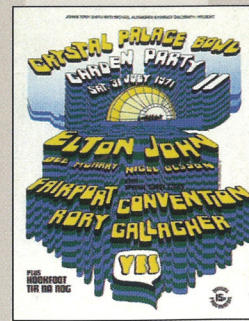
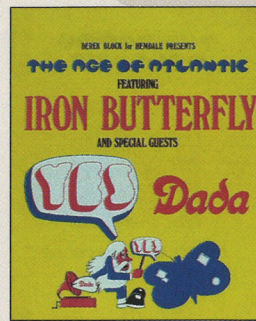
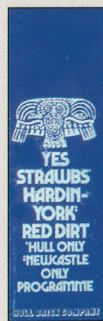
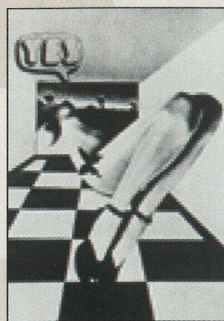
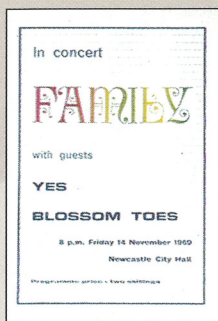
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A history of Yes tour programs

much what I wanted — to get calls from bands and to be invited to go and see what they were like. Because although I was pretending not to be desperate, things were getting a little bit difficult! But I wanted to go to the right band, and not just the first band that came along. Fortunately, Yes was the first band that came along, as well as the right band. And I was moved and motivated by the whole band, the way they played, the way they had so much musicianship. I think what attracted me most was the instrumentation. The fact that Bill and Chris were so profoundly individual, and that Jon's writing and voice were so individual. This was a team that worked well together. There was definitely something creative going on unlike anything I had ever heard before."

Until this time, Yes had been cultivating the hometown market in London, but had failed to make an impact in the States, and the record label was getting anxious. "By *The Yes Album*, they were getting nervous about whether to go on financing us," says Chris. The band's fortunes changed with *The Yes Album*. It would reach number 6 in the U.K., and made a mark in the U.S. charts as well.

"Yes had a three-album deal, and *The Yes Album* was the last of those three albums," says Steve. "So if *The Yes Album* had bombed, there may have not been another deal for Yes. It was a very tightly made record. We were in and out of studios. We were doing gigs, and going back to the studio for a few days. It was the only album I have ever done with a band that we played before going into the studio. That was quite a luxury, because we rearranged it in the studio after performing the songs live. I distinctly remember finishing and thinking, I did not have any idea whether it was any good. I had made a few albums before this, but I had not made an important record. But when it came out, I realized what people were saying about it. It was like a big reward. We did make a serious progression through Yes' career by *The Yes Album*."

After nearly three solid years of touring in Europe, Yes made their U.S. debut in April, 1971. "We had dreams of performing all over Europe, but never thought we'd get

to go to America," Jon remembers. "But, all of a sudden, a tour popped up and we

were ready to venture into the great beyond, which was known as America. And we were lucky to get on the tour with Jethro Tull. That was a great, major experience."

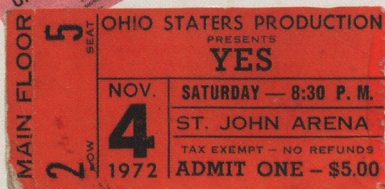
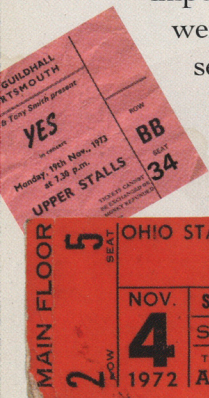
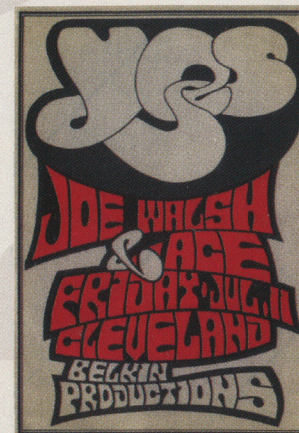
In August of that year, Yes made their second personnel change. Rick Wakeman had been heralded by *Melody Maker* a few months earlier. The paper ran a photo of Rick with the headline, "Tomorrow's Superstar?" The article raved about Wakeman, then with The Strawbs. When he joined Yes for the recording of their fourth album, *Fragile*, he was a highly sought-after session man. His pioneering approach to synthesizers and flamboyant stage presence helped propel the group to super-stardom.

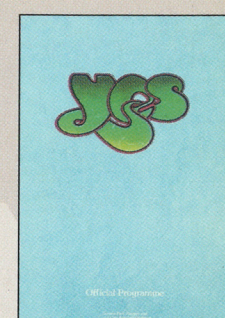
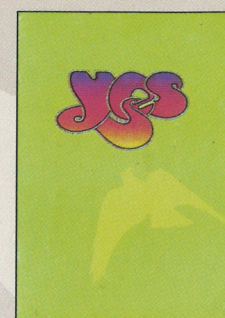
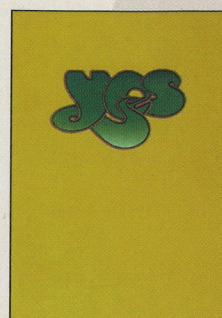
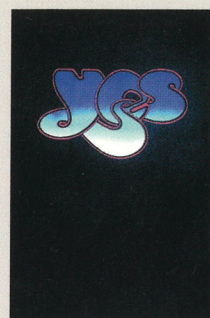
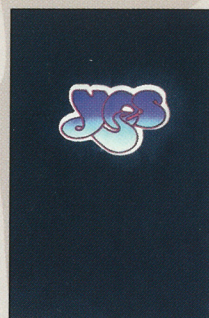
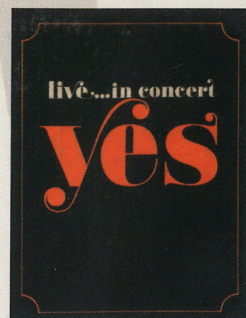
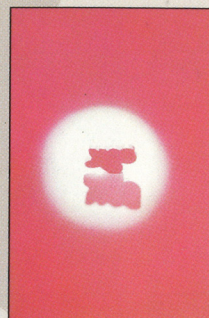
"Rick Wakeman was our first major keyboard player in the modern world," Jon recalls. "I think he was about twenty years old. He played three keyboards on stage when we saw him with The Strawbs. He handled them with great musical dexterity."

The Yes Album had introduced the world to Yes. *Fragile* solidified their place. Written and recorded on the run between gigs, *Fragile* stands as one of the most diverse and brilliantly disjointed Yes albums ever recorded. The potpourri of disparate compositions is held together as a unique and spectacular album by a combination of virtuoso and highly stylized playing, and some very clever production by Eddie Offord. From the meticulously orchestrated thunder of "Heart Of The Sunrise" to the intricate perfection of "Roundabout," *Fragile* manages to simultaneously highlight the abilities of five distinct players without sacrificing the notion of a synchronized "band" as a

whole. The album stands among Yes' finest achievements.

