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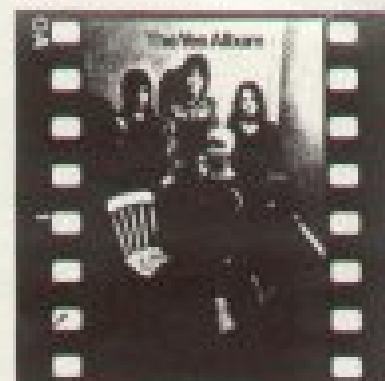
Records & Tapes



SD 7244
CLOSE TO THE EDGE
YES



SD 7211
FRAGILE
YES



SD 8203
THE YES ALBUM
YES



SD 8273
TIME AND A WORD
YES



SD 8243
YES

Distributed by WEA Records Pty. Limited

yes

YES! The most positive of all positive words... and as such, an accurate reflection of the music created by five guys who have leapt from near-obscure to the forefront of the international music scene over the past year.

Yes have happened because they are one of the few groups around to successfully combine finesse, power and style. Their music is fresh, vital, and above all else, totally original—a rich, colourful tapestry of varying moods and textures that is immediately recognizable as the Yes sound.

The real key to their success lies in their total involvement in their music. In the early days, they could so easily have sacrificed artistic integrity and turned to a more immediately commercial form of music. Instead, they chose to persevere with a style and approach they could honestly call their own. And recent events have proved their decision was the right one.

The group have been around for quite a time, but although the music industry were quick to recognize their potential, it wasn't until the advent of "The Yes Album" (winner of the Album of the Year award in the recent "Sounds" poll) that they eventually won total public acceptance this year.

They did well enough, mind, on club and concert gigs for a couple of years, and enjoyed a fair degree of success with their first two Atlantic LPs—"Yes" (which won them the support of the musical press) and the rather more adventurous "Time And A Word", which helped spread the gospel a little further and ultimately paved the way for the success of "The Yes Album".

Three founders—members of Yes—are still in the line-up. There's Jon Anderson—slightly built, soft-spoken, a deep thinker and a bundle of nervous energy. Jon writes the bulk of the group's songs (both words and music) and apart from singing all the lead parts, doubles on tambourine and, occasionally, mini-synthesizer. The Anderson voice defies description— suffice to say that it's the most distinctive sound on the British music scene for years.

Then there's Chris Squire—intense, thoughtful and a complete perfectionist. His driving carefully controlled and impeccably played bass guitar is the pivot around which the group swings, and he also happens to be a good singer to have around to double up on harmonies with Jon. He takes a deep interest in the technical aspects of recording, and is quickly emerging as a quality writer—both songs and arrangements.

The third surviving founder-member is drummer Bill Bruford—not so very long out of his teens and already recognised as one of the country's top percussion men. In fact, a poll among fellow drummers would find "Tube" pretty near the top. He's a bouncy, very alive character, prone to genuinely funny caustic wit. The writing bug has finally caught up with Bill, too, and his first recorded composition—built around rhythmic patterns—is included on the group's new "Fragile" album.

The group's first personnel change occurred over a year ago, when Steve Howe took over the guitar chair from Peter Banks. Steve is something of a rarity on the music scene—a guy who is equally at home on either electric or acoustic guitar, which isn't too common these days. He's an easy-going character, seemingly always grinning, and completely wrapped up in his music. His dexterity is nothing short of amazing, and when it comes to foot pedals, he's the real master. Steve is the group's third singer—and it goes without saying that he writes good stuff, too!

Finally, we come to the newest Yes-man—Rick Wakeman, late of the Strawbs. Unlike his predecessor, Tony Kaye, Rick won't simply be concentrating on organ. The tonal textures achieved by the group will now be more rich and varied, since Rick will be surrounded by organ, piano, mellotron, electric piano, and Moog. Perhaps the most flamboyant member of the group, he has a natural flair for showmanship that is certain to emerge on stage appearances.

