

YES

Money Come Money Go!

The Early Account Books

By David Watkinson

The lyrics, “Money come, money go,” were sang by YES in one of their lesser-known tracks from the late 1970s, these words would turn out be a constant mantra for the band managers over the following decades, if not their full career. With this article I look inside YES’ finances, specifically from the early years of 1969/70, to see just how it was for the new start-up band called YES.

In 2024 special historic items came my way, items which paint an inner YES world picture that only the manager would have known about and now you can to. A pair of petty cash books and expenses books dating from 1969 - 1970, containing records of cash transactions, including payments for petrol, hotel, repairs, food, drink, wages, and more. What an exciting time-capsule they are.



Above: The covers of the two YES petty cash books. (© David Watkinson Collection)

The pair of books would have originally been acquired blank from the well-known stationers, Ryman in the UK, measured 31cm x 32cm, similarly to an album cover size, a cumbersome set of books to be carried about on tour you would think really. The Official Ryman re-order model number was 47500, for the geeks among us. There is some wear with marks to the cover pages but inside is amazing condition for their age. Their providence is assured, coming from the private collection of Roy Flynn, the first manager of YES.



Above: YES, in the official promotion photo by Atlantic Records.

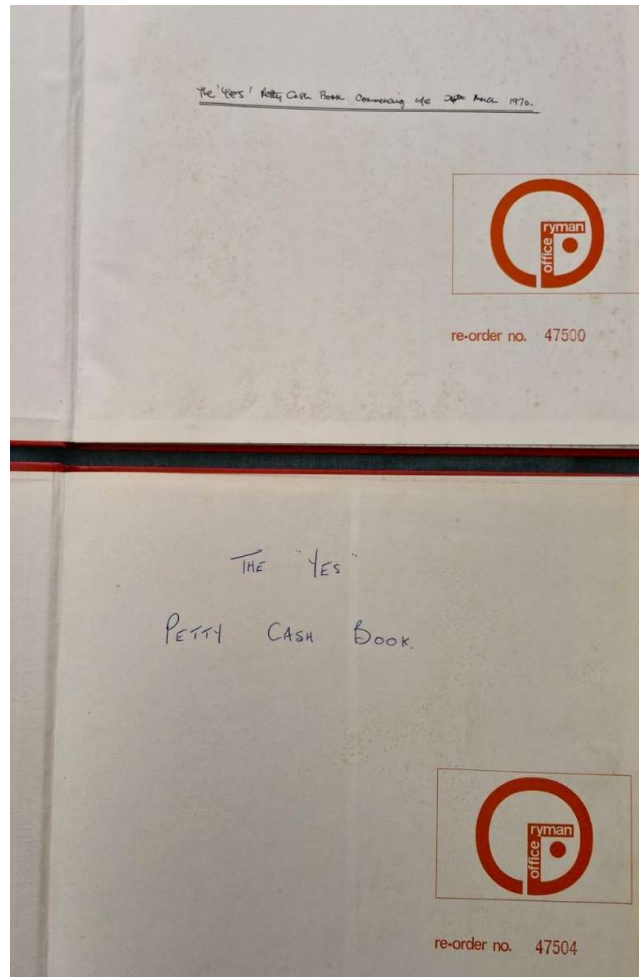
The 'YES' Petty Cash Books

The first book which is the main item here, has material written on most pages for a year and covers the period from **January 1969 to March 1970**. Written on the inner page it says, **The "Yes" Petty Cash Book**. The information generally spreads across two pages, and in total there are approximately eighty pages of detailed information.

The second book is titled and underlined on the inner page, **The 'YES' Petty Cash Book Commencing W/E 24th March 1970**. This has not been completed at all, but it would have been for Roy Flynn to use, had he stayed with YES. So this one is historically interesting, but doesn't have anything useful inside, except for the title used, it was time for the manager change to come. I guess other record books could be around still, but essentially these books cover the YES manager, Roy Flynn's term with the band. He left YES and was replaced with Brian Lane. Maybe Brian has his books tucked away for another day to share, I shall get back to you on that.

Jack Barrie the manager of the La Chasse Club (after John Gee), 100 Wardour Street, had been the YES backer up until the hastily arranged replacement, 'Sly' gig, when after the show, and within a moment of seeing the band live, Roy Flynn instantly falling for YES, offering to manage them. The real first manager of YES did what he could for the band, investing in them, believing in their music, and taking them quite a way in

the business. Those tentative beginnings of scraping a living, and just about keeping going from week to week was tough. But a determined Roy Flynn was instrumental in taking this new band places through those first few years, so let's look at YES' first year in business terms a little closer.



Above: Still in superb condition, the inside pages for both books. (© David Watkinson Collection)

The period from August 1968 till January 1970 was manic with excitement, dreams, goals, and plenty of gigs. YES had already set their stall out as such in trying to get the members right. They had had, even at such an early a date, changes in their line-up, with Bill Bruford in, and then out, Tony O'Reilly in, then out, Ian Wallace in, then out, then Bill Bruford back in! Yes, I know, deep breath but it did kind of set the scene for the YES members roundabout going forward.

The band, or I should say Jon Anderson and Chris Squire seemed to exactly know what they wanted to do, to progress, to make it, to be successful, and would ruthlessly go for it, to do whatever it took to make YES great. There would be some stability in the band, but it wouldn't last, it would be Peter Banks next, followed by Tony Kay's turn soon!

Date 1969.		Total
Jan	1 Roger	3
	Petrol (Van)	1
	" (Van)	2
	Fuses	3
	Drinks	15
	Wages - Mr. Tait	12
14	Hammer + nails	14 9
	Leads	17
	Plugs	1
8	Roger	15
	Drinks	13 6
	Petrol	1
9	Glass	15 3
	Petrol + Oil	3 9
	Wages - Mr. Tait	14 10
21	Lead	15
22	Petrol	10
	Wages - Mr. Freeman	15
	Drinks	13 6
23	Petrol	3 4
	Drinks	10 6
24	Petrol	2 6

Above: January 1969, and one of the very first wage documents for Michael Tait. Plus did you know it was 14 shillings and nine pence for a hammer and nails? (© David Watkinson Collection)

We have lots of information recorded here in the many pages, and the balance of how many pages to show to you has grown, but I didn't think posting up the whole complete page by page account would excite even the five percenters of YES fans, but snippets yes. Let's look at what was happening in 1969, as YES zoomed around to the next gig, which could have been hundreds of miles away from the last one.

1969 Highlights

Noted entries show a small team around YES, Roy Flynn, Michael Tait, and about three main roadies and helpers. Mike Freeman is down on the wage list, presumably a roadie or driver and there from Jan 1, 1969, although a similar named person was involved within the club scene and management in London, as so this could be for him. Roger also gets a mention, maybe a roadie, not Mr Dean, as too soon, but maybe that will become clearer as time goes by?

Michael Tait is in the books three times for wages, with payments of, £12, £4.10 and £4.

An entry for drinks around 5 February, for the Worthing gig, also for the QEC (Queen Elizabeth Collage) for the gig on the 15th.

In March there are five mentions of a guy called Terry (roadie?) along with the notes for wages.

A note for the AA (Automobile Association) in the list for 16 February, that is the road rescue service in the UK. Yes, yet another van breakdown!

14 May 1969 Llew (Llewy) appears as a roadie.

16 July 69 and an entry says, 'wages roadie'. No name given, so maybe a stand in roadie, day helper.

31 July (page 14) we see an entry for a roadie called Jed.

7 August a 2nd roadie is added for the gig at The Marquee Club that day.

W/E - 7 August and page 16 in the notes sees an O-Toole name mentioned at the Marquee Club getting £2.00, with Jon Anderson getting the same amount.

