



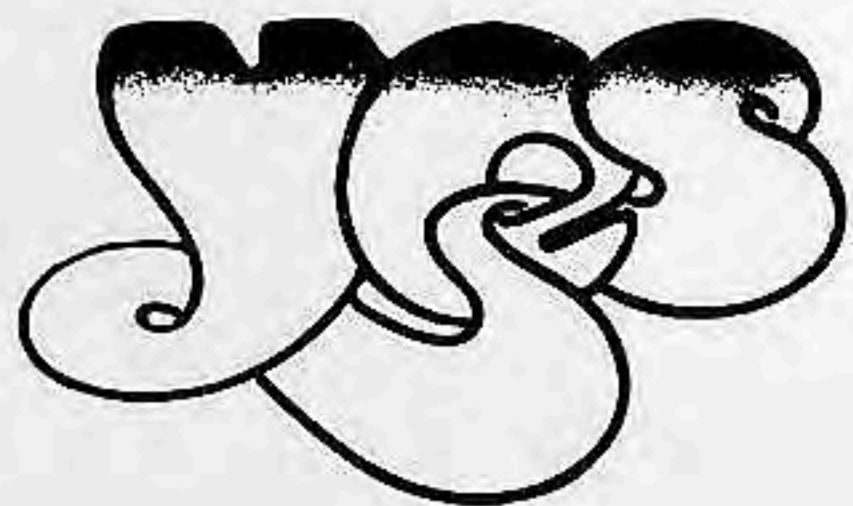
RICK WAKEMAN

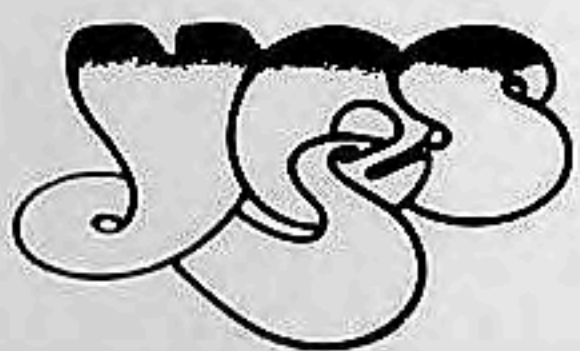
JON ANDERSON

ALAN WHITE

STEVE HOWE

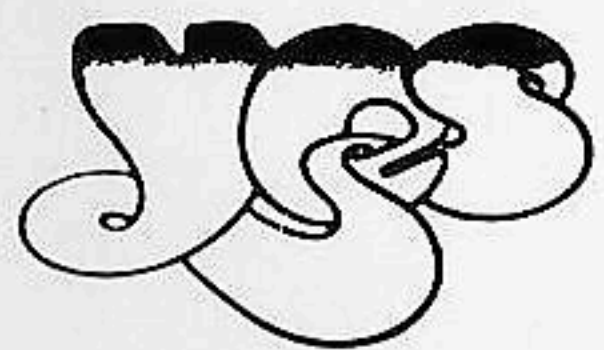
CHRIS SQUIRE





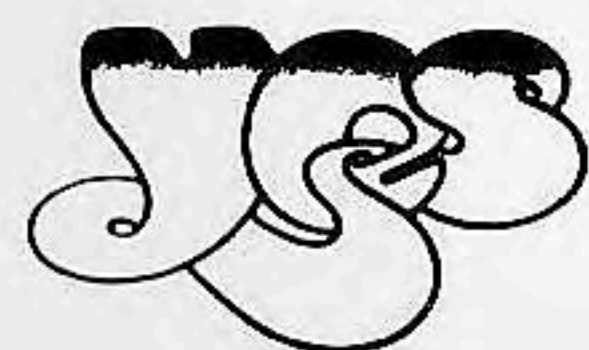