CHAINS



JEANS

'Get into Chains'

Yes, a compound of killer eclecticism and sophisticated high energy, float like a butterfly and sting like a bee. Not a soul-rock jazz-blues-bop fusion, but an authentically crazy and commercial English pop act, they are both soul-satisfyingly heavy and vitally original. Highly produced (by Eddy Offord) with tight clean vocals, they combine the technological craftsmanship of Emerson, Lake and Palmer with the cosmological sexuality of Pink Floyd. Abstractly conceptual, yet easy to flow with, brilliantly electronic yet warmly human, they have released three imaginative and unselfconsciously ambitious albums, as well as a semi-hit single, "Your Move," that cut across both the Hollies and Crosby, Stills, Nash and Young without sounding derivative. They would seem to be the Next Big Thing From England, which is just about all right with me, given their stunning follow-up to *The Yes Album* with this finely wrought collection called *Fragile*.

Including, first if not necessarily foremost, their new single "Roundabout" in a long and winding version, *Fragile* is an album about travel, about mountains and the sunrise, warm, cold, and distance, waves, and sky, being lost and being absorbed. In earlier songs, Yes have been starship troopers and life seekers undergoing perpetual change, and their special kind of pretension has always come with their best and most convincing music. Yes are the aspect of the Who that discovered Rael and Armenian and the *Amazing Journey*, but if the group has assimilated the pure free energy that surges from "I Can See For Miles," they are at the same time more "natural," consistently apolitical, and with their influences seeming almost exclusively from the sixties, they are a young band who has found their style and their audience in the seventies.

What distinguishes Yes from other modern money makers like ELP is that they need no reference point external to their own music like "Tarkus" or "the classics." Rick Wakeman, the keyboard virtuoso they acquired from the Strawbs, has a facility and a force of expression that invites comparison with Keith Emerson, but even on a transcription of a classical theme like "Cans and Brahms," Wakeman impresses us the more in the context of an entire album which for the most part is solid, fluid, and fluent rock.

Although the production of *Fragile* stresses individual performances within the framework of a song, and there is less unison playing than formerly, it is hard to tell exactly how the album's highlights like "Long Distance Runaround" or "Heart of the Sunrise" differ from earlier original compositions. Out-

standing as always are Jon Anderson's lead vocals and Steve Howe's lead guitar, but with so many kinds of musical expression at their disposal, Yes constantly shift the relative importance of each member from segment to segment, song to song. While the quality of the musicianship is at once apparent, this album in particular may require several listenings for one to encompass the entire development of each number and follow it with familiarity.

With two crucial personnel changes behind them and a large following in England, Yes have already established themselves as AM contenders here and impressed even complete strangers on an intense tour of the U.S. last summer. Recorded a year after *The Yes Album*, *Fragile* would have been a best-seller from that momentum alone. The group seems to be clinching its incipient stardom with their deliberate structuring, their beautiful sense of proportion, and an appealingly fancy layout for their art work. They return to this country in February to record a live album, which with their dazzling studio work is exactly the move to make to convince one and all of their sensitivity to every medium and style of rock. Fresh, careful, and multi-talented, Yes are an affirmation of what is always around the corner and waiting to be heard in pop, and just in time, too.

The problem with most rock bands today is that they insist on playing music of the late 60's when the calendar reads 1973. Many rely on their original interpretations of unoriginal rock 'n' roll songs to get them by. Others never even bother to become original at all. But, in a time when more than ever, rock music must make substantial gains and progress to stay alive, there has emerged a handful of groups who have paved the way. Groups who have blazed a trail all their own. Amongst them are Jethro Tull, Deep Purple Mountain, Emerson, Lake & Palmer and now, Yes.

Not too many months ago, I sat listening to 'The Yes Album' for the very first time. When it was over, I smiled. It was obvious to me. They played music of the 1970's. And they played it like it's never been played before. Yes could do it all. Then came 'Fragile,' and apart from it being representative of the markings on their equipment, it describes the sensitivity of their music. For Yes music is fragile!

From their opening selection, "Roundabout," through their encore, "Yours Is No Disgrace," Yes completely captivated their audience by blending their brilliant vocal harmony with an equally brilliant display of thoroughly precise musicianship. While each

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performed solos on his particular instrument, the group worked basically as a total unit.

Individually, the group consists of lead vocalist, Jon Anderson; drummer Bill Bruford; guitarist, Steve Howe; bassist Chris Squire; and Rick Wakeman on all keyboard instruments including organ, piano, harpsichord, mellotron and moog synthesizer. Even more interesting is the fact that three of the five Yes members sing, and all contribute in the songwriting department.

