

YES TOUR DATES

APRIL 9	PENSACOLA, FL	MAY 21	SEATTLE, WA
APRIL 12	ATLANTIC CITY, NJ	MAY 29	FRANFURT, GERMANY
APRIL 13	ATLANTIC CITY, NJ	MAY 30	MUNICH, GERMANY
APRIL 14	EAST RUTHERFORD, NJ	MAY 31	STUTTGART, GERMANY
APRIL 16	PHILADELPHIA, PA	JUNE 1	OLDENBURG, GERMANY
APRIL 17	WORCESTER, MA	JUNE 2	COLOGNE, GERMANY
APRIL 18	HARTFORD, CT	JUNE 3	PARIS, FRANCE
APRIL 19	FAIRFAX, VA	JUNE 4	PARIS, FRANCE
APRIL 20	HEMPSTEAD, NY	JUNE 6	GRENOBLE, FRANCE
APRIL 22	QUEBEC CITY, CANADA	JUNE 7	MARSEILLE, FRANCE
APRIL 23	TORONTO, CANADA	JUNE 8	TOULOUSE, FRANCE
APRIL 24	MONTREAL, CANADA	JUNE 10	ZURICH, SWITZERLAND
APRIL 25	ALBANY, NY	JUNE 12	MILAN, ITALY
APRIL 26	BUFFALO, NY	JUNE 13	ROME, ITALY
APRIL 27	AUBURN HILLS, MI	JUNE 16	ATHENS, GREECE
APRIL 29	CLEVELAND, OH	JUNE 18	BELGRADE, YUGOSLAVIA
APRIL 30	CHICAGO, IL	JUNE 19	ZAGREB, YUGOSLAVIA
MAY 1	MINNEAPOLIS, MN	JUNE 20	BUDAPEST, HUNGARY
MAY 3	KALAMAZOO, MI	JUNE 22	BRUSSELS, BELGIUM
MAY 4	DAYTON, OH	JUNE 23	ROTTERDAM, HOLLAND
MAY 5	CHAMPAIGN, IL	JUNE 25	BIRMINGHAM, ENGLAND
MAY 7	OKLAHOMA CITY, OK	JUNE 26	BIRMINGHAM, ENGLAND
MAY 9	DENVER, CO	JUNE 28	LONDON, ENGLAND
MAY 11	PHOENIX, AZ	JUNE 29	LONDON, ENGLAND
MAY 12	LAS VEGAS, NV	JUNE 30	LONDON, ENGLAND
MAY 14	SAN DIEGO, CA	FEBRUARY 29	TOKYO
MAY 15	LOS ANGELES, CA	MARCH 2	OSAKA
MAY 16	SACRAMENTO, CA	MARCH 3	NAGOYA
MAY 17	OAKLAND, CA	MARCH 4	YOKOHAMA
MAY 19	PORTLAND, OR	MARCH 5	TOKYO
MAY 20	VANCOUVER, CANADA		



YES

JON ANDERSON

BILL BRUFORD

STEVE HOWE

TONY MAZE

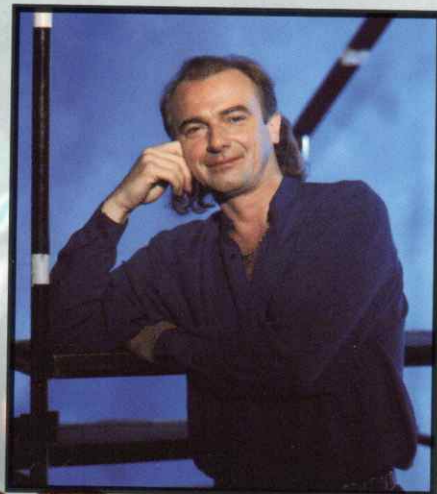
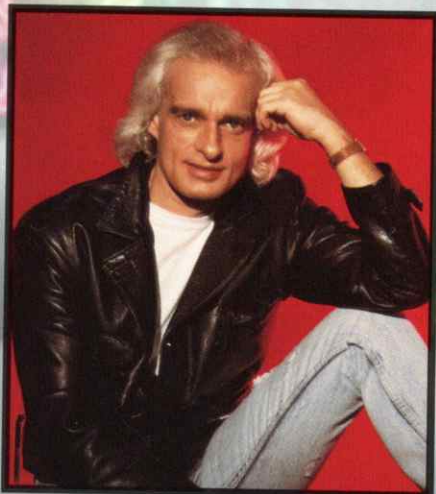
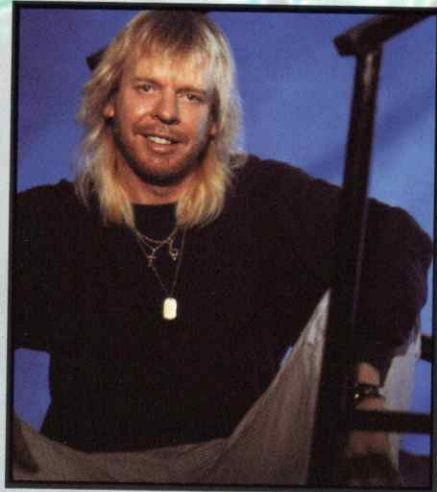
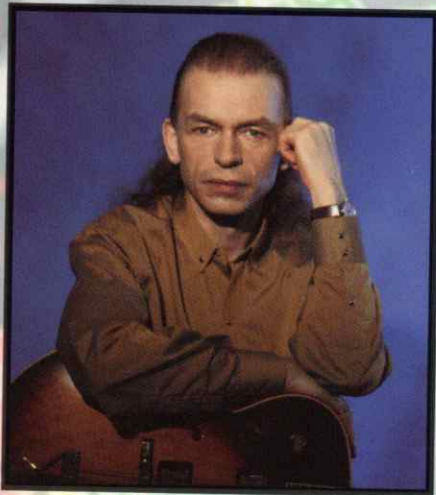
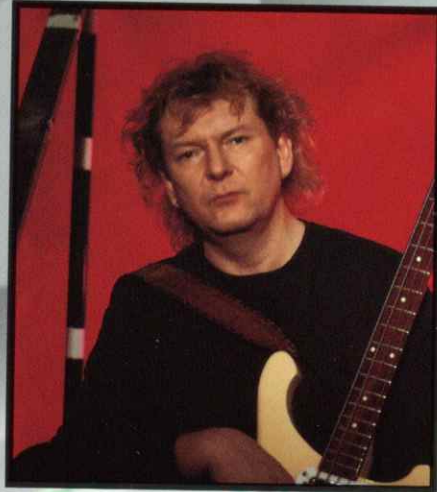
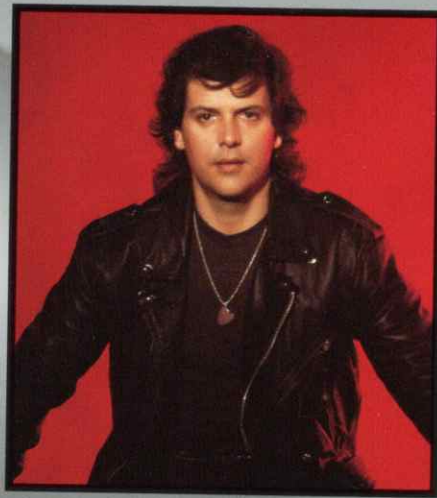
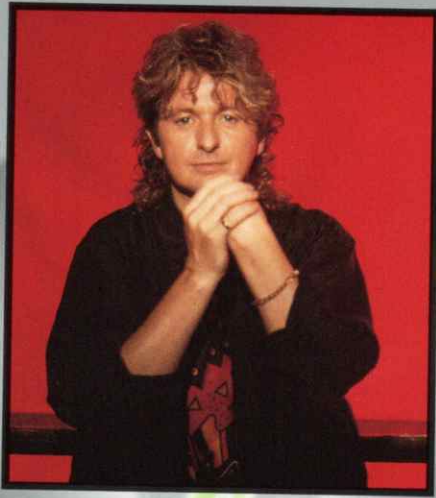
TREVOR RABEN

CHRIS SQUIRE

REEN WAKEMAN

GLAN WHITE





YES



PERPETUAL CHANGE: The Yes Story

By DOUGLAS GOTTLIEB

They were perhaps the last super group to blast out of London's Marquee club and take the world by storm. The Who and The Stones had lifted off from the Marquee just a few short years before. But when singer/songwriter Jon Anderson and bass man Chris Squire formed Yes in 1968, it was not to make brash three-chord rebellious youth anthems, or to impress the girls. Sure, by 1968 rock and roll had proven that it was here to stay. What rock had yet to prove was that it was music that could be taken *SERIOUSLY*—that this music could be lifted to unimagined creative heights. Anderson and Squire dreamed that the raw power and excitement of rock and roll, if blended with the complexities and rich textures of classical music, and the fluid, risk taking of jazz, could produce something magical. Harmonies and rich instrumentation would be at the center of the group's sound. Yes pioneered what would be called "Progressive" or "Art Rock." Together, with bands such as Pink Floyd, Emerson, Lake and Palmer, King Crimson and Genesis, they created a whole new genre of rock music.