JON ANDERSON





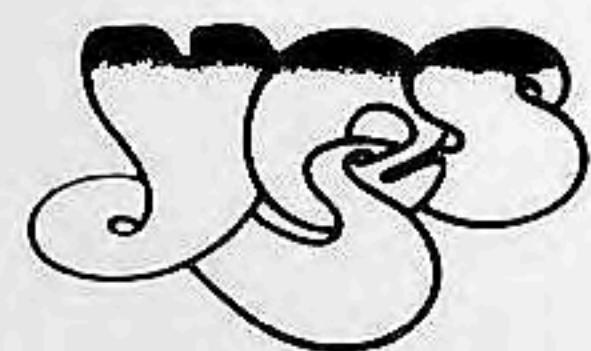
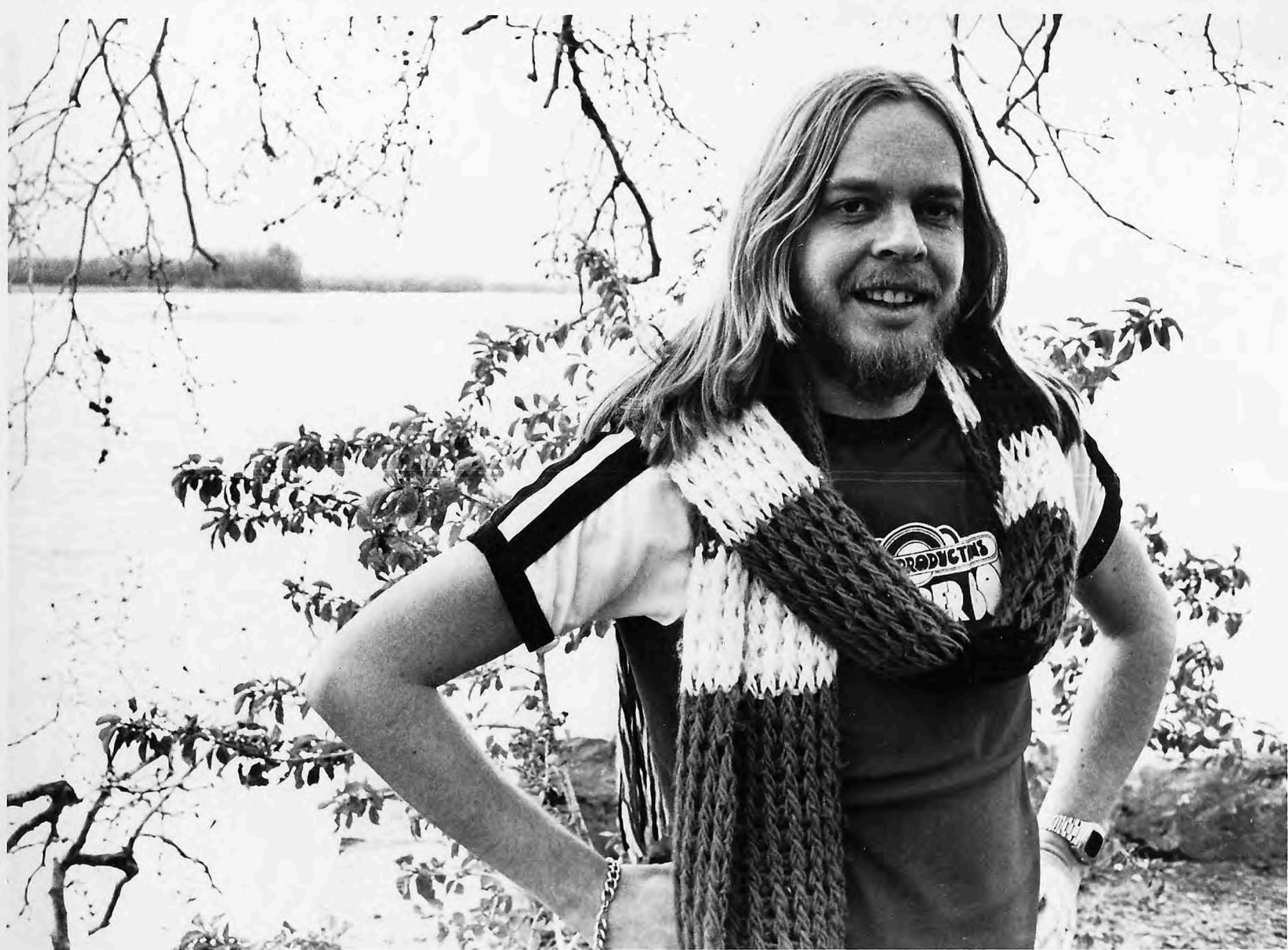
STEVE HOWE





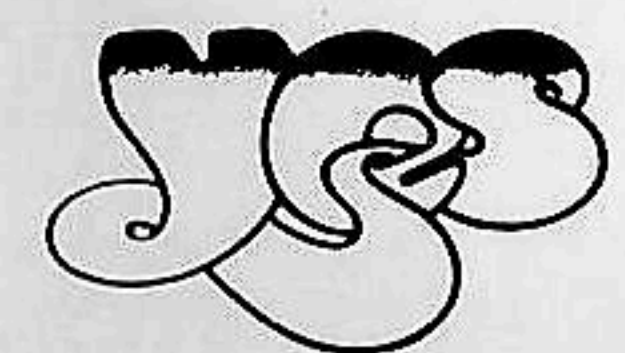
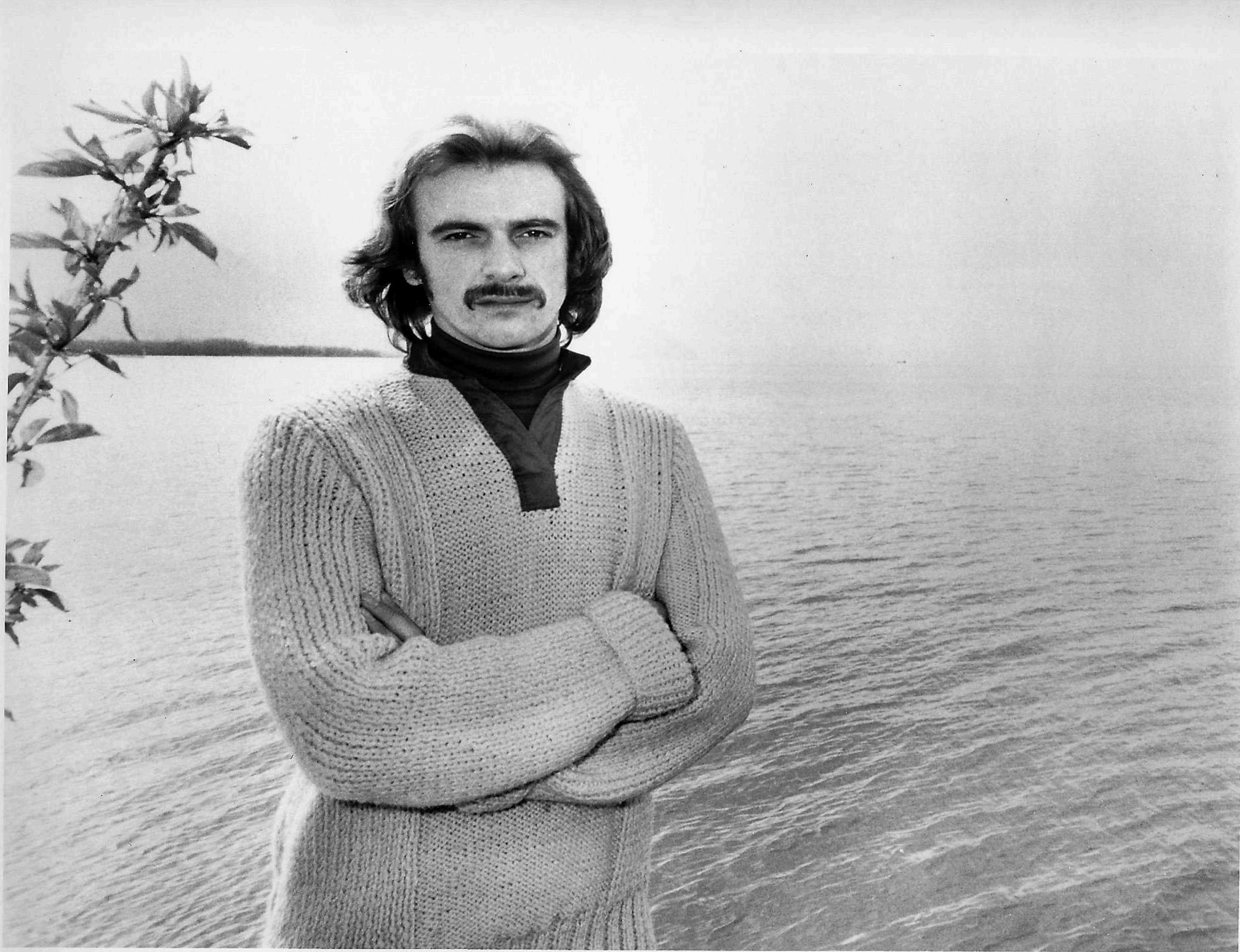
CHRIS SQUIRE