Another roadie for a short time, name unknown, was apparently Tony Kaye's girlfriend's brother!



Above: YES, playing at The Marquee Club, 28 May 1969, only nine months old, when velvet trousers were king, and touring was a simple plug in, and play set up. (© David Watkinson Collection/edited)

14 August 1969 and the accounts entry shows YES needing more help for the gig at The Marquee, with entries as such:- Wages 2nd roadie £12, Wages 3rd roadie £4.00, Wages 4th roadie 15 shillings.

16 September and wages for the 2nd Road Manager for £15.** Looks like a Philip Hepple payment.

24 September 1969 showing wages for Philip Hepple ** £15.

20 November more wages, Toni £2.00, Llew £12.00, Philip £15.00.

W/E 2nd December 1969 - Swiss Tour.

Travel days, and a gig day for the TV show appearance on "Hits A Go Go".

A noted entry was 'Cash to Chris and Barry', (either Squire or Melody Maker's Chris Welch, the writer, with Barry possibly being either Jack Barrie, or Barry Wentzell, the photographer.

			W/E 1st August 1969				
			Royal	Motor - Repairs + Petrol	Instrument - Repairs + Petrol	Hire	Meals
August	10	Royal	3 50				
	8	Royal	2 15				
	9	Royal	3 50				
	8	Tanbours	4 36				
	9	Leads	4 00			4 36	
	13	Automobile Assoc. (55th Service)	6 00			4 00	
		Straps	- 17 6				
		Clocks	2 50			- 17 6	
	14	Electronics	1 00			2 50	
	14	Electronics	2 00			1 00	
	14	Drum Head Snare	3 30			2 00	
	14	Drum Head Bass	3 04			3 30	
	15	Bedliners	- 4 9			3 04	
	14	Leads Case	5 50			- 4 9	
	14	3 Tires (New)	30 00			5 50	
	14	Echo Unit (Guitar)	10 00	30 00			
	8	Repair Vox Amp.	4 00			60 00	
	14	Straps	11 00			4 00	
	14	Wages 2nd Roadie	12 00			11 00	
		" 3rd Roadie	4 00				
		" 4th Roadie	- 15 0				
		Coca Cola at Wargrave	- 12 6				- 0 6
			<u>£ 114 12 10</u>				<u>- 12 6</u>
			152 5 12 3				
				<u>£ 9 5 8</u>	<u>£ 30 0 0</u>	<u>£ 51 19 8</u>	
				402 7 6	203 17 4	357 9 11	69 15 1

Above: A full account from August 1969, with the band one year old! (© David Watkinson Collection)

1970 Highlights

26 January notes a fee for a musician (Gerry) of £5.00.

(On the 7 February, YES played their Royal Festival Hall show, and so these fees either side look to be linked to that).

10 February notes a fee for a musician at the Royal Festival Hall of £5.00.

Continuing with outgoings then, the first page has the following entries, drinks, fuel and repeat, plus fixing stuff! Some wages but not the bands wages, so another book will need to be found for those, I guess. I would presume that Jon, Chris and the band would never have seen these books as they would have been way too busy, and no one really, bare Bill Bruford, had any inkling on were the money went to or how to save a pound or two for the future. YES, were good at spending a lot right from the beginning, as simple as these figures are, you can only imagine what the books for 1974/5/6 would show? Maybe one day I'll get to share them?

Tools	16
17 Organ repairs	15 3
20 Rotors	20
Slings	1 3 4
Components	3 10 3
21 Alteration to bass guitar	45 15 6
Wages - Lew	12
Wages - Philip	15

Above: More parts bought, such as strings, tools, organ bits, plus some wages for the roadies, Lew and Philip. (© David Watkinson Collection)



Above: A whole bunch of receipts which cover fuel, repairs, and trains in 1970. For the UK fan we see places such as Basingstoke, Winchester, and London mentioned.

YES Expenses WE 6-1-70		
1	Tea & sugar for Studio	✓ 64
2	Handles for Leslie	✓ 9 10-
3	Petrol	✓ 1 - -
4	Plugs	✓ 1 4 -
5	Pens	✓ 46
6	Coke for Studio	✓ 1 8 -
7	Van Hire	✓ 25 8 5
8	Petrol	✓ 1 - -
9	Saw Hire	✓ 19 8 6
10	Van Hire	✓ 5 18 6
11	Train (Phill)	✓ 2 - -
12	Train Phill & Lister	✓ 2 - -
13	Electronic Parts	✓ 9 6
14	Petrol	✓ 12 4
15	"	✓ 1 5 8
16	Phone calls (New Years Eve)	✓ 1 - -
17	Breaker paints for Van	✓ 16 9
18	Strings	✓ 5 -
19	Leads	✓ 5 - -
20	Petrol	✓ 4 0 7
21	Strings	✓ 1 1 7
22	Tambourine	✓ 2 9 11
23	Drum Spare	✓ 2 6
24	Petrol	✓ 2 16 8
25	Petrol	✓ 3 7 4
26	Tow Rope	✓ 2 5 -
27	Plugs & wire	✓ 1 15 8
28	Petrol	✓ 1 11 11
29	"	✓ 19 -
		97 98

Above: Into 1970 now and getting around was costly. You can always use another tow rope too, for the next break down! (© David Watkinson Collection)

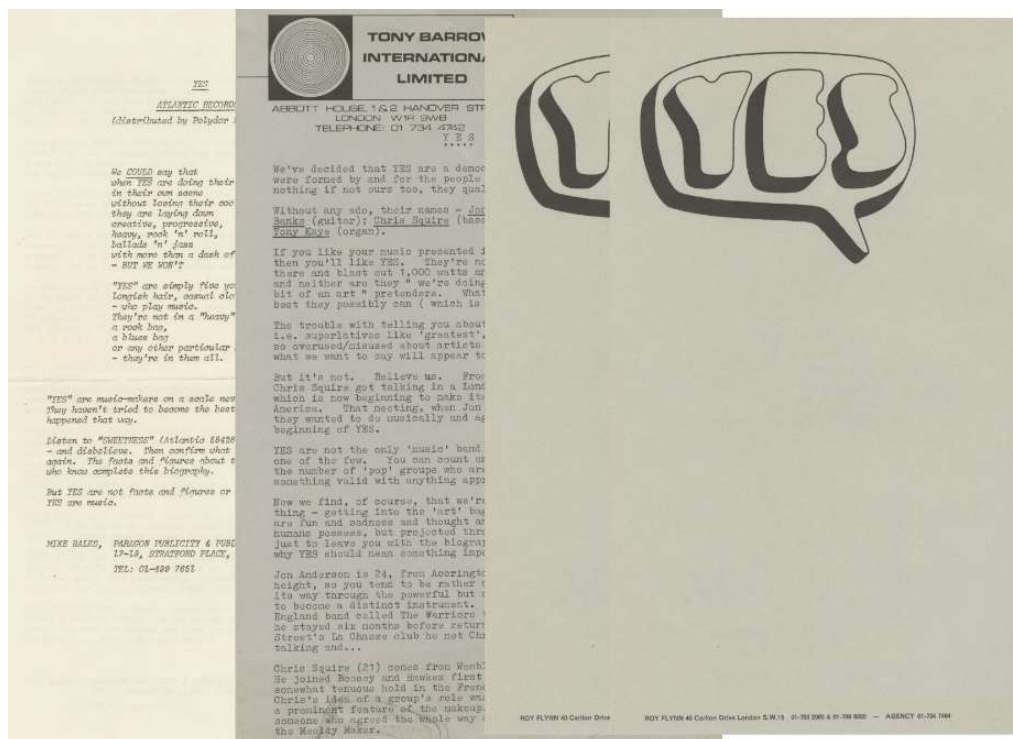
As we all know, the cars and vans in the 1960's, and into the 1970's, which were probably British made, were not the most reliable. The Commer van, Bedford, Morris and even the Fords, all made it hard work to get about, but at least they were simple machines, and could be repaired at the side of the road, if the worst happened, which it did. Fourteen entries in the first month are related to transport, with the biggest costs hiring a van and fuel. Among the other costings and outgoings of note, a Tambourine for Jon, strings and leads, coke, tea and sugar for the studio and some handles for the Leslie cabinet for Tony Kaye!

