

THE



# KNIFE

TOOL



**YES-1988 THE BIG TOUR CREDITS**

JON ANDERSON  
TONY KAYE  
TREVOR RABIN  
CHRIS SQUIRE  
ALAN WHITE

SINGER & KEYBOARDS  
KEYBOARDS  
GUITAR & VOCALS  
BASS & VOCALS  
DRUMS

MANAGEMENT

TONY DIMITRIADES AND ROBERT RICHARDS

AGENCY

MARSHA VLASIC FORM ICM

TOUR MANAGER

REX KING

ASSISTANT TOUR MANAGER

MICKY HEYES

BAND ASSISTANT

PAUL SILVEIRA

TOUR ACCOUNTANT

TONY FLANNERY

PRODUCTION MANAGER

ALAN SANTOS

STAGE MANAGER

HANK McHUGH

RIGGER

TOM LYSTER

LIGHTING DESIGNER

STEVE COHEN

HOUSE SOUND MIXER

DAVID ROBB

MONITOR MIXES

CRAIG MELVIN

HEAD CARPENTER

MARK SPRING

CARPENTER

JEFF GILREATH

CARPENTER

JOHN STEARNS

GROUND RIGGER

JOHN KINAL

DRUM TECHNICIAN

NUNU WHITING

BASS TECHNICIAN

RICHARD DAVIS

GUITAR TECHNICIAN

GEOFF BANKS

KEYBOARD TECHNICIAN

ROBBIE EAGLE

JON ANDERSON ASSISTANT

RON DE VIVO

HEAD TECHNICIAN

DAVID ROBB

SOUND BY ULTRASOUND

MONITORS BY MARYLAND SOUND

LIGHTS BY OBIE'S LIGHTS

AND VARILITES

TRUCKING UP UPSTAGING

BUSSES BY EGOTRIPS

ACCOUNTING

RICHARD FELDSTEIN FOR  
SIEGEL + FELDSTEIN TOURING, INC.  
JILL YAMASHIRO

TOUR COORDINATION

FOR ULTRASOUND

MATT HAASCH  
FUZZY FRASER

FOR MARYLAND SOUND

GREGG SALMON

FOR OBIE'S LIGHTS

DONALD JACOBELLY  
JULIO BURALLI  
RICK JOHNS  
BURT BRACEGIRDLE

FOR VARILITES

ROBERT GERSHENFELD

FOR UPSTAGING

WOODY FINGER  
PETE KUDAS  
TED SIMMONS  
CODY CHASE  
RUSS BJORKLUND

FOR EGOTRIPS

ROBIN CALHOUN  
JACK "MURPH" MURPHY

PRINCIPAL TOUR BOOK

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ROTOSOUND, ST. LOUIS MUSIC  
TOBIAS, ZILDJIAN CYMBOLS

A SPECIAL THANKS TO PATRICK TESSIER FOR THE USE OF HIS PHOTOS  
IN THE YES 90125 ALBUM.



SINGER · KEYBOARDS

*On the silent wings  
Of freedom  
Where we offer  
Ourselves  
Midst the balancing  
Of the sun*

*On the winds of  
Celestial Seasons  
That would carry me on  
Midst the balance  
Of being one*

*On the dream of our  
Love Eternal  
That will eventually bring  
Our living  
Once more  
With you.*

