

ABOUT 'YES'

'YES' are one year old and during that time people have said this about their music :-

About their Live Appearances

'Hit of the show apart from 'The Who' were quite definitely 'YES', they stole the show in the same way that 'Jethro Tull' did last year'.
'Melody Maker' at the Plumpton Festival.

'YES' were greeted with only the second standing ovation in the History of the club - the first was 'Nice'.
'Western Evening Herald' at the Van Dike Club

'Everytime I see them I am amazed'.
'International Times' At the Jenis Joplin Concert, Royal Albert Hall.

'Success! 'Who' and 'YES' triumph!.
'Top Pops' at the plumpton Festival.

'YES are going to be Giants. They deserve nothing less'
'Cash Box'

About their L.P. 'YES' on Atlantic

"This new L.P. by the British quintet who call themselves 'YES' is not only one of the finest and most uniquely brilliant albums of the year, but may signal in its usual blend of Folk and Jazz styles coupled with Powerful and Poetic lyrics a new direction for the contemporary sound. Brilliant playing and superb vocals abound. Heavy FM play could make this dynamic set a giant".
'Cash Box' New York 1st November, 1969.

"YES are a British Music Band. They'll appeal both to pop audiences and progressive 'freaks'" A must for your record collection and, I believe, a minor milestone in British Pop Recording History".
'International Times'

"Superb Album from one of the best British Groups around".
'Melody Maker'.

"If we were giving records star rating I'd give this five stars - for choice of material, conception, arrangement and professionalism in the Performance"
Buddy Rich in 'Melody Maker'.

"The 'YES' album is consistently good, emotionally intense yet always tasteful; imaginatively conceived and excellently performed. Do I like it? YES!"
"Fusion" (U.S.)

CHRIS WELCH reporting, with a little Alp from his friends

Swiss rolling and rocking with Yes

MONT BLANC is still standing. But much was shattered in Switzerland last week as YES took the country by snowstorm.

SHATTERED: One group, three studios, two journalists and one promoter, known throughout the Alps as Swiss Chews, the John Peel of Basle.

SHATTERED: Thousands of Swiss fans who discovered Yes is one of the finest groups Britain has ever exported to the Common Pop Market.

The group celebrated their first year together with a hectic and often ludicrous tour of the land of cuckoo clock rock and the MM train of Welch and Wenzel with them 24 hours a day, observing the snowy, excitement, battle and shattering that is the extraordinary life of a group "on the road."

The travelling band is a circus-like existence, where musicians of amplitude and instrumentals replace the tents that have to be erected for the show every night, and a blurred chain of hotel rooms replaces the touring caravan.

And the Yes circus now put through an end-of-year test as they covered hundreds of miles by jet and cabaret, through snow and ice.

Yes are a happy group of gently, extremely ego-less superstars. The feeling and work they put into every number is matched by a cheerful and essentially adult attitude towards the business of making music.

Snow

They accept the rigors of pop with good spirit and are determined to enjoy themselves, whatever the weather and business men are doing.

John Anderson (vocals), Tony Kaye (bass), Peter Banks (guitar), Chris Squire (drums) and Bill Bruford (drums), set off on their promotion trip in an atmosphere of anticipation.

The year's first snow had started to fall — right on Basle airport and the snow flurried around the bus at Heathrow European Terminal.

"A glass of Swiss the Wonder drink, I think," said Tony when the first, clinical lady announcer revealed Basle was probably cut off from the rest of the world, and only a madman would dare land.

She actually said "Flight may be diverted to Zurich," but in the event our BEA Trident hurried through and our captain was given a round of applause from British passengers as we landed in the white hell of Basle.

Guarding and guiding us from gig to gig was Swiss promoter Chris Schwegler, quickly nicknamed "Swiss Chris" as he arrived at the airport in army uniform and long hair.

Even happy promoters are liable for military service in neutral Switzerland.

The first concert was in a small, over-heated theatre with seating arrangements that

would not be allowed in Britain. But it was a great success with the disarmingly enthusiastic fans.

It was not their best performance however, as Yes had to play over two hours without a break and some of the solos became over-worked.

During a brief rehearsal they worked out a new number to feature John and Peter as acoustic guitarists called "Hamber 14 Bus." The rest of the group shouted abuse from the back row of the stalls. "It's bloody Nice and Fred," yelled Tony. "Bring back the strapper!" followed Bill. "There's a pig loose in the theatre!" announced Peter.

At each gig the band played better and better. They have several strong points — a magnificent sense of timing, drums and a superb understanding of the power of late and excitement. Peter, John and Chris make a beautiful harmony team, and John Anderson has one of the most expressive musical voices in the group today.

Boaters

Peter Banks' guitar work is always inventive and unique and on the few occasions when the band get into lengthy individual solos, his company is favourably with the best of the heavy rock.

Chris Squire, the tall, quietly smiling bass player with a penchant for snow boots and an obvious cool, claims a fondly held record that rocks somewhere between John Entwistle and Jack Bruce.

