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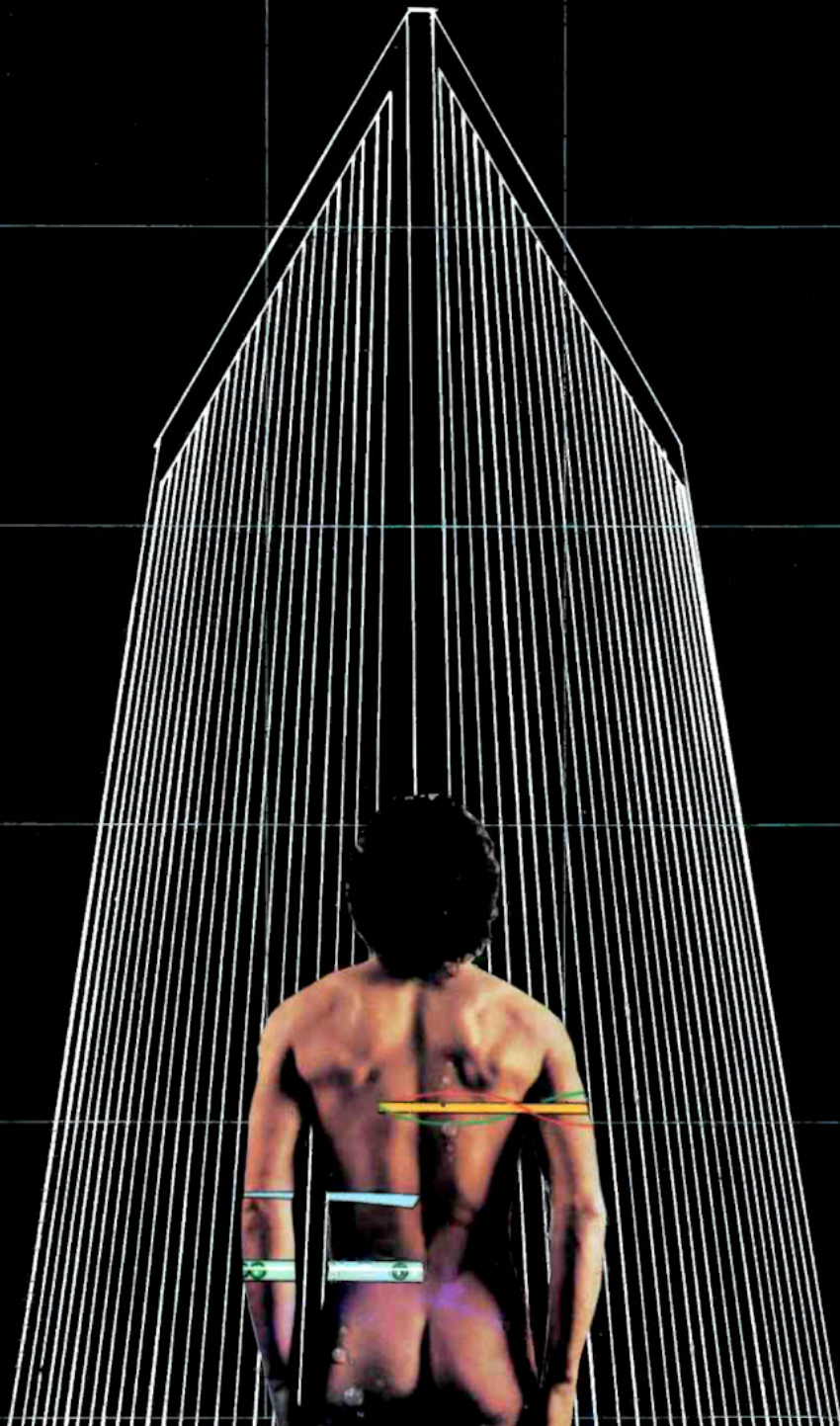
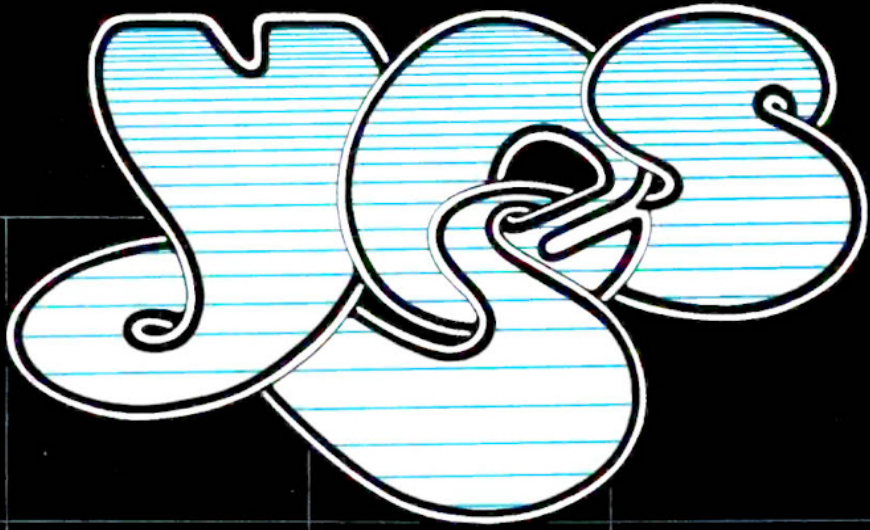
September 17, 1977

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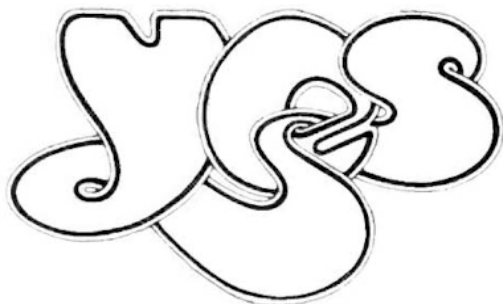
Going On Ten

Beginning its tenth year as a group, Yes has set a new standard for itself with the tenth Yes album, "Going For The One." Each of the album's five songs reflects all the originality and positive spirit that gave birth to the Yes music of the past, fused with a new sensitivity that has inspired higher levels of communication through music.

Yes is not the same five people that it was in its nascent stage, but personnel changes have never been detrimental to the group's development. The concept that was born when Jon Anderson and Chris Squire began working together has always been something greater than the five musicians who form Yes. However, this has not prevented each member of Yes from striving to attain the highest technical and expressive standards in musicianship.

Without ever moving in overtly "commercial" directions, Yes has continued to win more and more devoted admirers. The acclaim afforded to "Going For The One" only further proves that the constant pursuit of excellence is appreciated by massive numbers of music lovers.

Undaunted after nearly a decade, Yes represents a breadth of creative expression that will ultimately determine rock and roll's place in the history of music. Cash Box salutes Jon Anderson, Chris Squire, Steve Howe, Alan White and Rick Wakeman: Yes.



Now in their tenth year of creating music, Yes has defined a new outlook with "Going For The One." The first album on new group material in two and a half years, it is both a culmination of every phase in the development of Yes' career, and a re-affirmation of the group's constant striving toward the future in a rock music context.

Lead vocalist, major composer and founding member Jon Anderson sees "Going For The One" as a product of Yes' immediately preceding stages. Analyzing the new album, he first turned to late 1974, when Yes was finishing production on its previous studio album. "By the time we got into 'Relayer,' there was a lot of feeling in the band that there are only certain kinds of music that you can play and still keep in touch with the audience. If you start to get too engrossed in your endeavor, it can be very dangerous if the fans of the band don't get off on it."

Anderson explained that, because the band had rehearsed the music from "Relayer" for over three months before keyboardist Patrick Moraz was found to replace the departed Rick Wakeman, the album became one of the most carefully planned-out recordings in the history of Yes, maybe even a bit too carefully planned. He reflected on the mixed feelings that still surround the "Relayer" period. "The album suffered a bit in production, but it was a marvelous piece of music to play, and it went down very well with the (live) audience."

Anderson admitted that the album had raised questions within the band. "It was a very gray cover, and we had a very gray feeling about it. Who's to know why? It made us think, 'Is this the right way for Yes to go? Do we want to get more involved?'"

The question was left unresolved when the members of Yes began to devote their energies to the recording of solo albums. Anderson put the development into perspective. "The idea of us all working on our solo albums was a very simple one — we weren't charged with emotion for Yes, but we were charged with emotion for ourselves. We didn't go away from each other, we just happened to be physically away from each other. It was good to get it out of our systems. And we knew that we were going to carry on with Yes; that was the most important point."

Anderson was aware that certain music industry observers "didn't look lightly on the solo projects. We didn't have any 'product,' as the business says, for two years, forgetting that we all made music. Whether it was good or bad is only relative to the people who enjoy it, or don't enjoy it. You can't always do what everybody wants. A lot of people enjoyed our solo works."

The solo album phase was followed by an extensive American tour and group rehearsal and recording sessions in Switzerland, along with what Anderson sees as a shift in awareness. "When we came back together, it didn't hit us right away, but we all knew that Yes, in some ways, hopefully had to go further in reaching out to more people in order to survive."

The ensuing album was "Going For The One." While Anderson spoke highly of its "spontaneous" qualities, he also saw it in the mainstream of the group's tradition. "It's got a lot of textures of Yes, and many of the best kinds of things that Yes does." He therefore feels that the album does establish a sense of continuity.