"*Fragile* was an important album for us. I think the name of the album itself is symbolic," explains Jon. "A group is very fragile, it's full of so many different emotions and people in the group tend to, generally, want to have their own life. But, being in a group, you've got to sacrifice a lot of things. When





you're making music and you're touring, it is a very fragile state, as we later learned."

Fragile gave Yes their most recognizable song and biggest single of the seventies, "Roundabout." It remains a classic-rock staple to this day. With *Fragile*, Yes also established a relationship with artist Roger Dean, whose fantastic images would provide the perfect visual accompaniment for Yes' music. Roger Dean can almost be considered an unofficial member of Yes, so deeply entwined are his images with the music.

Following the *Fragile* tour, Yes returned to the studio to begin work on the follow-up project. If ever there was a definitive example of the seventies progressive rock movement, it is the resulting album, *Close To The Edge*. From the day the band was formed and every day that preceded it, all points seemed to lead to this masterpiece. It was the ultimate destination for this constantly striving, constantly reaching group of young musicians. The title track is the definitive Yes recording. While clocking in at over eighteen minutes, its brilliance lies not in the length of the track, but in the quality and depth that Yes achieves. "Close To The Edge" is a legitimate rock symphony. It is at once powerfully sweeping and relentless, yet remarkably agile and precise. The album contains but two other tracks, the commanding "Siberian Khatru," and another Yes classic, the hauntingly beautiful and majestic "And You And I."

Close To The Edge is a truly flawless collection. It is Yes' definitive statement — the work of a band playing and composing in a unified direction, at the height of its creativity. While Yes' creative power and vision would continue to grow, it would be years before all five members would move so perfectly in sync.

The scope of *Close to the Edge* seemed perfectly natural to Steve. "By the time we reached *Close to the Edge*, it seemed like we were really putting a stamp on writing and defining the scale of the music.

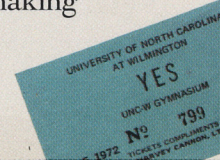
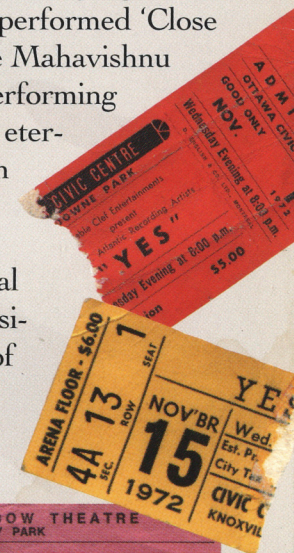
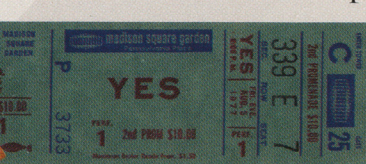
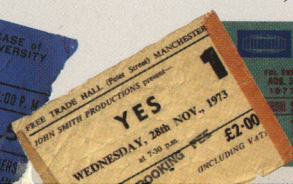
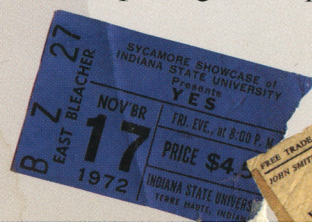
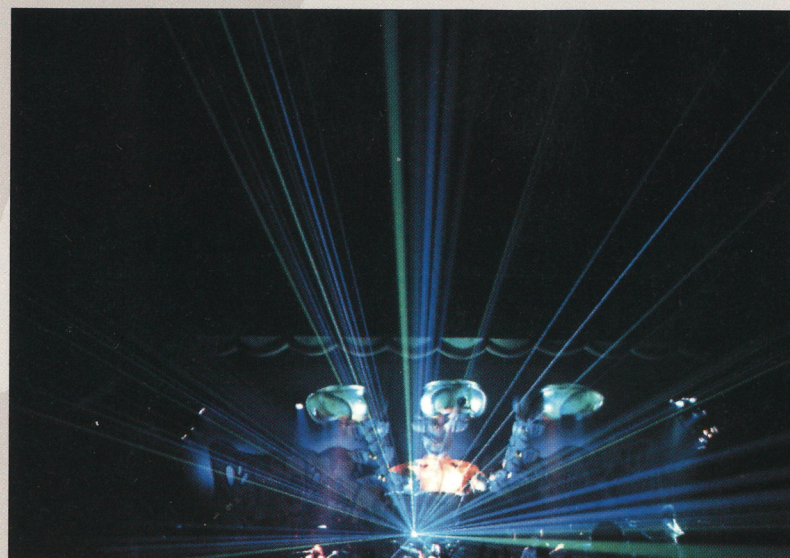
It just seemed like a natural pro-

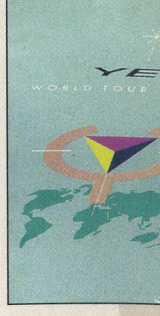
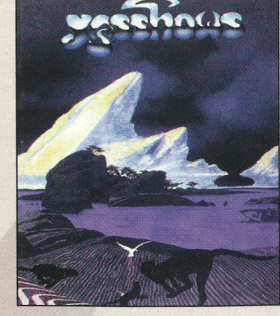
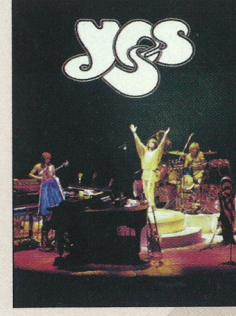
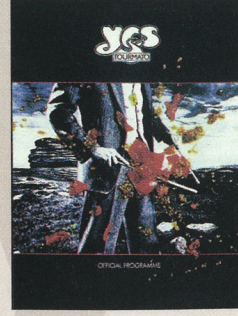
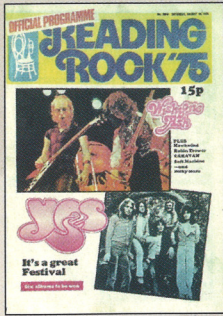
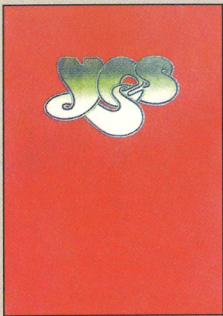
gression at that time. We were vigorously arrogant, in our own way. We did not want to be conceived as just an ordinary group that just does the same old thing. We made our mark with these long pieces. "Close to the Edge" was really the first one on that scale. And it is a pretty hard epic to beat."

"The recording sessions for *Close to the Edge* were really dream-like, and very clear in some ways," Jon says. "It was as though we knew we were expanding our musical horizons. We were not being told what to do. We had an open book of musical information. Our producer, Eddie Offord, was very, very strong on that project. He was constantly creating beautiful sounds for the group to try. And Steve was really using a lot of his guitars at that time, which I thought was perfect. Rick brought in modern equipment. It just seemed like the epitome of modern music at that time. I think that we were trying to expand musical horizons and see if an

audience would listen to twenty minutes of constructed music. Much like a symphony. But at the same time, we knew we were trying something very different. And I remember when we first performed 'Close to the Edge' on stage, we were doing a show with the Mahavishnu Orchestra at the Crystal Place Bowl in England. Performing that piece of music for the first time seemed to take an eternity. The audience had never heard it. It was the birth of a piece of music. One of the things that I really enjoyed was learning that modern music generally does not have to be created and written by a classical composer or a jazz player. It can be rock and roll musicians that create modern music. I think that is one of the great experiences of being in Yes."

