

Group performs premiere concert for upcoming tour

Yes astounds Pucillo crowd with

Fans rock with sound, lights

BY HEATHER LONG
Staff Writer

Though waiting an hour for a concert to start after standing in long lines in the bitter cold is not unusual on the concert scene, it is not something concertgoers eagerly anticipate.

It makes 'em mean, real mean.

So it takes a special band to appear this late and still manage to turn the unhappy mutterings of 3,000 disgruntled people into cheers of encouragement. Yes is of that breed. They've had to be a special breed to remain strong over 20 years despite regroupings and drastic changes in the music industry.

If Millersville did not know the depth of their uniqueness before Tuesday evening, they do now. Whereas some bands might have given less than their all in a pre-tour rehearsal, Yes did not cheat their audience one bit during their concert in Pucillo Gymnasium.

Perhaps knowing that some major radio stations from across the country were waiting for interviews after the concert motivated them a bit. Of course, knowing that MTV had its cameras trained on them during the performance didn't hurt either.

Yet the distinct impression that this really made no difference to Yes came across time and again. We were still paying fans of theirs and this was all that seemed to matter to them as they musically blew us away.

The audience, an odd combination of men in torn t-shirts, make-up, and earrings, and others in dock-siders and Izod shirts, whistled, cheered and stomped their approval as the band launched into a barrage of songs from their new album.

During the two-hour concert, in fact, Yes played every cut from *90125*. No doubt the biggest response was for "Owner of a Lonely Heart," in which Trevor Rabin got a chance to show his guitar finesse.

Give them points also, for one of the most impressive stage set-ups Millersville has seen in several years. It was impressive not only for the use of lighting, lasers, and their specially constructed slanted stage reaching up to the balcony, but for the sheer volume of lighting and sound equipment used.

All in all, the special stage was an excellent idea. It had several perches built into it on top of which lead singer Jon Anderson stood to perform or play a snare drum.

Once, upon approaching the structure, he gave a subtle wave or two to no one in particular which elicited a response from easily one quarter of the auditorium.

The characteristically strong vocal harmonies of Jon Anderson, Trevor Rabin, bassist Chris Squire and drummer Alan White, were easily recognizable on both old favorites such as "And You And I," and "Roundabout," and new cuts such as "City of Love," and "It Can Happen."

In the past these English musicians were labeled art rockers, classical rockers and their experiments with synthesizer usage led to comparisons with The Moody Blues, Emerson, Lake and Palmer, and Styx.

As evidenced by their new album, the music has changed, but the depth of, and poetic approach to, their lyrics is still recognizable.

An impressive show of lasers such as theirs could have been overdone, however Yes maintained a good balance of showmanship and song. They displayed much discretion in their usage of the lasers thus effectively accenting certain numbers.

Much of the time Anderson stood on stage in his white garb, arms lifted to the ceiling like a deity invoking spiritual power, snake-like piece of jewelry twisted around his forearm in a death grip.

The students, as usual, dared to smuggle in cameras and recording equipment. Some were more daring than others, though.

One fan climbed from a girder along the wall out onto an eight inch beam hanging from the ceiling over the stage, to get an aerial photo of Yes with an instamatic camera.

But it is this kind of dedication that has catapulted Yes to the top of the music industry and kept them there for 20 years of near-genius musical outpouring.



(Photo by Joanne Mercer)

Jon Anderson, lead singer of the recently regrouped Yes, is one of the original band members.



(Photo by Keith Kibler)

Yes guitarist Trevor Rabin is one of the new members of the band, along with drummer Alan White and original keyboardist Tony Kaye.

New album released

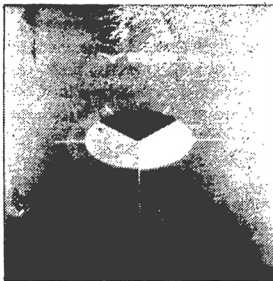
Yes plays it safe

BY JOSEPH LINTNER
Commentary Editor

Contemporary popular music, or "pop music," is that style of music with one primary purpose: to make money. This style of music is aimed at top-40 radio airplay. And after hearing "Owner of a Lonely Heart," from Yes's latest album *90125*, I fretted and feared the formerly innovative band had sold out and gone commercial. The song is commercially-oriented and has received a great deal of airplay on top-40 radio, so my fears were not entirely unfounded. But the other cuts on the album alleviated my worries. Overall, the album is not commercially-oriented, but neither does it sound like Yes's previous albums.