*Jon*

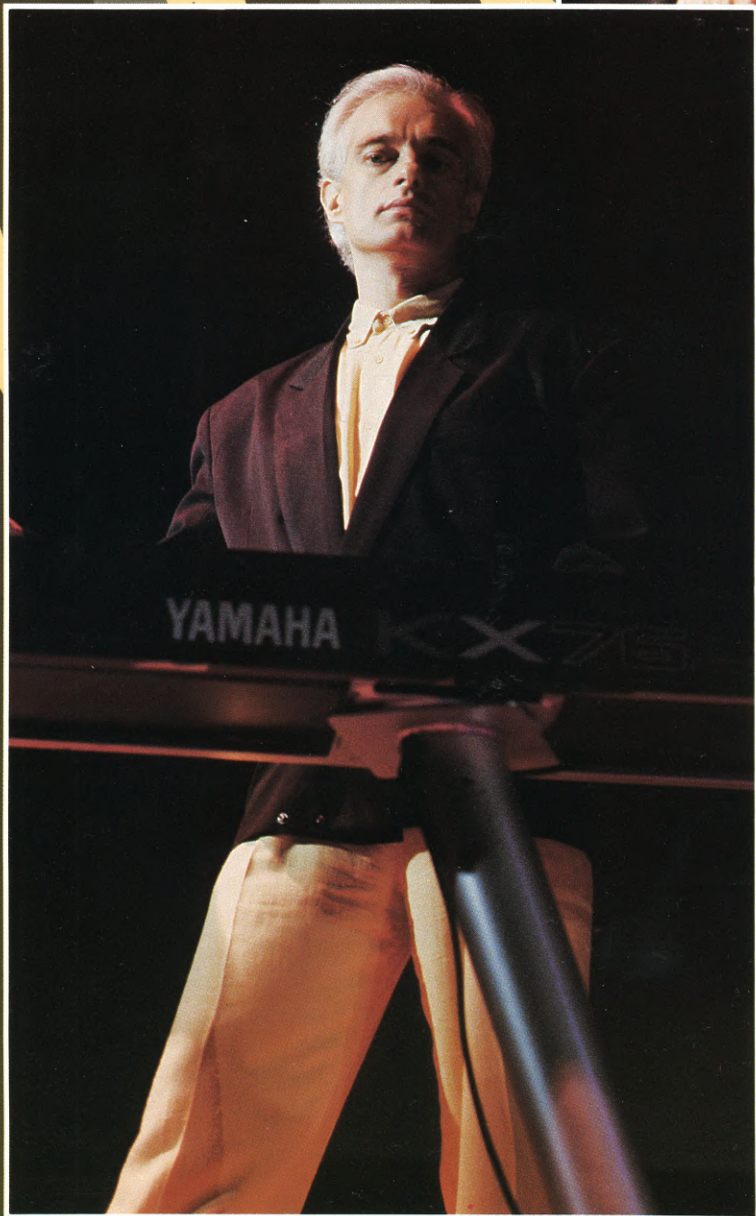
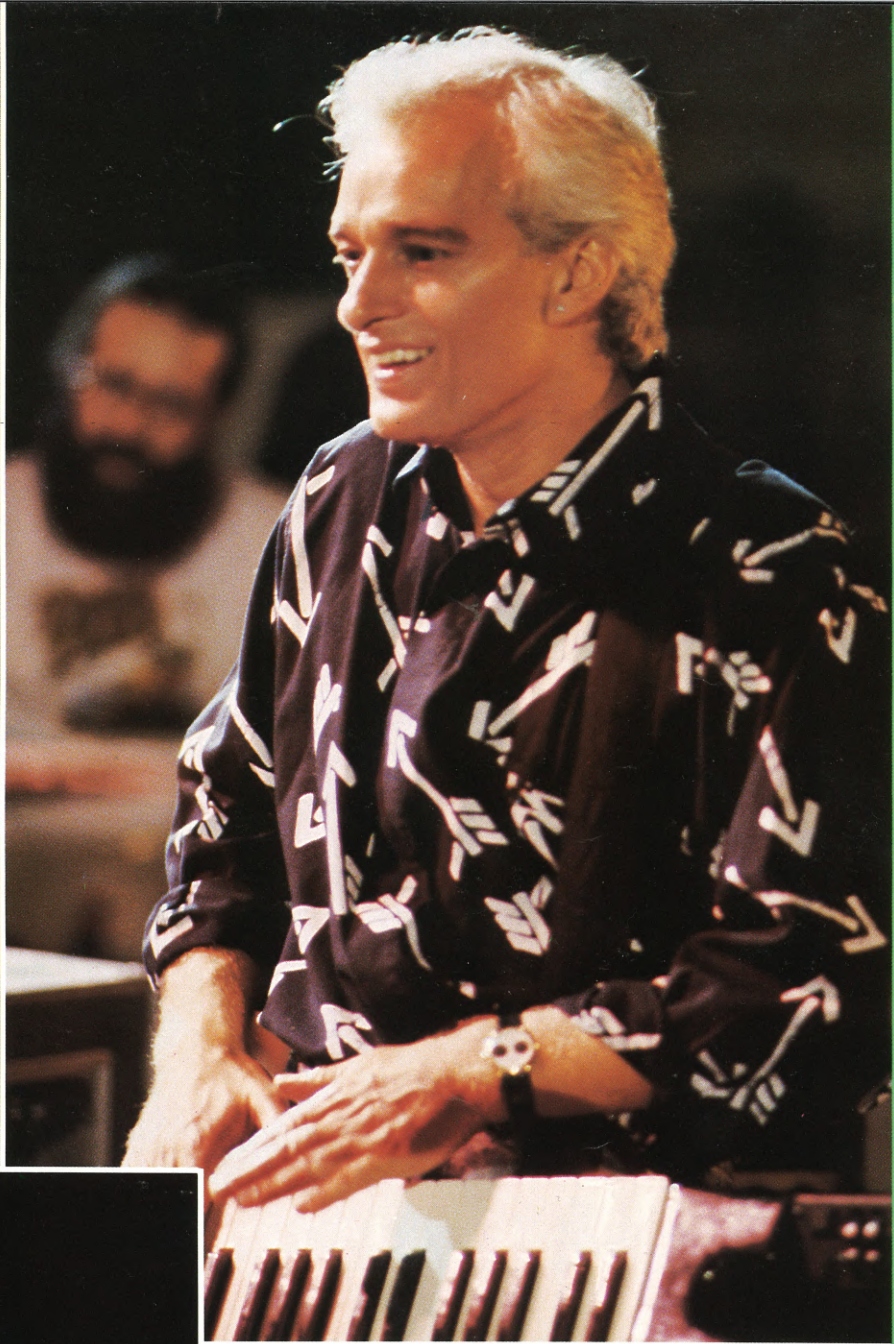