The idea of continuity was borne out by Steve Howe, who described the two ways in which a certain piece of Yes music usually finds its way onto an album. Music "left over from other eras," which the band often has been working on for years, tends to be the most extensively arranged. Examples of this category of song on "Going For The One" include "Turn Of The Century" and parts of "Awaken." The long keyboard section of "Awaken," however, according to bassist Chris Squire, is almost totally improvised. "That was Rick's contribution," stated Squire, who pointed to several ending keyboard and guitar solos on the album as evidence that "Going For The One" is "more improvised in some ways" than the last few Yes albums.

The other musical category described by Howe was nearly forgotten music, recorded long ago and discarded, which he said was often "rediscovered in the studio." The title cut was named as a prime example of this type of song, since the Anderson song was unearthed when Chris Squire found it on an old cassette which he brought to the studio one day. When such a piece is discovered, it usually is in a very unrefined form, requiring some creative contribution from each member of the band. Howe's rock and roll slide steel guitar introduction to the cut was something he had been using as a sound check before gigs.

Instruments of distinctive timbre, such as the steel guitar and church organs used on the current Yes album, are among the devices the group will use to tackle their major problem, which, as Howe puts it, is "to make each separate track unique." The church organs used on the album were recorded with a technique that was suggested by John Timperley, the engineer at Mountain Studios in Montreux, Switzerland, who is now mixing for Yes on tour. Timperley's two years of experience in Europe made him aware of the availability of music lines from the government-owned telephone services, which, he said, "have excellent frequency response." Utilizing two or three telephone music lines, along with a standard line for communication, the group was able to record Rick Wakeman, playing two different organs, in churches several miles away from the studio. For "Awaken," Wakeman recorded an overdub, while he actually performed live with the band when they played in the studio on "Parallels."



Chris Squire — Yes

Bassist Chris Squire, along with Jon Anderson, is one of Yes' two co-founders. From the group's first album, the attack, elasticity and distinctive timbre of his instrument have been integral components of the Yes sound.

Squire's contributions to Yes, however, far exceed his talent as an instrumentalist. It was he who told *Melody Maker*, before the original album "Yes" was recorded, "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."

Squire's passionate involvement in composing and arranging has been reflected in every subsequent Yes album, as well as on his solo album, "Fish Out Of Water," which was released at the very end of 1975. That title is a reference to the nickname that Chris acquired in the early days of touring with Yes, when he revealed a penchant for long showers.

At the outset of Yes' 1977 tour of America, Squire reflected on the group's streamlined, simplified concept of staging, which allows the audience to focus more closely on the musicians than have the elaborate sets of the last few years. "Now," he commented, "there's an even greater sense of theater."

As a bassist, Squire sees himself as the type of player who explores the "lead" potential of the instrument, but he does not consider himself an extremist. Describing his goal as a player, Squire once commented in an interview with *Guitar Player*, "I think there's definitely a way you can combine the best aspects of both the 'lead' and 'bass' approach."

Rick Wakeman — Yes

Rick Wakeman had heard rumors that he was about to rejoin Yes last fall, but he "hadn't thought about them himself."

That is, until Jon Anderson, Chris Squire, Steve Howe and Alan White called him over to the Mountain Studios in Montreux, Switzerland, to hear some demos they had been working on. "I heard just a couple of songs," said Rick, "and I thought they were magic. It was the Yes I had known and loved." Since Brian Lane had remained Wakeman's manager throughout his solo outing away from Yes, there was little problem in his reunion with the group.

Wakeman did see a certain similarity between leaving Yes in 1974 and the fact that all the members of the group took some time to do their own solo projects in 1975. "No matter how happy you are with a band, there are certain things you might write that you know are not going to be suitable for the band," he explained. "After a period of years, those ideas become frustrations, so there has to be an outlet to get them out."

Rejoining Yes was a revitalizing experience for the keyboardist. "When the band came together again to record, there was a whole new freshness," he observed. "It was like starting at the starting line: very valid and very good."

After recording in Switzerland with Yes, Wakeman found Montreux and the Mountain Studios congenial to writing and recording his own solo projects for A&M Records. His next solo LP is tentatively titled "Rick Wakeman's Criminal Record," a concept album based on several classic crimes.

Jon Anderson — Yes

Jon Anderson, vocalist and co-founder of Yes, is an original rock and roll visionary.

In 1968, he envisioned the formation of a rock band that could successfully break away from the heavy-metal stereotype, yet still maintain an elemental, hard-driving energy. When he met bassist Chris Squire in a club in London's Soho district, that vision became a reality, and Yes was born.

In 1971, Anderson's vision of an eclectic rock sound combining elements of folk, pop and classical music became a reality when "The Yes Album" was released and won widespread critical acclaim.

The following year saw Anderson's very personal fantasy creations, welded with the fantastical ideas of his fellow band members, spawn "Fragile," the highly innovative album which solidified Yes' status as one of rock's premier groups.

And in 1976, Anderson brought about a remarkable transfer of his own story-fantasy to musical form with his solo album, "Olias Of Sunhillow." Recorded in Anderson's own 24-track studio, the solo project allowed Anderson to utilize his ever-growing collection of exotic instruments.

With Yes, Anderson's genius lies in the unique sound of his clear, high voice and the contribution which his fertile imagination infuses into the group's musical vocabulary. In addition, Anderson's continual search for musical perfection has invaluable enriched the exquisite sound of Yes.

Steve Howe — Yes

Yes was in a state of flux when guitar master Steve Howe joined the lineup in the middle of 1970. Howe, whose previous experience included the groups Tomorrow, Inn Crowd and Syndicats, replaced the departing Peter Banks, who later went on to form Flash. Just about the same time, Yes left their original manager and entered a new agreement with Brian Lane. The recording of "The Yes Album" was soon to follow.

Although his original guitar inspirations came from rock and roll in the 1950s, Howe's musical influences had broadened with the advancement of his career as a professional musician. He had ventured into jazz, displaying an affinity for Miles Davis. Howe also found a fascination with classical music, and was beginning to absorb everything from Vivaldi to Stravinsky. The personal, eclectic style which he developed brought the much sought-after variety of color to Yes.

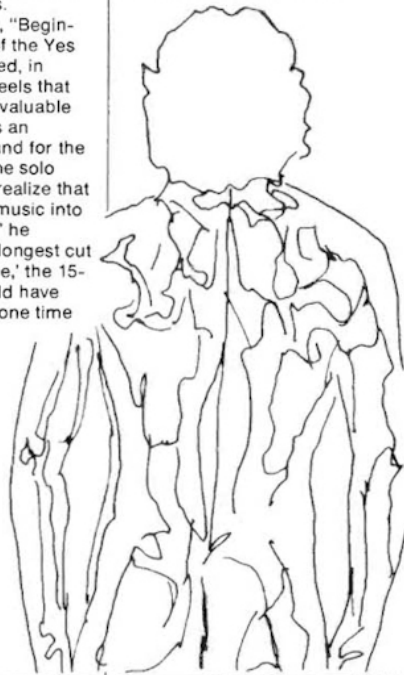
Howe's solo album, "Beginnings," was the first of the Yes solo LPs to be released, in November 1975. He feels that solo recording was a valuable experience for him as an individual musician, and for the group as a whole. "The solo albums helped us to realize that we could put a lot of music into shorter time periods," he explained. "Even the longest cut on 'Going For The One,' the 15-minute 'Awaken,' could have been an hour long at one time with Yes."

Alan White — Yes

Alan White came to Yes in 1972 with some very impressive credentials, like playing with Alan Price, John Lennon, Ginger Baker, George Harrison and Joe Cocker. In addition, White was one of England's most sought-after session drummers.

White's association with Yes came just in time for "Tales From Topographic Oceans" and the tour that was preserved on the album "Yessongs." Immediately, the members of the group credited White's drumming with providing Yes with a hard-driving rock backbone to keep the high flying musical take-offs "on the ground."

In 1976, White completed his debut solo album, "Ramshackled," which he also produced. The album, unlike other Yes solo projects, stayed closer to basic R&B and rock roots, with only occasional forays into the uniquely Yes-like world of fantasy and eclecticism.





Ertegun Relates His Views On Yes International Appeal

I heard about the group Yes much before I ever actually heard them play. Various of my friends on the British music scene had mentioned to me that there was a marvelous new group with "a strange, short name — Yes." Then I got a couple of calls from our London office urging me to be

sure to get to hear this band, which they had already approached about the possibility of signing with Atlantic. Late one afternoon a week or two later, I found myself in the Speakeasy in London for my first meeting with a group that was destined to pioneer new frontiers in

modern popular music. Jon Anderson, Chris Squire and Co., who had traveled down to London from the north of England, played a magnificent set for me. I was especially impressed by the very personal and haunting quality of Jon's voice. Within a few days, we were in a studio in London and starting to put together the first album, which was called "Yes," of course.

The album had very good reviews in America, but didn't sell in a spectacular way. We had limited success with it in England, and the band got good reviews there as well. They started to do major live concert dates, and at the famous Plumpton Festival, where Cream was on the bill, they went down very, very well. Then we made the second album, "Time And A Word," which actually showed up in the English top thirty album charts. There still wasn't that much happening in America. But all of us at Atlantic were believers, and we knew that we were eventually going to get to the public.