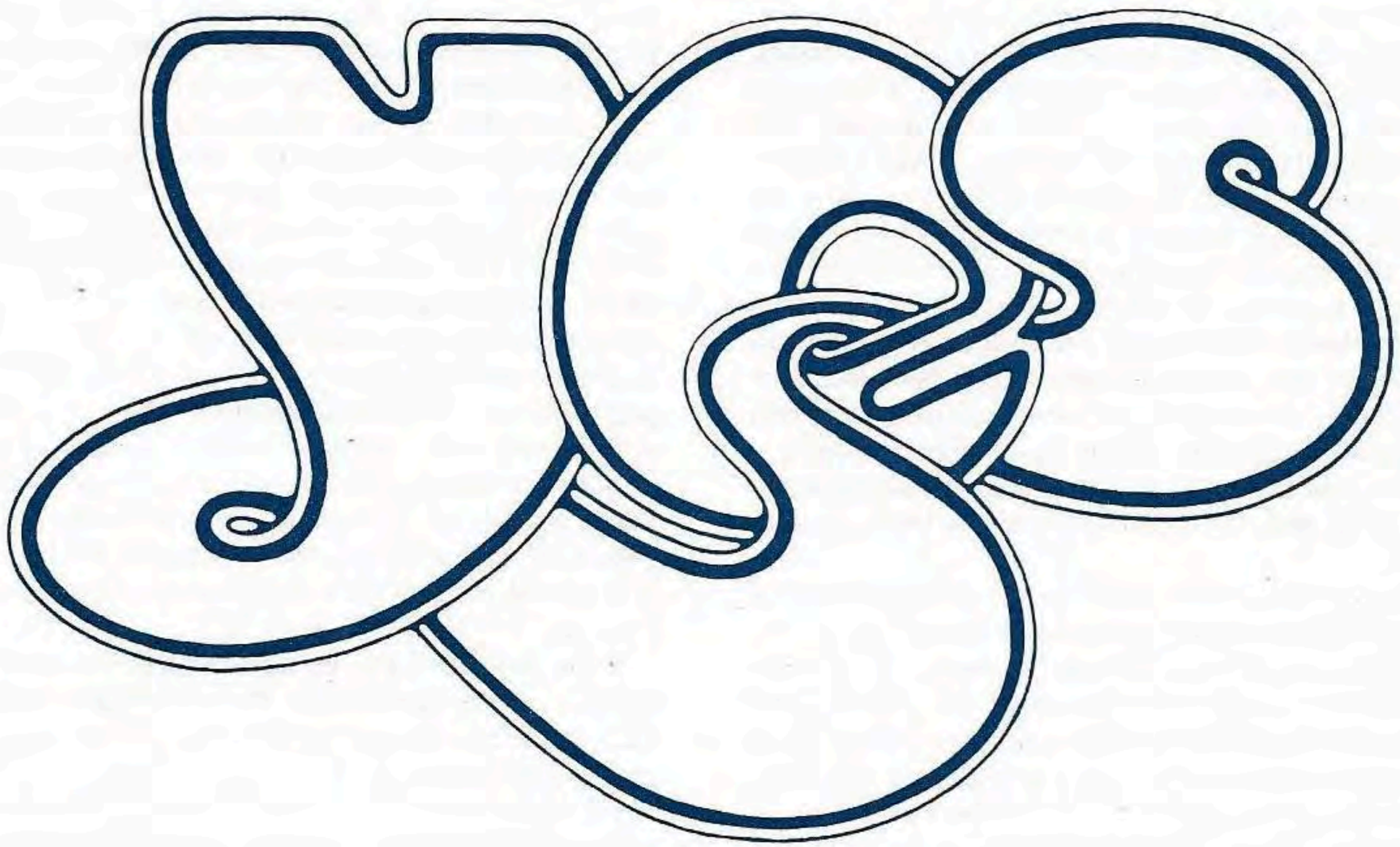
RICK WAKEMAN





ALAN WHITE





“I think what we’re doing is correct for the band and from an audience’s point of view, too. It has entertainment and it expands the possibilities of rock ’n’ roll in terms of the growing up of rock ’n’ roll...”

—Jon Anderson (*AP Story*, March 1974)

“You know, we’re just searching for that little bit extra out of music in the context of rock ’n’ roll, and that’s all we’re doing really. We’re not trying to prove any points. We just try to be original, I suppose. Which is possibly the hardest thing to do in life...”

