

Wagtail



Aren't you pleased that British Airways Cargo has brought you Yes? No?

**British
airways
cargo**

We'll take more care

USACHINA

AUGUST

- 29 TORONTO, ONTARIO, Maple Leaf Gardens
- 30 MONTREAL, QUEBEC, Forum

SEPTEMBER

- 1 HARTFORD, CT, Civic Centre
- 2 PORTLAND, MAINE, Civic Centre
- 4-6 NEW YORK, Madison Square Gardens
- 8 PROVIDENCE, RI, Civic Centre
- 9 BOSTON, MA, Boston Gardens
- 10 GLENS FALLS, NEW YORK, Civic Centre
- 11 LARGO, MD, Capital Centre
- 12-13 PHILADELPHIA, PA, Spectrum
- 14 BINGHAMTON, NY, Broome County Arena
- 16 ROCHESTER, NY, War Memorial
- 17 BUFFALO, NY, Memorial Auditorium
- 18 PITTSBURGH, PA, Civic Arena
- 19 DETROIT, MI, Joe Louis Arena
- 20 CLEVELAND, OHIO, Richfield Coliseum
- 21 CINCINNATI, OHIO, Riverfront Coliseum
- 22-23 CHICAGO, IL, Amphitheatre
- 25 ST. LOUIS, MO, Chaifetz Dome
- 26 TULSA, OKLAHOMA, Assembly Centre
- 27 DALLAS, TEXAS, Reunion Hall
- 28 AUSTIN, TEXAS, University of Texas
- 29 HOUSTON, TEXAS, Coliseum

OCTOBER

- 1 TEMPE, ARIZONA, University of Arizona
- 2 SAN DIEGO, CALIFORNIA, Sports Arena
- 3-4 LOS ANGELES, CALIFORNIA, Sports Arena
- 5 FRESNO, CALIFORNIA, Selland Arena
- 6 SAN FRANCISCO, CALIFORNIA, Cow Palace
- 8 MINNEAPOLIS, MN, Metropolitan Sports Centre
- 11 TERRAHORTE, Indiana State University
- 12 CHAMPAIGN, IL, University of Illinois
- 14 LOUISVILLE, KENTUCKY, Freedom Hall
- 15 NASHVILLE, TENNESSEE, Coliseum
- 16 MEMPHIS, TENNESSEE, Mid South Coliseum
- 17 GREENSBORO, N. CAROLINA, Coliseum
- 18 HAMPTON, RHODES, VA, Hampton Rhodes Coliseum

YES UK TOUR 1988

NOVEMBER

- 16 BRISTOL, Hippodrome
- 17 OXFORD, New Theatre
- 18-20 BIRMINGHAM, Edson
- 22 GLASGOW, Leisam Centre
- 24-25 LEICESTER, De Montfort Hall
- 27-28 GLASGOW, Apollo
- 29-30 EDINBURGH, Playhouse

DECEMBER

- 2-4 NEWCASTLE, City Hall
- 6-7 MANCHESTER, Apollo
- 8-10 SOUTHAMPTON, Gaumont
- 11 BRIGHTON, Brighton Centre
- 12 LEAMINGHAM, Green
- 14-16 LONDON, Hammersmith Odeon
- 17-18 LONDON, Rainbow Theatre

yes

Management:
Assistant Management:
Secretary:
Technical Manager:
Assisted by:
Production Manager:
Stage Manager:
Sound Engineer:
Lighting Designer:
Supervising Engineer:
Monitor Engineer:
Aunt's Equipment:
Celia's Equipment:
Geoff's Equipment:
Steve's Equipment:
Travis's Assistant:
Sound Crew:
Master Electrician:
Master Carpenter:
Master Rigger:
Sound System:
Lighting System &
Rotating Stage:
Trucking:
Firetrucks Engineer:
Travel USA:

Agency:
YES Logo designer:
Programme design:
Photography:

Brian Lane
Emily Campbell and Phil Wright
Fiona Sanders-Roscoe
Jim Holey
Martin Gwynne
Michael Tait
Franz Muhlhofer
Royal Luby
Michael Tait
Roy Clark
Mike Rade
Paul McWhirring
Richard Davis
J.J.
Claudia Johnson-Taylor
David Young
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Michael Pullman, P.A.
David Montgomery - Back Cover and
page 2

Special Thanks to Survival Projects Ltd., John Kelly Electronics,
Gibsons - Kalamazoo, Anala Shippers, C.P. Cases Ltd., Lode
Peak, Luffely Industries Inc., Clear Bros. Audio Shop Personnel,
Master Studio's, Global Shipping, Electrovoice microphones,
Studer DDM, Universal Audio, Everette Clockworks, Stone
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Cases, Acro-Sound Storage, St Louis Supply Co., Doni Musical
Instruments Inc., Metallbauer Cutlers, Barbara Taylor and
British Airways Cargo.