JOM ANDERSON



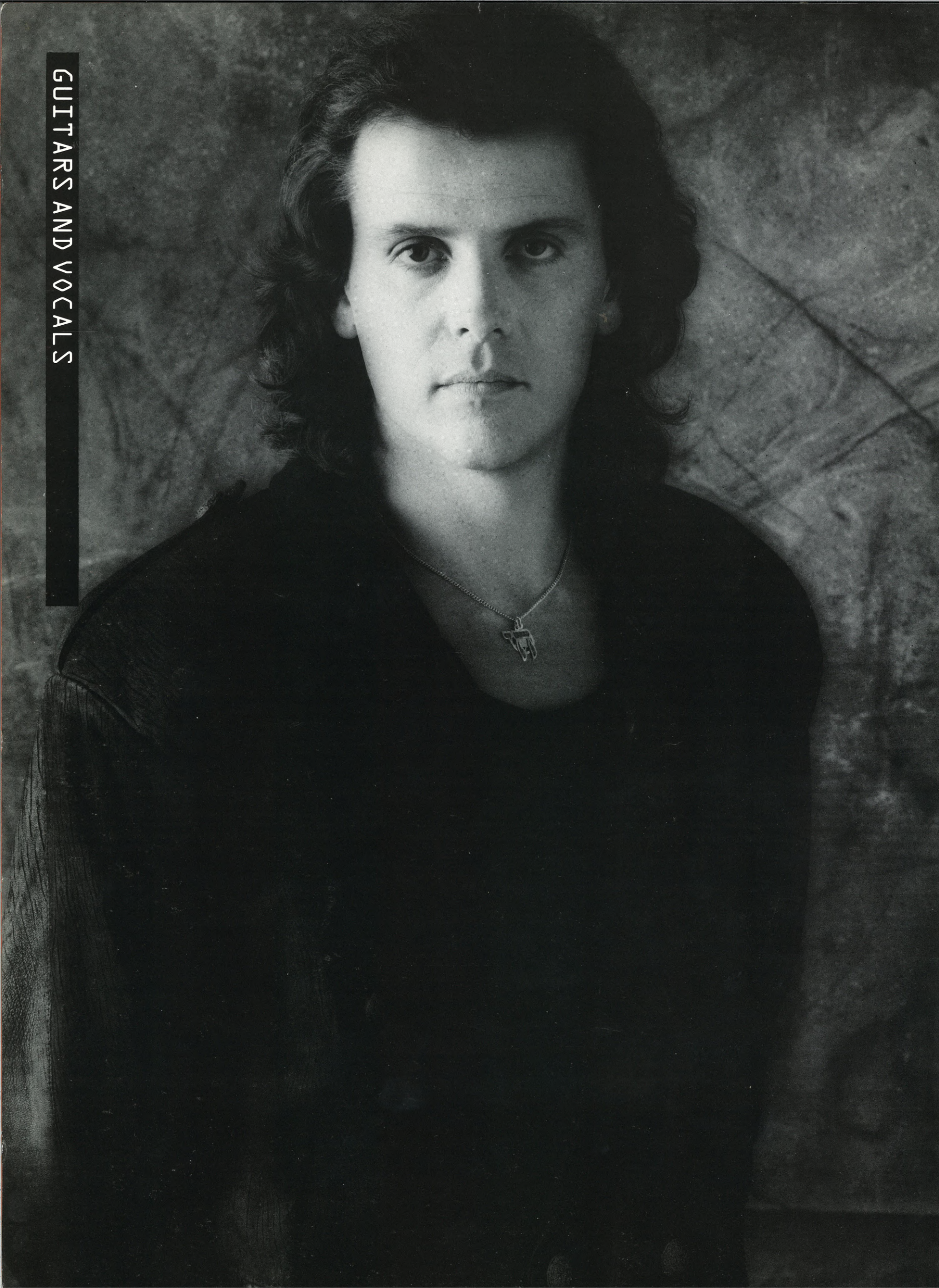
KEYBOARDS