Just as Yes reached its first musical peak, Bill Bruford decided to leave the group. Chris remembers when he heard the news. "It was weird, because in the middle of making





Close to the Edge, Bill told me that he was going to leave to play with Bob Fripp. I said, 'Why on earth would you want to do that right now?' He just said that he was more in tune with the music and the style of King Crimson. Bill was always a jazz fan at heart. But he was also an *economics* student at Leeds University. I said, 'Surely your teaching has shown you that this is working. You're making money! Why do you want to go play jazz now? Can't you just give it a couple of years and see how things turns out?' But he was pretty determined, so he upped and left. But we finished the album together. We never played it live with him. That's when Alan White came in. We literally had about three days of rehearsal with Alan before we had our first show in Dallas."

Jon recalls his first meeting with Alan White. "We met Alan through Eddie Offord, who was producing at that time. Alan just came in one afternoon when we were rehearsing, and he got behind the drums, and the band just moved into another notch of rock and roll. It was like, really heavy. This guy was seriously laying down the beat. Bill had more of jazz feel to him. Alan was real rock and roll. We felt good about him."

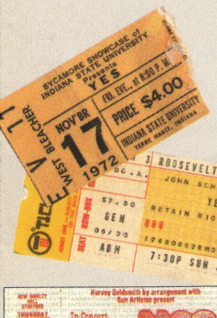
"I was sharing an apartment with Eddie Offord," says Alan. "The first time I met Yes was when they were having a rehearsal in a basement of this tiny garment shop down in Shepherds Bush, in England. I went down there with Eddie and they were rehearsing, and there was obviously some problem with Bill. He had to leave early, and Eddie said, 'Well, let Alan play the song.' The song was 'Siberian Khattru.' I had been working with my own band at the time. I was playing a lot of alternate time signatures and different things like that. So I was kind of into that area of drumming. So I just sat in there and played a bar of eight and a bar of seven the whole time, and it worked for the band. And two weeks later, when Bill officially left, they asked me to join

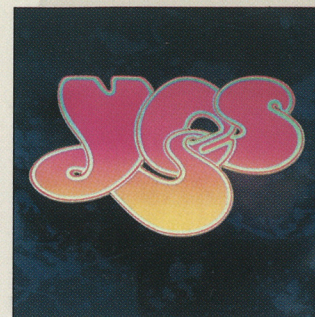
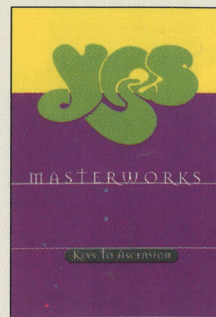
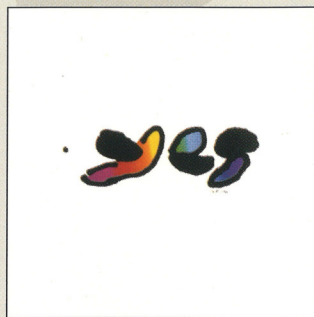
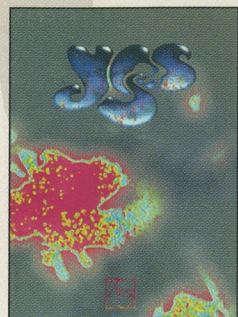
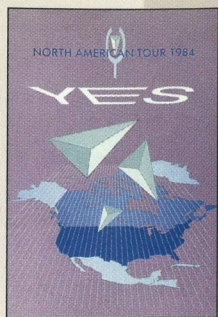
them, because it felt good. They asked me to join them, but they forgot to tell me that three days later, we were playing in Dallas in front of ten thousand people. Well, there was a lot of music to learn. So basically, I listened to albums for three days constantly, and was pretty nervous going on stage at first. The first night was great, but then it deteriorated for about a week, before I finally found my place."

The tour surrounding the release of *Close To The Edge* yielded an elaborately packaged, three-record live album entitled *Yessongs*, and a concert film of the same name (though the film would not be released until 1975). The film went on to become one of the most successful concert films of its day, while the concerts and album established Yes as one of the world's hottest live acts. *Yessongs* features White's remarkable drumming, which remains an anchor point for Yes right up to the present.

Jon knew that recreating the increasingly complex music before a live audience would not be an easy task. "The music we were writing in the studio was at times very sophisticated, and to perform them on stage took a heck of a lot of work and recreation to make it sound equally as good as the recording. So we were very fastidious during this period of time, learning the music to perform on stage. In the studio, you are okay. You can always edit together pieces of music to make it work. But on stage, you've got to perform it, and that is what *Yessongs* explained to the audience — that we were good at performing this music."

Following the *Yessongs* tour, Yes returned to the studio to lay down the ideas for an album that they had begun to formulate while on the road. *Tales From Topographic Oceans* is the most ambitious recording in Yes' career. The double album set, based upon Shastric scriptures, contained just one epic track on each of the four sides. *Tales* remains one of their most beautiful recordings. The performances are top notch, and the melodies are as moving today as they were in 1973. The massive scale of *Tales* challenges the listener, but rewards the effort in double.





Jon explains the genesis of the project. "Steve Howe and I wrote a lot of music around that time. I think when Steve joined the group, I was very attracted to his style of chord sequence. He would play certain chords, and I would start singing ideas. He was the first real musician that I had actually spent time with, and became friends with, who was really interested in song writing on a large scale. So that is why we could put together 'Close to the Edge.' And then after that, all we could think about was another piece of music. We toured all over the world for *Close to the Edge*. We were writing all the time, and I think it was in a place in South Carolina where we sat down all night and stuck together all these musical ideas we had been working on as a frame work for *Topographic Oceans*."

Steve Howe speaks of the immensity of the album. "If *Close to the Edge* was lunch, *Topographic* was dinner. It worried the group. It scared the group. It worried Rick more than anybody else, that what we were doing was gratuitous. It could have been Yes' Titanic. Would it sink or not? I think that was the real challenge. That if Yes did not have a challenge, then we would slip into a place where we did not want to go."

"*Topographic* was a difficult album to make," says Chris. I remember just driving home from the sessions at four a.m. in the morning, getting home, going to bed, and getting up, getting in the car, and driving back to the studio. For two, three months, everyday. It was definitely a bit hard work."

But as with every Yes album that preceded it, the challenge yielded a monumental artistic achievement. Steve explained the obstacles that they had to overcome before they could enjoy the rewards. "*Topographic* was a quest, a mission, that Jon and I conceived of. Was it viable, was it doable, was it reasonable, was it musical, was it going to strangle the audience or was it going to enlighten them? I think that vastness was one of the wonderful things about it, because during that time, we had tremen-

dous scope, and the freedom to dabble with all sorts of music."