A decade ago, Yes stood at the forefront of a musical style variously termed "progressive rock," "classical rock," and "techno-flash." The band's compositions from this period featured complex rhythms and flowing melodies encased in a tight, classical structure. Along with such bands as King Crimson and Emerson, Lake and Palmer, Yes brought a level of musicianship previously unheard and unheard of to such a renegade musical style as rock. The band's unique sound reached its peak on the album *Close to the Edge*, and subsequent albums displayed a tendency for excess and a lack of care. Internal pressures created rifts within the band. Keyboardist Rick Wakeman left the band to pursue a solo career, and percussionist Bill Bruford defected to King Crimson. Finally, guitar virtuoso Steve Howe left to join the commercially successful but musically stagnant Asia. These changes were reflected on the band's albums.

90125 is yet another reflection of change. In a sense, this release represents the band's attempt to return



"90125" is Yes's first album since 1980, combining commercially-oriented songs with typically Yes music.

to the musically simpler days before *The Yes Album* and *Fragile*. Reclaiming its original keyboardist Tony Kaye, Yes teams vocalist Jon Anderson and bassist Chris Squire (the only remaining founding members) with drummer Alan White and guitarist Trevor Rabin. On this album, Yes eschews its tendency towards album-long concept pieces in favor of shorter, less complex works. The result sounds something like progressive rock, but the emphasis here is on "rock," not "progressive."

The opening guitar chords of "Owner of a Lonely Heart" suggest the more rock-oriented direction Yes takes on the album. Interestingly, this cut may be the best one on the album (if there has to be a "best"), which is surprising, considering it is also the most pop-oriented. But interspersed between the measures of pedestrian 4/4 time are the tricky offbeats, erratic timing and rhythmic changes, and short instrumental passages typical of a former and possibly better Yes. Un-

expected accents, tasteful instrumental arrangements, and solid vocals add to the song's musical fireworks.

Another noteworthy recording is the Indian-flavored "It Could Happen," with Chris Squire imitating the sound of tabla drums with his bass. Opening with synthesizer-simulated sitar, the song flows into a rock-texture with enough musical diversity to at least partially command the listener's attention.

"Changes" opens with a rich, percolating rhythmic texture, but soon degenerates into a mundane rock rhythm, complete with crashing, heavy-metal guitar work typical of such bands as Foreigner and Journey.

"Our Song" is basically a Kansas rip-off with a few intriguing guitar riffs thrown in for good measure.

Overall, Yes plays it safe on *90125*. Instead of taking the lead as in former days, the band seems content merely to follow the examples set down by other bands. In comparison to Yes's previous releases, *90125* stands as one of the lesser offerings. But perhaps it's not fair to compare this Yes with its former incarnations. After all, this is almost a completely new band with new ideas. Even so, *90125* cannot be considered a bellwether of contemporary music by any standards. Admittedly, as pop music standards go, the single "Owner of a Lonely Heart" is one of the better offerings on commercial radio, but the album overall is distinctly undistinguished. To be sure, it is not a bad album. But neither is it a good album. More accurately, it is a mediocre album, but a mediocre album with occasional hints of musical quality. Whether these hints are merely echoes of the past or promise for the future remains to be decided.