Mabel Greer's Toyshop was Chris Squire's pre-Yes outfit. Jon Anderson had sat in a few times with the Toyshop, before the pair decided to form a new group, which would become Yes. Anderson and Squire had been impressed by a young jazz drummer named Bill Bruford, who they found in the pages of *Melody Maker*. Bruford, as legend has it, had painted his inexpensive Olympic drum kit black, to make it look more like a high end Premier. It did the trick—he was in. Tony Kaye joined the group on keyboards, and Peter Banks (who had been with Maybel Greer's Toyshop) played guitar. The first Yes lineup was complete, and set off in search of their dream. They landed a gig playing Cream's farewell concert at the Royal Alpert Hall, which got some very positive critical and audience reactions. The appearance helped Yes land a record contract. The new band was going places.

YES

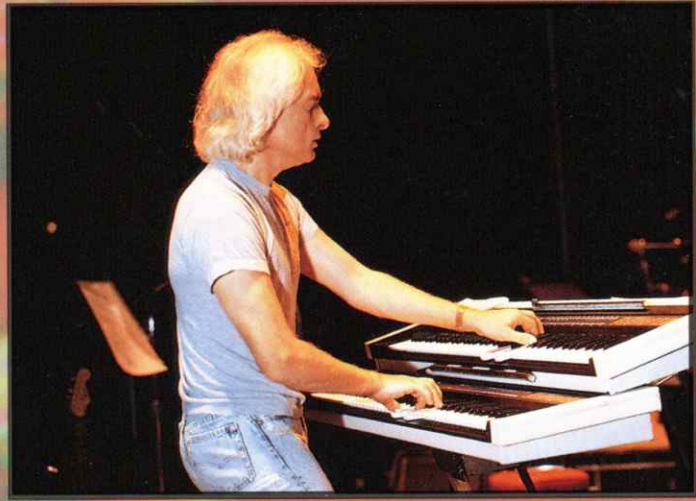
Yes' self titled debut was released by Atlantic Records in 1969. It featured Jon Anderson, Chris Squire, Bill Bruford, Tony Kaye and Peter Banks, and included such songs as "Harold Land," "Survival" and a version of the Lennon/McCartney Beatles hit, "Every Little Thing" that was pure Yes. The album gained some critical success in Britain, but very few sales. The band was gathering a considerable live following, however. They were labeled "Britain's Brightest Hope of 1969." This led to more and more gigs, and their following continued to grow.

TIME AND A WORD

Yes' second album, *Time And A Word* was released in 1970. Looking for that larger, more orchestrated sound, Yes had hired themselves an orchestra. The results were mixed. The band was not entirely pleased with the album, but it was a step in the right direction. *Time And A Word* also contained cover versions featuring very Yes-style arrangements. "No Opportunity Necessary, No Experience Needed," a Richie Havens song, and Stephen Stills' "Everydays" got the full Yes treatment. Following *Time And A Word*, Yes would experience its first of many personnel changes. Peter Banks left the band, and a young, virtuoso guitarist named Steve Howe was recruited.

THE YES ALBUM

With the addition of Steve Howe, Yes was one step closer to the sound it was chasing. The band's musical feat had caught up to its dream after just two albums. Steve Howe joined the group for the recording of *The Yes Album*, released in 1971, and helped provide the catalyst which would launch them to international fame. *The Yes Album* introduced such classics as "I've Seen All Good People," "Yours is No Disgrace," "Starship Trooper" and "Perpetual Changes." A successful tour of the United States followed. *The Yes Album* had cracked the American charts. Following the tour came the departure of keyboard player Tony Kaye, who left to form a new group called Badger. Kaye had helped put Yes on the threshold of super-stardom, but now the band would need to find a keyboard player quickly if they were to keep the momentum they were building.



FRAGILE

Rick Wakeman had been heralded by *Melody Maker* a few months earlier. The paper ran a photo of Rick with the headline: TOMORROW'S SUPERSTAR? The article raved about Wakeman, then with a folk gone electric band called The Strawbs. At a young age, Wakeman's talents had landed him in England's prestigious Royal College of Music. It was an entirely different variety of talents that got him out. But by then, it really did not matter much to Rick. He had a score of top notch session gigs under his belt, including a dazzling turn on David Bowie's "Space Oddity." When Wakeman joined Yes for the recording of their fourth LP, *Fragile*, he was a highly sought after keyboard wizard. His pioneering approach to synthesizers and flamboyant stage presence helped propel the group to super stardom.

Fragile was released to critical acclaim in 1972. The album's nine tracks were designed to showcase each of the five musicians' solo talents, as well as to show them as a unified group. Jon Anderson and Steve Howe had penned a tune called "Roundabout," which they used to open shows on the tour which followed. The song became a Yes trademark—it was everything that they had aspired to. "Roundabout" was powerful, yet majestic. It showcased the band's individual and collective strengths, while embodying the perfect blend of rock and roll intensity, jazz adventure, and classical virtuosity and grace. "Roundabout" not only found an audience, but became something of a hit single. It also found its way to the end of the band's live shows, where it has remained, in the encore slot, ever since. *Fragile* also introduced such classic rock staples as "Heart Of The Sunrise" and "Long Distance Runaround." *Fragile* typified Yes at its best. Bill Bruford's jazzy percussion, Jon Anderson's lilting vocals, Rick Wakeman's whirling synthesizers, Steve Howe's elegant classical guitar work, and Chris Squire's thundering bass, which he played as a lead instrument, all came together to create a sound that was uniquely their own. *Fragile* was an accomplishment of considerable significance for Yes—they had proven that *it can be done*. But Anderson Bruford Wakeman Howe and Squire were not finished pushing the boundaries of rock as they prepared the follow up to *Fragile*.

From *Fragile* onward, the band also established a relationship with artist Roger Dean, whose fantastic images would provide the perfect visual accompaniment for Yes' music. Roger Dean is considered by many to be an unofficial "member" of Yes, so deeply entwined are his images with the music.

CLOSE TO THE EDGE

Close To The Edge is progressive rock's definitive recording. The album contains three long form compositions: "Siberian Khatru," a blistering rocker, the beautiful "And You And I" and "Close To The Edge"—a relentless, speed-of-light, electronic symphony which grabs you by the collar from the opening note, and hurls you through time and space for approximately eighteen minutes. The track spans the entire first half of the album, and is Anderson, Squire, Bruford, Wakeman and Howe's masterpiece. Following the recording of *Close To The Edge*, drummer Bill Bruford decided it was time for a change. Yes had reached incredible heights, and had achieved their initial goal. They had created an entirely new genre of rock, and perhaps even more remarkably, found a massive audience without sacrificing an iota of artistic integrity. For Bruford, it was time to explore new possibilities. He left Yes to join King Crimson.

YESSONGS

Close To The Edge demanded a tour. Just three days before the band would embark on the tour that would secure their place at the top of rock and roll. They found themselves in need of a drummer. Alan White joined Yes just three days before the *Close To The Edge* tour, and immediately exchanged Bruford's jazzier, colorful syncopated style for a more raucous, powerhouse rock and roll fire. White had played with the likes of John Lennon, Ginger Baker's Airforce, and George Harrison before joining Yes in 1972. The tour surrounding *Close To The Edge* (and part of *Fragile*) yielded an elaborately packaged three record live album entitled *Yessongs*, and a concert film of the same name. The film went on to become one of the most successful concert films of its day, while the live album and shows established Yes as one of the world's hottest live acts. Both the film and the album feature White's remarkable drumming, which would become an anchor point for Yes right up to today. Alan White has remained a Yes man since 1972. His contributions can be heard on every Yes album from *Yessongs* to the present release, *Union*.



TALES FROM TOPOGRAPHIC OCEANS

Tales From Topographic Oceans, an epic work, was released by Anderson, Squire, Wakeman, Howe and White in 1974. A two record set, *Tales* featured four long-form compositions — “The Revealing Science Of God,” “The Remembering,” “The Ancient” and “Ritual” — one track on each of its four sides. *Tales From Topographic Oceans* based upon teachings found in “Autobiography Of A Yogi,” and was written during the world tour for *Close To The Edge*. The band took the album on the road for another full scale world tour. Following the tour for *Tales*, Rick Wakeman decided it was time for a breather away from Yes. Patrick Moraz, now with the Moody Blues, joined the band.

RELAYER

Like *Close To The Edge*, *Relayer* featured a single song on one side of the album entitled “The Gates Of Delirium,” and two expanded compositions, “Sound Chaser” and “To Be Over” on the other. *Relayer*, with the frantic, razor sharp attack of “The Gates of Delirium” and “Sound Chaser,” brought an intensity back to Yes’ studio work that had been missing from the spacier *Tales*. The songs translated extraordinarily well to the stage, as did the album’s gentler tune, “To Be Over.” Yes’ popularity continued to soar, as did their concert drawing capacity. An estimated 100,000 people jammed Philadelphia’s J.F.K. stadium for a series of sold out shows in the summer of ’76.

YESTERDAYS

Released in 1975, this compilation contained tracks from the first two Yes albums, and studio cuts from that period, as well as a Yes cover version of Paul Simon’s “America.”

GOING FOR THE ONE

Going For The One, released in 1977, marked Yes’ return to slightly shorter songs, as well as the return of Rick Wakeman on keyboards. *Going For The One* featured the haunting “Turn Of The Century,” Chris Squire’s commanding “Parallels,” and the band’s latter day masterpiece, “Awaken.” “Awaken” is late seventies Yes at its most majestic, its most powerful and its most electrifying. “Awaken,” like the best Yes music, is timeless.