I think the first moment we knew the band was going to be really super-big was when we decided to put on a concert with them at the Queen Elizabeth Hall in London, a very nice venue that normally has classical concerts. It was used to launch the "Time And A Word" album, on which Yes had orchestral backing. So in 1970, Yes put on a concert with an orchestra behind their rock music, and it went down extremely well.

Then we made "The Yes Album," and that's the one that really started it all. It was a huge success in England, and it got on the American charts as well. Then, of course, from the "Fragile" album on, the group had established themselves in America. As we

all know, there were also certain moments when the band changed a bit, as when Steve Howe came in to replace Peter Banks. Rick Wakeman came in for Tony Kaye, and Alan White took over the drums from Bill Bruford.

Yes are currently enjoying the best musical groove that the group has ever attained. There is greater understanding between the members and more fire in their playing than I have ever heard. It now feels like everybody is "home." With Chris Squire and Jon Anderson from the original group, Steve Howe and Alan White and the return, after a short couple of years away, of Rick Wakeman, Yes have hit a musical peak which has been quickly perceived by the thousands of devoted fans who are cheering them through their current American tour.

It is especially gratifying to me that the high level of improvised, abstract music which sets Yes apart has found as large a sophisticated audience as it has.



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Greenberg Expected Reunion

Greenberg's strongest early recollections of Yes date back to 1971, when he was involved in the promotion of their third release, "The Yes Album." The first time he saw them perform, as an opening act at the Capitol Theater in Portchester, New York, he observed an atmosphere of excitement. "There was a big scam about the band. They weren't selling a lot of records yet, but it was their first American tour." While recognizing the value of FM radio in the building of Yes' career, Greenberg emphasized that word-of-mouth was an important factor at the early stages.

Although he called the single "Roundabout" (1972) a "turning point" in the Yes career, Greenberg pointed out that "Your Move," released as a 45 one year earlier, had served an important ground-breaking function in top 40 radio and the struggle for mass acceptance. He also stressed the importance of quality in live performance. "They realize how touring through America relates to catalog sales, and they realize the importance of being visible."

Greenberg himself once achieved visibility with Yes. At a gold record presentation in 1973, the band reciprocated by giving Greenberg a new drum set. Half seriously, he told them, "Okay, now that you've given me a drum set, I want to sit in with you." They said "Great!" For the Nassau Coliseum appearance that evening, Yes roadies brought the drums for an encore, and Atlantic's president played for one number. "I've got to tell you," he exclaimed, "I was a musician myself, and I've played in front of people, but never before 18,000 people! It was quite an experience for me, and quite an experience for them, since they claimed I slowed down the tempo and messed up their live recording!"

Greenberg sees each Yes album as part of a gradual climb upward, creatively and commercially. "One of the great things about the music business is to get in on the ground floor with a band, see them as an opening act or playing a club, and eventually get to see them play before 100,000 people, like they did in Philadelphia. And the best part of all," he smiled, "is that this new album looks like it will be their biggest yet."



Jerry Greenberg, president of Atlantic Records, was only slightly concerned that a new Yes album did not appear in 1976. "They had all gone off and done solo projects," he explained, "and this was something I knew they had wanted to do for a while. Somehow I just knew that they would eventually get together again to make what I consider to be their best album."

Greenberg recognized that a great deal of time and effort would be expended by the group in writing, rehearsing, recording and producing the music that would become "Going For The One." Atlantic awaited delivery of the album eagerly, yet patiently. "In dealing with artists," he stated, "you can't just punch computer keys and say, 'Hey, we'd like an album for our fall release.'" In Greenberg's estimation, "Going For The One" was "well worth the wait, based on initial response to the album."



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Glew Sees Release Scheduling As Key

David Glew, senior vice president of marketing and general manager of Atlantic Records, sees timing as the key to sales success for Yes' album, "Going For The One." "The scheduling was really ideal, and that doesn't happen very often," Glew explained. "The album was released in summertime, business has been very good, and the tour, which followed shortly after the release of the album, will run all the way to the fall."

Glew noted Yes' inherent strengths from a marketing point of view. "There's a solid FM base with a group like Yes. I think you'll find that, with the current album, we should be able to maintain airplay all the way through Christmas." He also pointed to the group's solid touring base, the strength of which was proven by Yes sellouts all over the country in the middle of a highly competitive summer. "Kids seem to make the dollars available for a Yes concert," said Glew. "You have a tremendous built-in audience for Yes that's been developed through the release of ten albums, plus the group's solo albums."

Glew commented that the two-and-a-half-year period in which no album of new Yes group material was released had been a cause for concern. "Ideally, I think that every major artist should have at least one album out a year, because of the competition and the product flow that the industry has been receiving in the last few years. You worry because you want an album every year to keep that visibility and maintain airplay patterns."

He observed, however, that the Yes solo albums, released between November, 1975 and June, 1976, had partially fulfilled those crucial functions. "Although we didn't achieve the big numbers that we had hoped, I think we made a major market impact," said Glew, estimating that each solo album had sold between 150,000 and 250,000 units. "The solo albums kept Yes visible from a publicity standpoint, and also maintained visibility at the retail store level." Glew also felt that the sales of the solo albums demonstrated a strong following for each of Yes'

individual members.

As a result of all these contributing factors, Glew was able to report, "The album was accepted incredibly at the retail level without much advance publicity. The initial buy-ins were sensational, most of the inventory has sold through, and now huge re-order patterns are developing." At this point, Glew sees Atlantic's priorities in the maintenance of inventory and airplay levels.

Glew explained that various strategies are used in different types of retail locations. "In a small town, where you don't have an FM station, and where Handleman might control a K mart store, we try to use as much print advertising as possible." Glew pointed out that Yes is a solid rack item. "Initially," he explained, "You don't have the huge orders from the major racks that you would with an act that's top 40-oriented, where they know, for instance, that a CKLW will be booming the music into Toledo. They may not buy the large quantities initially, but once you have that turnover, that's where the big increments in sales come in." Glew added that, in all locations, Atlantic makes large quantities of merchandising materials available.

Atlantic implemented a midsummer sales program on "Going For The One," offering a five per cent incentive to bring inventories back up to an adequate level. Glew emphasized the importance of vigilance in this area to a touring group. In a similar vein, Atlantic has taken measures to insure that Yes remains, according to Glew, "one of the company's top consistently selling catalogs. With a dating and deal program on back catalog, we try to fill in those additional spaces in the stores where a customer may have let his inventory run down."

Glew felt that a single could be a very important factor in the overall Yes sales picture. "A single's importance in today's record business is that it takes a group from one sales plateau to another." At the same time, he envisioned no problems in surpassing the platinum certification level within a short time.

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Promo Exec Kline Aims To Add Mass Appeal Audience To Hard-Core Fans



Dick Kline, Atlantic's senior vice president of promotion, continues to see his role in the development of Yes' career as a matter of dealing with two audiences. "We've retained the hard-core Yes fan throughout the history of the group," he stated. "The key to moving to the next level is to hit the fringe or mass appeal audience."

Just as in 1972, when "Roundabout" was released from the album, "Fragile," Kline is looking to a top 40 single as the most efficient vehicle for reaching the fringe. "This is the first time we've had several single possibilities within one Yes album," he explained, referring to "Going For The One." The three cuts under consideration by Atlantic as singles are the title track, "Parallels," and "Wondrous Stories." Kline was looking forward to the challenge of breaking a new Yes single. "Radio is tighter today," he stated, "but there are a lot more Yes fans out there."

Looking back to "The Yes Album" in 1971, Kline saw "a new musical happening in the United States, especially for Atlantic Records. It was rock with classical overtones, music in depth that truly was listening music. The basic hard-core Yes fans were obtained immediately through whatever airplay we had and word of mouth, and it started to grow and develop in 1971. Some months later, the hard-core audiences spread when the group went on tour."

"It was over a year later that we finally came up with a record commercial enough to get that mass appeal that is obtained from top 40 radio stations." Kline was speaking of "Roundabout," the cut from the "Fragile" album that had made the biggest impact on people in the radio and retail communities.

At Kline's request, the single was pressed on yellow or gold vinyl to symbolize Atlantic's attitude that the company was going after a gold record. "Roundabout" reached an apex of #10 on the **Cash Box** Top 100 Singles chart. "It was a long project to convince top 40 radio that Yes had what their audience was looking for," he stated, "though at this point I would say that 'Roundabout' is probably one of the classic recurring oldies used on top 40 stations."

Kline expects FM radio to sustain airplay on "Going For The One" over a long period, and he bases his opinion on musical considerations. "The depth of the music is what will make the album a sustaining album," he declared. "This is not the type of group where you get on the air and after three or four weeks, the audience has absorbed everything in the music. You have to listen to it many times over to get everything out of it that the players are trying to communicate."

Kline was not concerned that his opinion of the basis of Yes' FM staying power seemed to conflict with the musical potential to score with a top 40 single. "I believe that with the proper editing, there is enough content in any of the three cuts we were talking about to allow for the repetitions, the lyrics, the melodies, etc.; all the magic that goes into the making of a hit record," he stated emphatically. "Any of the three could become a mass-appeal record which would not insult any of the hard-core Yes fans, and grab the fringe or the masses to join in and in turn further the sale of the album, once they get a taste of what the new Yes album is really about. We're talking about a group that stands out there with very little competition, musically speaking."