What stands out for expenditure highs apart from fuel and hotels, are instrument fixes and equipment issues. To put these numbers into perspective then, in 1969, the average weekly earnings of adult male, manual worker in the South of England was around £24.00. An Austin Mini car, which a band member had, would have probably

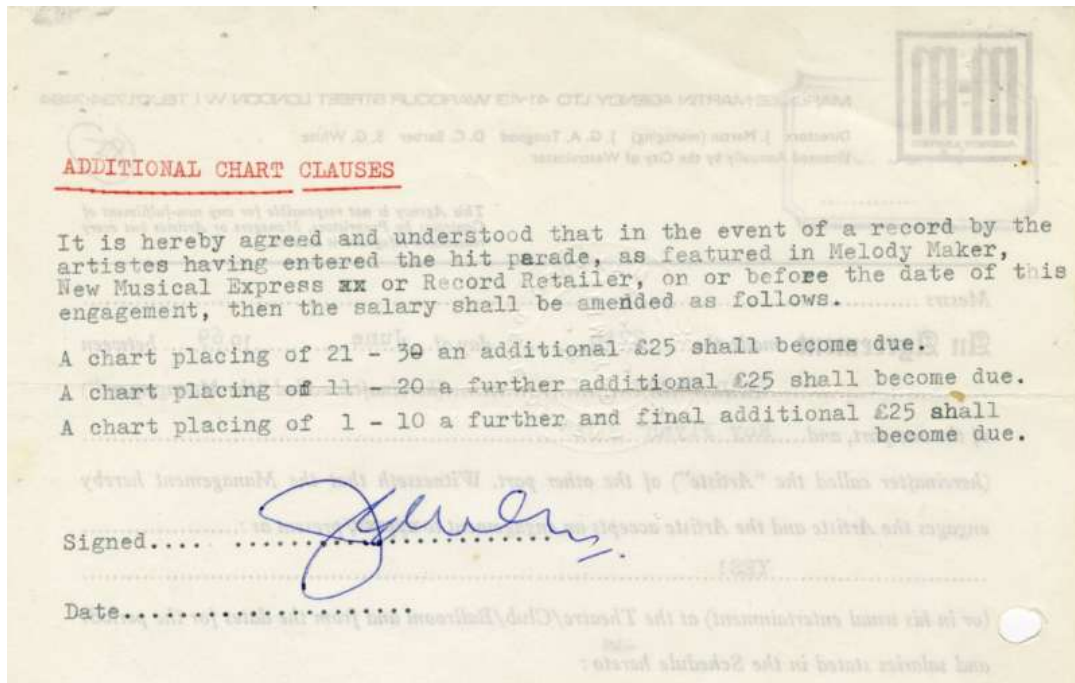
cost around £200 second hand as a new one was £380, and a basic house was in the region of £3.500. To rent a two-bedroom flat in London was around £15-40 per month, and to rent a rehearsal room cost £4.00 a day.

Reading these numbers you can feel the buzz of touring, fix this, go there, book this and that. For Roy Flynn, who would have been, not only hard at work, but it must have been financially draining. Constant repairs and if not to an amp, the van too, I am sure it was universally the same for all the bands at the time, The Pink Floyd had a similar van, so the same antics happened to them too.

You don't see much overspending on the good life really, some booze and cigarettes, but it looked like a pub meal was as flash as it got for a few years. YES like any band at the time were just doing their very best to survive and not much more, the very existence of the band at risk every day.



Above: The first press releases, one Tony Barrow International Limited letterhead paper, further pages on Paragon letterhead paper, and the YES logo letterhead paper for Roy Flynn.



Above: Chart clauses! Marquee Martin agency paperwork from their Wardour Street address, London.

It is fascinating to see how important it was to get into the music charts, and gain the highest chart position possible, and to see how the payments were calculated, is it any wonder that rigging of places has always been a part of the music business. It was said The Beatles did it, and we know others did too, with Brian Lane admitting so when the postal strike happened in the UK, and a calculated shopping spree helped YES gain favourable positioning, all like it was normal practice. The Warriors before YES did it, so maybe it would be easier to name the bands who never did it, that could be a short list? With these incentives it was clear and obvious what was going to happen.

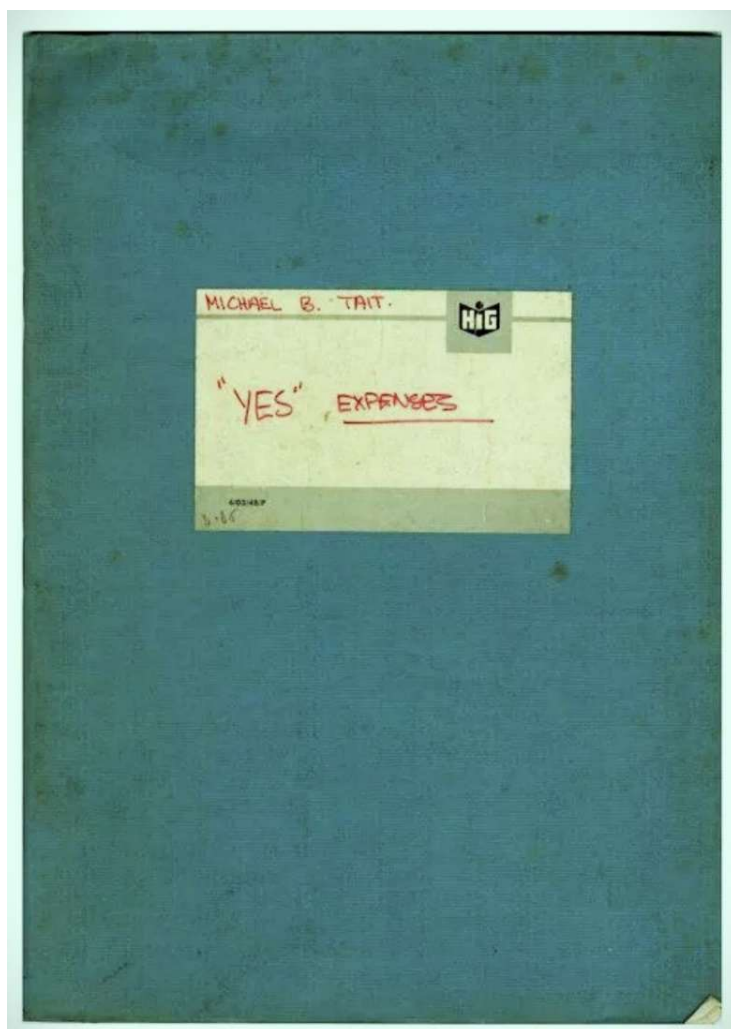
Michael B Tait – “YES” EXPENSES

More YES classic original, and unique memorabilia came to light in 2024 with the provenance again being from the former of YES manager. The expenses book comes highlighting Micheal Tait's work, how fortunate for us fans that Roy kept them and secondly, it shows the administration work was spread more across the team than first thought. Showing the recordings and sums of expenses for band members and crew, yet again we can head back in time.