TORMATO

Tormato, an economical rocker of an album, followed in 1978. It introduced such concert hall favorites as “On The Silent Wings Of Freedom,” featuring some dazzling bass guitar work by Chris Squire, “Don’t Kill The Whale” and “Madrigal.” The album found Yes pulling in divergent directions, but put them on the road for a series of shows that would present them at their finest. The band toured “In The Round,” carrying a round, revolving stage. It was placed at the center of the arena making every seat in the house a winner, and furthering Yes’ live appeal.

But the rigors of the road, and increasing frictions within the band were coming to a head. Yes had been either on the road or in the studio for over ten straight years, and everyone needed a change. Following a series of sessions in Paris, Jon Anderson and Rick Wakeman left to pursue outside projects, but never really left Yes in the hearts of their fans.

DRAMA

Drama was released by Chris Squire, Steve Howe, Alan White, Trevor Horn (vocals) and Geoff Downes (keyboards) in 1980. Again, the band took to the road, performing “In The Round.” *Drama* featured some exceptional playing on numbers like “Tempus Fugit” and “Does It Really Happen.” The band went on hiatus after the *Drama* tour, but Chris and Alan kept the Yes fire burning. They recorded a single together called “Run With The Fox,” which served as a signal to fans that the spirit of Yes was alive and well. “Things got kind of thrown up in the air for a while. People went in different directions, and were trying to further careers in other areas. Chris and I started writing, with the idea of forming a new Yes,” Alan White remembers.



YESSHOWS

Chris Squire oversaw the production and *Yesshows*, which was released in 1980. The double album featured concert recordings of the band from 1976 through 1978. It includes stirring versions of "Parallel," "Don't Kill The Whale," "Time And A Word" and "The Gates Of Delirium."

CLASSIC YES

A greatest hits package, *Classic Yes* was released in 1982 while Yes was in limbo. The album is mainly comprised of studio cuts from *The Yes Album*, *Fragile* and *Close To The Edge*, but also includes "Wondrous Stories" from *Going For The One*, and two live tracks, "Roundabout" and a sensational version of "I've Seen All Good People."

90125

In the early 80's, Chris Squire, Alan White, and original keyboards man Tony Kaye hooked up with a young, South African born guitarist/songwriter named Trevor Rabin. Trevor, who was well known in the musical community, but not known by the public at large, hit it off with Chris Squire immediately. Trevor Rabin was a prolific writer, an experienced and talented producer, and a brilliant guitarist. He brought an enthusiasm and vigor that sparked Chris' imagination. "When we got together back in 1982, I had the feeling that Tony, Alan and I could work closely with Trevor Rabin and evolve Yes into something very special."

Trevor had planned to record a solo album when Chris called him to discuss the formation of a new band. The four musicians were going to call themselves 'Cinema.' After a number of rehearsals, Trevor put his solo career on hold, and those songs, which were to be on his solo album, ended up on *90125* in 1983. Near completion of the album, Chris Squire played Jon Anderson the rough mixes. Jon fell in love with the music, and was drawn into the project. He built on the material that 'Cinema' had begun, and when they were finished, the band had created Yes' biggest selling album, *90125* (named after the album's catalog number). Fueled by a screaming, Rabin penned number one hit, "Owner Of A Lonely Heart" (the band's only single to reach the peak of the charts) the Trevor Rabin infused Yes captured the hearts of old fans and brought in legions of new ones. The album also contained hits such as "Changes" (a familiar theme for Yes), the unusual vocal showcase, "Leave It" and "Hold On." *90125* proved to be the comeback album of the decade, "There was so much enthusiasm behind 'Cinema.' I think that the enthusiasm that we all felt for Cinema was really what you were listening to when you heard *90125*. We spent eight months rehearsing all of that material. A lot of the success of that album came from dedication to a new kind of sound," recalls Alan White.

9012Live

The energy of the *90125* shows was also captured on video, and on an EP called *9012Live—The Solos*, which showcases the individual talents of Jon Anderson, Trevor Rabin, Chris Squire, Tony Kaye and Alan White in concert.

BIG GENERATOR

Anderson, Rabin, Squire, White and Kaye followed with *Big Generator*, which further demonstrated Trevor Rabin's writing ability. The album featured such Yes gems as "Love Will Find A Way," "Rhythm Of Love," "I'm Running" and "Shoot High Aim Low." Following another dizzying world tour, Jon Anderson spent time composing music with his friend Vangelis on the Greek island of Hydra. Realizing that he needed to further challenge himself, Jon took leave of Yes, and reconnected with some old friends.

Yes continued to work as a four piece unit, auditioning vocalists here and there. Chris Squire continued to write with various friends in the musical community, and Trevor Rabin was enjoying a successful solo tour for his album, *Can't Look Away*. Alan White wrote a great deal of material with Tony Kaye, continued to indulge a passion for teaching, travelling the country with his drum clinic. Tony Kaye, now a permanent Californian, also wrote music on his own.





Meanwhile, Jon Anderson's creative fire was burning furiously. He had contacted Bill Bruford, Steve Howe and Rick Wakeman about forming a band, and things fell together quickly. Music flowed, and the band headed for Montserrat for final recording. *Anderson Bruford Wakeman Howe* was released by Arista to the delight of Yes fans everywhere. An immensely positive and uplifting album, *ABWH* contained the hit single "Brother Of Mine," and future classics such as "Birthright" and "Quartet." *ABWH* toured the world (with Bill Bruford's ex-King Crimson band mate Tony Levin on bass).

For their follow up, *ABWH* set out with producer/composer Jonathan Elias. A longtime Yes fan, Elias cites Jon Anderson as one of the reasons he got into music. Production was moving along smoothly, with everyone anxious to get the album out and to hit the road. That's when Jon Anderson wound up in Los Angeles. He was there to work on some vocals for the *ABWH* album, and met up with Trevor Rabin. Trevor played Jon some of the new tracks that he was working on. Impressed with the music, Jon asked to be involved. Trevor was excited to have Jon Anderson's unique vocals added to the songs. Chris Squire, Alan White and Tony Kaye had been working with longtime Yes producer Eddie Offord at the same time. Jon added his vocals to what was shaping up to be a new Yes album. He then persuaded Chris Squire to add his unique backing vocals to some of the *ABWH* tracks. From there, it became obvious to all what the next logical step should be: a *UNION*.

UNION

When Jon speaks of Yes and of making music, he speaks of dreams. But for Jon Anderson, today's dream can quickly become tomorrow's reality. "This *union* is something that I've felt very strongly about for some time. I had the pleasure to work with both groups, in the eighties—*ABWH*, and the *90125* band, as I'll call them. To me, they were both 'Yes' anyway. The dream was to put everybody together, and to go on tour as a large band. It will be an experience to pull it all together. The idea of coming together to do an album and a tour is well timed. It's going to be a very important year for many facets of our understanding of life. I think that it's very important to be able to get up there and perform good music. It's very important that we all fly under the same flag. It will be good for Yes to get under one banner and wave the *Yes* flag in the nineties."

For Yes, this album is a celebration. The unified Yes combines the best of classic Yes with the best of modern Yes. On the one hand, they are a band with devastating hit making potential. On the other, they are classic rock giants with the ability to sell out the largest halls several times over. Together, they share a commitment to the creation of forward reaching, boundary smashing, innovative rock and roll that is uniquely "Yes" music. "*Union* is a breakthrough for everyone," says Jon Anderson. "It's a breakthrough for the band, and for the fans who stuck loyally with the group, through all the ins and outs of it all."

Douglas Gottlieb & Glenn Gottlieb edit *Yes Magazine*, the band's fan club publication. *Yes Magazine* features exclusive interviews, photos and in depth information on the Yes family, past and present. Write: *Yes Magazine*, 12 Chelsea Place, Dix Hills, NY 11746-5414.





JON ANDERSON

Poet. Visionary. Artist. Leader. Jon Anderson brings an enthusiasm and vision to his music and to his career that cannot be suppressed. The eternal optimist, there seems to be nothing Jon Anderson cannot do. When Jon speaks of Yes and of making music, he speaks of dreams. But for Jon Anderson, today's dream can quickly become tomorrow's reality. "This union is something that I've felt very strongly about for some time. I had the pleasure to work with both groups, in the eighties—ABWH, and the 90/25 band, as I'll call them. To me, they were both 'Yes' anyway. The dream was to put everybody together, and to go on tour as a large band. It will be an experience to pull it all together. The idea of coming together to do a tour is well timed. It's going to be a very important year for many facets of our understanding of life. I think that it's very important to be able to get up there and perform good music. It's very important that we all fly under the same flag. It will be good for Yes to get under one banner, and wave the *Yes* flag in the nineties."

Yes is so much a part of Jon Anderson. And while the singer enjoys stretching out and collaborating with friends like Vangelis and Jonathan Elias (where the duo celebrated a shared passion for Native American culture), there always remains that unbreakable bond with the band that he co-founded with Chris Squire, in 1968). "I always feel that I'll be playing *Yes* music," he says.

Jon's creative energy extends beyond music as well. A talented visual artist, Jon Anderson enjoys painting in his spare time. He has donated several watercolors to charity auctions to help raise money for the fight against AIDS. And of course, there is the creative energy he spends at home, with his wife Jenny, and their family, Deborah, Damion and Jade.

With a voice of almost unimaginable clarity and strength, his gift continues to astound concert audiences year after year. For Jon Anderson, this tour is a celebration. "This *union* is a breakthrough for everyone. It's a breakthrough for the band, and for the fans who stuck loyally with the group, through all the ins and outs of it all."