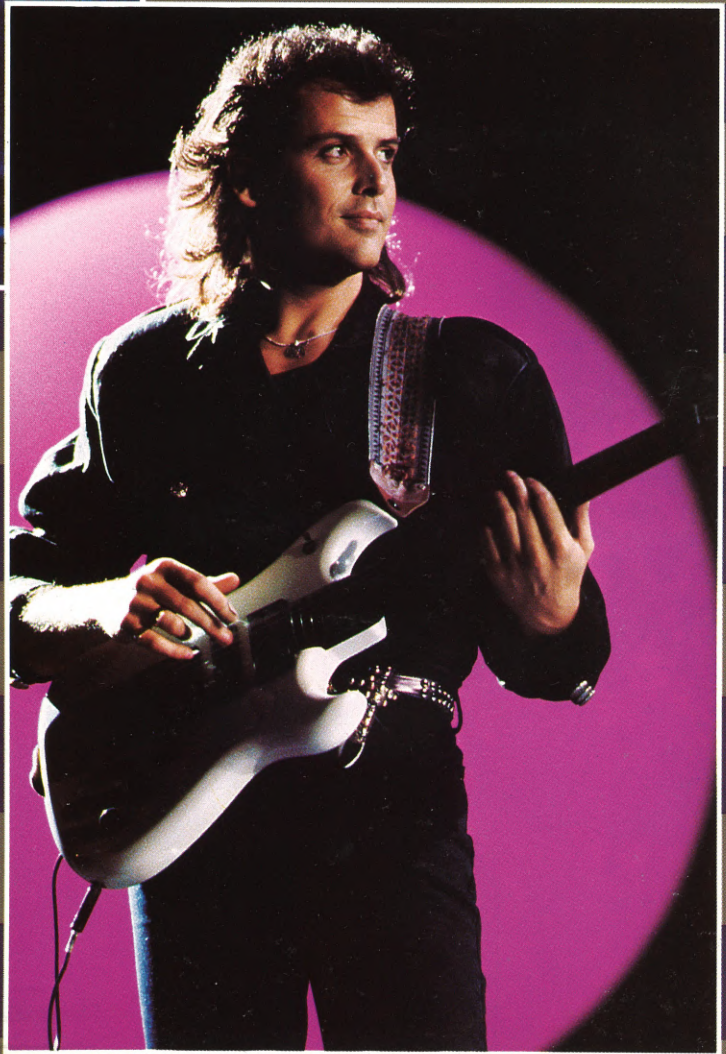
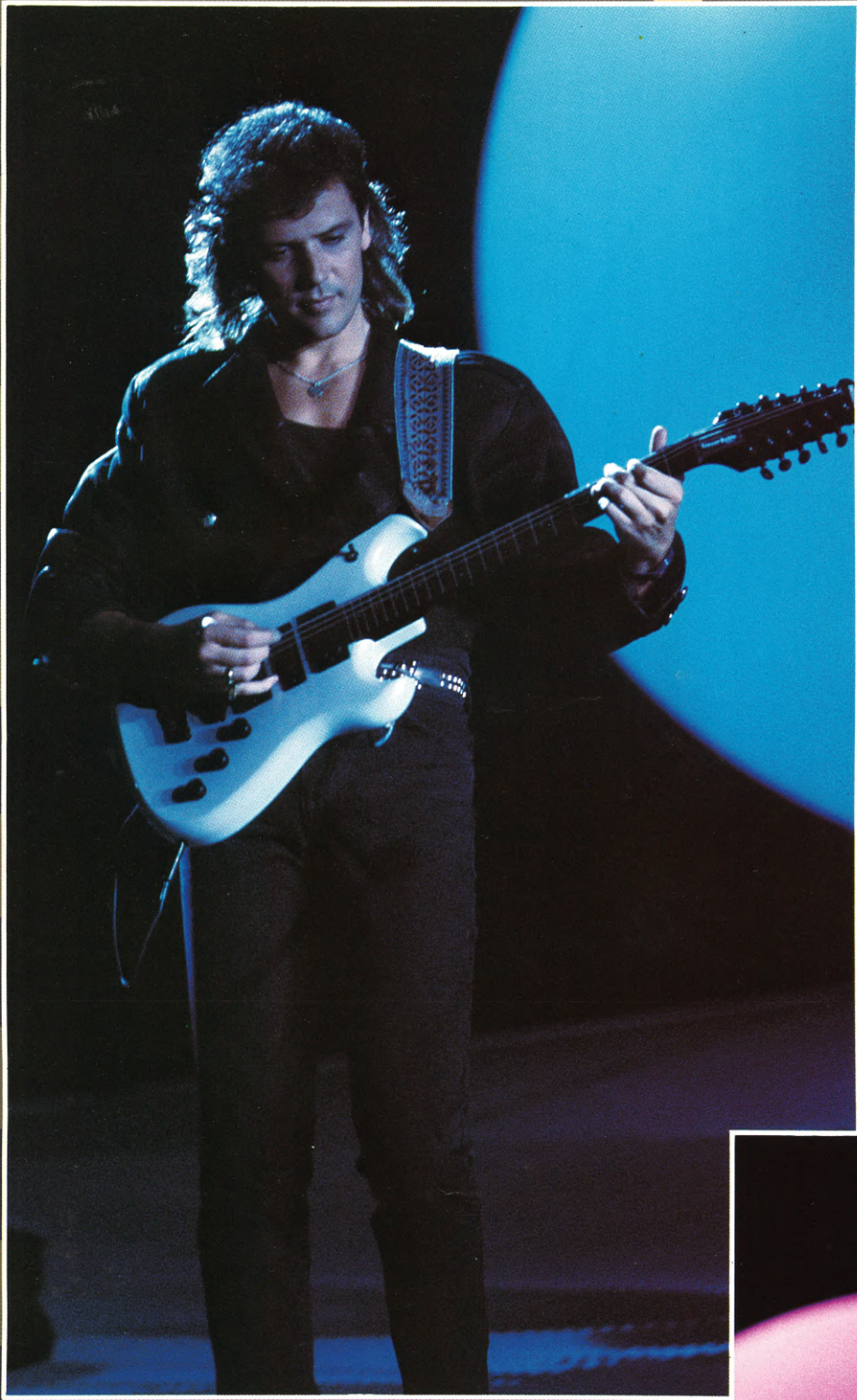