The book measures 21cm x 29.5cm (8.2 inches x 11.6 inches) and is in fine condition considering the age and the many miles it would have travelled. Some of the pages are titled with visited locations including England, Holland, and Germany. We see once again what they spent their hard-earned money on while on tour, no, not the wild women, drink and drugs, but mostly hotels, fuel, meals, telephone, and the odd broken instrument. Who knew a tambourine was £50.00 back then?



Above: Michael Tait in 1969. (© David Watkinson Collection/edited)



Above: The front cover of the expenses book. (© David Watkinson Collection)

The YES formative years adventures took them in 1969 into Europe, and for Jon Anderson, he would be going back to some of the areas he had previously gigged in with his last band The Warriors. Jon can be seen spelt as John still at this point, plus we also see the other band members names being abbreviated, such as Pete (Peter Banks), Roy (Flynn), Llew (Liewelyn), and Mike (Michael Tait) in the book. Through August, September, and October YES visited Belgium, Holland, and Germany for festivals and TV appearances. The book has a headed pages for various visits, and each cover the full daily and sundry costs, minus wages for the band and crew.

Ten pages of accounting information hand-written out in blue, red and black pen. The condition of the book is as it was closed in 1969! Now again what comes across in these books is the unseen real world of a band, with it all being, "The Rock and Roll Business". If ever there were pages showing you so, then these are them. Mostly outgoings are shown page by page but income I would presume would be in another ledger. The search is on.

	JOHN	TONY	CHRIS	PETE	LLEW	BILL
£.s.d	1	-	2.10	.	11	7
G.	20	5	20	35	-	20
DM eqv of G.	22	6	22	38		22
DM.s.	356	323	232	423	166	221
DMs	100	100	100	200	24	100
DMs.	169	20	-	-	1	167
	625	443	332	623	191	488
FOOD ALL.	110	110	110	110	110	110
TOTAL DM.	515	333	222	513	81	378
TOTAL DM & G in DMs.	537	339	244	551	81	400
" " " " £sd	55-12	35-2	25-5	57-2	5-8	4-9
TOTAL £sd	56-12	35-2	27-15	57-2	16-18	49-9

£.s.d TOTAL	=	£ 21 10 -	
G	=	100.00	G.
DM TOTAL		2042	DM

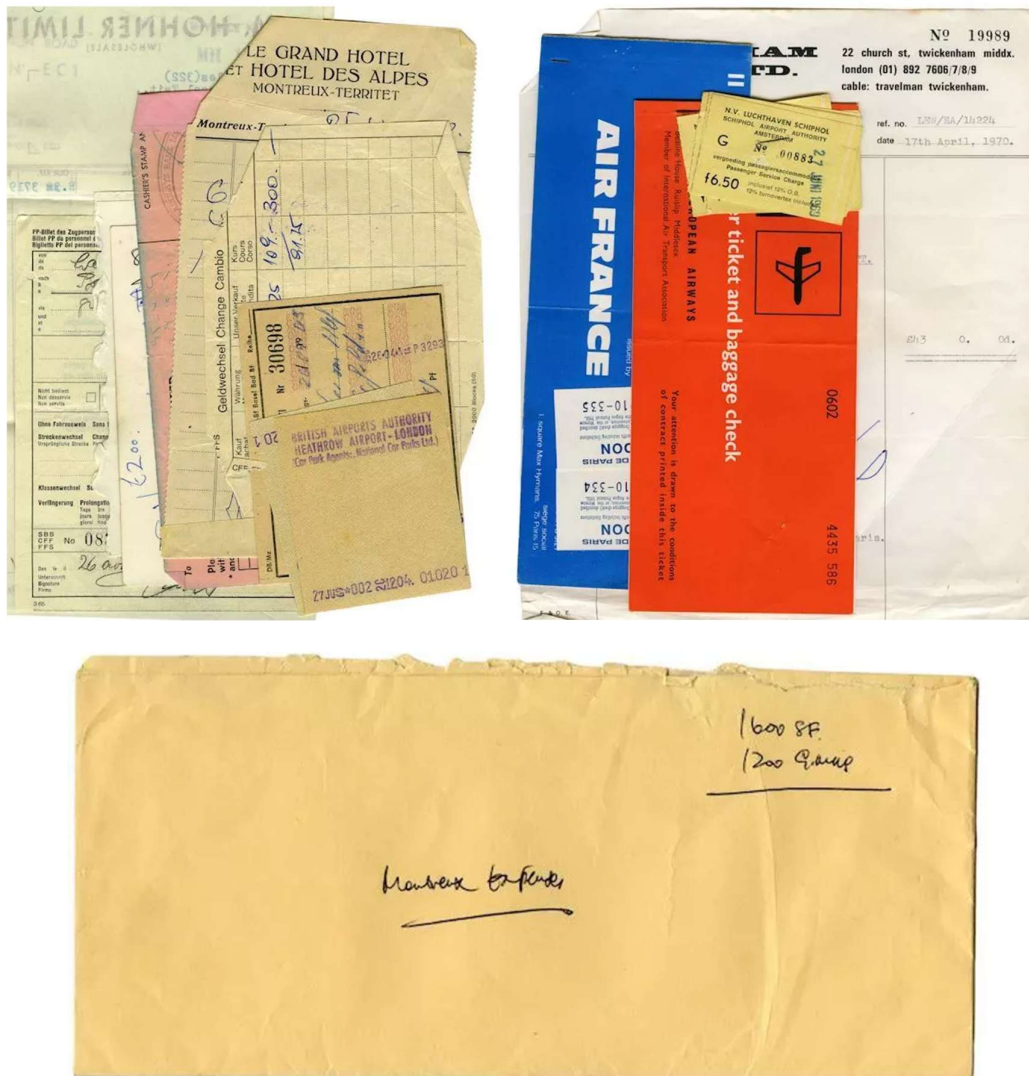
ROY FLYNN			
received	£200		
	200	DM	
spent.	87	DM	
	25	G.	(28 DM)

	515
	333
	222
	513
	-81
	378
	<u>2042</u>

Above: With the band names at the top, it looks like Llew (roadie) was a band member at the time, obviously he wasn't but it showed how close-knit everyone was. DM is shown for the Deutsche Mark currency, and £sd would equate to pounds, shillings and pence in old English money, before the change and decimalisation came into place in the UK in 1971. The letter 'G' is for the Dutch Guilder currency, and you can see the figures roughly translated to match each other. (© David Watkinson Collection)

GERMANY.						
D	DATE	NO	ITEM	TRAVEL	HOTEL	FOOD
		42	TELEPHONE TO ROY (W)			
		<input type="checkbox"/>	TAXI (MIKE)	3.00		
		<input type="checkbox"/>	TAXI (PETE)	3.00		
		<input type="checkbox"/>	TAXI (JOHN)	25.00		
		<input type="checkbox"/>	MEAL			8.00
		43	HOTEL		113.25	
		<input type="checkbox"/>	TAXI (LEW)	5.30		
		<input type="checkbox"/>	MEAL			92.00
		44	HOTEL		101.40	
		45	MEAL			68.30
		46	BATHS		14.60	
		47	PETROL	28.90		
		48	MEAL			21.00
		<input type="checkbox"/>	FOOD } ROY.			6.00
		<input type="checkbox"/>	PETROL	20.00		
		<input type="checkbox"/>	DRINKS			40.0
		49	TAMBOURINS.			50.00
		50	TRAIN FARE TO MUNICH	200.00		
		51	MEAL			16.00
		52	HOTEL		167.00	
		<input type="checkbox"/>	TAXI (LEW)	15.00		
		53	MEAL			55.00
		54	PETROL	33.00		
		55	PETROL	26.10		
		<input type="checkbox"/>	FOOD (ON TRAIN)			10.00
		56	HOTEL & TELEPHONE		210.00	9.90
		57	HOTEL & TELEPHONE		210.00	56.00
				359.30	716.75	276.00
						256.88

Above: The Germany visit page, showing a lot of taxi journeys, and good to see they had a bath too! (© David Watkinson Collection)



Above: A collection of invoices, and receipts for expenses incurred during travel to Montreux, France, and England.