DISTANT THUNDER

Why this consciousness, this desire,
To expound the flame of revolution
With the gothic hand of fire
Persecution, blood letting
In the spinning pain
Shouting out, using freedom's name
Shout it out, again and again
Amid the chant that do it injustice
A practice out of hand, do I

Why this hungry media delivering, questions
Answers, plus forgive us
Millions of racial inequalities
We all are one, we all are sacred
Be the birth of a nation
Stop this aggravation
So uninspired
As to question man's inhumanity
And lack of love for his cosmic god

Children of light, don't be afraid
Children of light, haven't you heard
Gone are the days, in black and white
Children of light, don't be afraid, don't be afraid

Distant as the distant thunder
Where equal rights will rent assunder
where equal rights for equal people
This disregard for love's equality
Bringing back the signs
To no man's land
Where diamonds and gold in hand
Will barter as the homeless burn
Someday, someday
Will it be our turn

Children of light, don't be afraid
Children of light, haven't you heard
Gone are the days, in black and white
Children of light, don't be afraid, don't be afraid



BILL BRUFORD

Bill Bruford grew up with jazz. As an amateur drummer in the 1960s and after a handful of lessons from Lou Pocock of the Royal Philharmonic Orchestra, he began his professional career in 1968. He was a guiding light in the so-called British "Art Rock" movement, touring internationally with Yes and King Crimson from 1968-74. There then followed several years observing and participating in the music making processes of, among others, Gong, National Health, Genesis and UK until Bill felt ready to write and perform his own music with his own band, Bruford, recording four albums from 1978-80.

It was, however, the reconstituted King Crimson of 1980-84 that provided the vehicle for his revolutionary use of the electronics in developing the melodic side of percussion. Following an interim two year, two album stint improvising on acoustic piano and drums with Patrick Moraz. Bruford formed his current electro-acoustic jazz group, Earthworks, in 1986, with Django Bates and Iain Ballamy, specifically to continue this work on melody from the drum set, but now in a jazz context.

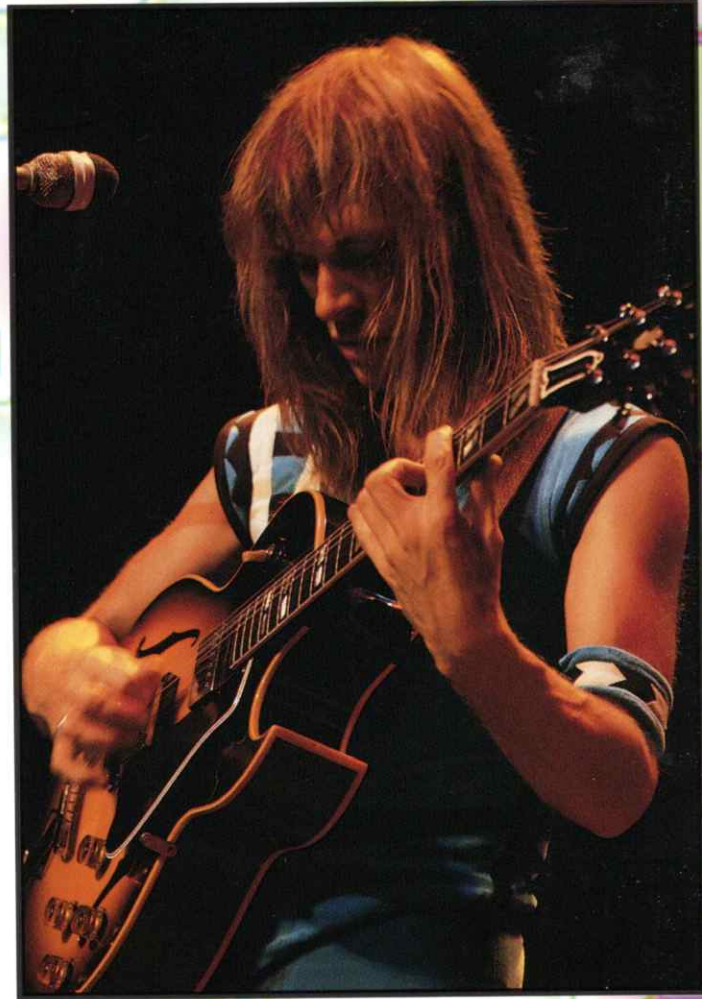
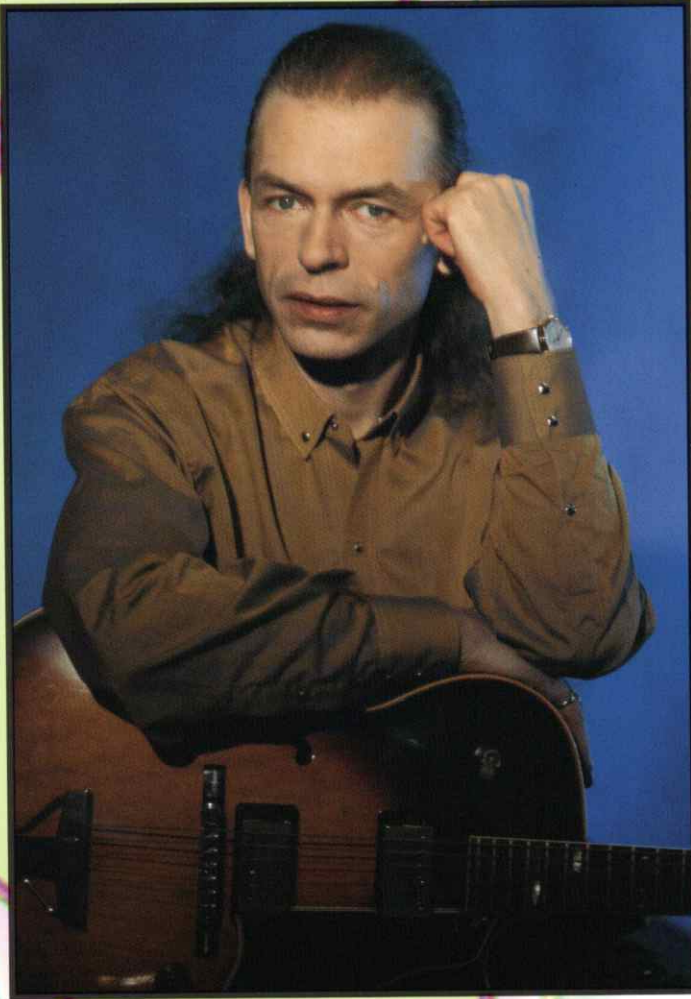
The group's third album "All Heaven Broke Loose" will be released on EG Records in September 1991. Bill has also made time to recently record and/or tour with Kazumi Watanabe, David Torn, The New Percussion Group of Amsterdam, Jamaaladeen Tacuma, Akira Inque and Anderson Bruford Wakeman Howe, amongst others.

Bill Bruford lives in the Surrey hills with his wife Carolyn, three children and a tortoise.

Credits: Bill Bruford plays Simmons electronic drums, Tama acoustic drums and Paiste metals. With thanks to Celestion and Shure microphones.

CURRENT DISCOGRAPHY

BILL BRUFORD— 'Masterstrokes'	EGLP 67
BILL BRUFORD'S EARTHWORKS— 'Earthworks'	EGED 48
BILL BRUFORD'S EARTHWORKS— 'DIG7'	EGED 60



STEVE HOWE

The respect which Steve Howe commands as a musician is awesome. His achievements as a player are all the more impressive when combined with the performance of his own songs and material. Indeed as a writer and especially with Jon Anderson, Steve has often been the creative force behind the music. Steve prefers to list himself under the heading of "guitarist," although his work with Yes, Asia, GTR and ABWH bears witness to the fact that it's impossible to cram him into any one musical pigeonhole.

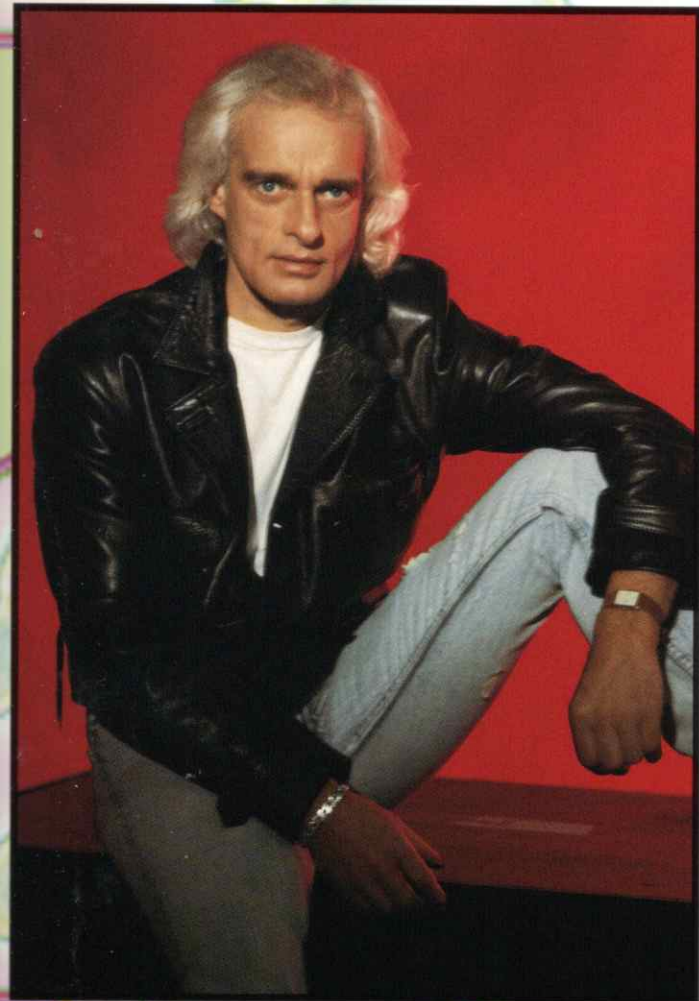
While his music first took roots amidst the same late 50's/60's influences that sparked off just about everybody in British rock, it subsequently developed in a number of different directions. Steve's total fascination with the guitar and its seemingly endless possibilities is underscored by the fluid, unique approach to rock that he's made his own.

