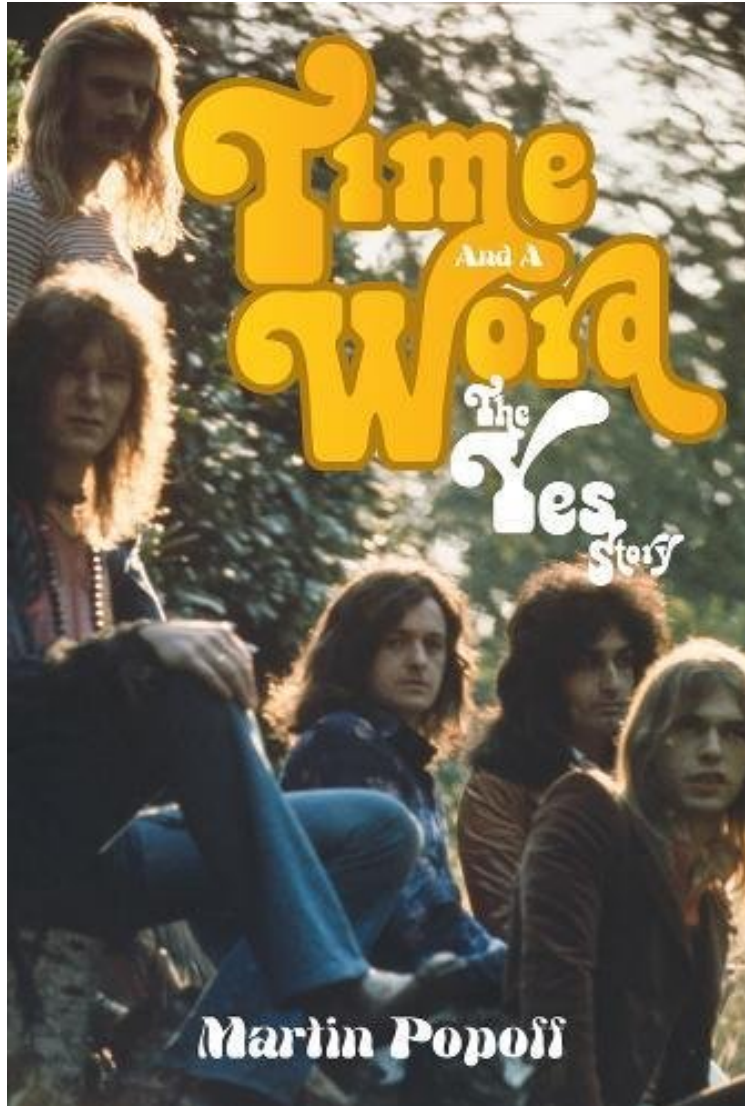


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Time And A Word: The Yes Story

Martin Popoff

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Martin Popoff : Time And A Word: The Yes Story before purchasing it in order to gage whether or not it would be worth my time, and all praised Time And A Word: The Yes Story:

24 of 27 people found the following review helpful. A good book but unsatisfying on so many levels.By CustomerI wish I could say this was a great book,but it's let down on a few levels.First of all, it relies on too may quotes, especially from Steve Howe, and it becomes more and more boring as it progresses through the years. It can be a humorous book much of the time, but it bounces around between the timeline format, quotes, and the occasional review too often that it really doesn't have a consistent feel. I wish it consistently remained detailed through the entire

timeline but it pretty much runs out of steam by the time it hits the late 80s and just begins to rely almost exclusively on quotes and timeline data for the remainder of the book. It needs more reviews, and more details, to remain engaging, but just doesn't have that. 0 of 0 people found the following review helpful. This was a great read about a real classic band. By Jerbear I picked up this book because well I wanted to read about one of my favorite bands. What a great surprise this book is. Rather than have it be a straight forward history book, it covers the band from the beginning with clips of interviews and pieces of what they were doing and what was happening in the music world and surrounding events. There are reviews of the albums as they came out by the author and individuals in the band at the time. It is real good at filling in the gaps and answering questions I know I had. If you like Yes and of course enjoy reading you'll love this. 0 of 0 people found the following review helpful. Its focus can be sometimes bizarre. By John Seven What a weird book. It can be very informative about one thing and then skip over another. For instance, it gives plenty of detail about the making of Patrick Moraz's Yes-era solo album but only mentions Chris Squire's briefly. It spends an astonishing amount of space on the history of GTR and absolutely none on how Anderson Bruford Wakeman and Howe happened. The stuff about the Drama era and the 90/25 beginnings is pretty interesting.