Following the tour for *Tales*, Rick Wakeman left Yes to pursue a solo career. The highly acclaimed Patrick Moraz was recruited prior to the *Relayer* album. Second only to *Close To The Edge* in continuity, *Relayer* stands in brittle and icy contrast to the band's previous body of work.

But Yes' newfound edge suited them well. "The Gates of Delirium" is definitive Yes — as powerful as anything they've ever recorded. "Sound Chaser" leads them into new and exotic territory, while "To Be Over" reminded us that the band could still sound plush and warm. As a ballad, "To Be Over" ranks right along side of "And You And I" and "Turn of the Century" as one of Yes' best.

Steve remembers when *Relayer* jelled for the band, and credits Jon for seeing the vision through. "For Jon, it was similar to when we were both pushing *Topographic*. He was shaping 'The Gates of

Delirium' almost out of thin air, out of some basic structure. And we would embellish these structures. Jon charged on, and on, and on. It was probably his most successful moment at leading the band towards a goal that he had in his mind."

Jon concurs. "*Relayer* was very much like the album cover — it had a lot of gray areas. We were jumping like crazy to make music, as you can hear on the tracks. I actually went in and banged 'The Gates of Delirium' out on the piano, to the group. Not totally, but I gave them all the pieces of music that were sort of flying around in my head. I had this idea, so I banged it out on the piano — it must have sounded really bad, because I could hardly play the piano in those days. And Patrick Moraz was very, very consistent at that time, very interested in doing something very modern. I was very interested in

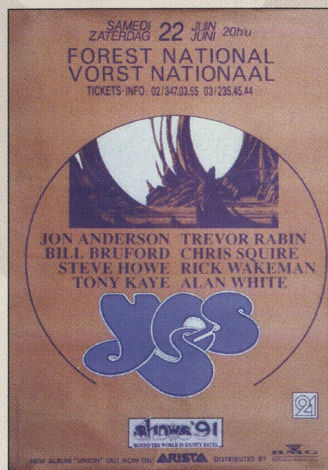




doing something really modern. I wanted to do more electronic music, very much like Stockhausen or Mimaroglu, something very radically different. In fact, I used to go crazy with the band about doing free form music without thought, and everybody thought I was just going a little too far on that side of things. I just felt after *Topographic*, the structure being so tight, why not do a piece of music so outrageously different? It became *Relayer*."

Relayer is a unique album, and one of Yes' best. "I think that *Relayer* stands out in a very big way. In a very noisy sort of way," says Steve. "It is hard to sum up what is so dense about this record. But it was a very smoky, dense, jazzy, very nice right turn for us at the time. I was adding a much more brittle sound. When you think about the mellowness and gentleness of *Fragile*, as opposed to the in-your-face heaviness of *Relayer*; it is really quite contrasting, and most probably still very rewarding."

Relayer remains one of Alan White's favorites. "I think both 'Sound Chaser' and 'The Gates of Delirium' were steps forward in the rhythm section. We were being pretty adventurous rhythm section-wise on that whole album. *Relayer* was a good step forward in breaking ground and coming up with new ideas. Eddie was at the controls again, and we got really adventurous. One of the interesting things about some of 'The Gates of Delirium' was the percussion. Jon and I used to travel together. He would say, 'Let's stop at that junk yard.' We would stop at a junk yard on the way, and pick up parts of cars, and stuff like that. So we built a framework with springs and lots of car parts. So a lot of what you hear comes from a junk yard."



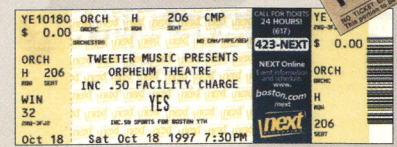
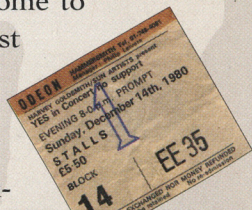
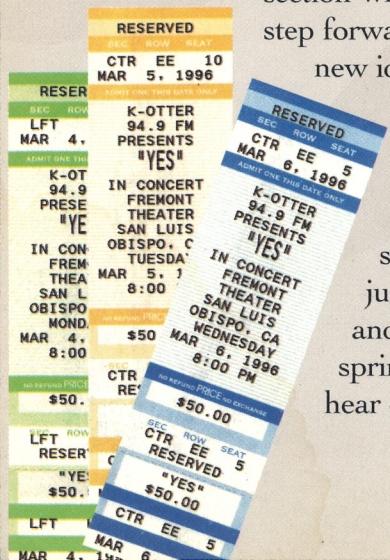
In 1975, Yes released *Yesterdays*, a compilation that nicely skims the cream from the band's first two albums and throws in the early b-side, "Dear Father," and the essential cover of Paul Simon's "America." Steve feels that "America" was an important recording for Yes to make. "'America' was a golden time for me. That was what I call Yes' heyday, because we could twist in a lot of different ways. I think we were showing our prowess—our ability to arrange someone else's really great song. And I think that is a talent that Yes had better not forget or under appreciate."

Going For The One marked a return to the warmer musical stylings of the band, and the return of Rick Wakeman. There is a celebratory feel about the album. "Wonderous Stories" and the title track bubble with good vibes, while the sweet sadness of "Turn of the Century" plumbs new emotional depths, and "Awaken" provided the band with a latter-day masterpiece.

"'Turn of the Century' is always going to be an important track for me," says Steve. "I love the warmth of Jon's story. It is a wonderful story to take on, about a sculptor, loving a woman and wanting to make a model of her. And then she dies, but he has the model. He finds that the sculpture contains her life and her soul. Jon has written some great songs — this is one of his best. 'Awaken' was a very different piece. It had that sort of New Age feeling — that high vibration. It stands nicely alone. It does not marry itself too much to 'Close to the Edge,' *Tales from Topographic Oceans*, or 'The Gates of Delirium.' It is set apart from the other epics it in its stylistic approach."

Tormato again saw Yes moving along divergent courses. The album has some shining moments. "On the Silent Wings of Freedom" is a mini-epic. "Madrigal" revisits the nostalgic beauty of "Turn of the Century" with great success. "Don't Kill the Whale" is a funky, uncharacteristic romp, strangely upbeat given its message. "Arriving UFO" and "Circus of Heaven" take the band in new directions. Yes toured "In the Round," carrying an innovative revolving stage that was placed in the center of the arenas, bringing greater intimacy to the huge halls. By *Tormato*'s release, the band had been making music for a full decade, and signs of exhaustion were beginning to show.

Drama brought to an end the version of Yes we had come to know so well. Gone were Jon and Rick, replaced by vocalist Trevor Horn and keyboardist Geoff Downes. Despite a valiant effort by the remaining members of the band to keep the flame alive, the departure of Jon Anderson and Rick Wakeman proved too much for Yes. Still, the musicianship and arrangements on "Tempus Fugit," "Does it Really Happen," "Into the Lens," and "Run Through the Light" are worthy of any



Yes album. *Drama* was the end of an era — the last Yes studio album to bear that unmistakable classic Yes imprint.

Chris Squire oversaw the production of *Yesshows*, which was released in 1980. The double album featured concert recordings from 1976 through 1978, and includes the definitive version of “The Gates of Delirium.”