Whether working with the group or developing his own solo projects, what Steve plays is modern guitar—drawing on influences, concepts and techniques often removed from the flows of mainstream rock and expanding on them with taste and style.

Steve Howe has often appeared as a guest guitarist and just completed his forthcoming solo album—*Turbulence*.

Besides his involvement in the creation of new musical styles and arrangements with the other members of Yes, he has played an important part in the visual side of the project with his friend, Roger Dean. His spirit of adventure is paramount.





TONY KAYE

Original Yes keyboard player Tony Kaye has been called one of the great gentlemen of rock. As Yes' first keyboard player, Tony helped Yes rise to the top. Tony played on *Yes*, the band's self-titled debut, *Time And A Word*, and *The Yes Album*, before leaving the band for other musical pursuits.

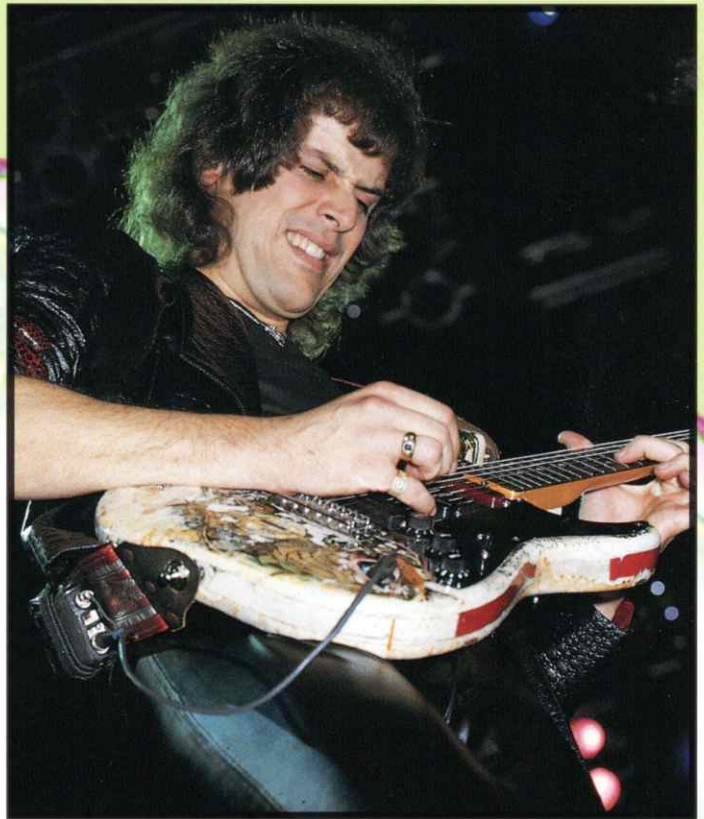
Music began at an early age for Tony. He began taking piano lessons at age three, and developed a love of classical music. By the age of seventeen or eighteen, he decided that maybe classical music wasn't "it" after all. He went to art school, and acquired a taste for rock and roll. Eventually, he wound up in a band called the Federals, who backed Roy Orbison on a European tour. Shortly thereafter, as psychedelia was just hitting big, Tony bounced from band to band for a time, unable to really get comfortable with groups with names like Yellow Passion Loaf. Eventually, he found himself hanging out around the London club scene, at places like the Marquee and La Chasse. There, he hooked up with Jon Anderson and Chris Squire. His organ sound became one of Yes' earliest trademarks.

After a successful American tour for *The Yes Album*, Tony left Yes to pursue other musical directions. He rejoined the 'new' Yes twelve years later for *90125*, the band's multi-platinum comeback album. Tony has been behind the ivory ever since. So much a part of the new Yes sound, Tony co-wrote such songs as "Hearts," "Rhythm Of Love," "Big Generator," "Shoot High Aim Low," "Almost Like Love," "Final Eyes" and "I'm Running."

His keyboard playing is sleek and modern, blending beautifully with today's Yes sound.







TREVOR RABIN

Trevor Rabin redefined the Yes sound upon joining the group in 1983 for the band's multi-platinum comeback release, *90125*. Fueled by a screaming, Rabin penned number one hit, "Owner of a Lonely Heart" (the band's only single to reach #1) the Trevor Rabin infused Yes captured the hearts of old fans and brought in legions of new ones.

Trevor Rabin flies over the fretboard of his guitar with energy and precision. When this is combined with his technical expertise, the resulting energy can reach pyrotechnic proportions.

Trevor was born in South Africa, and grew up listening to the local "Township" sounds that have grown increasingly popular among contemporary popular artists like Paul Simon. Recently, Trevor has tapped into the heritage himself, on his recent solo album, *Can't Look Away*. "These styles just kind of happened onto the record. Once they did, I made sure that they were incorporated. I always felt that it was part of who I am. It's in my blood." Trevor finds working within Yes a very stimulating experience. "Within the Yes context, I have a lot of freedom. I write a lot of material, and am quite encouraged by Chris and the guys in the band."

Trevor's dynamic playing style has led to comparisons to guitar legends such as Les Paul and Jimi Hendrix. His ability write the catchy 'hook' has critics likening him to Paul McCartney. How does Trevor see himself? "Well, first and foremost I think of myself as a guitarist/songwriter. I enjoy singing my songs very much. I am fundamentally a guitarist and songwriter. As far as comparison, gosh, I don't know! It's a great compliment to hear my name in the same sentence as Jimi Hendrix or Les Paul", he says modestly.

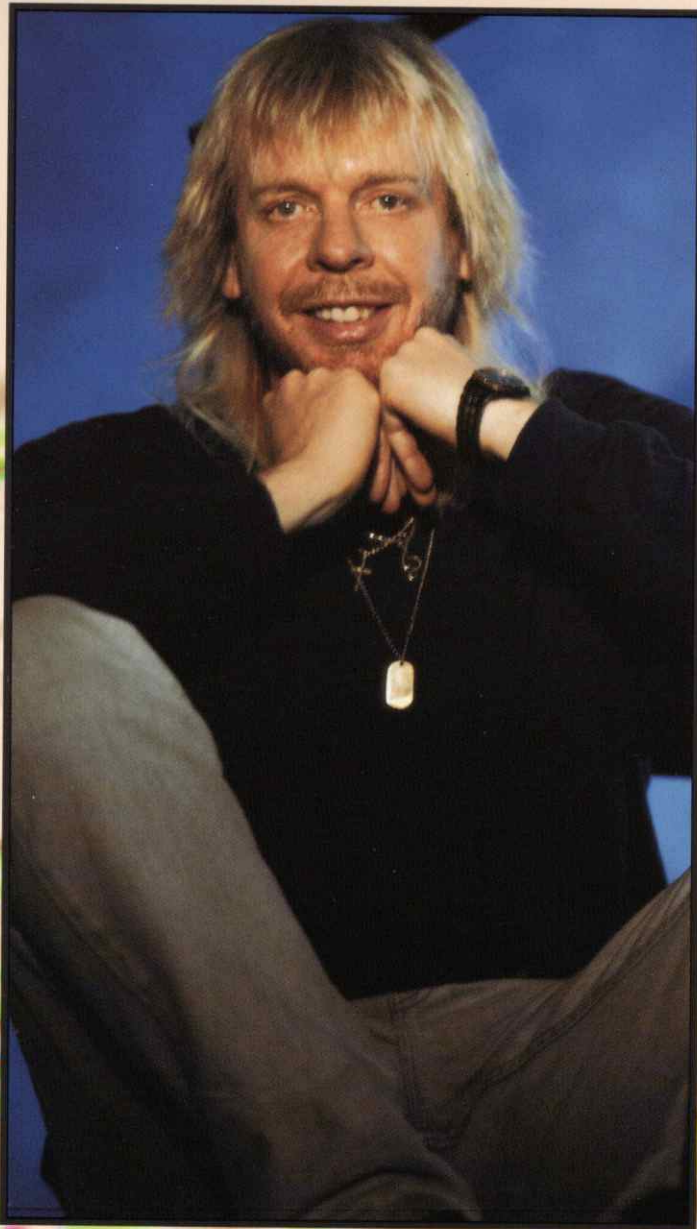
Trevor continues to balance many projects. He has been working with ex-Supertramp leader Roger Hodgson, is writing material for his own solo album, and continues to develop his already considerable production skills. Trevor Rabin barely has enough time to sleep, much less time for leisure, as he works tirelessly at pushing the boundaries of modern rock guitar. "Time is the enemy. Sleep is such a waste of time!," he laughs. "But a wonderful waste of time."