CHRIS SOLINE

For over a decade now, Chris Soline has been left wondering the world, at home, in the streets, through restaurants, on both east and west coast flights to Toronto. But this is his home and he gets along. He has had some a simple, four-letter word: "Eye." His mother was right in some of her best definitions as an engineer for perfection. He himself has said with mischievous understatement, "I suppose that a lot of my music is on what you might call an eye level."

As any student of literature will tell you, eye doesn't simply mean sight or gaze—the retina or cornea full of "eye" in terms of being "on a grand scale, from, incorporating myth, legend, history," and "resembling city or grandiose architecture." Take a few minutes and to apply those ideas to Chris, his playing and his writing, and you'll be halfway towards understanding the emphatic grand of the rock bass.

Since his founding five 12 years ago, Chris's playing itself has expressed a profound dissatisfaction with the lot of the rock bass: a Cinderella among instruments, relegated to sitting in holes on top of the drum, four to five, providing an unimaginative substitute for any rock or roll. Chris's classical background and jazz leanings told him that the bass was capable of much, much more.

It's no wonder that he names such people as Stanley Clarke and Jaco Pastorius as admired kindred spirits (although one cannot really begin on the comparison with other, non-bass, artists, like Miles Davis, Thelma Houston, and Alice Johnson) in the way he plays and the role he gets the instrument in his compositions. Chris is responsible more than anyone else for the introduction of the new bass, as measured both the standards of "The System Section", expanded its sound, broke the rigidity of the fretboard and brought the bass stage front, to a point where it is now a major voice in the recordings, both live and in the studio.

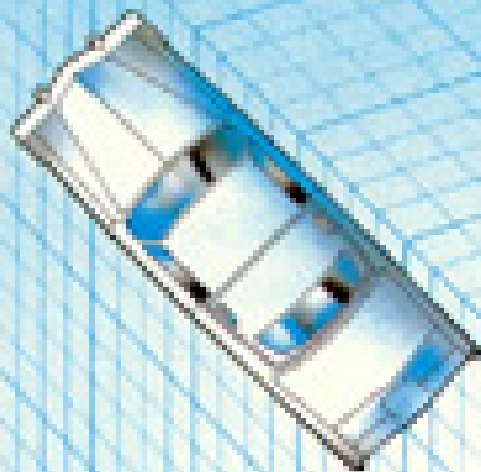
You only have to listen to this former solo album, "Fish Out Of Water", or such landmarks as "Slingshot Trigger", "The Fish" or "On The Great Wings Of Freedom" (to mention a few that come easily to mind) to hear how he makes the bass sing, run, fly and kick. He has given the bass a melody and a character voice.

And that's what they, he and we mean by "Eye."



DRIVE IN A WHITE CAR

Drive a man in a white car
That fits a ghost in the skyline
Take all your freedom
And you throw them away
Drive in a white car.





SOFTLY BY MYSELF

That's what you see
From the road's horizon as you
Drive this road
With the sunset for the light
So make this
An hour to drive together

There
Time of the morning before the light
Will keep the morning with
Like for the afternoon. And for the
Heritage for you and daughter
Down to the sunset up for the day
Up for anything

Could this be the
Down to the sunset for you
And for the sunset
That always for the sunset
The sunset of the
Sunset

And for the sunset
And for the sunset
For the sunset
The sunset, a great
The sunset, your car
A car in the
The sunset, the sunset
The sunset, the sunset
The sunset, the sunset
The sunset, the sunset

Repeat Sunset
THE SUNDAY

ALAN WHITE

You'll be hard pressed to name a band that demands so much of its drummer as Yes does. Chances are, in fact, that you'd have to move into one of the "board games" to find that name. By the nature of the music, nearly percent of rock bands simply require a steady heartbeat, based, starting from 4/4 as its own ilk, and allowing little room for individual ability to shine. Yes presents the promise of the other ten percent.