A greatest hits package, *Classic Yes*, was released in 1982 while Yes was in limbo. It is mainly comprised of studio cuts, but includes previously unreleased live versions of their biggest hits at the time, “Roundabout” and “I’ve Seen All Good People.”

In the early eighties, Chris Squire, Alan White, and original keyboard man Tony Kaye hooked up with a young, South African born guitarist/songwriter named Trevor Rabin. Trevor, who was well known in the musical community, but not known by the public at large, hit it off with Chris Squire immediately. The four musicians were going to call themselves Cinema. When Chris Squire played the rough mixes for Jon Anderson, Jon fell in love with the music and was drawn into the project. He built on the material that Cinema had begun, and when they were finished, the band had created Yes’ biggest selling album ever, *90125*. Yes’ legions of fans eagerly welcomed the band back. And the number-one single, “Owner of a Lonely Heart,” introduced scores of new listeners to the group. The energy of the *90125* shows was captured on an EP and a video called *9012Live – the Solos*.

In 1987, Yes followed with *Big Generator*. The album featured the singles, “Love Will Find A Way” and “Rhythm of Love.” Following another dizzying world tour, Jon realized that he needed to further challenge himself. He took leave of Yes, and reconnected with some old friends.

The idea behind Anderson Bruford Wakeman Howe’s self-titled debut album was a sensational one. The band hoped to reconnect with its seventies roots, but in a modern context. *ABWH* was a welcome acknowledgment of the band’s heritage.

When Jon speaks of Yes and making music, he speaks of dreams. But Jon has a way of turning those dreams into reality. Jon had always dreamed of a concert that included Yes members, past and present. That dream came to fruition with *Union*. *Union* combined Anderson Bruford Wakeman Howe with the remaining Yes men, and resulted in an album and triumphant world tour.

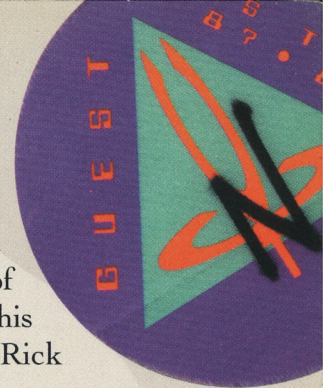
The *90125/Big Generator* lineup seceded from the “Union,” and released *Talk*, in 1994. The result was a cohesive collection of high-gloss power pop. “Endless Dream” was a highlight, and a nod to epics past.

The classic lineup of Anderson, Howe, Squire, Wakeman and White regrouped in early 1996, for a series of concerts in California that would be recorded for *Keys to Ascension*. The elaborate double album set contained two wonderful new studio

recordings as well. “Be The One” and “That, That Is” teased a loyal audience with what they were capable of. The follow-up, *Keys to Ascension 2*, was a strong one, with “Mind Drive,” one of the high points of both sets. But this reunion would be short lived, as Rick Wakeman left the band.

In 1997, an energized, new Yes emerged that combined the principle architects of classic Yes with masterful new musicians. Jon Anderson, Steve Howe, Chris Squire, and Alan White bring a lifetime of experience and wisdom that lies at the heart and soul of the band. Billy Sherwood, who has been associated with Yes since *Union*, has emerged as a multifaceted talent, whose song writing, production, rhythm guitar and backing vocal contributions have become an integral component in Yes. Igor Khoroshev continues in the Yes keyboard tradition of superior musicianship, and has created a unique place for himself within Yes on *The Ladder*. The newest Yes, a Yes for the new millennium, is a tapestry that can only be woven out of the fusion of these six distinct voices. The individual personalities within Yes and the skills that have been honed over thirty years, coupled with the introduction of these new voices, makes the potential of the coming years seem limitless. The triumphant release of *The Ladder* culminates three decades years of excellence, from one of the most celebrated bands in rock and roll history.

As Yes takes to the road again, Alan White best sums up where Yes most want to be. “We all just wait to go on stage. Performing live is a big part of what the band is all about. Getting on stage is when everybody comes alive.” No doubt, audiences agree, as several generations of Yes fans settle in to experience the magic first hand. ■



TOUR PROGRAM KEY

From left to right, beginning on page 8:

1. 9th National Jazz & Blues Festival, Plumptre Racecourse, Essex, August 8-10, 1969.
2. Family, with guests Yes & Blossom Toes, Newcastle City Hall, November 14, 1969.
3. 1970 *Time and a Word* tour program.
4. Yes, Strawbs, Hardin-York, Red Dirt, December 8-9, 1970.
5. *The Age of Atlantic* tour, Jan.-Feb., 1971.
6. Crystal Palace Bowl Garden Party II, July 31, 1971.
7. *Fragile* tour program.
8. Rainbow Theatre, London, January 14-15, 1972.
9. Yes, Edgar Winter, and The Eagles, Long Beach Arena, August 4, 1972.
10. Crystal Palace Bowl Garden Party V, September 2, 1972.
11. Japan tour program, 1973.
12. Australia tour program, 1973.
13. *Tales* tour program, UK, 1973.
14. *Tales* tour program, US, 1974.
15. *Relayer* American winter tour, 1974.
16. *Relayer* British spring tour, 1975.
17. *Relayer* Queens Park Rangers and Stoke City Football Stadiums edition, May 10 & 17, 1975.
18. *Relayer* North American summer tour, 1975.
19. 15th National Jazz, Blues & Rock Festival, Reading, August 23, 1975.
20. *Relayer* North American tour, 1976.
21. *Yesshows* World Tour 1977.
22. “Tourmato” tour program, 1978.
23. *Tormato* tour program (second leg), 1979.
24. *Drama* tour program, 1980.
25. *90125* World Tour 1984 program.
26. *90125* North American Tour 1984 program.
27. *Big Generator* tour program, 1987-1988.
28. *Union* tour program, 1991-1992.
29. *Talk* Japan tour program, 1994.
30. *Keys to Ascension* program, March 4-6, 1996.
31. *Open Your Eyes* tour program, 1997-1998.
32. *Open Your Eyes* “30 Years” program, 1998 (pictured: Japanese edition).