CHRIS SQUIRE

Co-founder Chris Squire created a trademarked bass sound which is one of Yes' most distinguishing features. His innovative style transformed the bass from a percussive instrument at the back of the mix to a dominant force—a voice that expresses all of the emotions contained within the expansive range of Yes music. In redesigning the role of the bassist to that of a “lead” player, Squire has influenced scores of young musicians. Chris Squire forms more than just the musical foundation on which the Yes sound is built—throughout the years he has also been the spiritual foundation of the Yes legacy as well. The “keeper of the flame”, Chris Squire has played on every Yes album since the band was born, in 1968. Squire has ridden out each of the changes that Yes has gone through over the years. It is his relentless quest for perfection that has kept Yes music alive, and constantly in the process of reinventing itself. After the *Drama* tour, it was Chris Squire who maintained the most visible contact with the Yes spirit. He and Alan White released a single, “Run With The Fox”, which served as a reminder to Yes' legions of fans, that the Yes spirit was alive and well, even while the band was on hiatus. And it was Chris Squire who brought Yes together in the early eighties for what would become the band's mega-smash comeback album, *90125*. “When we got together back in 1982, I had the feeling that Tony, Alan and I could work closely with Trevor Rabin and evolve Yes into something very special. As soon as I heard Trevor's song, ‘Owner Of A Lonely Heart’, I knew this was the kind of music that Yes should be making,” Squire says. Now, in the nineties, Chris Squire has again helped to assemble the troops for what promises to be *the* Yes tour of all time.



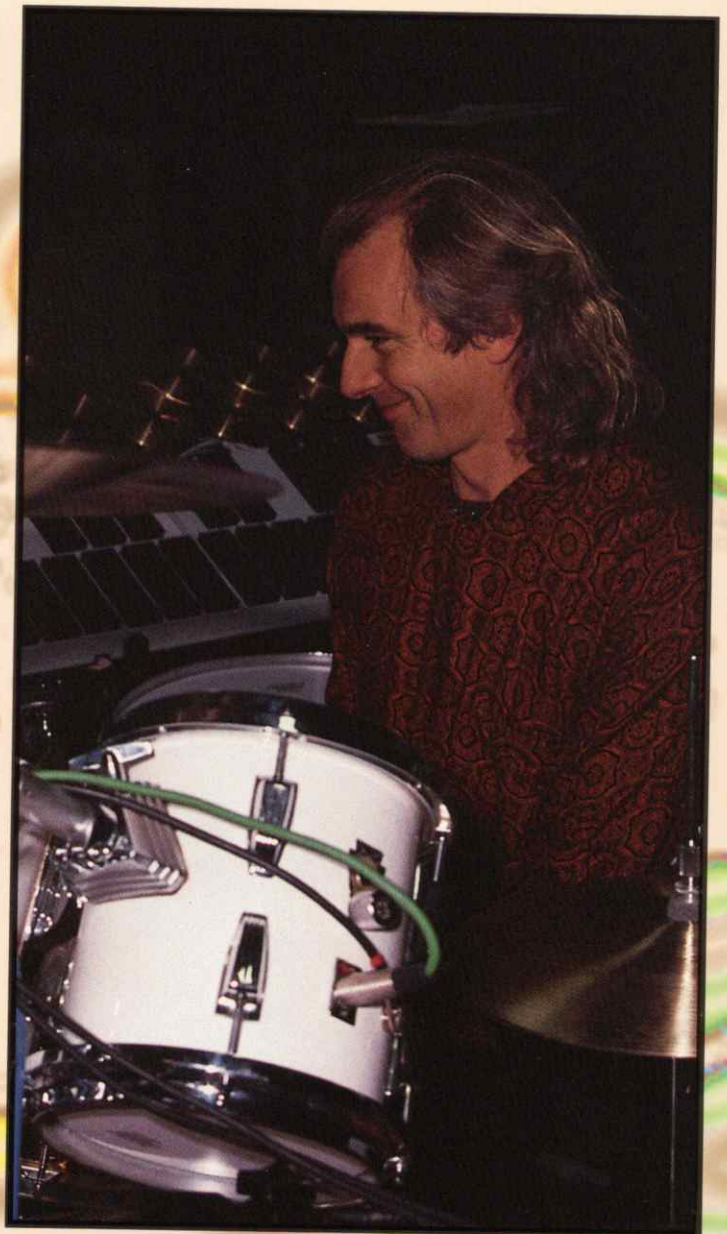
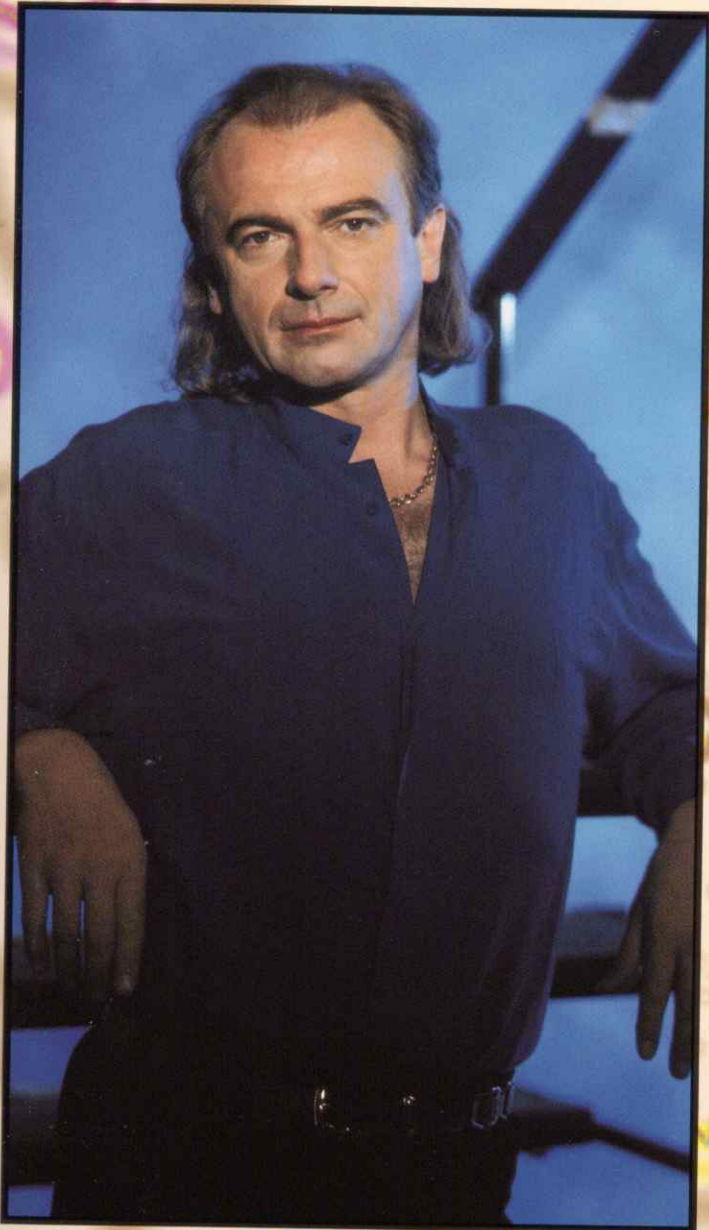
RICK WAKEMAN

Keyboard wizard Rick Wakeman joined Yes in August, 1971 for the recording of *Fragile*, completing the lineup often referred to as the “classic Yes” band of Anderson, Squire, Bruford, Wakeman and Howe. A young man in his early twenties, Rick Wakeman was already one of the most sought after studio musicians of the day when he joined Yes. Rick’s majestic and richly orchestrated sound helped to define progressive rock in the seventies. Having left the group after *Tales From Topographic Oceans*, Rick Wakeman rejoined Yes for the recording of *Going For The One*. On *Going For The One*, Rick turned in one of the greatest performances of his career on Yes’ monumental epic, “Awaken”. He stayed on for the stellar “In The Round” tours, and for the release of *Tormato*.

The Rick Wakeman you may meet on the street does not seem like the same person we’ve grown accustomed to seeing up there on the stage. That Rick Wakeman trains his glance to a piercing stare, as his eyes strain to focus on his blurring fingers as they fly across the keys below. The Rick you’ll meet on the street will greet you with eyes that are dancing with laughter and mischief. As adept with the one-liner as he is on the keyboards, Rick Wakeman possesses a sense of humor and warmth as far reaching as his musical talent.

Recently, Rick released a new collection of piano solos, entitled *Night Airs*—the third in a trilogy which includes *Country Airs* and *Sea Airs*, and a very personal album called *In The Beginning*. He is joined on *In The Beginning* by his wife, actress Nina Carter.