—Chris Squire (*Street Life*, April 17, 1976)



It is 1968; and one Jon Anderson (formerly with The Warriors and Gun) is paying the bills by sweeping up and collecting glasses at London's Soho district club known as La Chasse...and looking for like-minded musicians to start up a new band. Enter one Chris Squire (formerly with The Syn), whose chance meeting with Jon at the bar leads to one of the more propitious discussions in the chronology of modern music. Discovering common interests (including a shared appreciation of Simon & Garfunkel), desires, and a sense of boredom with pursuing the obvious, by the next day the two are writing "SWEETNESS" (which will appear on the debut Yes album). The foundation has been laid, and the original concept is formulated—to create a harmony group with strong, organized backing. And well before a note of Yes music is ever set in vinyl, Chris Squire is quoted in England's *Melody Maker*: "We started off on a Fifth Dimension kick...You get groups with powerful backing and bad vocals or good vocals and faulty backing. We wanted something between the two—good vocals well backed." And Jon Anderson makes a comment which he will reiterate on numerous occasions in the ensuing years—"...the main thing is to think on the lines of entertaining the public."

So Jon and Chris set about the task of making their concept a reality. Drummer Bill Bruford, who had been in Savoy Brown for all of three gigs (and finally quit Leeds University to join the group), was found through an ad in *Melody Maker*. It wasn't too long before guitarist Peter Banks (who had also been in The Syn) and keyboardman Tony Kaye were recruited to complete Edition #1 of the band named Yes. Jon Anderson: "Yes got pulled out of the bag, I think. The names were very quick and precise. We wanted to be strong in conviction in what we're doing. We had to have a strong and straight title for the band." (AP, 3/74) Borrowing 300 pounds to get off the ground, the new fivesome began the arduous task of getting themselves heard.

A crucial break came in October of 1968, when, as the story goes, Sly and the Family Stone didn't show up for a date at The Speakeasy Club. At the suggestion of Tony Stratton-Smith (then manager of The Nice), club manager Roy Flynn went to Yes' flat and got them out of bed to play. The fledgling group played an hour set, got a great reception (and no one asked for their money back). As a result, the word got out, and Yes soon found themselves accepting the offer of a residency at the famed Marquee Club. Perhaps more significantly, the band was chosen to open the show for Cream's Farewell Concert at Royal Albert Hall in December of '68; and, in retrospect, a major voice in the growth of rock 'n' roll in the sixties seemed to symbolically pass on the torch of "progressive" music to their billsharers. Also around this time, Yes made their first radio appearance—on John Peel's show; and Pete Brady was raving about them on his New Year's Eve TV show in the opening moments of 1969.

The first album, simply entitled "YES," appeared that year and introduced the raw elements of what would come to be known as the "Yes sound." The influences were clearly *not* r&b/blues-derived, as much of rock had been, but oriented more along a kind of folk-pop-rock-classical continuum in overall feel. The major songwriters of the sixties (Beatles, Byrds...) had certainly left their impression, and there was a decidedly classical undertone to the music, despite their use of largely conventional rock instrumentation. Members of the band would refer to wanting a kind of Nice/Vanilla Fudge element, in terms of heaviness and arrangement, combined with a distinctive vocal sound. And from the beginning, Yes had that characteristic rich texture of harmony, melody and rhythm. The songs themselves basically fell into three categories: the "Pop" Songs; the unusual re-worked renditions of outside material ("I SEE YOU," "EVERY LITTLE

THING"); and the somewhat more complex numbers (e.g. "BEYOND AND BEFORE"), which held suggestions of the future.

"TIME AND A WORD" (1970), the second LP, was largely a refinement of the basic model presented on "YES"...with one major exception. In the search for more color (a search which would continue to characterize the group), an orchestra was brought in for the sessions. Still "finding their feet," the orchestral experiment, while being largely successful, helped the group make some firm decisions about their future—and this would be the only time (to date) that Yes would employ outside instrumentalists to broaden their aural scope. The desired new colors would have to come from within the band proper. "TIME AND A WORD" basically followed the format of "YES"—eight pieces ranging between two-plus and six-plus minutes in length, again including two "cover versions" of '60's favorites in addition to the increasingly more sophisticated Yes original "progressive pop" material. Anderson recalls that at this point, the group would have been happy to reach a Family level of popularity (that group being quite successful in England at the time); but reality was about to outstrip even the Yesmen's most generous expectations. An English tour as opener for Iron Butterfly came at a crucial point in their career—successfully setting up the release of #3—"THE YES ALBUM."

If the first two LPs represented the introduction of the first phrases in the developing Yes vocabulary, then 1971's "THE YES ALBUM" was the band's first definitive statement. The work marked a number of milestones in the ever-shifting Yes history. Most importantly, in the first of what would turn out to be a series of personnel changes, mid-1970 found guitarist Steve Howe (Tomorrow, Inn Crowd, Syndicats) entering to replace the departing Peter Banks (who went on to form Flash). Steve's very personal, eclectic style dramatically provided the much sought-after variety of color, his truly cross-cultural guitar incorporating elements of jazz, classical, r'n'r, blues, country. His sensitive utilization of different kinds of attack and tone was enhanced by a rapidly expanding instrument collection, widening his available range even further. Furthermore, he was a *writer*, and immediately began to make substantial compositional contributions. "THE YES ALBUM" was also significant in a number of other areas. It is the first LP to contain all original material (no more "covers"). It also marks the beginning of the group's association with co-producer Eddie Offord (who had engineered "TIME AND A WORD"), a collaboration that would last until 1974. And finally, we have the introduction of the Moog synthesizer to the Yes equipment roster—another feature in their determination to expand their sound panorama.