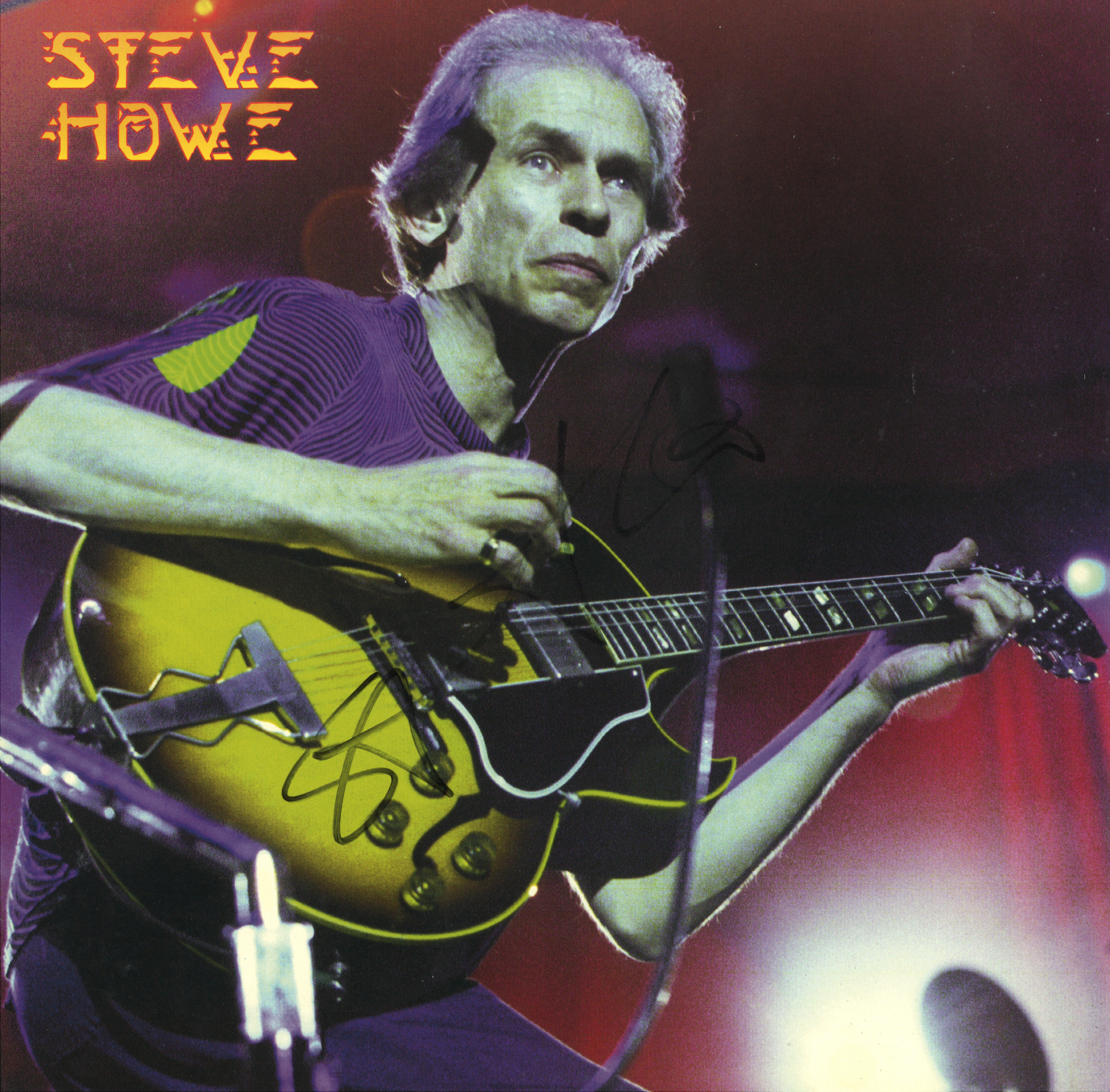


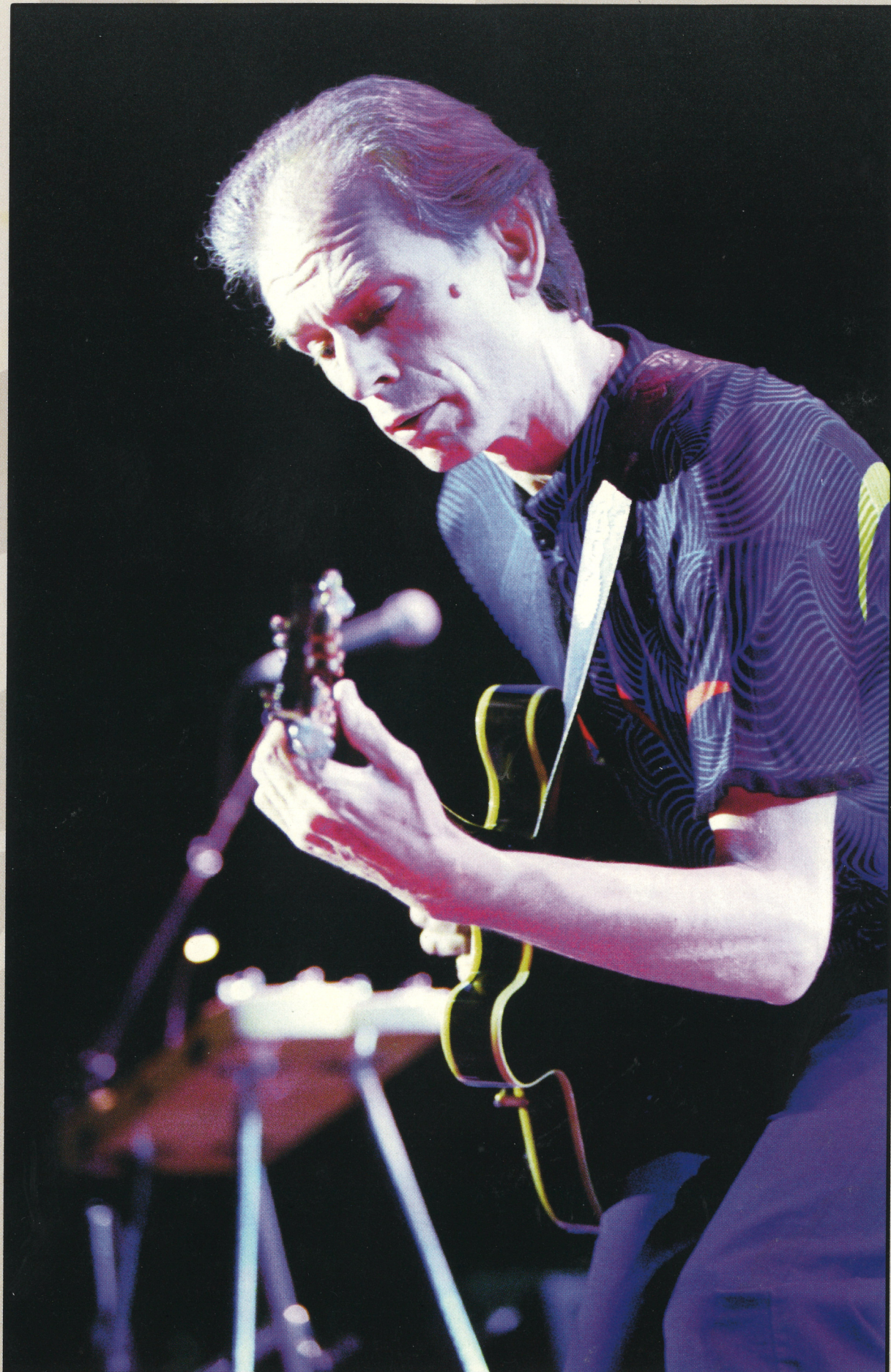
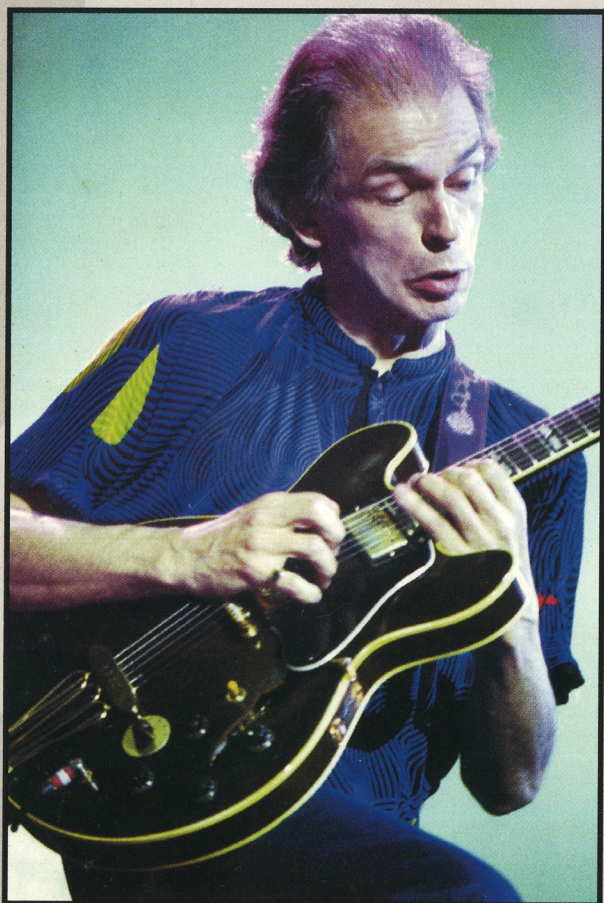
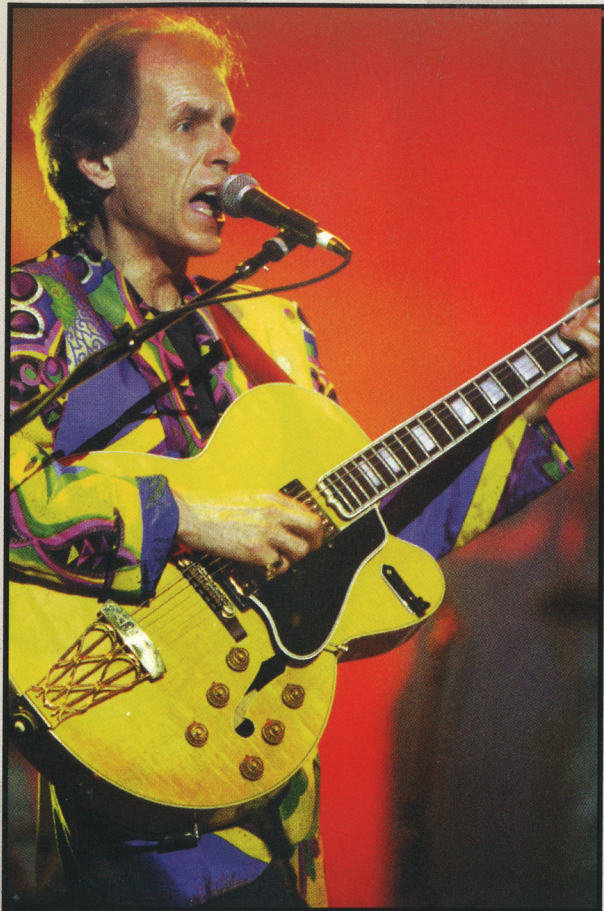
JON ANDERSON