Alan probably never asked for any feeling himself in his, but when he joined Yes in 1970, shortly before the mammoth "Hawkeye" tour, he presented them with a list of requirements extending way beyond the normal call of duty. Yes needed someone who could provide a basic layer of rhythm, keep his end up straight, Chris Squire's challenging bass, Gregg's wild wave of the wildcat themes known to many, change course at a second's notice, rock at Yes's customary high altitude and provide a performance backbone for the elevated role of Yesville. A job every aspirant to beat which few can fill. ...

It's a position that he, as highly-developed and perfectionist a craft as Yes, chance to help play such a large part of its existence. As with the arrival of Geoff and Trevor, the band found themselves about a member and with a good four-beating, and Alan just appeared in their elastic world.

It's probably and standing as a drummer's dreamer, made if possibly clear he was the man for the job. Previous alliances with Christian Moberg, names and not as super-names gave him an impeccable grounding in an immense of musical styles. He also brought with him an impressive set of muscles - courtesy of his beloved hobby of sailing. (A word of warning: he sometimes mentions that he'd like to take a year off and sail off into the sunset. Your position should be safe in. ...)

In Alan you witness the perfect marriage of technique and emotion. Whether it's on his unclassifiable diverse disc album, "Manhattan" - or poor "Hawkeye" - his albums, rock, jazz, funk, reggae, classical percussion and Yes's baroque rhythms are cooked up by the best yet powerful hands of what might best be described as the World's Most Versatile Yes-Of-Drummer. And this year Alan adds another feather to his cap: you'll be hearing him supply backing vocals to the songs from the new album, "Drum".



TREVOR HORN

Eleven months ago and a few thousand miles across the Atlantic Trevor Horn, with the aid of Geoff Downes, unintentionally grandfathered the British music scene. How? Simply by joining Yes.

Trevor's arrival, along with Geoff's keyboard, had until then been known as the distinctive sound of the Synthesizer, a studio band that had produced two hit singles (of perfect plastic pop). How did these two have purveyors of ear candy take a band of two's legendary status, the love and critical regard, if they had taken the time to investigate that last apparently their departure would have hardly changed "solo" to "companion"?

Trevor's first instrument was the double bass. His father, a professional double bassist himself, trained the fledgling (middle-age in the comparison of that instrument, his father) promising Trevor to join the Youth Orchestra of his home town, Durham, Strathclyde.

As often happens, the call of rock'n'roll was too great, and Trevor began playing bass with various semi-pro rock bands. Simultaneously, he was developing an interest in studio and sound-recording techniques. This interest soon developed into a profession, with Trevor co-founding a recording studio in Luton, England, but immediate stress before the studio was finished.

He moved to London, pursuing his interest in the more complex aspects of music through session and production gigs, and it was during this time that he met Geoff Downes. Finding that their ideas coincided to an amazing degree, they went on to form the infamous Synthesizer, and found themselves with number one hits in Australia and across Europe.

Then, as if by magic to Downes and others that their talents extended far beyond the Synthesizer, they wrote a song for one of their favourite bands - Yes. They approached the band with a tape and were impressed by the enthusiasm that met their material. And it didn't stop there. Trevor's vocal and lyric writing abilities, both well-developed since the formation of the Synthesizer, grandfathered naturally to the front ranks of the Yes set.