Essentially with the band a year old laying down slowly a fan base, the hope of some serious income back then would be based on a successful album release. With Atlantic backing a fine first *YES* album, and the UK press liking it too, everyone had high hopes. Perhaps the first album wasn't the hit they thought it was going to be, and so tried again with an orchestra, which was popular at the time, but once again *Time And A Word* didn't fly either. Something had to change as the time to make it happen fast was disappearing, the money was running out, plus the stress began kicking in, pressure to do well was getting very serious.

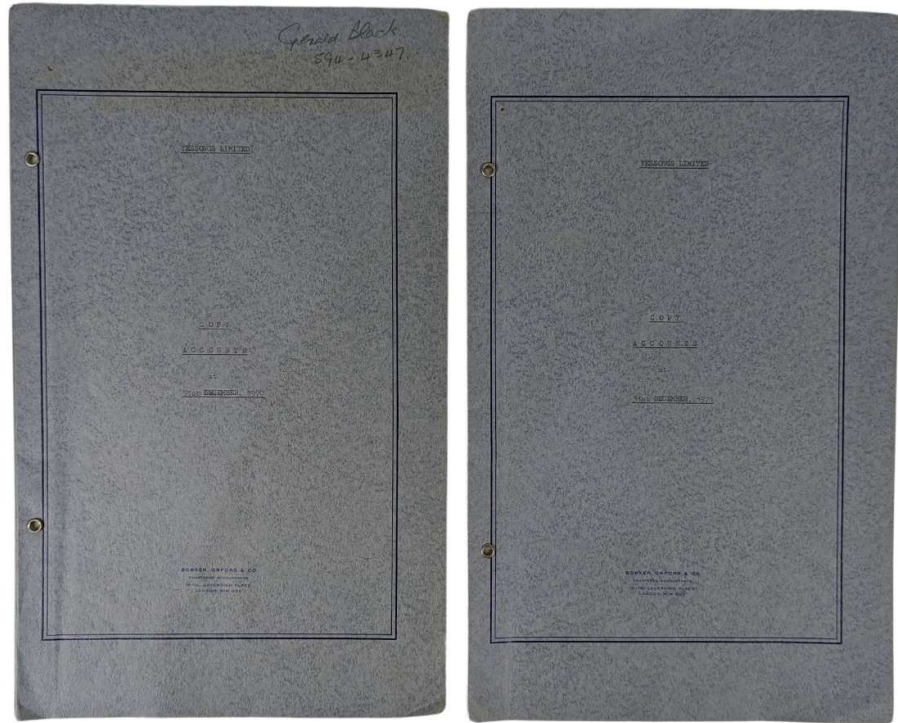
Coca-Cola released its new advertising campaign in late 1969, "It's the Real Thing," which epitomized the company's attempts to harness contemporary youth's culture. Within these account pages you can see just how much that tag line worked for the young *YES*, as they drank their way through bottle after bottle of the stuff, (about 5 cents each) along with some Scotch, Coke, was very popular, in all its iterations!

STAR CLUB	1600	DM.
HOLLAND	£ 400	
BIG APPLE	500 DM	
TV.	1000 DM	
GODALOU	500 DM	
MUNIC	5250 DM.	
TOTAL £500 DM		
CHANGE.		
£ 100 →	855 G -	
£ 100 →	934 DM.	
600 G →	650 DM.	
100 DM →	£10 . 4 . 2	
800 DM →	82 . 18	

Above: Interesting notes on various events from the Tait accounts book. (© David Watkinson)

YESSONGS LIMITED Accounts

More historically interesting documents came available in the 2020s. Once again coming from the former YES managers estate. Two blue folders containing "Yessongs Ltd", Copy of Account documents, dated 21st December 1970, and 21st December 1971. Each gives information on the directors and shareholders, turnover, profit, tax, royalties, assets and shares. The first page of each is signed by D. J. Dawson. Each folder measures 21.5cm x 35.5cm (8.4 inches x 13.9 inches). There is a handwritten note in pencil on the front of the 1970 folder, along with the phone number for Gerald Black, you could call him on 594-4347.



Above: YESSONGS LIMITED – COPY ACCOUNTS. There are light creases to the edges and corners of the folders, but they present superbly.

YESSONGS LIMITED

REPORT OF THE DIRECTORS

DIRECTORS

J. Daly
D. J. Dawson
R. R. Flynn
J. Anderson

ACCOUNTS

The Directors present the Profit and Loss Account of the Company for the period 1st June, 1969 to 31st December, 1970 and the Balance Sheet at 31st December, 1970.

The Net Profit for the period after providing for Corporation Tax is £745 from which is deducted Formation Expenses written off of £97 resulting in a balance carried forward of £648.

PRINCIPAL ACTIVITY

The principal activity of the company during the period was that of music publishers.

SHARE CAPITAL

The whole of the authorised share capital of £100 was issued and the proceeds applied to formation and other initial costs.

DIRECTORS SHARE INTERESTS

The Directors who served during the period and their interest in shares of the company at the date of their appointment and 31st December, 1970 were as follows:-

R.R. Flynn	Appointed 11th August, 1969	99 Ordinary Shares
J. Daly	Appointed 28th September, 1970	NIL
J. Anderson	Appointed 28th September, 1970	NIL

By Order of the Board

D. J. Dawson
~~A. J. McMillan~~

Secretary

31st July, 1972

39 South Street,
London, W.1.

Above: We see the names of J Daly and DJ Dawson, along with familiar names as directors.

<u>YESSONGS LIMITED</u>		
<u>Profit and Loss Account for the Period 1st June, 1969 to 31st December, 1970</u>		
	<u>£</u>	<u>£</u>
Royalties Receivable		7420
Interest Received		7
		<u>7427</u>
Royalties Payable	570	
Advance Royalties written off	5331	
Commission Payable	57	
Legal and Professional	178	
Audit Fees	26	
Bank Charges	2	
Sundry Expenses	6	
Depreciation	12	
		<u>6182</u>
<u>NET PROFIT</u> for the period		1245
<u>Corporation Tax</u> (Note 1)		500
		<u>745</u>
<u>Formation Expenses</u> written off		97
		<u>97</u>
<u>BALANCE</u> carried forward		<u><u>£648</u></u>

<u>YESSONGS LIMITED</u>		
<u>Profit and Loss Account for the Period 1st June, 1969 to 31st December, 1970</u>		
	<u>£</u>	<u>£</u>
<u>NET PROFIT</u> for the period after charging:		1245
Audit Fees	26	
Depreciation	12	
	<u><u>38</u></u>	
<u>Corporation Tax</u> (Note 1)		500
		<u>745</u>
<u>Formation Expenses</u> written off		97
		<u>97</u>
<u>BALANCE</u> carried forward		<u><u>£648</u></u>

Above: The profit and loss numbers for the eighteen months to December 1970.

Other documents over the recent years have come to light that show detailed payments made to YES, supporting acts, and other parties such as staff, refreshments and managers, as well as any monies raised through admissions during these dates. These being a collection of nineteen box office return payment documents dated

between the 27th November 1968 – 10th April 1970 relating to a residency by YES at the Marquee Club, London.

107 invitations

YES
GM

MARKUSE CLUB 70 WARDOUR STREET LONDON, W.1.