Where the second album actually harnessed an orchestra for sonic depth, the self-contained "YES ALBUM" was a giant step forward in developing a truly orchestral kind of rock, a genre which would extend boundaries. If Yes had originally wanted to specifically emulate an orchestra, then by 1971 they had developed their own readily-identifiable format which would encompass the kind of grandeur and excitement that drew them to the orchestra proper in the first place. The album's six pieces included three which approached or exceeded nine minutes in length (e.g. "YOURS IS NO DISGRACE," "PERPETUAL CHANGE"), beginning the transition to the performance of large-scale works. While the songs were instrumentally complex, often presented in sections (e.g. the three parts of "STARSHIP TROOPER"), set up dramatic mood changes, and by this time had little relation to the normal construction of a pop song—despite all these factors, the music remained highly accessible and melodic, with Jon's unique, almost-fragile, but high and clear voice rising above the massive sound of the band. The group's

first major success, the album rose to the #1 spot on the English charts, aided by the hit single "YOUR MOVE," which also became the group's first Top 40 number in the States. In early 1971, Yes made their debut U.S. tour, opening for Jethro Tull; returning later in the year, they shared bills with Ten Years After and the J. Geils Band. They also played small clubs in major cities, quite a contrast to their European status, where they were already headlining (and selling out) 3,000-capacity venues.

The expanding scope of the Yes sound was given another boost with the entrance of Rick Wakeman in 1971 (The Strawbs, session fame—inc. Bowie, Cat Stevens, T. Rex, etc.) to replace Tony Kaye (on to Badger, David Bowie, Detective). Rick's classical training plus his introduction of (and ease with) multiple keyboards (mellotron, harpsichord, synthesizers, organ, piano, electric piano, etc.) opened up whole new possibilities, a potential that surfaced dramatically in his debut work with the band, the breakthrough fourth album, "FRAGILE." Anxious to have new material out, the group recorded "FRAGILE" in only a month in late '71, with Rick barely integrated into the group. In fact, he was still doing outside sessions while the LP was being assembled, literally working 24 hours a day. To top it off, Rick had to adjust to the Yes approach. "It took me a year and a half to feel like a part of the group. I was used to playing leads and taking solos with The Strawbs...then, when I joined Yes, I found myself in a band where no one even talked about taking a solo. Jon and I were at each other's throats every five minutes..." But the dust soon cleared, and Wakeman became a card-holding member of this band of musical complimenters, rather than musical competitors.

Wrapped in the first Yes cover designed by Roger Dean (whose work would become intrinsically tied up with the successful creation of a self-contained Yes fantasy-universe), "FRAGILE" contained four group pieces (with "HEART OF THE SUNRISE" clocking in at over ten minutes) plus five individual tracks. Most significantly, the tour-de-force entitled "ROUNDABOUT," one of the longer pieces on the album and a true FM standard in its original form, was edited for the single which became Yes' first American pop chart smash. Returning to the U.S. for their third tour in '72, Yes headlined for the first time, with an official RIAA-certified gold album right behind them.

On "FRAGILE," each member of the band presented a short individually-written and executed piece of music—showcasing the nature of the five distinctive soloists who formed the essentially non-soloist Yes sound. Thus, "THE FISH" isolated Chris Squire's influential lead-style bass playing from the group context, pinpointing his often-imitated twangy Rickenbacker bass sound. Jon's unmistakable voice was featured on "WE HAVE HEAVEN," and Steve Howe's "MOOD FOR A DAY" highlighted one aspect of his varied talents—his solo acoustic guitar work. In addition, Wakeman's classical chops came to the fore in "CANS AND BRAHMS," and Bill Bruford's percussives were featured on "FIVE PER CENT FOR NOTHING." When combined for the group tracks, however, the emphasis was on an orchestral fusion of the components into "Yes Music."

"Delicate without being lightweight, Yes can rock without being, in any sense of the word, heavy. In short, they are a paradox worth listening to. At a time when rock has been severely fragmented by the resurgence in popularity of the low-keyed, soft sound of groups like CSN&Y coupled with the rise to prominence of brutally aggressive groups like Grand Funk Railroad, Yes has come along a middle road, appealing at once to the tastes of both groups through their fresh and imaginative musical tack. The group simply doesn't have any weak points—each member is an outstanding musician, and

the group's arrangements are patterned to show off their strengths instrumentally while integrating them with their distinctive three-part vocal harmonies."

—John Swenson, *Crawdaddy* (1972)

Yes certainly wasn't following convention in their rise in popularity—they were rock 'n' roll, but they were "cerebral" and "symphonic;" their songs were growing in sophistication and they were also appealing to a rapidly-growing following. Their approach was decidedly European, with the melody coming first, and the rhythm forming itself to the melodic line. Despite the success of "ROUNDABOUT," which brought them a whole new batch of listeners, Yes was building a massive (i.e. *not* cult) audience who would wait for the next *album*, *not* wait to hear the next *hit* and then buy the album for the single. Perhaps most significantly, they were becoming superstars purely on the basis of the music, *without* being "stars" per se. In fact, they have been able to sustain personnel changes that would have destroyed other top bands precisely because Yes music transcends personalities. By incorporating the new potential of each member, rather than mourning the loss of specific attributes, each change has actually made the band stronger in the end. As a result of this approach, it is often noted that when you think of Yes, you think of the music first, then the individuals.

Observers of Yes at work have been known to compare their operation to an army in training. But it is just this kind of discipline and devotion that has allowed them to continue to develop and refine their art to such a high degree. As Jon (who serves as director of energies) has noted, a member of Yes has to be willing to spend ten hours a day on a minute of music. And their rehearsals involve the unifying of ideas from five distinct sources, working and re-working, "juxtaposing building blocks" and blending influences—creating the proverbial something that is greater than the sum of its parts. Even arguments are an integral part of the process, and Wakeman recalls entering an early rehearsal and finding the group at odds about some point or other. Scared that he may have given up his other options to join a band that was about to break up, Jon assured him that this was a natural part of getting the strongest music.