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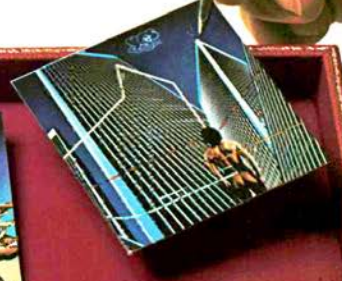
Fragile
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Going for the One
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SD8273
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Yes
SD8043
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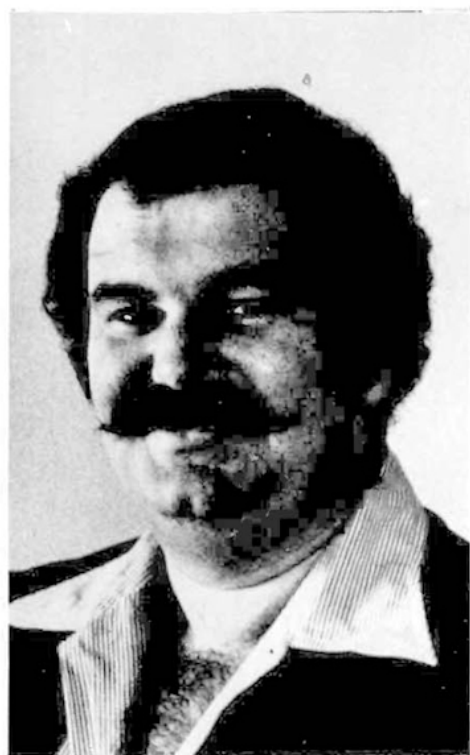
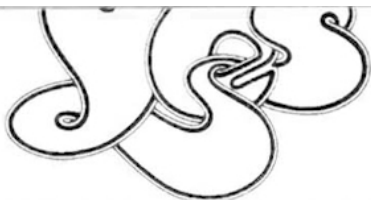
The Yes Album
SD683
Produced by Yes & Eddie Offord



Yessongs
SD3-100
Produced by Yes & Eddie Offord

On Atlantic Records and Tapes 

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"This is my first involvement with Yes, only being at Atlantic for four months," declared Mike Klenfner, senior vice president and executive assistant to the president. "In my mind, and only in my mind, I looked at this as the

Klenfner Foresees Greater Heights For Yes Based On Research Study

first Yes album, and approached it in a really fresh, new way. However many millions of albums Yes had sold before, the figures could be expanded. Their audience is yet to be tapped to its fullest extent, and this tour is only showing it by selling out dates four months in advance.

"We were able to do something at the very beginning. We got Brian Lane out on the road one month before the release of the album. Brian had never gone out to promote a Yes album, yet he was a promotion man early in his career. A little nitty gritty radio promotion!"

Klenfner seemed to see the seeds of greater success in Yes' current attitude. "The band is really happy, up, psyched ... If New York and Philadelphia (performances) are any indication of where Yes is going, look for an acceleration in their career." In this regard, Klenfner made one specific point: "They are now very cognizant of hit singles. As big as Yes are, they've really had only one single. That one catapulted them into superstardom, and they're once again looking for that single vehicle."

Klenfner saw evidence of the new outlook in Yes' stage for the current tour. "The stage is beautifully done, and the group beautifully lit, but not to the point that the show is the group. The group is the show."

Although many observers saw the two-and-a-half-year stretch between albums of new Yes material as potentially detrimental to the group's long-range career development, Klenfner took the opposite view. "That period let them see how strong the competition is out there," he said. "In order to survive in this business, you've really got to fight the competition."

One of the first stops made by Atlantic senior vice president Mike Klenfner and Yes' manager Brian Lane on their advance promotional road trip for "Going For The One" was Atlanta, Georgia, where they played a test pressing of the album for the FM specialist of Burg-hart/Abrams and Associates, Lee Abrams. Abrams has had a special interest in Yes since September, 1970,

when he began compiling extensive research on the group's entire career as recording and concert artists in the United States.

Among the topics covered by Abrams' exhaustive surveys are a basic history of Yes as perceived by the public; a breakdown of information gathered from people regarding their reaction to Yes concerts; a summary of listener's feelings about each Yes album, and a detailed summary of listener viewpoints on "Going For The One."

Abrams' analysis of "Going For The One" is by far the most comprehensive in his presentation. "The analysis of our volumes of Yes statistics," states the report, "shows that this album is the one that will determine exactly how Yes will be positioned, image-wise, over the next five years. This album can definitely have the impact of The Yes Album!"

Abrams supports this assertion with a compilation of Yes audience opinions that terms "Going For The One" to be the most favored Yes LP since "The Yes Album," which Abrams earlier research had determined to be "unquestionably the most important turning point in Yes."

Current studies indicate, according to the Abrams presentation, the present picture includes a firm Yes cult audience, while the "fringe" or mass appeal audience is in a "healthy, but unexploited state, due to the success of last year's concerts."

This observation is further evidence of the importance that a hit single could have for Yes at this time, since a single would be the most efficient way to reach a large percentage of the fringe audience. The cuts on the new album that Abrams' research indicates have the most potential as singles are "Going For The One," "Parallels," and "Wondrous Stories."

Abrams used 34 different research methods in compiling his presentation on Yes.

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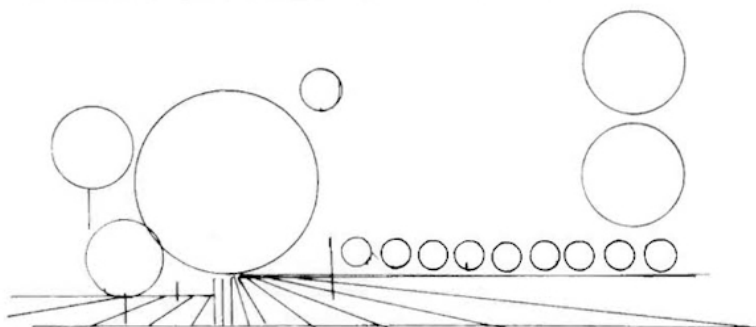
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1972		4/18	Bloomington	12/16	Chicago	8/4	Corpus Christi
7/30	Dallas	19	Atlanta	17	Minneapolis	6	San Antonio
31	Houston	20	Savannah			7	Dallas
8/1	Little Rock	21	Tampa	1975		8	Houston
2	Denver	22	West Palm	6/17	Denver	10	Oklahoma City
4	Los Angeles			18	Salt Lake	11	St. Louis
5	San Francisco	1974		19	Las Vegas	12	Louisville
6	Portland	2/7	Gainesville	20	Tucson	13	Columbus
7	Vancouver	8	Miami	21	Los Angeles	14	Chicago
8	Seattle	9	Tampa	22	Phoenix	15	Minneapolis
9	Dayton	10	St. Louis	23	San Diego	16	Milwaukee
11	Cleveland	11	St. Louis	24	San Francisco	17	St. Louis
12	New York	12	St. Louis	25	San Francisco	18	St. Louis
13	Baltimore	13	St. Louis	26	San Francisco	19	St. Louis
14	Hartford	14	St. Louis	27	San Francisco	20	St. Louis
15	Philadelphia	15	St. Louis	28	San Francisco	21	St. Louis
17	Louisville	16	St. Louis	29	San Francisco	22	St. Louis
19	Memphis	17	St. Louis	30	San Francisco	23	St. Louis
21	St. Louis	18	St. Louis	31	San Francisco	24	St. Louis
9/15	Ft. Lauderdale	19	St. Louis	1	San Francisco	25	St. Louis
16	Tampa	20	St. Louis	2	San Francisco	26	St. Louis
17	Jacksonville	21	St. Louis	3	San Francisco	27	St. Louis
19	Cincinnati	22	St. Louis	4	San Francisco	28	St. Louis
20	Indianapolis	23	St. Louis	5	San Francisco	29	St. Louis
21	Indianapolis	24	St. Louis	6	San Francisco	30	St. Louis
22	Indianapolis	25	St. Louis	7	San Francisco	31	St. Louis
23	Indianapolis	26	St. Louis	8	San Francisco	1	St. Louis
24	Indianapolis	27	St. Louis	9	San Francisco	2	St. Louis
25	Indianapolis	28	St. Louis	10	San Francisco	3	St. Louis
26	Indianapolis	29	St. Louis	11	San Francisco	4	St. Louis
27	Indianapolis	30	St. Louis	12	San Francisco	5	St. Louis
28	New Orleans	31	St. Louis	13	San Francisco	6	St. Louis
30	Atlanta	1	St. Louis	14	San Francisco	7	St. Louis
10/1	Tuscaloosa	2	St. Louis	15	San Francisco	8	St. Louis
2	Columbia	3	St. Louis	16	San Francisco	9	St. Louis
3	Charlotte	4	St. Louis	17	San Francisco	10	St. Louis
28	Millerville	5	St. Louis	18	San Francisco	11	St. Louis
29	Flint	6	St. Louis	19	San Francisco	12	St. Louis
30	Waterloo	7	St. Louis	20	San Francisco	13	St. Louis
31	Toronto	8	St. Louis	21	San Francisco	14	St. Louis
11/2	Ottawa	9	St. Louis	22	San Francisco	15	St. Louis
3	Middletown	10	St. Louis	23	San Francisco	16	St. Louis
4	Columbus	11	St. Louis	24	San Francisco	17	St. Louis
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7	Pittsburgh	14	St. Louis	27	San Francisco	20	St. Louis
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9	Norfolk	16	St. Louis	29	San Francisco	22	St. Louis
10	Roanoke	17	St. Louis	30	San Francisco	23	St. Louis
11	Raleigh	18	St. Louis	31	San Francisco	24	St. Louis
12	Greensboro	19	St. Louis	1	San Francisco	25	St. Louis
14	Athens	20	St. Louis	2	San Francisco	26	St. Louis
15	Knoxville	21	St. Louis	3	San Francisco	27	St. Louis
16	Bowling Green	22	St. Louis	4	San Francisco	28	St. Louis
17	Terre Haute	23	St. Louis	5	San Francisco	29	St. Louis
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New Zealand		28	St. Louis	10	San Francisco	3	St. Louis
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9	Phoenix	6	Tulsa	16	San Francisco	9	St. Louis
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Roy Clair 'Yes' — On Sound