BOX OFFICE RETURN

Day & Date : Wednesday Nov 27 1963

FLOAT :

ADMISSIONS : £ : s : d.

31 @ 5/- Nos. 97523-97554 7 : 15 : -

64 @ 7/6 Nos. 28577-28641 24 : - : -

@ Nos. : : : -

95 Total Admissions 31 : 15 : -

CLOAKROOMS :

@ 6d. Nos. : : -

@ 6d. Nos. : : -

@ 3d. Nos. : : -

@ 3d. Nos. : : -

TOTAL INCOME

PAYMENTS - MUSICIANS £ : s : d.

YES - 17 : 1 : -

VAN DER GRAAF - 15 : - : -

- 1 : - : -

Total : 15 : 17 : 6

OTHER PAYMENTS :

Staff 5 : 15 : 1

Refreshments 10 : 1 : 7

Cashier

Comptroller

Manager

Grand Total 6 : 5 : 9

PAYMENTS :

NETT INCOME :

LATE ADMISSIONS :

AMOUNT BANKED :

FLOAT C/FORW. :

Checked By :

..... Manager

322

Total Admissions

CLOAKROOMS :

@ 6d. Nos. - : : -

@ 6d. Nos. - : : -

@ 3d. Nos. - : : -

@ 3d. Nos. - : : -

TOTAL INCOME

PAYMENTS - MUSICIANS £ : s : d.

YES - 41 : 11 : 0

HARD MARR - 15 : - : -

- 1 : - : -

OTHER PAYMENTS : 61 : 11 : 0

Staff

Refreshments

Cashier

Comptroller

Manager

Grand Total

PAYMENTS :

NETT INCOME :

LATE ADMISSIONS :

AMOUNT BANKED :

FLOAT C/FORW. :

Checked by :

..... MANAGER

14 : 8 : 0

123 2 0

123 2 0

50% less support
No donation

[Signature]

Above: The interesting to note the actual number of the admissions in total for the 27th November gig, in 1968, 95 people. That's with the good support act also, and only four months old.

YES -The 1969 Contracts

The following paper contracts came from the first manager also and are now a fascinating insight into payment details, contractual niceties, and more, for a band only eight months old. Varying amounts were paid for a show, but on average between £75 to £100. These usually were for two 45 minutes length sets, and some possibly a 60-minute show all through, starting around 7pm.

Victoria Ballroom, Chesterfield, 1 March 1969

Derwent College, York University, 7 March 1969

The Empire Theatre, Sunderland, 8 March 1969

Frank Freeman Club, 9 March 1969

This one was even advertised as 'From *John Peel's Show*', to capitalise on their recent airing on the BBC.

Student Union, Southampton, 15 March 1969

Marquee Club, London, 11 & 25th June 1969

BRITISH BROADCASTING CORPORATION
BROADCASTING HOUSE, LONDON, W.1
Reference: PROGS/IT

STATEMENT OF PAYMENT FOR SERVICES OR IN RESPECT OF A COPYRIGHT

Dear Sir/Madam,
Given below is the gross amount of your payments (including any expenses) from the Corporation for the past fiscal year. This amount has been notified by the Corporation to the Inspector of Taxes.

REFERENCE No. A386752 YES 5/4/69

PER MARQUEE MARTIN LTD
41 WARDOUR STREET
LONDON W 1

Programme Accountant

Gross Amount Paid		
£	s.	d.
40	0	0

08

Above: This is a receipt slip of paperwork for a BBC Payment, 5 April 1969, services with respect to copyright. The timing for this must be related to the BBC sessions and recordings for DJ John Peel's, *TOP GEAR*. £40.00 paid to YES through Marquee Martin Ltd, 41 Wardour Street, London. (© David Watkinson Collection)



MARQUEE MARTIN AGENCY LTD 41-43 WARDOUR STREET LONDON W1 TEL: 01 734 7464
Directors J. Martin (managing) J. G. A. Toogood D. C. Barbour S. G. White
Licensed Annually by the City of Westminster

This Agency is not responsible for any non-fulfilment of
Contracts by Proprietors, Managers or Artists but every
reasonable safeguard is assured.

Messrs
An Agreement made the 5th day of February 1969 between
Mr. Millington (hereinafter called "the Management")
of the one part, and Roy Flynn
(hereinafter called the "Artiste") of the other part. Witnesseth that the Management hereby
engages the Artiste and the Artiste accepts an engagement to appear/present as :
Yes
(or in his usual entertainment) at the Theatre/Club/Ballroom and from the dates for the periods
and salaries stated in the Schedule hereto :

SCHEDULE

The Artiste agrees to appear at the artist ~~the artist~~ one performances at a
salary of £ 100 : 0 : 0 : Arrival Time 6 PM
One Day(s) at Victoria Ballroom commencing 1st March 1969
Chesterfield
Day(s) at commencing 19.....
Day(s) at commencing 19.....

SPECIAL CLAUSES :

1. It is agreed that the artist shall appear in person throughout the entire performance of his act.
2. The management agrees to supply a piano and microphone equipment.
3. The Artiste/Band shall not, without the written consent of the management appear within miles of the towns mentioned herein for weeks prior to and during this engagement, and for afterwards.
4. Performance times to be decided by the management but it is agreed that the artist shall appear in 2 x 45 min spots
5. Transportation to be provided by
6. Photos and Bill matter to be sent to this office not later than twenty-one days before opening.
7. All financial settlement to take place with the artist by cash on completion of engagement.
8. It is agreed that 5% commission on this engagement will be paid to Some Kinda Mushroom Agency

I/We the undersigned acknowledge that I/We have read the above special clauses and agree that they will be adhered to in detail.

SIGNED for Paly
ADDRESS cp Victoria Ballroom
Kempston Road
Chesterfield
DERBY.

Above: Interesting to see the famous 5% detail showing, which turned into a song by Bill Bruford years later. The great line in this contract being that the 5% should be paid into, "Some Kinda Mushroom Agency". (© David Watkinson Collection)

MESSRS
An Agreement made the 12th day of May 1969 between
Marquee Organisation Limited (hereinafter called "the Management")
of the one part, and Yes
(hereinafter called the "Artiste") of the other part. Witnesseth that the Management hereby
engages the Artiste and the Artiste accepts an engagement to appear/present as :.....
Known.
(or in his usual entertainment) at the Theatre/Club/Ballroom and from the dates for the periods
and salaries stated in the Schedule hereto :


SCHEDULE

The Artiste agrees to appear at..... one performances at a
salary of ~~£XXXXXXXXXXXXXXX~~ 50% of gross less cost of support Arrival Time & set up by 7.00.
2 Day(s) at Marquee Club, group. Wed. 11th & 1969
90 Wardour Street, commencing 25th June
London, W.1. commencing.....19.....
.....Day(s) at.....commencing.....19.....

SPECIAL CLAUSES :

1. It is agreed that..... the above namedshall
appear in person throughout the entire performance of his act.
2. The management agrees to supply a piano and microphone equipment.
3. The Artiste/Band shall not, without the written consent of the
management appear within..... 4miles of the towns mentioned
herein for..... 4weeks prior to and during this
engagement, and for..... 8afterwards. } **This clause to
be strictly
adhered to.**
4. Performance times to be decided by the management but it is agreed
that..... the artistsshall appear in..... 2 x 45 minute spots.
the artists.
5. Transportation to be provided by.....
6. Photos and Bill matter to be sent to this office not later than twenty-
one days before opening.
7. All financial settlement to take place with..... Yes by cash on night of engagemer
.....~~XXXXXXXXXXXXXXXXXXXXXXX~~.....of completion of engagement.

I/We the undersigned acknowledge that I/We have read the above special clauses and agree that
they will be adhered to in detail.