"FRAGILE" was followed less than a year later by "CLOSE TO THE EDGE." Yes had gradually developed over the years so that they could do long pieces of music, and they also developed an audience that would accept 20-minute works in essentially a rock context. So it was that the new album was highlighted by the side-long title track, the resounding success of which proved that the public had indeed grown right along with the group. Not specifically "classical," the musical construction was certainly symphonic (rockphonic?) in certain respects—in the statement of and variations on melodic themes, in the division into "movements," in the contrasts of mood, tempo, texture and density. It is here that the phrase oft-used to describe Yes music—"sound painting," became most applicable (And note that the inside cover art was, in fact, a visual representation of the well-known phrases from "ROUNDABOUT"—"in and around the lake/mountains come out of the sky and they stand there."). The exploration of longer pieces continued on the other side of the album, which featured only two selections—the lyrical "AND YOU AND I" and the rocker "SIBERIAN KHATRU."

Up to this time, Yes lyrics had always eschewed typical rock 'n' roll subject matter (personal love songs, on the road songs, etc.) in favor of larger conceptions (i.e. good vs. evil, positive & negative, harmony vs. discord...), as well as often utilizing a kind of stream-of-consciousness flow of words in the creation of images (what Jon calls "lyrical dance"). On "CLOSE TO THE EDGE," Anderson also showed an increasing interest in the pure sono-

richness of words—the juxtaposition of vocal sounds for their own intrinsic merits (e.g. the closing phrases of “SIBERIAN KHATRU”: “Blue tail/Tail Fly/Sunflower/Asking...”). As he notes, “It’s not always the case that lyrics have to be heard as lyrics rather than just the sound of someone singing...to be heard as vocal sound,” and the voice becomes yet another instrument in the orchestra.

“YESSONGS,” 1973’s triple-LP live set, was originally intended as a tour memento for the band and their associates (and put on the market for the real “hard-core” followers), but the Yes legions had reached such a state that the LP became the group’s biggest seller up to that time. Playing in front of people has always been of major importance to Yes, and the album proved (on vinyl) that not only could they reproduce their sophisticated sound live, but that they weren’t strictly tied to playing original versions of the pieces note for note. The idea of being able to play freely *within* and *around* a structure has been a feature of Yes on stage, and, in fact, touring is considered by the band to be important to improving the music and giving it full expression. With dramatic lighting and (later) complete stage sets, the goal of a Yes show has always been for musicians and audiences alike to share a fantasy.

Besides re-capping the tremendous growth period since Steve Howe’s entrance in 1970, “YESSONGS” also marked yet another transition. Three of the tracks featured Bill Bruford, while for the remainder percussionist Alan White picked up the sticks. With Bruford leaving to join King Crimson (and later serve as tour drummer for Genesis and play with the likes of Roy Harper and National Health), and a major tour imminent, White (session drummer extraordinaire—Plastic Ono Band, George Harrison, Joe Cocker...) had less than a week to learn the music before playing for 15,000 in Dallas, Texas. Brought to the band by Eddie Offord, Alan was rapidly integrated into the flow. It is significant that his first LP with Yes is the *live* one, as he has been credited with keeping their music “on the ground” and contributing a fresh kind of “funkiness” to the sound.

Never content to stick to a “hits” formula, in the summer of 1973, Yes Edition #4 entered the studio for their most ambitious work to date. Having searched for a suitable theme for a large-scale composition, Anderson found what he was looking for in the Four-Part Shastric Scriptures (as described in Paramhansa Yogananda’s “Autobiography of a Yogi”); and he and Steve together formulated the basic vocal/lyrical/instrumental foundation for the four sides of the epic (and controversial) “TALES FROM TOPOGRAPHIC OCEANS.” During the five months it took to arrange, rehearse and record the album, Chris, Rick and Alan actively joined in the task of arranging and developing the original conception.

Jon once said that “(Yes) is about organising music, trying to paint pictures,” (*Street Life*, 4/17/76) and “TALES” was certainly their most elaborate experiment to date. Unifying Eastern thought with Western technology, the work challenges the listener to listen carefully to fully appreciate its intricacies. The music on the album is a massive exercise in sound—exploring varieties of texture, meter, theme development, instrumentation. But for all its complexities, “TALES,” like the pieces before it, is at its roots a rock album in its energy and electricity. Steve Howe once noted that, at the bottom of it all, there’s not really that much difference between “Long Tall Sally” and “What Happened To This Song” (a segment of “TALES”). (*New Musical Express*, 11/15/75) The exact same excitement which infuses early r&r has been passed on, along a modern continuum, and infuses the Yes music of today. And it is precisely this kind of perspective that has enabled Yes to create their music, music which

absorbs innumerable styles and sounds—and yet where the end result is totally unique and unmistakable.

Yes Edition #5 came into being during 1974, when Rick Wakeman left to pursue his solo career (which began while he was still in Yes—with “Six Wives of Henry VIII”), to satisfy the need to express his musical feelings outside of the structure of the group at that time. After numerous rumors about whom Yes would be getting as a replacement (and following a period when the remaining members were even prepared to continue as a 4-piece), the appropriate match was found—enter Swiss-born Patrick Moraz (via Refugee, numerous film scores). With the material for album #8 largely conceived, Yes began the months of work that would be entitled “RELAYER,” released at the close of ’74. While far from the “simple” LP that rumor had been suggesting, the album *did* incorporate a fresh kind of Yes funkiness and raw energy. Simultaneously a stripping down *and* a very intense building up, “RELAYER” has been called the “refinement of the basic model” which had its beginnings back with “THE YES ALBUM.” And, coincidentally, the new music was presented in a format which mirrored “CLOSE TO THE EDGE,” with three tracks in all, including a side-long work (“GATES OF DELIRIUM”).