GEOFF DOWNES

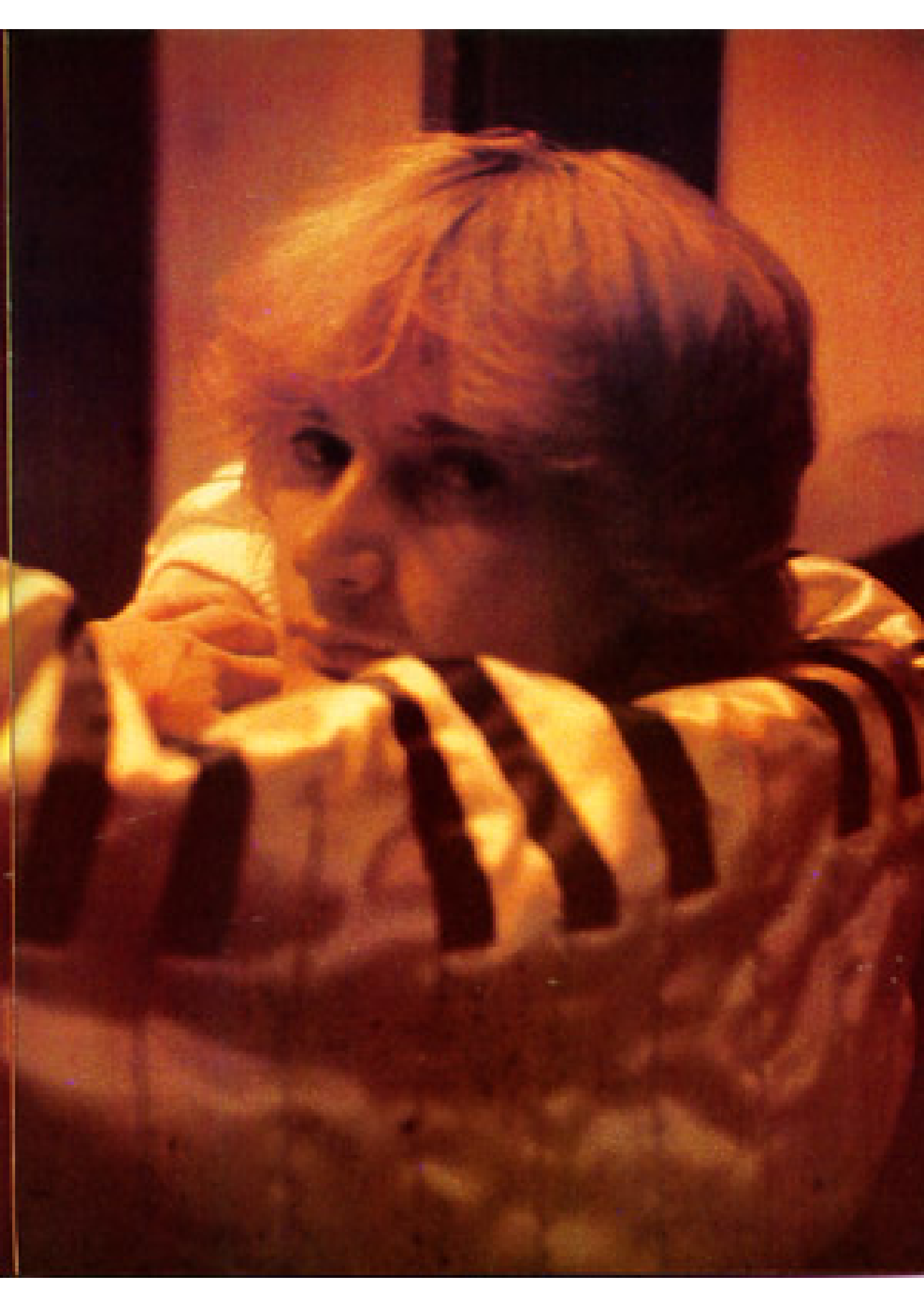
Since his schooldays, Geoff Downes has been exploring and experimenting with a dizzying variety of musical styles. On the top of his list, he can cite such diverse influences and interests as early Motown, jazz-rock, "Impressionist" modern French symphonic music, and turn-of-the-century (?) French Romanticism, especially Debussy and Ravel. An ideal background, it would seem, for someone to fit in with and help develop the rock universe and elaborate classical symphonic style of Yes.