TOMMY KAYE


GUITARS AND VOCALS







TREAVOR RABIN



## LIFE IN THE KEY OF YES

The first time I saw Yes, I drove in a rented Ford Falcon, along with the Miami representative from Atlantic Records, to see the band at Rollins College some place in North Florida. We picked the band up at the Daytona Beach airport, drove them to the hotel, and Jon Anderson borrowed a dollar from me to send his wife a card. No limo. No suites. Just a miserable Holiday Inn. After the gig, they actually went to a sleazy North Florida redneck diner at 1:00 in the morning. I couldn't understand a word they were saying with their alien sounding British accents, but god... were they good!

Over the years I've witnessed the most amazing musical evolution, an evolution utilizing certain musical trademarks but never being driven by them. A perfect balance of science and emotion using technology as a vehicle to drive the Yes vision to its highest point.

The early days for Yes were the late 60's, and relatively speaking, the band was rather innocent, playing the local London rock clubs along with contemporaries like Jethro Tull and E.L.P. Their first two releases, *Yes* and *Time In A Word*, were adventurous but rough around the edges and brought them moderate commercial success and a significant cult following. But the blueprint for the Yes approach was clearly there, illustrated by lush, pre-synthesizer string arrangements, psychedelic versions of Beatles records, and the inherent ability to arrange a basic melody into a headphones-oriented epic. But the first real turning point for the band was in late 1970 when they recorded *The Yes Album*. With producer Eddy Offord at the knobs, a young but somewhat legendary new guitarist named Steve Howe and a battery of extremely original compositions, *The Yes Album* gave Yes their first taste of real stardom, as the record soared to the number one spot in the English charts, and eventually went platinum in America as well. *The Yes Album* scored big. It soared. At the time, it was the epitome of a technicolor record with theater of the mind qualities that balanced mind music with body music. When it rocked, it rocked, and when it rolled, it rolled. Though most of the songs were close to the ten minute range in length, the music worked, powering itself through near telepathic integration between

the artists and stunning complexity without sacrificing the melodic focus. The songs may have been long, but they were long for the right reasons. In 1972, their tradition continued with *Fragile*, which included an actual hit single in "Roundabout".

Pushing themselves forward, as always, *Fragile* was no copy of *The Yes Album* but a clear statement forward. The band members each contributed a relatively short solo statement, and their tour de force, orchestral precision was exemplified in the 10 minute suite "Heart of the Sunrise." In "South Side of the Sky", they used a symphonic, hard rock approach. All in all, the album showed the band was real and here to stay... on their terms.

By 1973, Yes was selling out stadiums across the free world. Their once rough but committed live performances were now smooth and powerful, delivering stunning presentation of their albums, with just enough bite to *feel* the experience. And to make things better, the band released *Close To The Edge*... a definitive statement of what this particular early era of Yes was all about. Three sonic tapestries that would "float like a butterfly, sting like a bee." *Close To The Edge* is possibly the most draining of all the Yes records to listen to. All of the songs had a clear sense of crescendo that could ride the listener on a powerful audio-roller coaster. The title track "Close to the Edge" is possibly at that time the only 20 minute song that never deteriorated into a show of self-indulgency, but instead was filled with wonderfully insane changes that would take you from a break-neck guitar solo resolving into a sunny, ultra-melodic interlude. Cinematic nirvana.

Shortly after *Close To The Edge* came a well-received triple-live set *Yessongs*. Though the record was perceived as being "good", there was a general consensus among fans that the band's live magic couldn't be captured on discs. Considering today, mid 70's audio technology, the perceptions were probably correct. But *Yessongs* was really a transition that was a vehicle to move the band into their next era. While on the first two albums Yes was developing their approach, and on the following three studio records the band displayed a blatant statement as to what they were all about, this new

era was to many fans a bit more confusing. The album was *Tales From Topographic Oceans*, featuring four songs on four sides. The record proved to be a golden opportunity for certain members of the rock 'n roll media to say: "They've gone too far this time". These are the individuals who, whether jealous of the band's abilities or simply couldn't get into the Yes style, always thought the band was too precise... too scientific. They swooped down like vultures to condemn this 'hyper-adventurous' project. Nonetheless, the army of Yes fans rallied around and kept concert attendance at all-time high levels. The record *did* have its share of magic moments. Unfortunately, not enough of them to de-confuse the Yes support team whose job it was to put the records in the homes of millions. Even the record company was confused on how to deal with an album filled with 20-minute songs in a time where radio stations, in particular, were moving to a more conservative stance, playing shorter, more obvious music. The album took its toll on the band as well, whether it was the fatigue of the tour/album/tour cycle over the previous several years, the frustration of lack of acceptance from the music community, or the internal musical clashes that may have arisen from the unusual nature of the album.