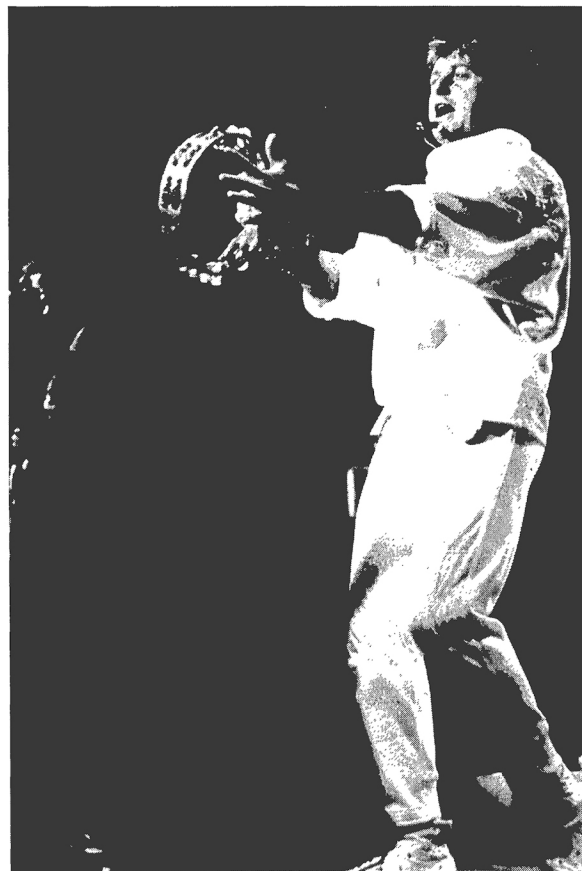
(Photo by Keith Kibler)

Yes bassist Chris Squire is one of the two remaining founding members of the group.

vocal, instrumental, visual brilliance



(Photo by Joanne Mercer)
Chris Squire's bass solos were felt by MU crowd as the notes vibrated throughout the gym and the people in it.



(Photo by Joanne Mercer)
Jon Anderson appears mystical in his all-white outfit and captivating stage motions.

Why Millersville?

BY ARCHIE WILSON
Staff Writer

"Yes" has come and gone and was the biggest thing to happen to MU in a long time. "Yes" has recently had an astounding rebirth in the rock world. Their latest album has been at the top of the charts for weeks, their songs are heard on the radios almost constantly and they are once again one of the hottest groups in America. So why did they do a concert in Millersville in front of a crowd of only 3,000?

First of all, as everyone knows by now, this was a dress rehearsal, their "tech concert," where they would have a chance to test their equipment before the start of their concert tour. However, this concert need not have been done in front of an audience, it could have been done in Columbus, Ohio in the days before their opening concert.

The person responsible for their coming to MU is Roy Clair, owner of Clair Brothers Audio Enterprises.

Clair Brothers builds sound systems for concert tours by groups such as "Yes" and, in fact, built the sound system for this concert. Clair said in the past they have done concert sound for Billy Joel, The Police, Adam Ant, the Eurythmics, Fleetwood Mac, Bruce Springsteen, and will supply the equipment for Michael Jackson's upcoming tour. Clair is also an MU graduate and a lifelong resident of Lititz, PA. He graduated in 1967 with an I.A. education degree.

Clair, 41, began his business soon after graduating from MU by building speaker cabinets that were superior to those at the time. He says that "everything I learned at Millersville helps me in my business today." He goes on to point out the solidness of the speaker cabinets his company builds which he credits to the concepts of structural supports he learned at MU. He also points to knowledge in the fabrication of metals and plastics which taught him how to build "road boxes" and control panels that protect valuable electronic equipment from stage crews (sometimes made up of ambitious college students).

Of course, not all of the groups Clair Brothers works for are able to come to MU for a concert, Clair said. He explained, some groups don't come to Clair's facilities to rehearse as "Yes" does. Some groups are simply unwilling to put on such a small concert for such a relatively small amount of money. Yes, however, does like this area, according to Roy Clair, and in fact, gave a concert here six years ago under similar conditions. Yes was one of the first big name groups to contract with Clair Brothers, (if you read the credits on their album "Yessongs," the name Roy Clair is listed) and has very close ties with this area and Clair Brothers.

So due to the good will of some world-famous celebrities and a MU graduate who "wanted to do a nice thing for his Alma Mater." (and a small accident of time and place), MU was treated to a world class concert and a whole lot of excitement.



(Photo by Joanne Mercer)
Lead singer Jon Anderson performs majority of concert by vocals alone, with occasional instrumental additions.



(Photo by Joanne Mercer)
Trevor Rabin shows mastery of guitar and voice in songs from 90125, Yes's latest album.