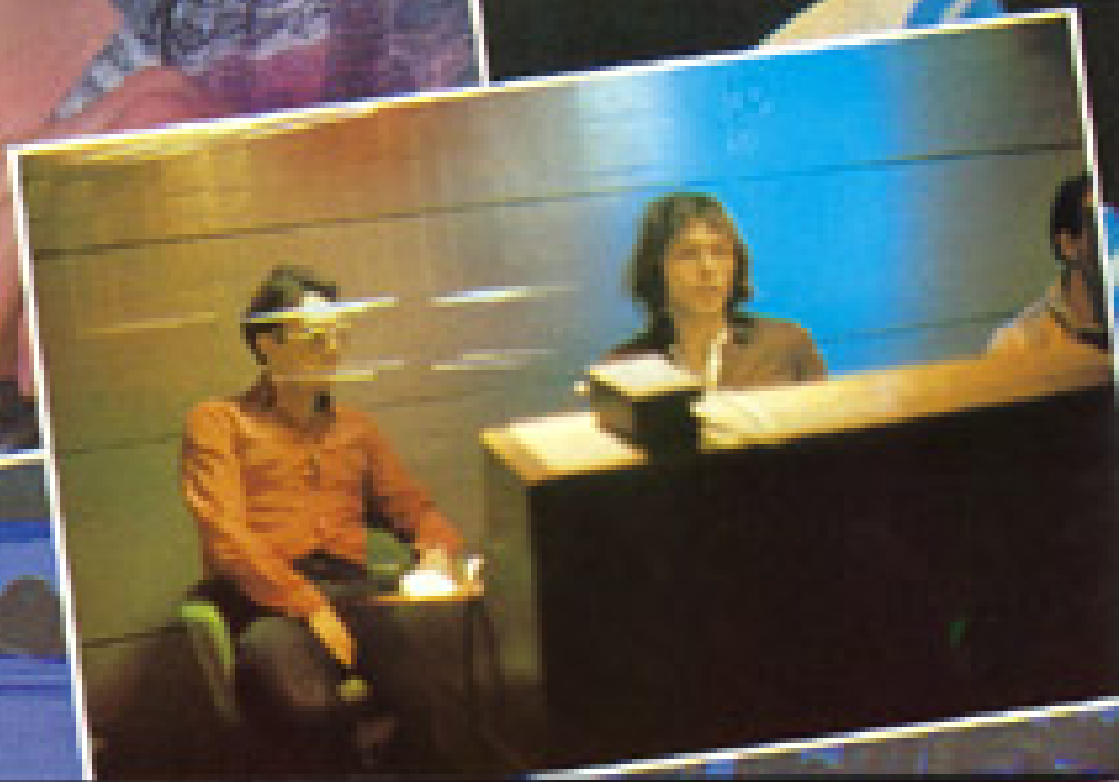
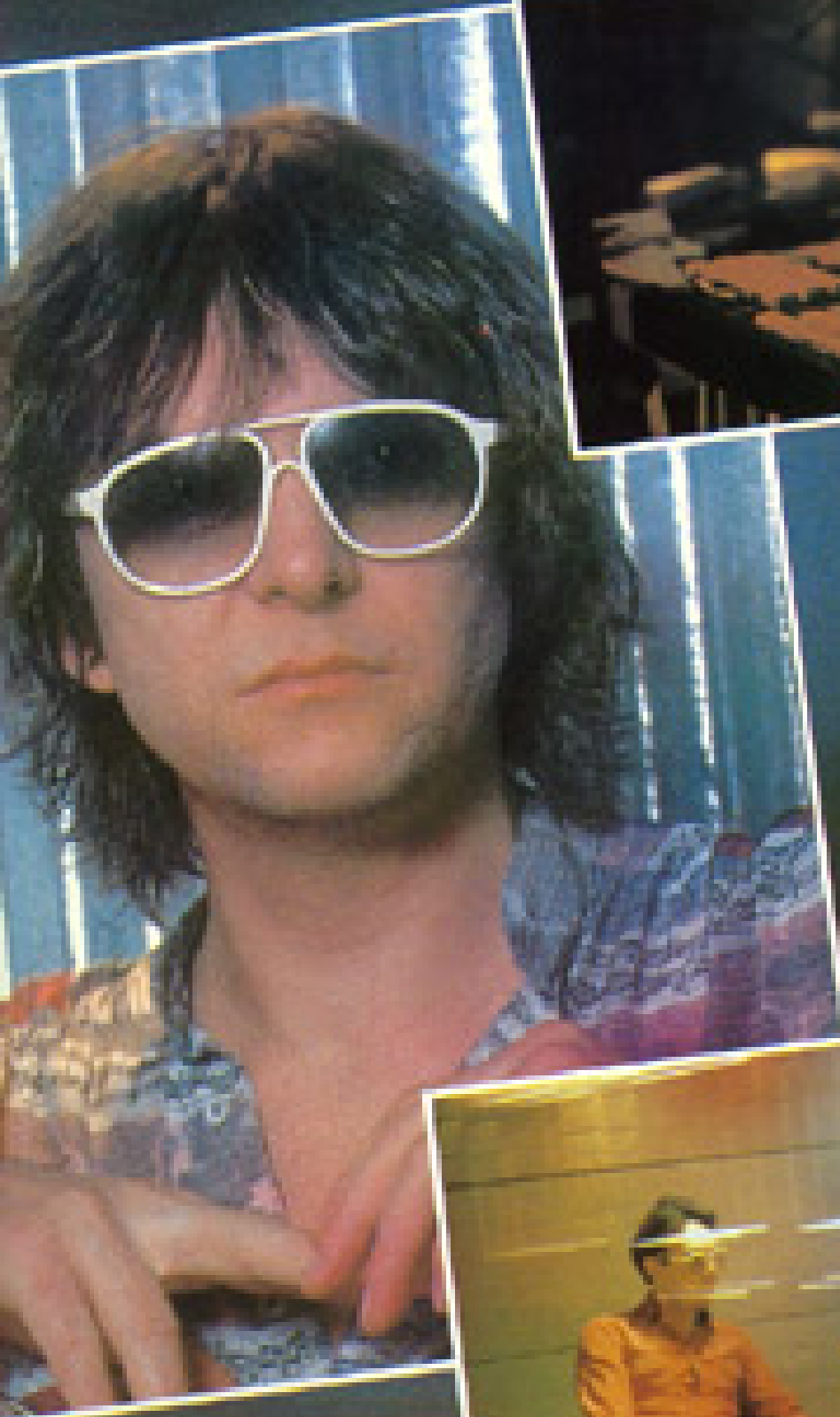
Unconsciously, he was brought up in a home crawling with keyboard players. His father was a church organist and his mother a piano teacher. It was she who took the young Downes through his five-finger exercises, nurturing his talents to the point where he was taken under the wing of the Manchester Cathedral organist for further studies.