The band, as usual, regrouped with Patrick Moraz as their new keyboard man and headed off to Chris Squire's studio, to record *Relayer*. This was a bit of a love/hate record for Yes fans. In the song "Sound Chaser," for example, Yes was exploring jazz rock. On Side 2 was a musical interpretation of Tolstoy's *War and Peace* in "Gates of Delirium," which included one of Jon Anderson's most sensual presentations in the section "Soon". Many years later, Jon Anderson confided that the *Relayer* era was a time of internal confusion in which the band searched for their next natural musical step. Perhaps it was the fall-out from *Tales From Topographic Ocean*, but *Relayer* has proven to be one of the more durable Yes records from the middle 70's, a relatively unappreciated time. *Long-time* fans consider it to be one of the stronger Yes statements to date.

Again, the band pulled together in the late 70's and released a transition record called *Yesterdays*, which was a compilation of some



earlier tracks as well as a previously unreleased-in-the-U.S. version of an Anderson-Squire composition "Dear Father". And while the record was a nice item for the hard-core fans, the real emphasis was going into another era for the band with the release of *Going For The One*. In this evolution, Yes returned to their roots a bit conceptually. There was the traditional epic in "Awaken", which Jon Anderson has called successor to "Yours Is No Disgrace", but the album was also tempered with shorter, more direct pieces. In a song reminiscent of "I've Seen All Good People", the band had a European hit with "Wonderous Stories", and Yes even delivered an uncharacteristic blast of straight ahead hard rock in "Going For The One". While the album wasn't necessarily revolutionary, it reestablished the basic Yes approach. It was adventurous, melodic and satisfying. A sort of back to home experience for the band after the extra-terrestrial travels of *Tales* and *Relayer*.

1978 brought us the "Son of *Going For The One*" in *Tormato*, a decent-at-the-time, but not necessarily a super memorable collection of Yes goodies, ranging from mildly cosmic "Silent Wings of Freedom" to the semi-violent "Release Release". Tours continued to do well, the band had a solid and consistent legion of fans, and then all hell broke loose. First, an aborted recording session in Paris, and then the sudden departure of co-founder Jon Anderson as well as on again, off again, Rick Wakeman at keyboards. While mounting pressures over everything ranging from creative control to overall direction and management, as well as their lulls during touring and production, things suddenly hit a head. It was almost the end. In a classic record business panic move, the Buggles, consisting of soon to be production whiz Trevor Horn and a multi-keyboardist named Jeff Downes were brought into the band. Disaster was looming. Grabbing for straws, the band enlisted one-time producer Eddy Offord. Times had changed. It didn't work out. The album *Drama* was released, and actually wasn't too bad, but something was missing. Synergy just wasn't there. The band toured, and for all practical purposes, called it quits. It was one of the great bummers of all time for the legions of fans.

Funny things happen in the world of rock 'n roll, and though it wasn't funny at the time, the split up was the best thing that could have possibly happened for Yes and the fans. Everyone had a real good think about it, and at the end of the day realized where "home" is. It was a tough time for all on many fronts, but soon Alan White and Chris Squire started playing together, and some astute industry heavies who could perhaps see the buds that were developing introduced the two to a highly respected but relatively unknown (in America, at least) guitarist named Trevor Rabin. For years Trevor was the darling of a lot of key A&R people who were always trying to put him into the right band situation, which fortunately for Yes had never worked out. The chemistry, both personally and professionally this time around, was the perfect fit for Yes. He was an incredibly dexterous and ambitious guitar player able to handle the classic Yes material with ease, yet loaded with tons of ideas and energy. One of his key attributes was immediately injecting a non-Yes perspective on Yes music, which was a key cornerstone in powering Yes into their next era.

Over the months they played and they talked. Spirits were getting rejuvenated. Excitement was building again. What about a keyboard player? Wakeman is history. Patrick Moraz never did fit in perfectly. Jeff Downes is Asia. Then the obvious struck... Tony Kaye! Being an original Yes member who'd kept his chops up playing with guys like David Bowie, and just hungry enough to be into the new adventure, he was *perfect*. So off they were... not Yes, but with the same intentions, operating as "Cinema."

Wait... something's missing. And out came the "Who's kidding who" attitude, "let's get Jon Anderson back into the band." Though it certainly wasn't as easy as a quick phone call, rejuvenated members talked things out and set out to take off where they left off, but with attitudes and ideas reminiscent of their earliest days.