Apart from "Roundabout" and "Yours Is No Disgrace," Yes performed "I've Seen All Good People," "Your Move," and "Perpetual Change" from their Yes album, and "Heart Of The Sunrise" from their current bestselling "Fragile" offering.

Somehow, Yes is what I've been waiting for. And they have arrived in a big way. If you've been wondering whether or not rock music can survive in a time when more and more acts are going acoustic — the answer is YES!

NEW YORK — Yes are not just another new British rock group; they are the new British rock group, a thrilling hint of what English pop is becoming in the '70s, and perhaps most important, Yes are the first of the fantastically successful Atlantic supergroups, including Led Zeppelin and ELP, to merit consideration with the best that England has to offer; that is, the likes of the Beatles, the Who, the Rolling Stones, and the Move.

Not only have Yes produced four exciting and sophisticated albums, among them their current top ten LP "Fragile," but their live

performances convey the same nerve-tingling clarity of expression, finely-crafted high energy and amazingly apt approach to electronic experimentation. Their first two performances at the Academy of Music sold out so quickly that another two shows were added on February 23, complete with head lights and impressionistic classical music as a prelude to what was easily the most satisfying show I've seen in Howard Stein's usually crowded, noisy, and over-rated venue.

Yes began with their hit singles, "Roundabout" and "Your Move," replete with high strung and beautiful melodies. Steve Howe's facile lead guitar, and Rick Wakeman's extraordinary keyboard virtuosity, Yes express themselves almost exclusively in their music, which is sensual in a way that a twitchy pelvic can never be. They are completely in command of an arsenal of electronic equipment that most groups would use to create sound effects rather than music. And above all, they are commercial in the sense that they bring off any number of immensely popular "tricks" with new enthusiasm, style, and originality. They aren't trying to raise the level of rock or educate the public taste; they simply want to be liked, and with material like "Heart of the Sunrise" and "Perpetual Change," they couldn't miss. It says something very fine about the business and the public that Yes are succeeding as well as they are. A live album will probably be put together from the Academy concerts, and if the high standard of production that Yes have maintained in their studio work is applied here, then one of the great live rock albums should follow.





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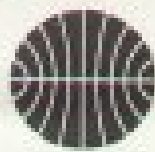
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Steve Howe (lead guitar): Possesses over 20 guitars, including Epiphone acoustic, Gibson ES5 Switchmaster, Martin D216, Gibson ES 175D, Gibson ES 140 three-quarter scale, Martin D35, Danelectro 8 and 12-string, plus two Portuguese sazes, a 13-stringed instrument. His strings are Gibson Senecaals. He uses a Fender Dual Showman amplifier with reverb and vibrato, two 2 x 15 cabinets, Fender and De Armand volume pedals, a Cry Baby wah-wah, one Marshall and two Gibson fuzz-boxes and a Gibson Maestro Echoplex echo unit.

Chris Squire (bass guitar): His guitars include Guild 12-string FY12 blond, Guild fretless bass, Fender Telecaster bass, seven-year-old two pickup Rickenbacker, DC172 Special Rickenbacker, Danelectro 4 and 8 string basses, Barthwood acoustic bass. He uses Rotound roundwound strings. He has a Cry Baby wah-wah, Gibson and Marshall fuzz-boxes and a set of Hammond organ pedals which go through a separate Fender Dual Showman amplifier with heavy-duty JBL speakers. His guitar amplifier is a Sunn Coliseum lead with two Sunn 6 x 12 cabinets.



Rick Wakeman (keyboards): Has two Mellotrons, two Moogs, a Hammond C3 organ with extra percussion and tone controls, an RMI electric piano with tone pedals, a Fender Rhodes electric piano, a Leslie T1122 tone cabinet, an A and H mixer, three wow-buzz pedals and a Sunn lead Coliseum organist with two JBL cabinets.

Joe Anderson (vocals): Possesses a Gibson ES-40 acoustic guitar, but doesn't use it on stage. Uses the base pedals of a portable organ, which go through a fuzz box. There is a dial attached — which changes the frequency of the note — and also a sustain button.



Alan White (drums): Ludwig drum kit, with 22 inch bass drum, 4 1/2 and 5 1/2 inch Ludwig and 5 1/2 inch Gretsch snare drums, two 18 inch and one 13 inch toms, a pair of timbales, two pairs of Zildjian hi-hats and four Zildjian cymbals of various sizes. His sticks are Premier.

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