SIGNED..... Roy Flynn 
ADDRESS C/o Marquee/Martin Ltd.

Above: In June 1969 The Marquee Club was also host to bands such as King Crimson, The Nice, and Jeff Beck. Here rarely shown but clearly displayed on this contract, is the YES logo stamp used by the Marquee/Martin Ltd company, which is also signed by manager Roy Flynn. (© David Watkinson Collection)

SCHEDULE

The Artiste agrees to appear at One performance(s)
 per week at a salary of £100: 0 : 0
 One
 Day(s) at Students Union Sat. 15th March 19 69
 Southampton University
 Highfield. Southampton
 Day(s) at on 19
 Day(s) at on 19

CLAUSES

1. The Artiste(s) shall appear for a maximum of 1 x 60 mins
 between 8.0 and 11.30 p.m..
2. Financial settlement shall be made with Avenue Artists
 within 7 days. Financial Settlement
 with band within 9 days less 5% commission
3. The Artiste(s) to arrive not later than 6.30 p.m.
4. The Artiste(s) shall not, without written consent of the manage-

Above: YES, payment of £100 for the hour show. (© David Watkinson Collection)

LEY ARTISTES LIMITED
 Director: M. N. Lloyd
 2 ORB STREET, HANLEY, STOKE-ON-TRENT
 Telephone: Stoke-on-Trent 24641/2

Agreement made the 3rd day of February, 1969.

BETWEEN Derwent College, J. C. R. (hereinafter called
 the Management) of the one part, and Roy Flynn.
 (hereinafter called the Artiste) of the other part.

WITNESSETH that the Management hereby engages the Artiste and the Artiste accepts an
 engagement to present The Yes.

(or in his usual entertainment) at the Dance Hall/Theatre and from the dates for the periods
 and at the salaries stated in the schedule hereto

SCHEDULE

The Artiste agrees to appear for 1 evening performance(s) at

a Salary of £75.0.0d. } % of the gross Advance and Door
 takings such salary to include the Agency's fees
 The Management guarantees a minimum of £

VENUE DATE

Derwent College, Friday 7th March, 1969.
 York University,
 York.

ADDITIONAL CLAUSES

1. The Artistes agree to arrive at the venue by 7.30 p.m. and to perform
 2 x 45 minute spots between 9.00 p.m. and 2.00 a.m.
2. The Management agree to provide suitable and adequate dressing room facilities

Above: The 1969 paperwork displaying the very rarely written, and early miss heard or understood name for YES, as 'The Yes'. On the night, YES featured bottom of the three band evenings bill, along with the Deviants, and the headline act, AMBOY DUKES. (© David Watkinson Collection)

"	2 193
left luggage - Equipment.	1 50
Petrol	1 00
"	1 00
"	1 00
wages (2 weeks)	40 00
" (")	34 00
* Towing Truck Harwich - London -	32 00
Paid for hire of buslist.	5 00
Paid for compensation to	
driver whose equipment was broken.	5 00
Plugs	5 26
Tools	1 129
Taxi	2 00
Electrical Components	4 70
Petrol	2 00
Petrol	1 00
* Towing (see above) - Mr. Tait	
charged twice for this and	
received cash.	32 00
	187 198

Above: Broken drums lead to compensation being paid, payments to Mr Tait, and towing a broken vehicle are all part of a month managing YES. (© David Watkinson Collection)

Date		Total		17th March 1970				
				Repair	Motor Repair	Inst. Repair + Materials	Hotel	Meals
	Fares + Telephones		50					
	Food Allowance	5	00					500
	Taxis, Fares + Telephones	3	70					
	Retrol	2	134	2	134			
	"		100		100			
	"	1	00	1	00			
	"	4	35	4	35			
	"	4	00	4	00			
	Pedlock for Truck		100			143		
	Retrol	3	03	3	03			
	"	3	00	3	00			
	"	1	190	1	190			
	"	3	68	3	68			
	"	4	48	4	48			
	"	3	91	3	91			
	2 New tyres for Rover	23	158					
	Van Hire	2	146					
	Maracas	1	165			1	165	
	Straps		150				150	
	Drum Head	4	71			4	71	
	Plate for Organ	1	00			1	00	
	Sketch for Organ	2	10			2	10	
	Drum Head	3	140			3	140	
	"	2	59			2	59	
	"	3	63			3	63	
	Repairs to Bongos	2	00			2	00	
	Screws		10				10	
	Knobs		142				142	
	Plugs	4	00			4	00	
	Ampl. Parts		40				40	
	Retrol		196	196				
	Leads etc	20	56			20	56	
	Aluminium Sheet		26				26	
	Plugs	11	50			11	50	
	"		155				155	
	Connectors		129				129	
	Nuts for Drums		106				106	
	Cable	3	196			3	196	
	Leads	3	169			3	169	
		162	218	22	511	143	67	169

Above: We have such a lot of different costs here, a sheet of aluminium, repairs to Bongos, van hire, and more! (© David Watkinson Collection)

M-M
MARQUEE MARTIN AGENCY LTD 41-43 VANDOLUR STREET LONDON W1 TEL: 01-734 3464

Directors: J. Morris (managing) J. G. A. Tongard D. C. Barker S. G. White
Licensed Annually by the City of Westminster

This Agency is not responsible for any non-fulfilment of Contract by Proprietors, Managers or Artists but every reasonable safeguard is taken.

Messrs
An Agreement made the day of 19.. 69 between
..... (hereinafter called "the Management")
of the one part, and
(hereinafter called the "Artist") of the other part. Witnesseth that the Management hereby
engages the Artist and the Artist accepts an engagement to appear/present as
(or in his usual entertainment) at the Theatre/Club/Ballroom and from the dates for the periods
and salaries stated in the Schedule hereto:

SCHEDULE

The Artist agrees to appear at performances at a
salary of £ 40. : 0. : 0. : Arrival Time Departure
..... Day(s) at commencing
..... Day(s) at commencing
..... Day(s) at commencing 19..

SPECIAL CLAUSES:

1. It is agreed that the Artist shall appear in person throughout the entire performance of his act.
2. The management agrees to supply a piano and microphone equipment.
3. The Artist/Band shall not, without the written consent of the management, appear within miles of the town mentioned herein for weeks prior to and during this engagement, and for afterwards.
4. Performance times to be decided by the management but it is agreed that shall appear in spots
5. Transportation to be provided by
6. Photos and Bill matter to be sent to this office not later than twenty-one days before opening.
7. All financial settlement to take place with at completion of engagement.

I/W's the undersigned acknowledge that I/W's have read the above special clauses and agree that they will be adhered to in detail.

SIGNED
ADDRESS

M-M
MARQUEE MARTIN AGENCY LTD 41-43 VANDOLUR STREET LONDON W1 TEL: 01-734 3464

Directors: J. Morris (managing) J. G. A. Tongard D. C. Barker S. G. White
Licensed Annually by the City of Westminster

This Agency is not responsible for any non-fulfilment of Contract by Proprietors, Managers or Artists but every reasonable safeguard is taken.

Messrs
An Agreement made the day of 19.. 69 between
..... (hereinafter called "the Management")
of the one part, and
(hereinafter called the "Artist") of the other part. Witnesseth that the Management hereby
engages the Artist and the Artist accepts an engagement to appear/present as
(or in his usual entertainment) at the Theatre/Club/Ballroom and from the dates for the periods
and salaries stated in the Schedule hereto:

SCHEDULE

The Artist agrees to appear at performances at a
salary of £ 100. : 0. : 0d. : Arrival Time Departure
..... Day(s) at commencing
..... Day(s) at commencing 19..
..... Day(s) at commencing 19..