It didn't take long to realize that they weren't Cinema but indeed they were Yes. But a new and fresh Yes that was as determined as ever to make it happen.

Personalities worked. Chris Squire's melodic bass, Alan White's precision funk, Tony Kaye's rich cascading sounds (rather than the typical keyboard overkill), Jon Anderson's soaring and sensual vocals, and Trevor Rabin married rock 'n roll finesse with the adventurous spirit of Yes. Not only did the members have supreme confidence in their abilities, but they had a clear vision of where they were going. Being older and wiser, their personalities worked better too. Sure, Chris Squire's as stubborn as ever, Jon's as mystical as ever, Alan is durable, Tony is technical, and Trevor is the action man... the coordinator. So off they went to record an album. Loaded with ideas and moxie, they joined forces with none other than one-time Yes man Trevor Horn, who by now had established himself as a production wizard. The sessions were long, tiring, nervous and loaded with conflict, but this time around, it was channelled and, Yes, delivered not only their most successful record in history but one that delighted the long time fans and opened up a whole new generation of new Yes fanatics with 90125. Armed with new management, a reinspired record company, and a sincere desire to blow some people away, they hit the road for the 1984 tour. Like the band itself, the tour was a perfect case of balance, combining super-charged versions of the best old goodies as well as the new Yes hits delivered with intensity and magic. The new Yes was born!