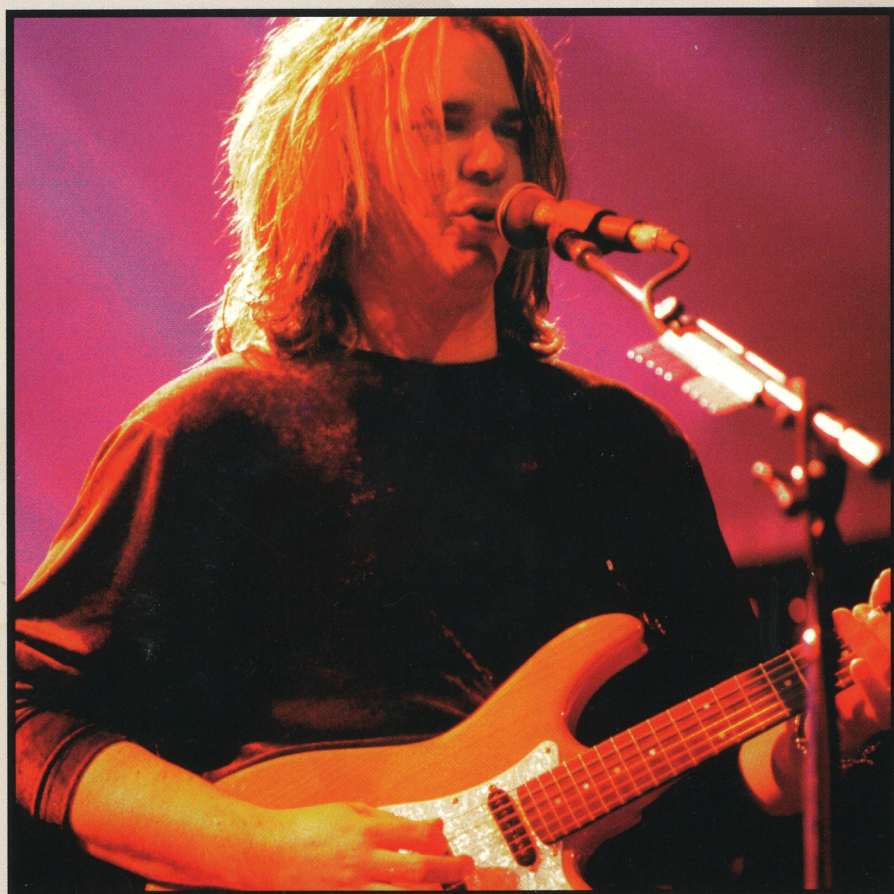
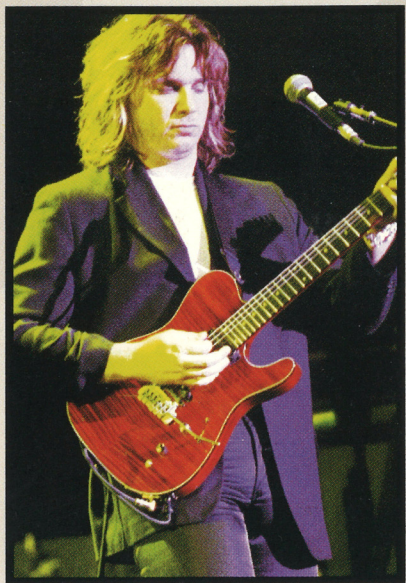