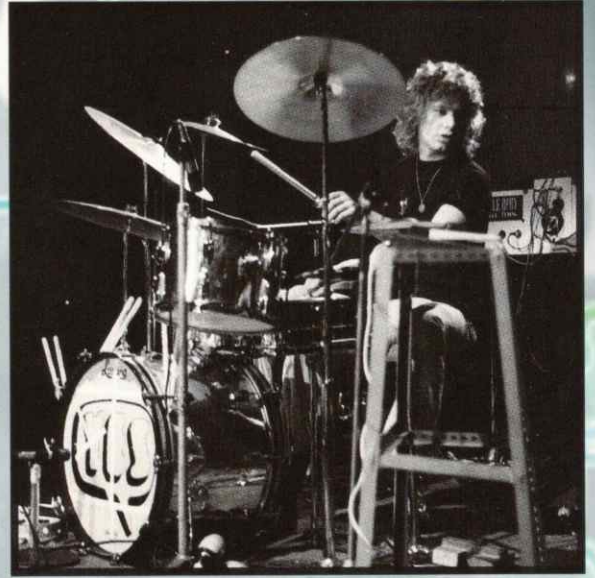


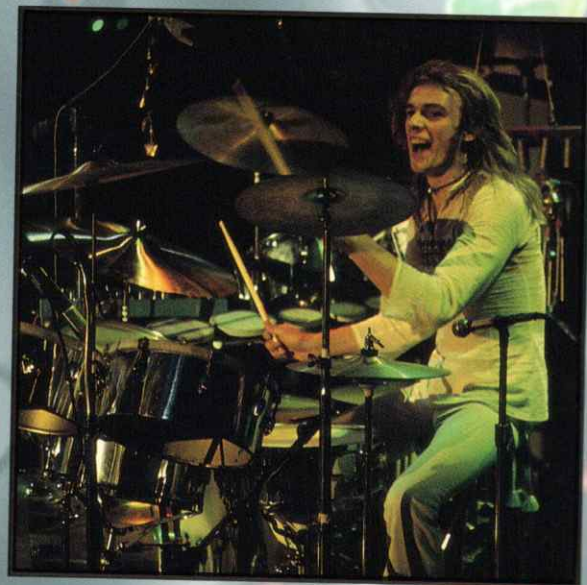
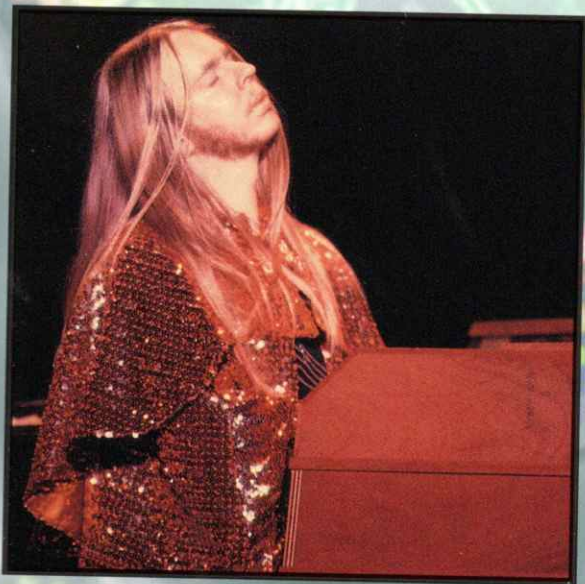
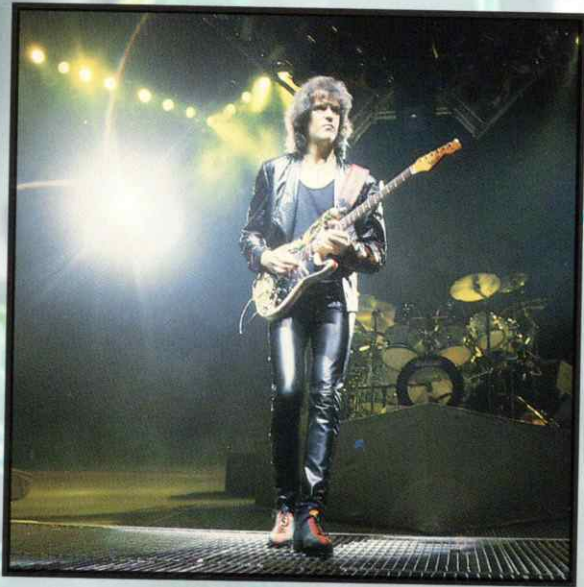
ALAN WHITE

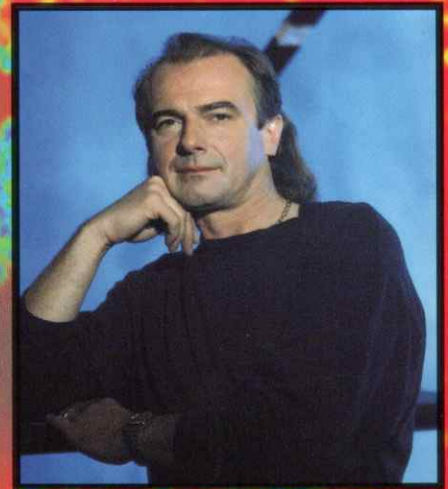
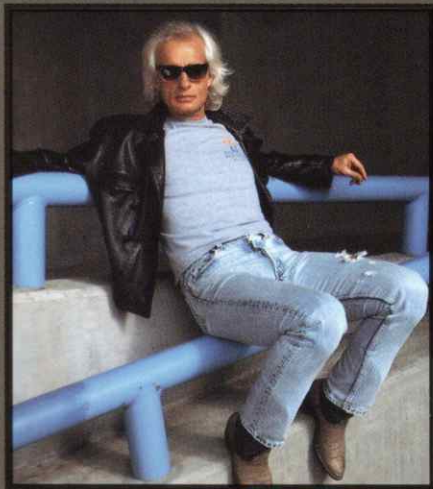
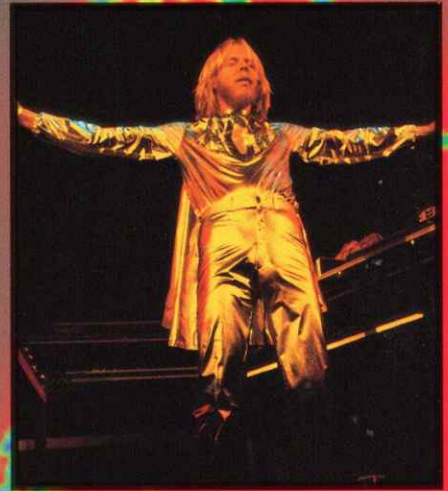
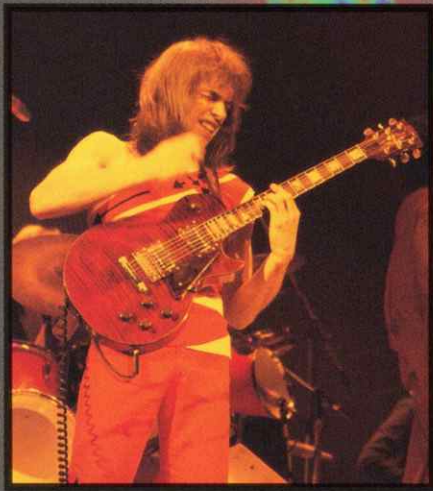
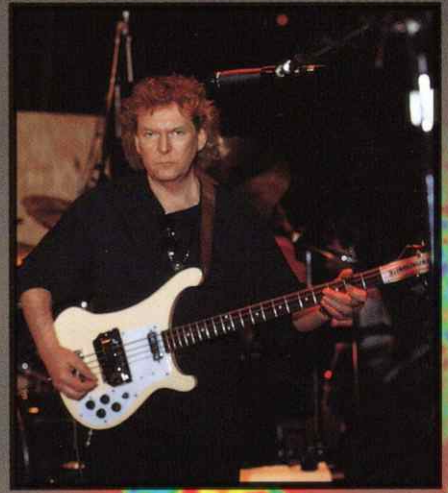
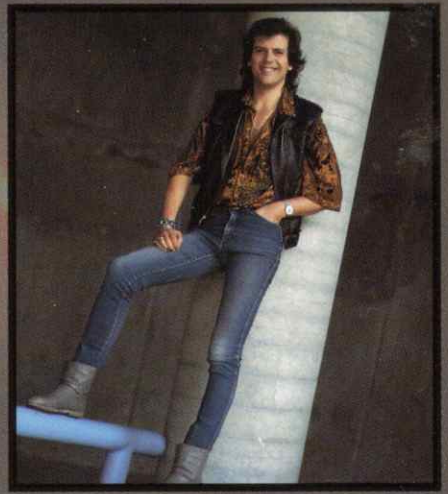
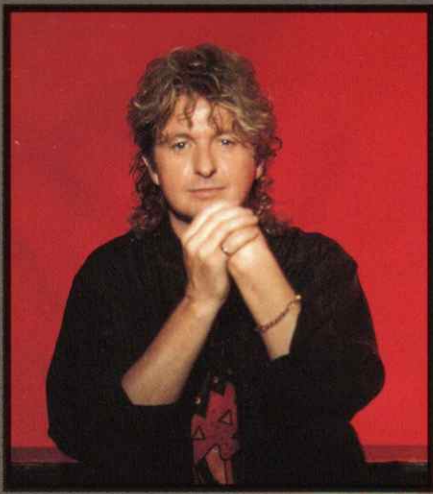
Alan White earned a reputation as one of rock's premier drummers early in his career. One of the most sought after session musicians of the time, White played with the likes of John Lennon, Ginger Baker's Airforce, and George Harrison before joining Yes in 1972, just three days before the start of their American tour. Chris Squire and Jon Anderson approached Alan immediately after he finished a tour with Joe Cocker. Chris and Jon made him an offer he could not refuse. "We met in (long time Yes producer) Eddie Offord's apartment. They said 'Listen. YOU'RE JOINING THE BAND OR WE'LL THROW YOU OUT THIS THIRD STORY WINDOW!'"