In retrospect, “RELAYER” can be seen as an endpoint of one phase of the Yes saga; it would be 2½ years before the next group LP of new material would hit the streets. A fitting capstone to an era, there is certainly a high intensity (expressed in both fragility and density) upheld throughout the album. And “SOUND CHASER,” apart from being a song title, becomes an apt description of the whole project (“And to know that tempo will continue lost in trance of dances/As rhythm takes another turn...”). In its development over the years, Yes music has been typified by a continual assembling/re-assembling process, and it is possible to trace a number of threads, musical and lyrical, across albums and incarnations of the band. As a case in point, one thematic line of the group’s “larger canvas,” War vs. Peace, can be followed back from “GATES OF DELIRIUM” to “YOURS IS NO DISGRACE” and even to “HAROLD LAND” on the very first album. So, as new concepts have been integrated into the Yes tapestry, so certain elements have simultaneously been retained, re-thought and presented in new ways.

“YESTERDAYS,” released in early 1975 (but actually prepared prior to “RELAYER”), was a single compilation album containing selections from the first two albums plus “DEAR FATHER” (recorded in the “TIME AND A WORD” period, previously unreleased in the U.S.) and the Yes version of Paul Simon’s “AMERICA.” The latter, which had been a part of Yes’ stage act until 1971, was finally recorded in 1972 for inclusion on the English “AGE OF ATLANTIC” sampler album (with cuts from various Atlantic artists). A short single version was released in the States in July ’72, with the long version making its U.S. debut on “YESTERDAYS.”

Another significant event of early ’75 was the release of the film “Yessongs.” An 80-minute concert film (enhanced by some animation effects), it was originally planned as a private memento for the group. Produced by David Speechly and directed by Peter Neal, it was put into general release and became one of the largest grossing films of its genre.

After a number of years of work solely within the context of Yes, it was only natural that members of the band would eventually feel the need to express their individuality apart from the group environment. Given the wide-ranging creativity of all five musicians, there existed a tremendous amount of music that simply could not be presented by Yes. The “pressure” was released by the production of a series of solo albums, released

from late-'75 to mid-'76, with recording worked in around Yes' tour schedule (the group always taking precedence). Steve Howe's "BEGINNINGS" appeared first (Nov. '75), followed by Chris Squire's "FISH OUT OF WATER" (Dec. '75). Alan White's "RAMSHACKLED" (April '76), Patrick Moraz' "i" (April '76), and finally, Jon Anderson's "OLIAS OF SUNHILL" (June '76).

Chris Squire once described Yes as five guys learning about music, and a major benefit of this solo period was each member's heightened awareness of the others' musical abilities and concepts, as well as a greater realization of the chemistry of the band. The five works simultaneously showed the component parts of Yes and the roots of future-Yes, ranging from Alan's R&B-flavored outing to Jon's completely self-executed tale of Olias. And in the end, the band was strengthened by each individual having the opportunity to work on his own and then return to Yes with a renewed sense of the nature of the band. Jon Anderson:

"Ultimately it strengthens the possibilities of each member of the band because there's always been total freedom in the band, however much other people may disagree...Everybody being able to express themselves on their own albums is only the beginning of their career on their own. The Yes movement is the home base to come to, to be together, to get off on each other, to be able to play to people and so on. The solo albums are also times to experiment...Whatever we learn away from Yes we're going to bring back to Yes."

Following the completion of the set of solo efforts, Yes made the decision to get back on the road rather than stay in the studio for the next band LP, and the summer of '76 was marked by their biggest U.S. tour ever. Despite the fact that there had been no new group product for a year and a half, their audience had continued to grow; and in a period when a number of top groups were failing to fill the arenas and halls, Yes pulled off a sellout series of concerts—playing to over 1.2 million people. And it is a further credit to their sustained appeal that they continued to garner major poll recognition throughout 1975 & '76, including five top awards from *Melody Maker* in '75 and eight top awards in '76 (including Best Band in both the international and British sections). The high point of the '76 tour came in June, when the band headlined what would be recorded as the biggest contained-facility (i.e. non-festival) show ever—playing for 130,000 at Philadelphia's J.E.K. Stadium (*Billboard* would also report this as the biggest grossing show of the year).

Musically, the tour was a kind of "Yes' Greatest Hits" extravaganza, as the band played selections from "THE YES ALBUM" through "RELAYER"—a masterful recapping of years of musical growth. In every case, the songs were played with a renewed energy and a notable rock 'n' roll urgency. As always, their live sound was impressive; and Roger Dean's stage sculptures (with a kind of "War of the Worlds" motif), plus the 3-D backdrop, rear projections, theatrical lighting and unique laser system all contributed to the creation of that self-contained world that is a Yes trademark. It is significant that at several stops on the tour, the final encore was a version of The Beatles' "I'm Down"—pure rock 'n' roll filtered through the Yes vision, and a foreshadowing of the kind of affirmative/positive spirit that was to infuse the opening of the next phase of their career.

The news broke at the end of November, 1976. In a startling shift in the Yes line-up, Rick Wakeman had rejoined the group after a three-year absence (with Patrick Moraz leaving to pursue

a solo career). At first, Rick had only planned to lend a hand by doing some session work for the new group album already in the works. Arriving at Montreux, Switzerland's Mountain Studios (where the band was already hard at work), Rick was played some rough demos of the new songs and the effect, he recalls, was "magic." It only took a moment for the mutual decision to be made—Rick Wakeman would again be a permanent Yesman. The re-integration took no time at all, and Rick notes that he felt almost as if he had never left, as if the clock had been turned back three years. As group manager Brian Lane noted at the time, "Rick needed this time to find his true direction, and Yes also needed this time to find their own true direction, but after three years, they have come to the ultimate realization that their directions are unified once again. They each simply took different paths to reach the same point."