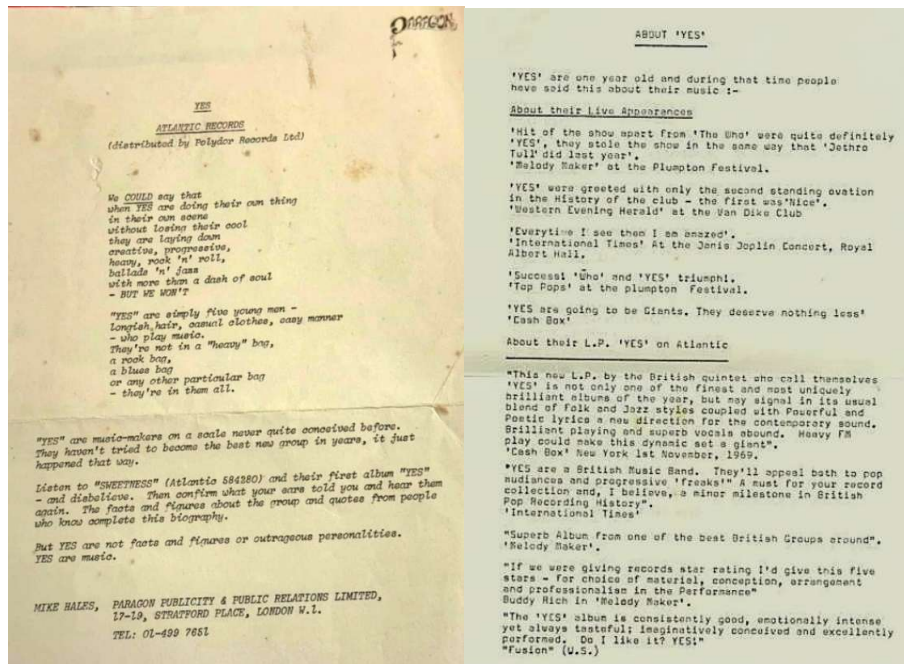
SPECIAL CLAUSES:

1. It is agreed that the Artist shall appear in person throughout the entire performance of his act.
2. The management agrees to supply a piano and microphone equipment.
3. The Artist/Band shall not, without the written consent of the management, appear within miles of the town mentioned herein for weeks prior to and during this engagement, and for afterwards.
4. Performance times to be decided by the management but it is agreed that shall appear in spots
5. Transportation to be provided by
6. Photos and Bill matter to be sent to this office not later than twenty-one days before opening.
7. All financial settlement to take place with cash on night within of completion of engagement.

I/W's the undersigned acknowledge that I/W's have read the above special clauses and agree that they will be adhered to in detail.

SIGNED ROY MAXWELL DEVELOPMENT ES LTD
ADDRESS
.....
.....
.....

Above: A pair of original Marquee Martin Agency Ltd contracts, one for the London show at the Lyceum. The other one between John Macoy and Roy Flynn, dated the 27th of June 1969 for a performance by YES! (again a mistaken spelling of the band while still relatively new and unknown) at the Kirklevington Country Club, on the 13th September 1969. It has been signed by a representative for John Macoy at the bottom in blue ink. (Roy Flynn collection).



Left: The YES early press release from Paragon. Right: Quite amazing reviews with one even being from the drumming legend that was Buddy Rich.

Messrs. Coutts & Co.,
Cadogan Place, Sloane Street, S.W.1.

bank giro credit

Code No. 18-00-05

To BANK COUTTS & CO.,
BRANCH 1, Cadogan Place, Sloane Street, S.W.1.

Reserving Cashier's Stamp

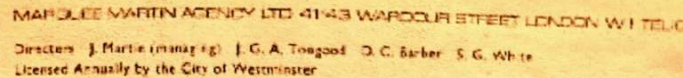
PARTICULARS FOR STATEMENT

Notes over £1. ...
Notes £1. ...
Notes 10s./50p. ...
Silver ...
Nickel ...
Copper ...
Decimal Bronze ...
Total Cash ...
Postal Orders ...
Cheques (See over) ...

ROY FLYNN ESQ., "YES A/C."

20702510

Above: As YES aimed high, then why not start at the top bank for finance matters, by banking with the royal bank Coutts & Co. This paying-in book belonged to Roy Flynn, all the pages are unused, and the account details can easily be seen as, ROY FLYNN ESQ., "YES A/C." (Roy Flynn collection).



An Agreement made the 18th day of September 1998
Between Narcosis Organisation Limited hereinafter referred to as the "Management"
of the one part and Ray Flynn hereinafter referred to as the "Artist"
of the other part.

Witnesseth that the Management hereby engages the Artiste and the Artiste accepts
engagement to } present: YES
 } appear at _____
(or in his usual entertainment) at the Dance Hall/Theatre or other Venue and from the dates and for
periods and at the salary stated in the Schedule hereto.

The Artists agree to appear at _____ one _____ Evening and _____ Matinee perform

at a salary of } fifty% of the gross advance and door takings. The Management guarantees a minimum of £1500 per week. Less cost of support group (£1500)

1. day(s) at Marquee Club, on Thu. 30th October 1966
 day(s) at 90 Wardour Street, on _____
 day(s) at London, W.1. on _____

1. The Artists shall not, without the written consent of the Management, appear at any public place of entertainment within a radius of 10 miles of the venue during a period of 4 weeks immediately prior to and 4 weeks immediately following the engagement.

2. The Management shall, at their own expense, provide (a) first-class Accommodation and Microphone equipment (b) Go Piano and (c) for dances only: Jellies Bar or music.
The Management agrees that any other bands performing the engagement(s) shall be composed of members of the Master Union, and in the event of Musicians' Union artists arising from the engagement of non-Unionists, the Management will be responsible for payment of the full fees as stated in the agreement, should the playing of recorded music shall not exceed Twenty minutes during the performance.

3. The price of admission to be not less than 1.00 per person in advance and 1.00 at the door.

4. The Orchestra/Band shall play for a maximum of 11 hours in separate sessions. Dance to commence at 7.30 and terminate at 11.00. Approximate playing times for Artists 12.00 to 1.00 and 1.30 to 2.30.

5. Salary payable by Cash to artists on night of engagement.

6. The Artists shall supply, without charge, photographs, wording for publicity and programme details (when required) for receipt not later than 7 days before the commencement of the engagement.

Above: A fascinating business agreement which includes the percentages, support act fee, length of the show, start time, payment method, and appearances within a set frame time and distance from the Marquee Club.



Above: YES, 2 July 1969, live at the Marquee Club in London. The day before they had a press reception at Ronnie Scott's, and the night after, they played a show at a private party for a prince! (© David Watkinson Collection/edited).

With the passing of time these historic documents could easily have been forgotten, thrown away and not been shared, so I felt that, if I think they are interesting, then maybe a few fans could do too. Bringing them together in one place tells such a better story than them scattering across the world hidden in private collections.

Now we can ride back in time to 1969 -70, and feel part of it once more, be puzzled by some notes, laugh at other jottings, and delight in the once hidden details that would have been for a few certain eyes only. Looking back at these account documents has been real fun, an eye-opening trip, taking me and hopefully you, on a fascinating journey back to the simple days.

The YES brand is still enthusiastically, and thoughtfully progressing into the mid-2020s, doing what they know best, touring and making music, challenging the eager listener. I guess then, still with an eye on the business at hand, there is no denying it, Money will come, and money will go, a sort of perpetual roundabout if you will.

Acknowledgements: Martin Darvill, Roy Flynn, Brian Lane, Bill Bruford, Forgotten Yesterdays, Olias of Bolton, Atlantic Records, BBC, Michael B Tait.