Few drummers could have stepped into the role as surefootedly as Alan White did. Much of the tour is documented on the three record set, *Yessongs*, which features Alan on nearly every track, and in the film of the same name. For nearly twenty years, Alan White has been at the very center of Yes music. "Yes is a fulcrum. People have joined, and departed, since I've been with the band. It's an on-going situation. Now, you might say that people have come back to the nest, as it were. I feel that this *Union* is a combination of that, along with a view of a future that could be ahead for Yes for a lot of different members of the band."

Alan's broad spectrum of styles, from subtle, intricate percussion, to explosive, limitless raw energy, have played an integral part in creating the Yes sound. His drive and dedication to the idea of Yes have played a major role in keeping the music *alive*, and *forward* reaching. He sees the coming together of the two camps as a very positive move. "There is a lot of give and take, but there's a great deal of *unity* also—as the album title says, a *Union*. I think that when we get to the stage, it will really kick in. You're going to hear a lot of great music from everyone involved. I always believe in the band. It's an on-going thing. I see it as a group with a future. I don't see things dissipating at all. I think the band still has a VISION, and a need to see beyond the horizon to create new music".







YES CREDITS

JON ANDERSON
BILL BRUFORD
STEVE HOWE
TONY KAYE
TREVOR RABIN
CHRIS SQUIRE
RICK WAKEMAN
ALAN WHITE

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MALCOLM CRAGGS - TOUR MANAGER
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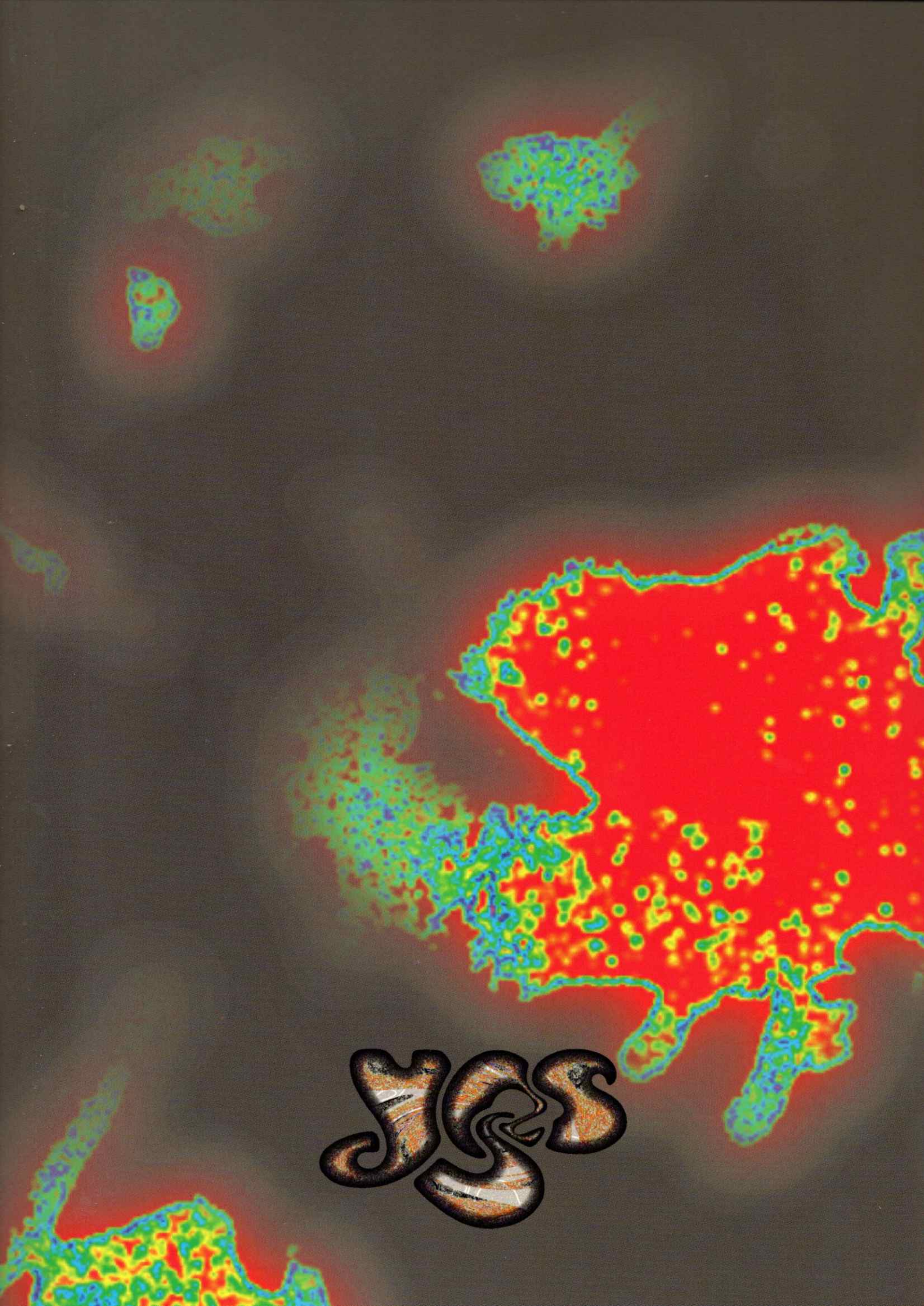
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TREVER RABIN(g,vo) RICK WAKEMAN(key) CHRIS SQUIRE(b,vo) BILL BRUFORD(ds)
TONY KAYE(key) ALAN WHITE(ds) JON ANDERSON(vo) STEVE HOWE(g,cho)



結晶/イエス

UNION/YES

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待望の“8人イエス”の来日が決まった。過去にイエスとして'78年、'88年と2回来日公演を行なっているが、もちろん8人組バンドとしては初めての来日となる。

'91年初頭、ジョン・アンダーソン(vo)、ビル・ブラッフォード(ds)、スティーブ・ハウ(g)、トニー・ケイ(key)、トレヴァー・ラビン(g,vo)、クリス・スクワイア(b,vo)、リック・ウェイクマン(key)、そしてアラン・ホワイト(ds)という、かつてイエスに在籍した主要メンバーたちが一同に会しニュー・アルバムをレコーディング中だというニュースが流れるやいなや、世界中の音楽ファンの間で大きなセンセーションを巻き起こしレコード会社に問い合わせの電話が殺到した。

そして、完成したアルバムは、タイトルも8人の“結成”を意味する“UNION”(邦タイトル「結晶」)、サウンドも8人のツワ者たちの長いキャリアに裏打ちされたテクニックと気迫がひとつに結びつき、かつての黄金時代のそれにも勝るとも劣らないスケールの大きな音世界が繰りひろげられる傑作アルバムとしてその姿を現わしたのだった。

アルバム発売直後から“イエスショウズ'91 80日間世界一周”と銘打ったワールド・ツアーをスタートさせた。'91年4月9日のフロリ

ダ州ペンサコラを皮切りにU.S.A.、途中ヨーロッパ・ツアーをへて、再びU.S.A.にもどるといふ大規模なスケールのワールド・ツアーは、'91年8月に一旦前半戦を終えた。

その後、表立った活動は伝わってこないが、各々ソロ活動に入って、ワールド・ツアー後半戦にそなえてきた。(ビル・ブラッフォードは'91年12月に、自らのソロ・プロジェクト“アース・ワークス”で来日コンサートを敢行。)

そして、いよいよワールド・ツアーの後半戦の一環として、ジャパン・ツアーが間もなく開始される。

さて、そのコンサートの中身について。日本公演の曲目、ステージ構成は現在のところまだ詳細が伝わってないが、U.S.A.公演の様子は以下の通り。

白い円形ステージの真中にジョン・アンダーソンが立ち、そのまわりをジョン以外の7人がジョンを囲んでぐるりと立つ。そして、その円形ステージが時計方向にゆっくりとまわるといふダイナミックな仕掛けだ。

コンサートは一部二部に分かれ、インターミッション約20分を含めて2時間半を超える大掛かりなものだ。そして、その2時間半のコンサートのおよそ90%は、ツイン・ギター、ツイン・キーボード、ツイン・ドラム、プラス、ボーカ

ル、ベースという8人編成による演奏だ。言うまでもなく、微塵の乱れもなく、まさに完璧なコラボレーションでオーディエンスを忘我の境へと運び去っていく。息のピッタリ合った演奏はまさに職人ワザ、百戦練磨のベテランにしてはじめて成し得る奇跡的な完成度だ。

残る約10%は、各々のソロ・パフォーマンスとなるが、中には2人のドラマーによるドラム・バトル、2人のキーボーディストによるキーボードの掛け合い、そしてトレヴァー・ラビンひとりによるギター弾き語りという見のがせないシーンもふんだんに登場する。

曲目は、ニュー・アルバム「結晶」からの曲に加え、「燃える朝焼け」や「ロンリー・ハート」「遥かなる思い出」といった過去の名曲もたっぷりと披露される。そして、アンコールは、究極の名曲「ラウンドアバウト」と「スター・シップ・トゥルーパー」という、完璧なエンディングで、拍手や歓声、口笛が鳴りやまぬまま熱く長いショウに幕が落とされる。会場はほとんどパニック状態だ。

そんな奇跡に近いコンサートがいよいよ日本で見る事ができる。'92年初頭を飾る“大事件”であることはまちがいない。

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