So the beginning of 1977 found Mssrs. Anderson, Howe, Squire, White and Wakeman engrossed in producing the tenth Yes album, "GOING FOR THE ONE." From the Hipgnosis cover to Steve's blistering rock 'n' roll steel guitar run which opens the title track (an all-stops-out rocker), it is clear that this is definitely a new album (in fact, a very early working title for the LP was exactly that—"The New Yes Album"). In a dramatic departure from the last several group efforts, "GOING FOR THE ONE" contains five separate tracks (Not since "FRAGILE" has there been a Yes studio track under eight minutes in length; and here, four of the five fit that definition). The first entirely self-produced album, it carries a newfound positiveness throughout, infused with the fresh energy that has continually recharged the band. Redefining their direction once again, the result is "new classic" Yes music...as it could only be played in 1977.

Very much an "album for all seasons," the diversity of "GOING FOR THE ONE" encompasses the 3:45 of the melodically infectious "WONDROUS STORIES" as well as the 15-minute, two-part opus, "AWAKEN." The latter pulses its way through interlocking melodies, shifting patterns and contrasting sections, including a guest choral appearance by the Richard Williams Singers. And in one of the more unusual recording tactics, Rick journeyed to St Martins Church (Vevey, Switzerland) to use their organ, and the sound was piped several miles back to the studio (and the rest of Yes) through a sophisticated phone-line connection. The lyrical "TURN OF THE CENTURY" builds dramatically from Howe's acoustic guitar work and Anderson's beautiful vocal line, especially highlighted by White's expert work on varied percussion devices. Finally, "PARALLELS" is a Chris Squire number, a steaming Yes-funky tune which is propelled by "the Fish's" majestic bass lines. Having begun a truly new chapter in the history of the Yes vision with the July 12, 1977 release of "GOING FOR THE ONE," Yes has returned to the other all-important aspect of their music—live performance. Embarking on a massive 1977 world tour, they begin with a three-month summer journey across the U.S.

It has been nearly a decade (and a lot of gold records) since Jon Anderson was sweeping up at La Chasse, and since he and Chris Squire formulated a concept for this band to be called Yes. Refusing to accept arbitrary limitations, incorporating an unprecedented range of styles, always fusing the unique inventiveness of its five members (in whatever edition of the band), Yes developed one of the few truly pioneering, unmistakable voices in contemporary music. So strong and overriding has this vision been, that the group has never had to look back, but only move forward in the process of creating and refining Yes music.

YES DISCOGRAPHY ON ATLANTIC RECORDS

YES ALBUMS

Title	U.S. Release Date	Personnel
SD 8243 Yes	October 15, 1969	Jon Anderson, Chris Squire, Bill Bruford, Tony Kaye, Peter Banks
SD 8273 Time And A Word	November 2, 1970	Anderson, Squire, Bruford, Kaye, Banks
*SD 8283 The Yes Album	March 19, 1971	Anderson, Squire, Bruford, Kaye, Steve Howe
*SD 7211 Fragile	January 4, 1972	Anderson, Squire, Bruford, Howe, Rick Wakeman
*SD 7244 Close To The Edge	September 13, 1972	Anderson, Squire, Bruford, Howe, Wakeman
*SD 3-100 Yessongs	May 4, 1973	Anderson, Squire, Howe, Wakeman, Alan White, Bruford
*SD 2-908 Tales From Topographic Oceans	January 9, 1974	Anderson, Squire, Howe, Wakeman, White
*SD 18122 Relayer	December 5, 1974	Anderson, Squire, Howe, White, Patrick Moraz
SD 18103 Yesterdays	February 27, 1975	(Compiled from 1st 2 LPs plus "Dear Father" & "America" (long version))
SD 19106 Going For The One (*denotes RIAA Gold record)	July 12, 1977	Anderson, Squire, Howe, White, Rick Wakeman

YES SINGLES

Title	U.S. Release Date	
45-2709 Sweetness b/w Every Little Thing	January 27, 1970	(From Album SD 8243)
45-2819 Your Move b/w The Clap	July 29, 1971	(From Album SD 8283)
45-2854 Roundabout b/w Long Distance Runaround	January 4, 1972	(From Album SD 7211)
45-2899 America b/w Total Mass Retain	July 17, 1972	
45-2920 And You And I (Pts. I & II)	October 13, 1972	(From Album SD 7244)
45-3242 Soon b/w Sound Chaser	January 8, 1975	(From Album SD 18122)
45-3317 Lucky Seven b/w Silently Falling	March 1, 1976	(From Chris Squire solo album SD 18159)
45-3340 Oooh Baby b/w One Way Rag	June 15, 1976	(From Alan White solo album SD 18167)
45-3356 Flight of the Moorglade b/w To The Runner	August 26, 1976	(From Jon Anderson solo album SD 18180)

In addition, America b/w Your Move has been released as part of the Atlantic Oldies Series—OS13141, and Roundabout b/w Long Distance Runaround has been re-released in this series—OS13140.

SOLO ALBUMS

Title	U.S. Release Date	Artist
SD 18154 Beginnings	November 19, 1975	Steve Howe
SD 18159 Fish Out Of Water	December 30, 1975	Chris Squire
SD 18167 Ramshackled	April 15, 1976	Alan White
SD 18175 i	April 15, 1976	Patrick Moraz
SD 18180 Olias Of Sunhillow	June 29, 1976	Jon Anderson

Also:

PR 260 Yes Solos LP Sampler—Special promotional album (not made commercially available), containing two selections from each of the five solo albums.