STEVE
HOWE





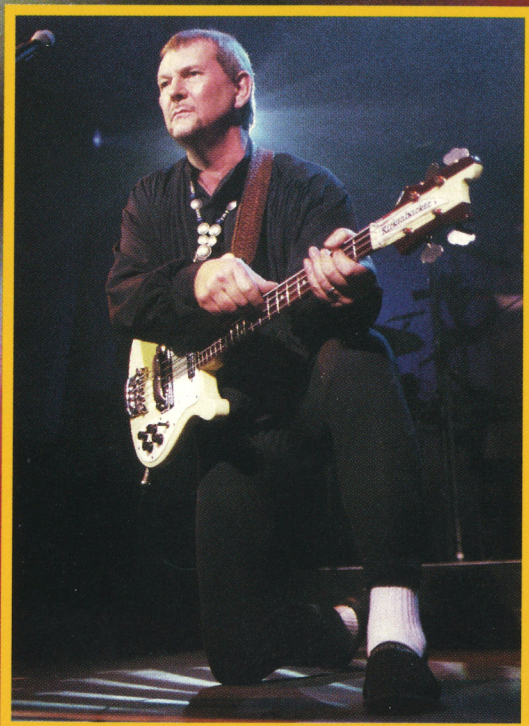
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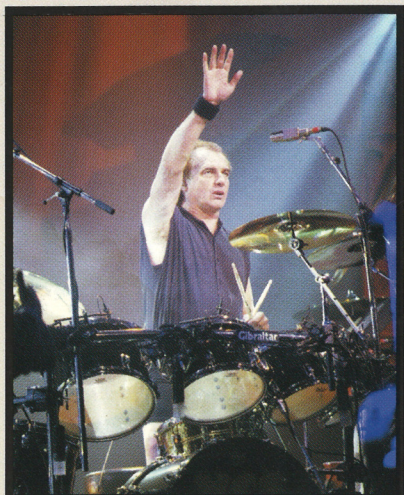
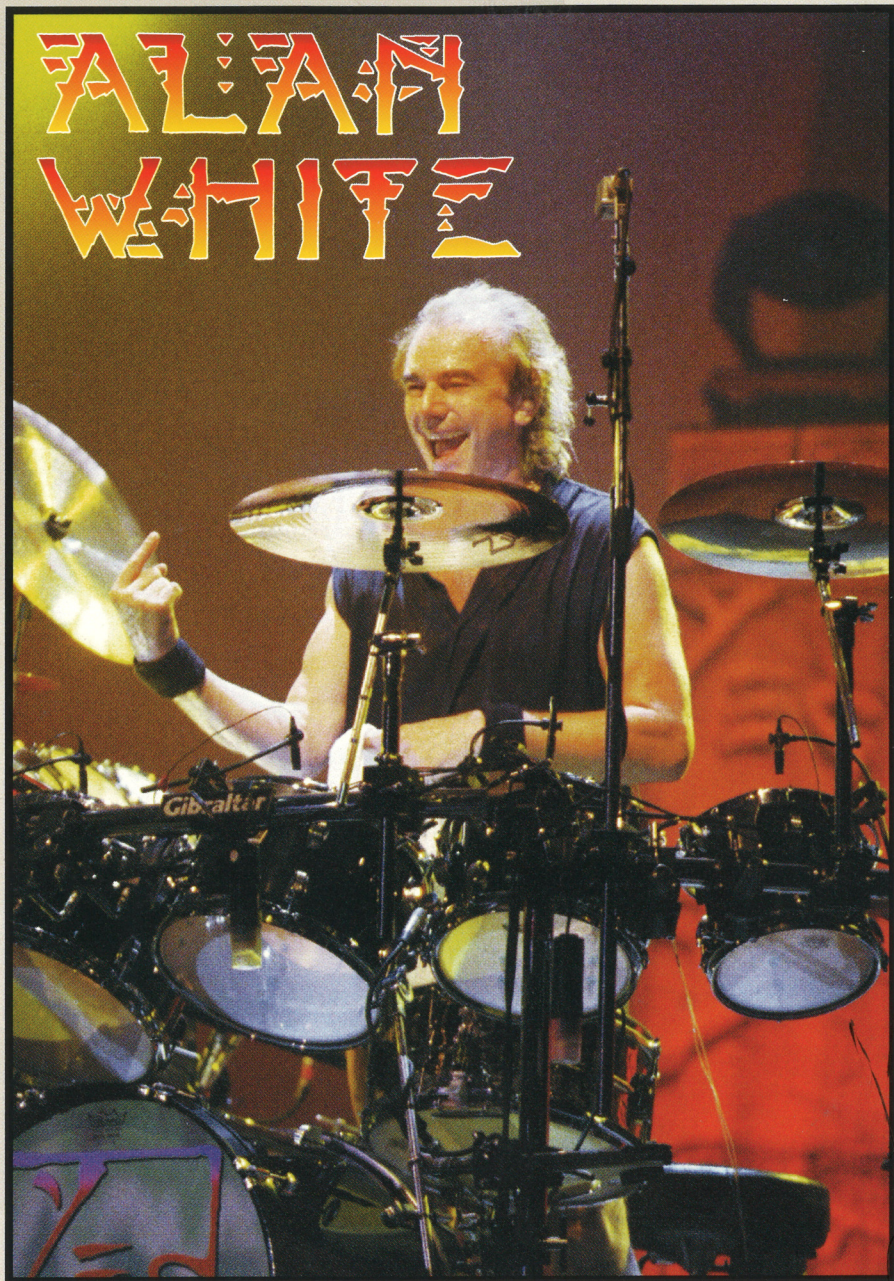




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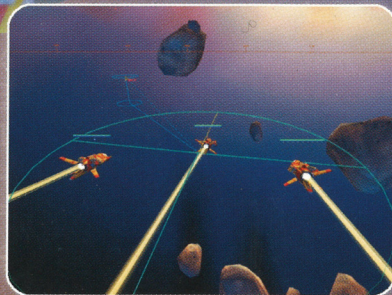
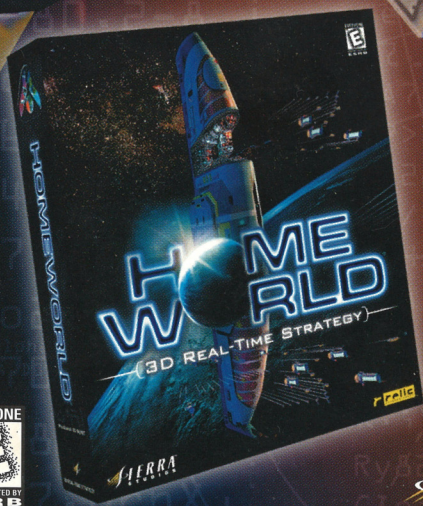
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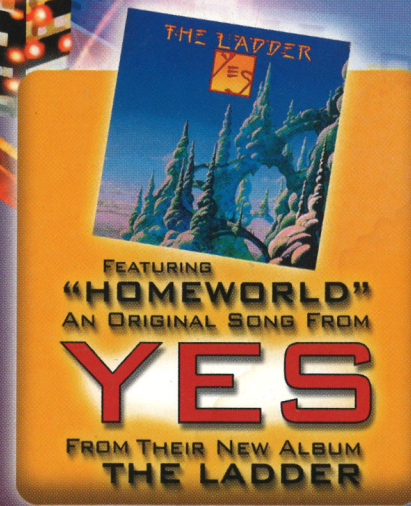
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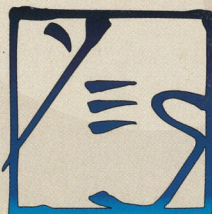
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