If you're at all surprised by the removed state of the Hammond organ Geoff is playing on this disc, it's because it's a special case organ he bought on-line, purchased at the age of 18—eleven years ago—to play at home. This artistic, and somewhat radical, instrument has accompanied Geoff through the early tests and trials of his career, and it seems only right that it should fly around the world with him on Yes's current tour.

After a 3-year stint at Leeds College of Music, Geoff moved to London at the age of 20, playing with friends and various small bands. One such effort was in a dance band with journalist/producer Chris Black (ironically, a champion of Yes music since the first album), who adds another strand to Downes' collection when he says that they played dance and traditional jazz music in working-men's clubs around the country.

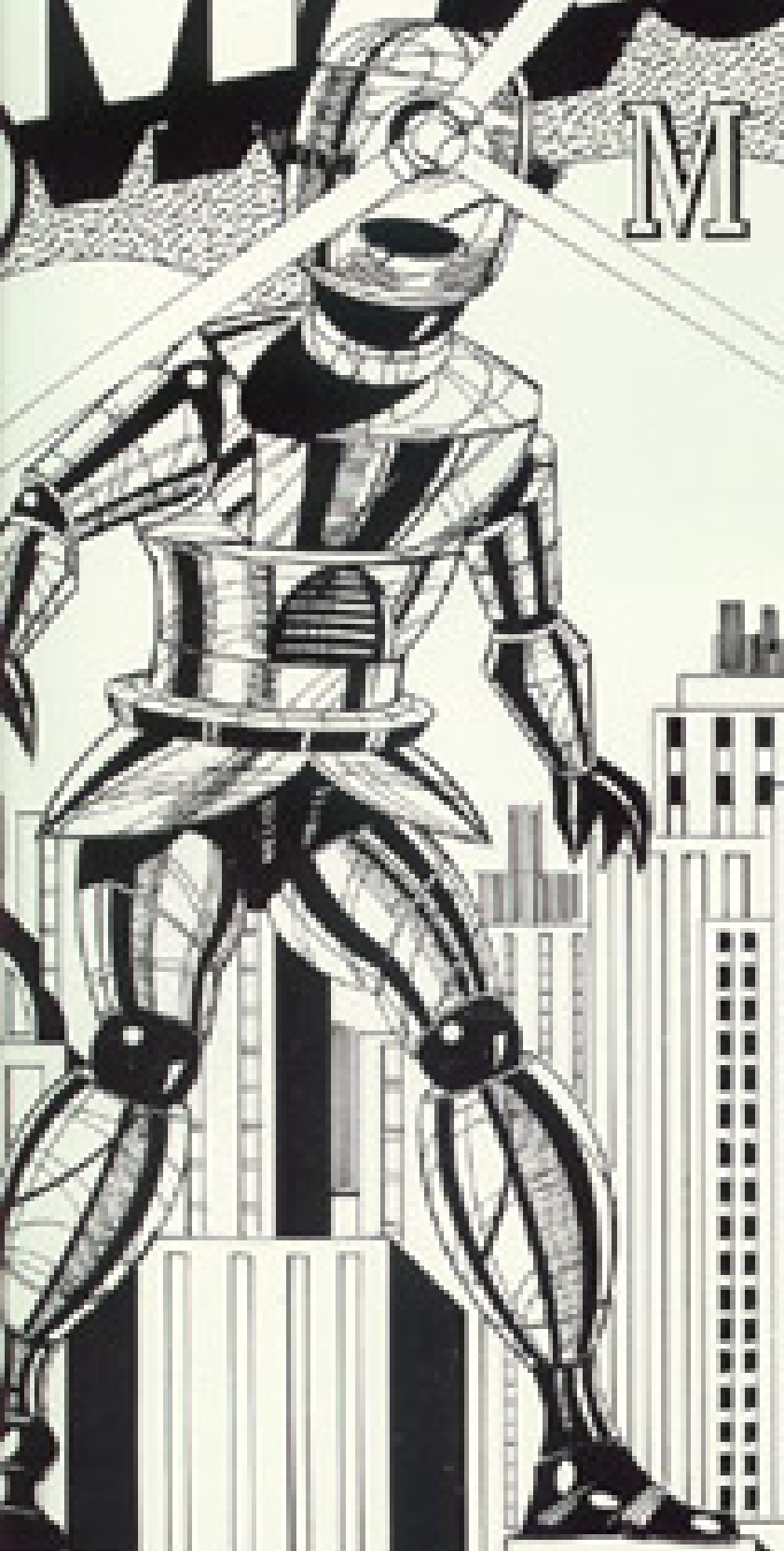
In the late Seventies, Geoff's stage replacements were much in demand for advertising music jingles, a sideline that quickly developed into composing jingles. The next logical step was on to the studio producer's seat, mounting new young bands. The Sugals, of course, followed—and it was here that the first rolled, admirably, his eclectic keyboard style. He can state the most soulful jazz, rock with flair and energy, and plot out the most intricate classical forms. As part of the Howe/Downes package deal, the crew that Geoff would become a naturally indispensable part of their sound.





MACHINE

MESSIAH



Part I
Run down a street
Where the grass grows
But the summer has gone
Age is the doorway
Revealing the pain of the dawn
All of them waiting in line
All of them waiting for one
From time, the great leader,
The Machine - Messiah
He came.

Colors that carry the life
In the times we find
Thoughts that last thousands of light
To the billion mile
All, in one, in every way
That, we feel every
Day, and know that
Machines will change
Others the chance
To finally submit our senses
And offer our service.

Part II
Machines make their way into systems of
atomic matter - already matter that was
connected into systems of atomic
energy in quantum (used to be those
waiting and waiting, the times are
moving)
I'm waiting and waiting
I need to be there.

Learn to see them with your
And to be there when they say
They will return.

Machines, Machines
The endless
Search for a higher
Control
That will be the life
And hold us
Close as the strength of your
Computer eye.

Part III
History detailing symptoms of waking
senses
Closest of the stories of the water upon
which we drink
All of us standing in line
All of us waiting for time
To lead us, all the way
And to be there when they
See their power that
Machines will change
Others the chance
To finally submit our senses
And offer our service.

Machines, Machines, Machines
They are, with the fire.

Machines, machines, machines
And offering
The strength of your computer eye.

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STEVE HOWE

It's a common ploy of "Serious Music" critics, when faced with rock talent of some moment, to aver that all rock musicians are a soulful, inconsequential mass, and that rock itself, viewed with the original aim of having begun as a class-based dance and entertainment medium, is incapable of transcending the range of clanging basses and drums. Unintentionally — because he never intended to do so and would probably dismiss the occasion — Steve Howe has knocked that arrogant claim sideways.