Bill, the ever cheerful drummer — "It's good enough for Charlie Parker, it's good enough for me," is a jester who loves Yes and will cheerfully talk about drums and the band at the drop of a practice pad.

This incessant practicing has paid off, for his bright, accurate, intelligent drumming is a powerhouse and mainstay of the band.

Tony Kaye on Hammond, helps to make Yes sound like

a big band. While irritated by some equipment problems, the legend off-stage bass-player becomes a madman at the keyboard, arms flailing, hair flying, great thundering chords contrasting with delicate passages played with running skill.

They make a marvelous band, and it was a shame some of their appearances were restricted to the respective night clubs, village halls and a late afternoon concert in Montreux Casino.

But at each gig they earned an ovation and at Solothurn they played brilliantly and lost into an audience seated at wooden tables, drinking like.

Clever

between gigs the band talked about the tour — and their aims. "I want to go to school and when I was 20 I thought: 'The pop life for me, I'll be a millionaire by the time I'm 25,'" said Tony.

Said Bill: "John is pointing out new numbers for us to play, but we don't have one in rehearsal. Usually he writes a tune and we listen to the tape and take it from there. We are complicated arrangements that can be great, or they can be a pain in the ass. The Producer has about five changes of tempo and key changes before the singing comes in. I suppose it is very easy to be too clever."

"Never mind — it's laugh at the top. Day Four of Yes Expedition — going gets tougher. Our routines have sounded out into the snow."

"It's been a great year for the band. Yes are getting more adult and less likely to break up. We have got to know each other and our abilities."

"This tour has really been a promotion for us. You can't really earn much money on the gigs because the country and the audiences are so small. We are primarily here to sell the LP. The last album is out of date."

"We are a band that plays songs. I don't play a drum solo and the only long instrumental is on Peter's 'I See You,' which is completely free and makes a good contrast."

"We are content to cut good albums and play good gigs. We are happy enough. We could do our hair green and drop our trousers on stage, but we want to try and project excitement, personality and quality."

"We had farewell to Yes in the beautiful lakeside town of Montreux at 5 am having gone 24 hours without sleep after a final act of revelry in a medieval cellar known locally as the Museum Club and unofficially as the Ministry of Labour."

"Steady on," said Peter when Tony appeared besieged by Swiss maidens. "Well, you've got to laugh," said Tony. "We are not that good."



BLOW THAT
I'VE
THOUGHT
BLOKE HAS
ONE OF THE
ORGANS!
**Melody
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is weekly

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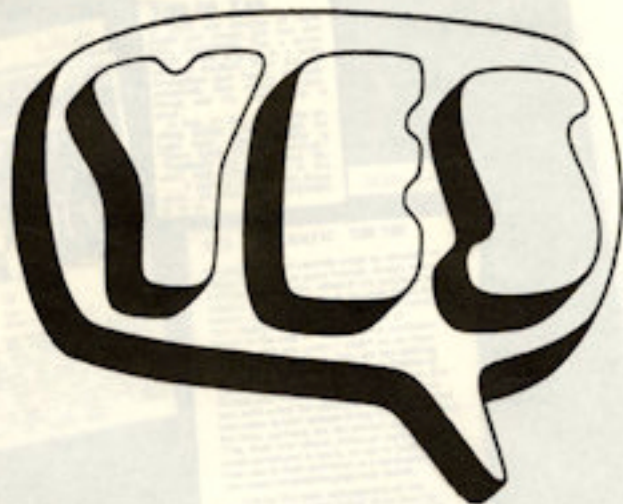
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AT THEM ALL





Maybe hidden away in the offices of Atlantic rights night now in an aggressive publicity man who is trying to develop a mainstream type campaign that will make being a Yes fan the pride of every high school senior. I hope not. Two main groups on the long run really may be hurt in the long run: the island thousands of fans who are from thousands of fans who are from grounded on by the "cool" appreciated only because it is shippable with organic and tall worldwide as soon as the groups, while a band that clutched for its abilities and its in its shortcomings will continue to grow and develop.

[illegible]

Cash Box

IN SOUNDS: Of all the groups to come to America from England in the past year or so, the most outstanding by far are two Atlantic Records bands, Led Zeppelin and Yes. Yes are five young musicians who know how to handle their instruments and know how to sing and write, and you've heard all this before about at least half a dozen other groups and couldn't care less. Let's put it this way. There is a track on the Yes album called "Yesterday and Today" and another track called "Sweetness." One listen to either of these should convince anyone that Yes are absolutely brilliant. Not only are there original songs stirring and poetic without being tastelessly loud and obscure, but they are masters of adapting songs by other performers to fit their own unique style. Their versions of the Beatle classic "Every Little Thing" and the Byrd masterpiece "I See You" are both fresh and new while retaining the spirit of the originals. Yes are going to be giants. They deserve nothing less . . .