Prog. rockers Yes probably polarize opinions more than just about any other band. To their army of fans, they are visionaries who have consistently raised the musical bar. To their detractors (and there are many), they represent all that is bad about progressive rock bloated, self-indulgent and not connected to the real world. It is doubtful that Yes are bothered by this opprobrium having sold over 30 million albums and played to packed audiences in a career that started in 1969 and continues to this day (with a very fluid band membership). Martin Popoff is renowned for his metal musings but let the truth be told, he has been a closet Yes fan since the 1970s and was delighted to be asked to write this book. That fact alone will raise eyebrows. The book follows the tried and trusted Timeline format, with key events from the birth of Jon Anderson (1944) to the present day. Recorded in painstaking detail, no stone is left unturned. If you've ever wondered how the *Close To The Edge* album got its name, you'll find out here. You'll also learn why Anderson and drummer Alan White spent a lot of time in junkyards. Popoff secured interviews with Anderson, Bruford, Howe, Wakeman and the late Chris Squire (in one of the last interviews he gave) along with other actors in the drama. He also got the views of contemporaries such as Steve Hackett (Genesis), Bill Ward (Black Sabbath) and John Wetton (King Crimson, Asia et al) to provide a rounded view of the prog movement. This book will appeal to Yes fans old and new. There are plenty of both

About the Author Martin Popoff is one of rock's most prolific writers. This is his 50th book. Previous books have included studies of Deep Purple, Iron Maiden, Black Sabbath, Judas Priest you get the picture! As a journalist, he has written for a number of diverse magazines including Record Collector, Goldmine, Guitar World, Metal Hammer and a BBC TV programme on metal. He lives in Toronto. Excerpt. Reprinted by permission. All rights reserved. January 8, 1971: Yes begin an extensive tour of mainland Europe supporting Iron Butterfly. The bands get along great, jamming into the night. Yes is hugely impressed with the American bands modern and sophisticated PA system and vow to get one of their own, winding up buying Iron Butterfly's, given that the band was in the process of breaking up. Management and Atlantic's Phil Carson conspire to finance the equipment, but, in the process, Yes cede some of their publishing monies to their management company. January 16, 1971: Future Yes vocalist Jon Davison, is born. Early 1971: Patrick Moraz's progressive rock band Mainhorse issue their only album, a self-titled, on Polydor. Early 1971: Osibisa issue their debut self-titled album. An, as yet, undiscovered Roger Dean is the cover artist of choice, Dean also illustrating the bands follow-up, *Woyaya*, issued the same year, in his signature style. It is his Osibisa work that Yes had seen, prompting a call to Roger from Steve. March 5, 1971: *Your Move* is issued as a US single from The Yes Album, backed with *The Clap*. The single reaches #40 on the charts. Jon Anderson, on learning to play an instrument around this time: I didn't really start until I was 27, 28, when I started playing piano and guitar at home. But it was very lame at the start, and then I met Vangelis who was a mentor for me. I used to watch what he played and how he played. Then I got home and tried to be a sort of Vangelis. It's impossible, but I was trying to imitate his work and learn more about technology. And now I have a very beautiful studio; I have some very fine equipment, so I can compose every day, some symphony or some other music. Over the years you grow into your own style. March 19, 1971: Yes issue their third record, *The Yes Album*. The band hang onto their Atlantic deal when Phil Carson convinces Ahmet Ertegun to rescind his notice to drop Yes from the label. The album would reach #40 in the US and #4 in the UK, a lofty position that Chris attributes to a British postal strike sales results to be tabulated were limited to the Virgin store in London, where the bands fan base was strongest.