After six years as the official U.S. touring sound company for Yes, Roy Clair of Clair Brothers Sound described the changes that have taken place in the group's sound equipment in five words: "More and more of it." He recalled that on their first headlining tour, the group might have used a total of 6000 watts RMS power. Now, they are up to 32,000 watts RMS for indoor arenas, and more than double the figure for outdoor dates.

The changes are not only quantitative. As the group experiments with new electronic equipment in the studio, they naturally seek to perfect the same effects in a live setting. Devices for stage effects are "equivalent to specifications or even better," according to Clair.

His responsibilities, however, are not solely to the musicians on stage. "The primary concern of the sound company is to provide clean, clear, undistorted sound to the audience," stated Clair. There are several challenges in meeting this end. Clair described Yes' sound as "not gim-

micky, but busy, so the speaker system has to be very good. The more complex the signal, the harder the group is to reproduce."

Outdoor shows pose fewer sound problems than indoor ones. On this tour, Clair dealt with only one outdoor date, in

Buffalo. "In an outdoor situation there are no acoustics to contend with," Clair explained. "You're working with pure, unadulterated sound, and if you can get it loud enough to reproduce the same feeling as indoors, it can be a great experience." Clair Bros. has sufficient equipment to support three outdoor shows in one night, along with special scaffolding for efficient setup and breakdown, so the one outdoor date did not put any special pressure on the company. The heat and humidity of the air, however, are variable factors that can interfere with the quality of outdoor sound.

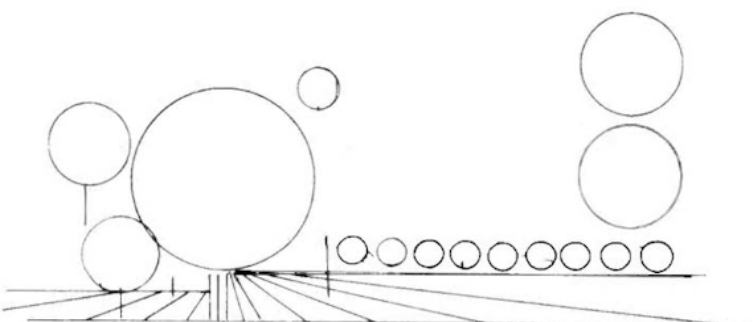
In indoor arena acoustics, Clair said that the secret is to be sure that "direct sound is radiated to everyone in the hall, so they will

hear direct sound over reverberated sound." The key is use a large enough number of speakers and place them properly.

All of this translates into tremendous expenditures. "Unfortunately, there's only one way to stay on top in this business," said Clair, — "spend money and stay current with the latest in equipment. You risk losing money, but if you don't take chances you'll surely lose business."

The cost, needless to say, must be partially absorbed by Yes and other clients. Clair's advice to potential customers recalls the famous story of a passerby who inquired about the resale value of robber baron J. Pierpont Morgan's yacht. "If you call up for a price, forget it!"

'Yes' — On Equipment



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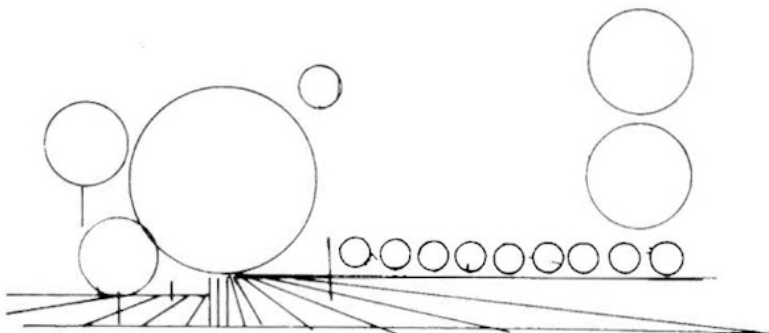
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Michael Tait — 'Yes' Man Behind The Scenes

Although his name is not known to the large majority of Yes enthusiasts, Australian-born Michael Tait has been with the group practically from its inception. An irreplaceable technician who works for Yes alone, Tait does not practice specialization. He coordinates all the specialties that transform the five musicians in Yes into a dynamic live experience on the concert stage: lighting, staging, set design, and movement.

Tait is quick to point out that he is not an art director, but he does set the basic premises from which Yes' art directors have worked. The stage set for Yes' 1977 tour, for example, was designed by Clive

Richardson, who followed design concepts that Tait and the group had chosen in the course of the past year. The stage is divided into four layers by curtains. The upstage curtain, a white venetian drape, can be drawn up and down for the musicians' entrances and exits. Behind the white curtain is a solid black drape used as a backdrop for the opening act. This is to obscure the Yes setup until it is used by the headliner.

The next curtain suggests arches, tensioned at slight angles for a distorted effect. Jon Anderson was taken with the idea of a vague arch effect after working at length in churches in Switzerland, where pipe organ music was recorded for the album, "Going

For The One." The rear white backdrop is a projection screen. The angular patterned screens which cover all the onstage speaker cabinets were inspired by the art-deco designs of the iron gates of one of London's classic structures, the Hoover Building. The musicians stand on a carpet, designed as a checkerboard on which every second square appears to be lower than the one before it. This is used to achieve optical effects with colored lights.

One of Tait's main specifications for this year was that all stage set apparatus had to be flat or foldable, but not three dimensional. "In the past, we've worked with Roger Dean," Tait explained, "who always manufactured the stuff we used as well. I always thought the design was very nice, but the practicality of it all was totally hopeless, and after years of shipping the stuff around in truckloads, I decided that I could take no more." This year, Yes' entire stage set and sound system is transportable in three trailer trucks, a very small number for this type of a band in this day and age.

Last year's Roger Dean-designed set, which was used on many outdoor concerts, included three light pods that simulated huge, segmented monsters. "What we did last year I consider to have been right for 1976," declared Tait, "but I think it would have been totally wrong for this year. We're talking about rock and roll, where art is changing on a yearly, or even monthly, basis."

Tait broadened his concept to the use of lighting effects. "We used the laser last year, and used it fairly successfully. Like a lot of other acts, we probably overused the

effect, and since then the smaller, less saleable acts are using lasers. Kids are getting very blasé toward effects. If enough people abuse an effect enough times, even if you use it correctly, it's probably best not to use it at all." This is only one of the examples Tait used to support his case for a clean, simple stage.

At the same time, he is aware of what he is up against in entertaining large crowds. "We're not putting on a performance with enormous personalities on stage," said Tait. "We've got a band that really wants to project music rather than personality. Anything we have on stage is there to help Yes and the audience enjoy the music more. Let's face it, music in a 20,000 seat arena is fairly immoral, but that's what's happening today. Less than half the audience will ever see our checkered carpet, but you've got to show something to the people in the back and up above."

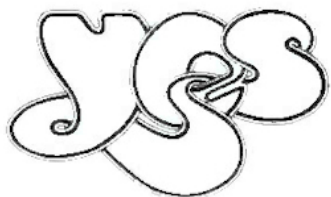
The virtual elimination of outdoor dates on Yes' 1977 tour has, of course, had a dramatic effect on staging, although Yes and Tait were influenced by one experience last year in their planning of the one outdoor date for this summer, in Buffalo, New York. At a Washington date last year, the band was forced by curfew laws to play in the daytime. Rather than try to adapt night lighting to daylight, Tait bought a white shag carpet for the band to stand on. The band, shaded under a canopy, was illuminated in white light.

"The band really liked it," Tait exclaimed. "Outdoor shows at night were always a compromise. We're choosing to play in the daytime at this year's outdoor show."