Over the last ten or so years, Steve has been on the British rock scene of the mid Sixties, playing guitar with a number of London bands and showing up the scene of the burgeoning "progressive rock" movement. He'd almost strongly suggest that he created the British scene with an assist from his own eyes, for he could insist that that could hang over his increasingly personal style of guitar playing. It was I think 1970 that his guitar fell upon a band that could both accept the challenge of his style and, in return, offer him a challenge with its music. That did not win a prize for guessing the name of that band.

Since his debut with Yes, on "The Yes Album", Steve has tested the busy metaphor crowd and proved himself a master of all forms and jobs of music. For once, the noisy and repetitive about opening of musical styles has a chance to live up to its much-touted claim. Steve has blown down the walls confining rock guitar and composition naming out to find the true complexities of jazz, blues, rockabilly, the swagger of rock, the delicacies of classical guitar, the little secret melodic of jazz and the splendor of high Classical Romanticism.

And while admitting a closeness to many rock guitar heroes, he feels a greater affinity with the likes of Beethoven, John (Bey) Williams and William's master, J.S. Bach. Considering how much space should "not" just consume in his recent collection, we can probably add the legendary Django Reinhardt to that list.

The most important point in Steve's crossing of the no-man's-land between these various styles becomes apparent on the first hearing of either his two new albums or his work with Yes. He never falls into that rock trap of offering one of his own or other music, or producing a just man's alternative to them. There sometimes is humor, but it is always tempered by his all too obvious respect for other music and his relationship with them as a composer and musician.





I N T O

T H E

L E N S



Memories. How they fade.
Last night, that in the early
Pretenses, most precious to
Lenses, they will never die.

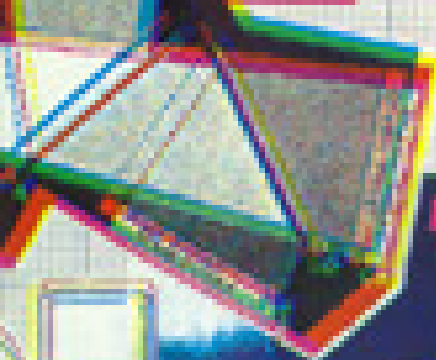
From memory
From memory, I can't leave it
And you, I thought that too
Last night, I know you never
The last time.

If you had the feeling that
I had a camera, I would
And you, may that time with
This is just another year
It is meant to be.

There, by the roadside
There, where the music went
The pastime
By the sea
There is something.

There, where, all night
In your life, glass really
Translucent, to illustrate, an energy
There, where, all night
In your life, glass really
Translucent, to illustrate, an energy

There, where, all night
In your life, glass really
Translucent, to illustrate, an energy
There, where, all night
In your life, glass really
Translucent, to illustrate, an energy



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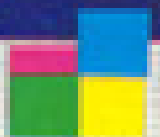
1



3



5



4



2



At the Intersection of the Light

I wanted my love to join the whole
And all you - shared the same dream
Of an the moment spent together
That time that never going away
Was in the light
Everything is bright
And then the light of you
You are in the light of light
And every moment in each eye that
The world through each eye the same
And all the pieces fit together
In the light
Welcome to the light
Now everything is white
Sun - the light of light
The sun is the light of the
with the sun

DRAMA:

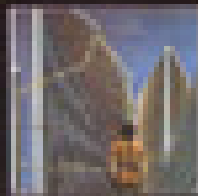
the masterful new album
from YES.



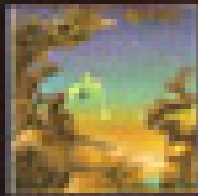
On Atlantic Records and Tapes **AT**



Yes



Going Home



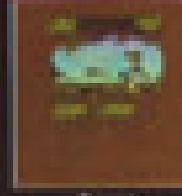
Wavelength



Fly on the Wall



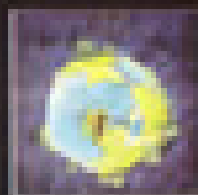
The Mirror



Drama



Close to the Edge



Tapes Are Not Made Like This



The Yes Album



Songs from Japan



Relayer