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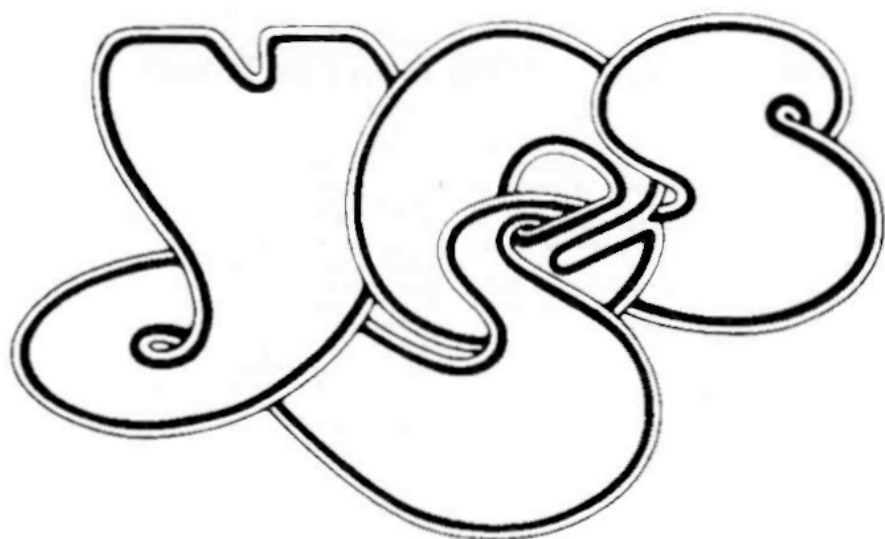
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NOV. 20 ZUERICH

NOV. 21 HEIDELBERG
NOV. 23 MUNICH
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NOV. 27 BREMEN
NOV. 28 BERLIN
NOV. 29 COLOGNE
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DEC. 2 LYON
DEC. 3 COLMAR
DEC. 4 COLMAR
DEC. 5 PARIS
DEC. 6 PARIS
DEC. 8 MADRID
DEC. 9 MADRID
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Brian Lane: Manager, Business Advisor And Positive Force

Although Brian Lane's seven-plus years with Yes have largely been involved in the management of business affairs, his seminal perceptions of the band are structured from a decidedly musical perspective. "The confidence that I have in the band is based on a belief that they can play anything," he declared. "They're playing the kind of music they do because that's what they want to play."

Lane is also convinced that every musical choice Yes has made has been the right move for the band at the time. He even feels this way about the double album set, "Tales From Topographic Oceans," (released in January, 1974), which was one case where commercial priorities might have seemed in jeopardy. "Yes cult fans got into 'Topographic,' but the fringe listeners really didn't get an opportunity because radio formats in America, or anywhere else for that matter, are not designed to play 20-minute cuts," he explained. Lane therefore refused to accept negative criticism. "Jon Anderson's ideas were always considered a bit left-field," he said, "but they were what made Yes successful. How can you stand there and judge, 'Well, that's not commercial?' What does 'commercial' mean?"

To Lane, both "Topographic" and "Relayer" (December, 1974) were crucial because they reinforced the band's most important quality, originality. "It was a period where Yes were experimenting with music to find new tangents to go off on," Lane elucidated, "rather than keep on putting out albums of the same type that had come before. I don't think any Yes album can justly be called 'son of the previous LP.'" It was during his earliest involvement with the group, at the time of "The Yes Album," that Lane learned what he considers to be his most important lesson in the music business. "It's better to have a left-field original than a very good right-field copy."

Lane met Yes in 1970 at the Marquis Club in London. He remembered a well-filled room that night, with many noted rock managers in attendance. Yes, having released two albums with little commercial success to speak for either, had put out the feelers. After Lane reached an agreement

with the group, it was decided that they should immediately cut a third album, with Eddie Offord engineering and participating with Yes in production. Lane, meanwhile, examined the two previous albums, with their tremendous reviews and poor sales, and he was determined that that story would not be repeated a third time.

No English concern was willing to put Yes on tour, so Lane, with the help of Atlantic Records, brought Iron Butterfly in to England specifically to create a tour that Yes could hook up with as an opening act. Within two months "The Yes Album" had topped the British charts. According to Lane, "In America, it went on the charts at #149 with an anchor and dropped off the following week."

Obviously, something had to be done to promote the album in the United States. Lane knew exactly which American talent agency he wanted for Yes, but getting

through to Frank Barsalona, president of Premier Talent, was no easy task. "He is famed at times for being inaccessible to everybody but the people he wants to be accessible to," stated Lane. "That's good, because he's protecting your interests by not saturating himself with business." Lane finally had the opportunity to make his case to Premier, and Yes were soon on their first American tour as opening act for Jethro Tull.

The tour proved to be a turning point for the group's American career. Nearly five months after its initial U.S. release, on August 28, 1971, "The Yes Album" squeezed back onto the bottom of the **Cash Box** pop album chart, again at #149. After a long climb, the LP finally shot into the Top 100, at #86 with a bullet, on November 20, 1971. That same week, the single, "Your Move," had completed a pair of ten-point jumps that took it to #37 with a bullet on the

Cash Box Top 100 Singles chart. "The Yes Album" peaked on January 8, 1972, at #47 with a bullet, long after the single had dropped off. "Fragile," the album which contained what would be the group's top ten single, "Roundabout," was released the same week.

The path that followed was characterized by greater and greater successes, but there were several roadblocks along the way. The biggest of these was the uncertainty factor of personnel changes. Even before the release of the "Fragile" album, keyboardist Tony Kaye had left the band and Rick Wakeman had taken his place. About one week before the start of an American tour, drummer Bill Bruford departed for King Crimson. Alan White, who knew the music by virtue of being producer/engineer Eddie Offord's roommate, was recruited, and he winged it convincingly through the first few dates. When Wakeman left in 1974, he was replaced by Swiss keyboardist Patrick Moraz, and last winter, Moraz left and Wakeman rejoined. Moraz, a "jazzier at heart" in Lane's estimation, was not enticed by the "Yes commercial" direction the band was taking with "Going For The One." Wakeman, on the other hand, was so taken with the new music that what had begun as a temporary position soon became a permanent keyboard seat in Yes.

Lane feels that Yes will continue to prosper through their progressive attitude, taken in its literal sense as "always looking forward." Looking back to the early days of touring around the album, "Fragile," and the single, "Roundabout," Lane frankly discussed the his own disparate feelings about where Yes would go once the band was broken in America. "The evil side of you says, 'It's not going to last; let's work the hell out of them.' The positive side of you says, 'Well, pop music hasn't really been around long enough for you to ascertain whether it's going to last or not.'" Going back to the "Yes" and "Time And A Word" albums, Lane decided that the music didn't sound dated, even four years after it was recorded.

"We'd find ourselves talking about 10 or 15 years in the future," he reminisced. "Yes, when they're 40 or 50 years old, they still intend to go out on the road as Yes. They've gotten where they are without using any of the accepted commercial tricks that other people use. I know that when it comes down to it, Yes may not finish up the wealthiest band in the world, but they'll definitely be among the happiest."

Roy Ericson — 'Yes' Man For Travel

Roy Ericson is the man behind the scenes when Yes goes on tour. Yes, of course, tours often and Ericson, the president of Starflight Travel Company, a Manhattan-based agency that specializes in coordinating travel arrangements for touring rock bands, has already been involved in ten Yes tours since his association with them began in 1972.

While the role of a tour coordinator is often overlooked, it is far from insignificant. Ericson is, in fact, responsible for every aspect of the band's personal accommodations on the road, from their food to hotel rooms. In addition, since Yes does not have an office in the U.S., Starflight Travel serves, in Ericson's words, as "a filtering point for their information."

Ericson is primarily concerned with travel arrangements, however, and after Premier Talent, Yes' booking agency, gives him the concert locations and dates for the tour, Ericson maps out a complete travel itinerary. One transportation headache has been eliminated since Yes began chartering a private executive jet four years ago. But Ericson must still perform scheduling acrobatics for the Yes road crew, getting both the early and late crews to and from a

concert site by plane or bus.

Clockwork precision is Ericson's main goal with regard to the band members themselves. To ensure that everything runs smoothly on the road, an advance person is sent out to each hotel in every city that the band visits. "We coordinate with the limousine and baggage man to make sure there's no slipup in where they're picking the group up and what time they have to be there. And, of course, we meet the group in the hotel, hand them their room keys, and boom, they're all ready without having to wait around in the lobby."

Not only that, but before the hotel rooms are verified, the advance person, who is usually Sherrie Rubin, goes into each room, according to Ericson, and "checks the covers, the sheets, the air conditioning, the television, the telephone; makes sure the room has a good view, that the colors are right, and even flushes the toilets to make sure they work."

"From the layman's point of view," Ericson says, "it might seem a bit extravagant, but when you do 34 shows in 37 days, you really don't want to hang out in the lobby. The more comfortable it is, the easier it is to accept the hardships of the road."

Another service that Ericson provides to make life easier for Yes is to arrange catered meals on the road. This isn't as easy as it sounds, because all the members except Rick Wakeman are vegetarians.

"As soon as we get the dates together,"

(continued on page 27)

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Frank Barsalona — Six Year Retrospect As Agent For Yes



YES IN THE OPEN AIR — The 1977 "Yesshows" tour was scheduled to include only one outdoor date, played in Buffalo, New York on August 20. Based on one rewarding experience when the group was required to play during daylight hours on last year's tour, daytime was chosen for this year's open air engagement. Utilizing a light colored stage and white lighting, Yes were able to create the perfect concert experience in bright sunlight. Above, Jon Anderson reaches to the crowd while Alan White digs in at the drums.

With a little advice from Frank Barsalona, president of Premier Talent, Yes and their manager, Brian Lane, decided to virtually eliminate outdoor concert venues from the group's 1977 tour schedule. "We decided that this summer was going to be a little crazy," explained Barsalona, "and that we should start the tour in August, through the end part of the summer and September, after the barrage of touring was over. The decision not to play outdoor dates, in retrospect, proved to be a wise one. Yes weren't going to top what they did outdoors last summer, so there were no points to be proven by playing outdoors. The outdoor scene is no longer an event, and that aspect of an open-air show is really the only reason that a kid will be there. Brian Lane agreed that there was nothing to gain but a few extra dollars, and a whole lot to lose, by playing outdoors. The idea is to make money under the best conditions."

The priorities were a bit different when Barsalona first represented Yes as a talent agent on their first American tour in 1971.

Barsalona recalled that although he was aware of Yes through their first two albums, an overly aggressive attitude on the part of their first manager had scared him off. Finding Brian Lane to his liking, Barsalona was soon involved in bringing Yes over to the United States as an opening act on tour with Jethro Tull. They were virtual unknowns here at the time. "It's hard for any act to get out there cold, in front of a major attraction, and get any sort of reaction at all," stated Barsalona, "but Yes began pulling in fantastic reviews right away." Barsalona recalled that "The Yes Album" began to sell, with sales coming in for the catalog as well. "It was all uphill from there."

By their second tour, Yes were headlining two-and-three-thousand-seat theaters. According to Barsalona, Yes had already begun to develop consistent patterns of record sales, based on Premier's careful examination of the effect on sales after a group plays a particular market. Around the third and fourth tours, Barsalona remembered, Yes was secure enough to

begin playing in larger arenas. Although the success of the single, "Roundabout," was a factor in exposing Yes in markets where FM radio's strength is not strongly felt, the move to larger-scale concert facilities was still a gradual one.

"Realistically, it's an enormous country, and you have to take it market by market, area by area," he explained. "In places where we felt Yes hadn't quite gotten the exposure or recognition that they had elsewhere, we played the smaller places. We didn't stop playing Winterland in San Francisco, for instance, until about a year and a half ago."

Barsalona confirmed that Yes' concert schedules are tighter than usual on a day-to-day basis, but he qualified that observation. "The tours are so well thought-out, and the people they have on the road are so

capable, that it can hardly be looked at as a situation where the boys are worn out at the end of a tour. With all the tight scheduling, they even find time to get interviews and radio station visits while on tour."

The president of Premier finds working with Yes a pleasure because of their professional, realistic attitude. "Even when they didn't have an album to tout, they still decided to come in and play the United States," he pointed out. "They've never given the people enough time to forget that Yes is still out there."

Barsalona concluded by giving credit where it really is due. "Yes really do their job in terms of the number of dates they play and what they do when they get out on stage," he declared. "All I can do is get the act into a position where they can do it. The whole thing's on stage."

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Larry Magid: Seven Years Promoting 'Yes'

Larry Magid, head of the Philadelphia-based Electric Factory Concerts, has been promoting Yes appearances for seven years. This long-term relationship led up to the largest date in a confined concert facility in the history of the music industry. That was June 12, 1976, when Yes closed a show (preceded by co-headliner Peter Frampton) that drew 105,000 people to Philadelphia's JFK Stadium, for a total gate of \$1,050,000.

"When we went to do our first show in JFK Stadium," said Magid, "the first act we thought about was Yes." He cited their popularity in Philadelphia, where he called them "one of the top three or four groups. They always play a minimum of two shows here." Magid can verify the group's popularity in many other markets. On the current tour, Electric Factory promoted six dates: Philadelphia, Cincinnati, Pittsburgh, Washington, D.C., Memphis and Jackson, Mississippi.

Having worked with Yes on about 25

dates, Magid noted their relatively quick transition from obscurity to popularity. Magid recalled, "We were very aware of them earlier, when the first two albums were released. We were very happy to play them from the very beginning of their American tours." There was a tour as second act to Jethro Tull, and a few arena dates as special guest of Emerson, Lake & Palmer. Remembering Yes' own ascendancy to headlining arenas, Magid states, "We were able to handle it without any problems at all."

A Professional Group

"Yes is one of the most professional groups we've ever worked, not only artistically, but personally as well," Magid declared. "Even through the enormous impact they've had on so many people, I haven't noticed any change in how they carry themselves. They have the same enthusiasm toward their live dates, and still really appreciate working for their audience."

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Best Act	YES	
Good Music	YES	
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Nesuhi Ertegun — A Perspective Of 'Yes': Internationally

Nesuhi Ertegun, president of WEA International, called Yes "one of our strongest groups worldwide," pointing to England, Germany, France, Japan, Australia and Brazil as international markets in which the group enjoys an especially devoted following. With an album of the potential of "Going For The One," he stressed the importance of ensuring simultaneous release in all the world's major markets. On today's international scene, the leakage of imports from one country to another is too great to allow any LP of the status of a new Yes album to be released even a week earlier in the United States than in any European nation.

International Planning

Coordination of release dates, however, was but one of the many details of international planning that went into the launching of "Going For The One." Although the managing director in each country is basically responsible for promotion and advertising in his individual market, the release of the current album was preceded

by a special meeting of WEA International personnel, manager Brian Lane and Yes. "Four countries might make plans to use certain things, such as merchandising aids, in common," stated Ertegun. "That way they can order bigger quantities at once. It's more economical and more intelligent, because that way there's one image."

Ertegun was looking forward to Yes' upcoming European tour this fall, following close after the completion of their tour of America. This year, it is hoped that Yes will be able to play in one of its strongest markets, Brazil, for the very first time. There are no firm plans, but the general target date is sometime around the turn of the year.

Because he was handling international affairs over nine years ago, Ertegun happened to be in England at about the time Yes was formed. "I was among the first to hear a demo of the group, and I was terribly impressed, so maybe you could call me one of their first fans, historically speaking," said Ertegun. "What drew me to the music

was that it sounded more advanced than what most other groups were doing then." It is Yes' complex musical character, as well

as the musicianship of each individual instrumentalist, that Ertegun feels is at the root of their international appeal



"I put a lot of thought into my strings. Obviously, Gibson does too."

Steve Howe

It takes superb musicianship to combine classical, jazz and rock into hit records. But, Steve Howe and the other members of Yes are perfectionists. And Steve perfects his sound right down to the strings he demands. Gibson.

Steve Howe wins several polls playing several guitar styles. And Gibson makes an exceptional string for nearly every guitar. Gibson strings enhance an acoustic guitar's warm, intimate tone because of the way we wrap the best bronze around specially coated steel. We can make stainless steel sing with extra "presence." And can polish a flat wound string so it feels smooth, but plays hard.

You see, one big reason Gibson makes the best strings is that we make almost every style of string. The expertise that goes into an electric guitar string actually adds to our expertise in acoustic strings.

Of course, to most players, it doesn't matter how Gibson makes its strings. All that matters is how good the sound is. And, if you ask Steve Howe if Gibson sounds the best, he'll answer in one word. Yes.

Atlantic Promotion

Perry Cooper

"My basic function is three-fold," explained Perry Cooper, concerning his new role as director of artist relations at Atlantic Records. "I'm responsible for letting the field know when an act is in town; for making sure that the field is well aware there is product in the market; and for making sure that the gigs are covered by the media, so we can use every possible exploitation point to the fullest."

Perhaps the most crucial aspect of Cooper's job remains strictly within the company, as "a direct liaison between the artist and every different department of Atlantic Records."

With Yes, Cooper relates, "Their traveling schedule is far more hectic than most, and it makes it a little bit more difficult as far as the local promotion people are concerned, because you can't just throw the group in a car and go to a radio station. But Yes has been fantastic about utilizing what time they have."

Fortunately, Yes' superstar stature more than compensates for their limited free time. "When you're dealing with a superstar group like this," Cooper said, "you'll find that 99% of the time all your bases are covered. In Yes' case, it's a lot easier, because they legitimately have a great manager, and they themselves have been through it all, and are out-and-out pros."

Cooper sees Yes as one of the most important members of the Atlantic family of artists.

About working with a group like Yes, Cooper concludes, "they end up making us look good."

Atlantic Merchandising/Advertising

George Salovich

As director of merchandising for Atlantic Records, George Salovich works to prompt the record consumer to think about buying the new Yes album at the crucial point — inside the record store.

Salovich explained, "My responsibility is to get as much maximum visibility on the group in the marketplace as possible, whether it's by in-store contests, in-store airplay, posters, mobiles, counter units, or point-of-purchase display material."

Merchandising Yes' current album, "Going For The One," has presented Salovich

(continued on page 27)

Tunc Erim

The evolution of Tunc Erim's association with Yes began in 1969, when Erim was studio manager for the group's initial recording sessions. The sessions resulted in "Yes," the group's debut album on Atlantic Records.

In 1973, Erim began doing album promotion for Atlantic, and went on the road armed with copies of "Yessongs," ready to do verbal battle with whatever reluctant FM program director he might find.

In 1977, with the release of "Going For The One," Erim's job as director of national pop album promotion for Atlantic has become considerably easier. "Getting airplay is not the main thing now," he says. "It's feeding people with enough background information about the album that they can relay to their listeners."

If those listeners are already Yes fans, Erim knows, they constitute an incredibly loyal and even fanatical audience. Therefore Erim has shifted his promotional concentration from selling the program director to satisfying the fans who crave information. "If I can make the background information available to everybody before the album is out," Erim feels, "I'm doing the most important part of my job, because it's the only way a cult audience can be satisfied."

It is Erim's perception of Yes' cult audience base, in fact, that makes him wary of the overall effect that a single culled from the new album might have. "Of course it would help to sell more records if they had more Top 40 orientation," he commented.

(continued on page 27)

Mark Shulman

"The main thrust of our advertising Yes," according to Mark Shulman, director of advertising for Atlantic Records, "is through the WEA branch distribution system, which sets up ads with our major retail customers."

Like other Atlantic executives, Shulman was thankful for Yes' established identity. "You have a lot more leeway with Yes than you would with a lesser-known commodity," he said. "There are more dollars available, and more areas that you can get involved in."

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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	July 12, 1977	Anderson, Squire, Howe, White, Rick Wakeman

(*denotes RIAA Gold Record)

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 1818)

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.



Graphic Perfection — A 'Yes' Trademark

From the album "Fragile," released in early 1972, to the 1975 package of reissued material entitled "Yesterdays," Yes album cover graphics bore the distinctive stamp of acclaimed British illustrator Roger Dean. After an uninterrupted series of six Dean album designs, it came as a shock to many Yes fans to find the cover of "Going For The One" to be radically different. It was the work of another prestige album art studio, Hipgnosis.

According to Jon Anderson, "It was a difficult transition for all of us to make." He explained that the group had approached Dean to come and work with them in Switzerland. They wanted him to get a feel for the musical direction in which the band was heading, since Yes and Dean had been out of contact for a while. However, Dean was not willing to come to Switzerland. In addition, Anderson said, the group was definitely looking for something "strong and different," and they felt that Dean might not have been willing to make the transition at the time.

"The Hipgnosis people knew that they had to come up with something as aggressively different as that kind of mellowness of Roger Dean," stated Anderson. "I think they did it. The more I see the cover, the more I like it."

Anderson interprets the stark, concrete images of the outside cover, with the figure gazing upward, as a representation of where man's mind is going. The inside cover, said Anderson, is "the most natural, pastoral theme, so we've got one and the other, basically." The lines intersecting the figure on the outside cover are defining "points of the anatomy relative to our development," according to Anderson, although he was not specific about that concept. While he stated that the meaning

"doesn't go much deeper" than the above description, Anderson intimated that the entire LP jacket is an attempt to represent the essential oneness of nature in the wild and human nature, with all its modern technological outgrowths.

Guitarist Steve Howe confirmed that the group "didn't want everything to be the

For The One" cover, he was even more skeptical that "something so realistic could be right for Yes. Pal (the Hipgnosis artist) was out to prove me wrong." Commenting on the finished product, he stated, "I can't say I'm actually thrilled about the cover, though I know that it works well with the music." Howe indicated his comfort with



Chris Squire/Steve Howe — Of Yes

same old Yes," pointing out that the strength of Roger Dean's style seemed almost impossible to change. "Having established that they wanted something else," Howe continued, "the question was to find out what that something else was." Howe was skeptical about using Hipgnosis, which had done so many other album covers. When he saw the initial drafts of the "Going

the Yes logo, which, he was thankful, had not been changed. "Roger's still with us through the logo," he said.

Anderson stated that he hoped Dean understood why the band had gone to another artist for this album. He sees no reason why a forthcoming Yes album might not once again have a cover designed by Dean.

Mama Concerts — 'Yes' Promoter

Yes' first experience in Germany in 1971 was not a great success. Only a few hundred people turned out for most of their shows, which were promoted by the then-fledgling Mama Concerts firm.

When Yes returned to Germany three years later, the band sold out six 10,000-seat capacity areas in one of that nation's most successful tours.

During that three-year period, Germany experienced a virtual renaissance of popular music, with Mama promoting a three-

day rock festival featuring Pink Floyd, the Kinks and Humble Pie; as well as concerts by Rod Stewart and Faces, Three Dog Night, Black Sabbath, James Brown, Glen Campbell, Queen and Diana Ross.

Over the past five years, Mama's managing director Marcel Avram and Yes manager Brian Lane have formed a close friendship, stemming from a mutual love of soccer. In fact, on the 1974 Yes tour, Mama and the group squared off in a match which was played to a hard-fought 5-5 draw. Yes' next tour of Germany will probably include two more games.

George Salovich

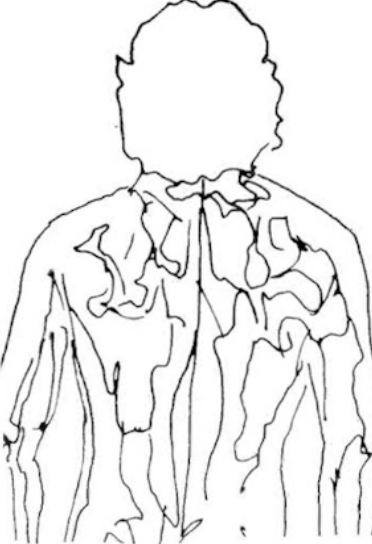
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with an additional challenge, since the album is the first Yes LP in six years not to utilize a cover by artist Roger Dean. Salovich said that he has responded by concentrating solely on the Hipgnosis artwork used on "Going For The One" to see "what the artwork lends itself to."

He decided that the cover was striking enough to be utilized as a display by itself, and hundreds of empty covers were subsequently sent to retailers. Also, 4" x 4" blow-ups of the cover were made, as were display units emphasizing the futuristic buildings and male model by die-cutting.

Another asset Salovich feels he has to work with is the group's trademark Yes logo. "I think the logo is as strong in the rock person's mind as McDonald's is to the hamburger consumer."

The logo is well established, and Salovich aims to keep reinforcing it in the rock listener's mind. "It's very important," he emphasized, "to establish a strong identity in the public's mind and to keep hammering away at it."



Mark Shulman

(continued from page 25)

Nevertheless, advertising for Yes is still concentrated primarily in FM radio. One reason is the group's "cult" identity. But, as Shulman noted, "it just so happens it's probably the largest cult band around."

Besides the FM ad focus, Yes' "cult" status, Shulman said, affects advertising in the initial stage of the campaign. "To let the fans know the album is out," he explained, "it's a little easier to reach Yes fans, because they can be found in more specific areas. For instance, you can pinpoint certain publications that they probably read, and place the first ads there."

Although the bulk of the ads will be followed up on radio, Shulman reported that the print ads provided one of the few difficulties of the current campaign for "Going For The One." Some general merchandiser chains apparently felt that the nude man on the cover was offensive, "so they didn't want to reproduce the cover in their newspaper ads."

This problem remained relatively minor, however, and Schulman related that the entire campaign has been a "pleasure to work on. These guys and their organization are pros, and the professionalism just filters down. As a result, more positive things come out of it."



Elliot Hoffman 'Yes' Legal Man

Elliot Hoffman, Yes' lawyer, knew that he would be expected to advise the group on legal matters concerning taxes, international currency restrictions, and contractual obligations. But he never thought his job would include checking T-shirts to detect counterfeit "Yes" logos.

"That's what makes it so much fun," Hoffman said. "We recently completed the acquisition of the Roger Dean 'Yes' logo, which Yes and Roger had previously owned in partnership. Now they own it outright, and I am having more fun trying to figure out how to license it and merchandise it."

Hoffman has been associated with Yes for the past five years. While not worrying about T-shirts, he still spends most of his Yes-related time on more traditional fine-print affairs, such as solving problems related to the band's obligation to two different tax jurisdictions, British and American.

Globe Shipping 'Yes' For Freight

A foreign freight forwarder may not sound like a company involved with rock and roll, but Globe Shipping Company, Inc. is responsible for transporting Yes' equipment from one continent to another, and that's no small job.

As Norman Weiner, vice president of the firm, explains, "We'll make the freight booking with the steamship line and the reservation; we'll get the boxing company to set up a van and pick up the equipment; and, if there's a deadline, we'll set the whole thing up with an airline."

This complicated procedure, Weiner noted, demands an individual contract with each client. And besides Yes, Globe's clients have also included the Ringling Brothers Circus, "complete," Weiner added, "with Hungarian giants and trapeze acts."

Tunc Erim 'Yes' LP Promo

(continued from page 25)

"But then again, if they did, they would probably lose many of their followers on the cult level." Yet, Erim also wants to ensure that the group's popularity will continue to spread. Therefore, he sent test pressings of "Going For The One" to a select group of key radio programmers across the country to get their reaction.

One response Erim cited was a research paper submitted by Lee Abrams that said the new album could well determine how Yes will be perceived by music consumers for the next five years. Erim, after enthusiastically noting the album's phenomenal sales success, said that he agreed with the report 100%.

Roy Ericson

(continued from page 25)

Ericson explained, "Sherri sets up individual catering companies in each town that will provide the type of food that the group will eat. They don't eat at the show like most groups do. Generally, they arrive in each town around one o'clock, and at two they have lunch in a small dining room in the hotel. After their show, they have a full, sit-down dinner, and we have the responsibility of picking the menu."

"They are not a partying band," Ericson added, "but they do look forward to dinner. Every day on tour is very structured, and their discipline is incredible."

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