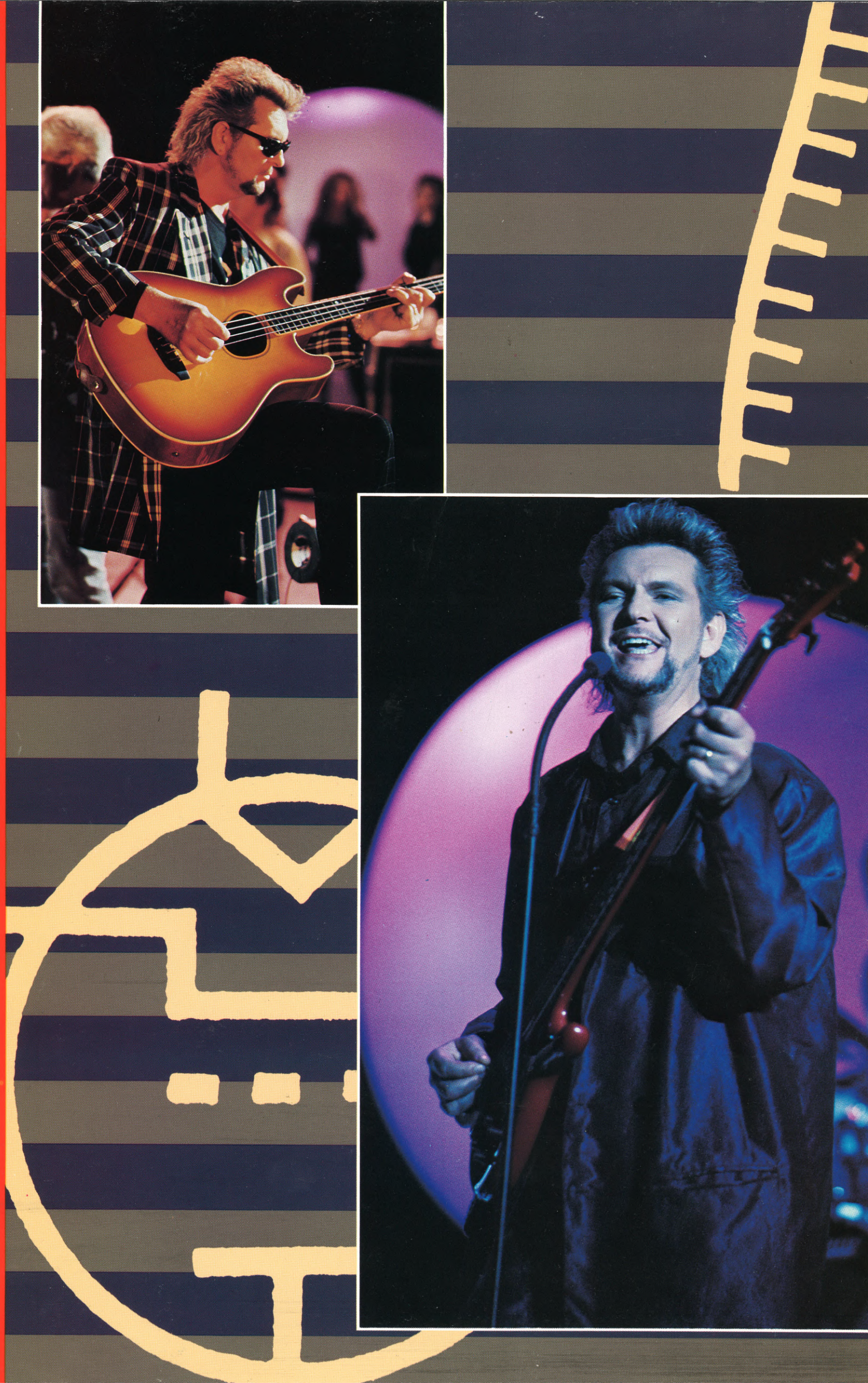
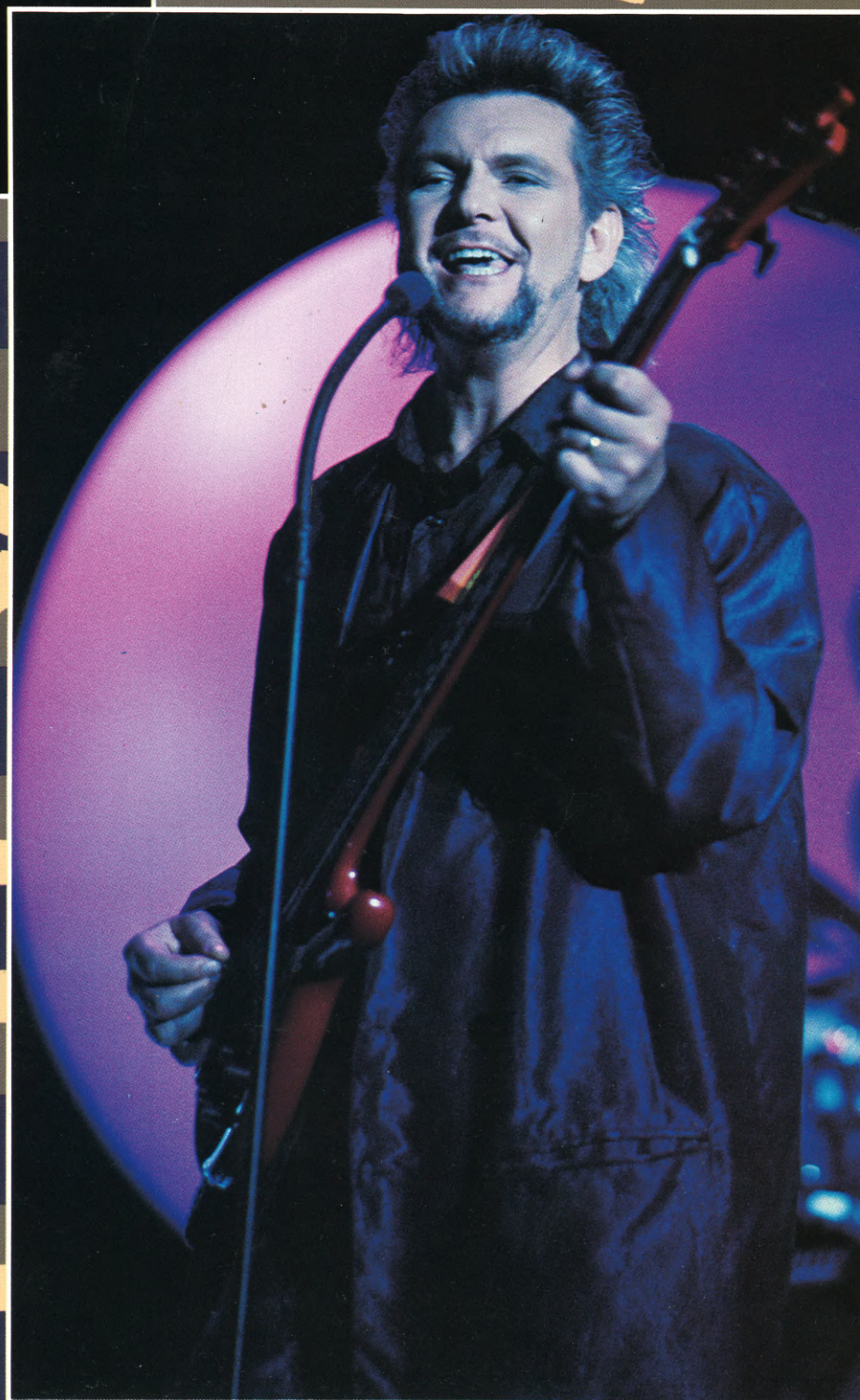
Yes's latest release *Big Generator* is yet another text book case of Yes evolution. It continues to challenge the listener with impeccable high standards and controlled eccentricity.

One of the greatest attributes is the inspiration Yes delivers to other bands, keeping the spirit of adventurous music alive and growing. Whether your eyes are opened or closed, the 3D technicolor Yes sounds lives and breathes. Even in the uninspired times of fashion and dance being pivotal forces in the industry, Yes balances their tradition with progressive freshness.

Like all great bands, Yes isn't without their problems. Egos will inevitably collide, visions may conflict, and notes may overlap. But it's a new Yes. In the end, they'll always be there for all the right reasons.

LEE ABRAMS

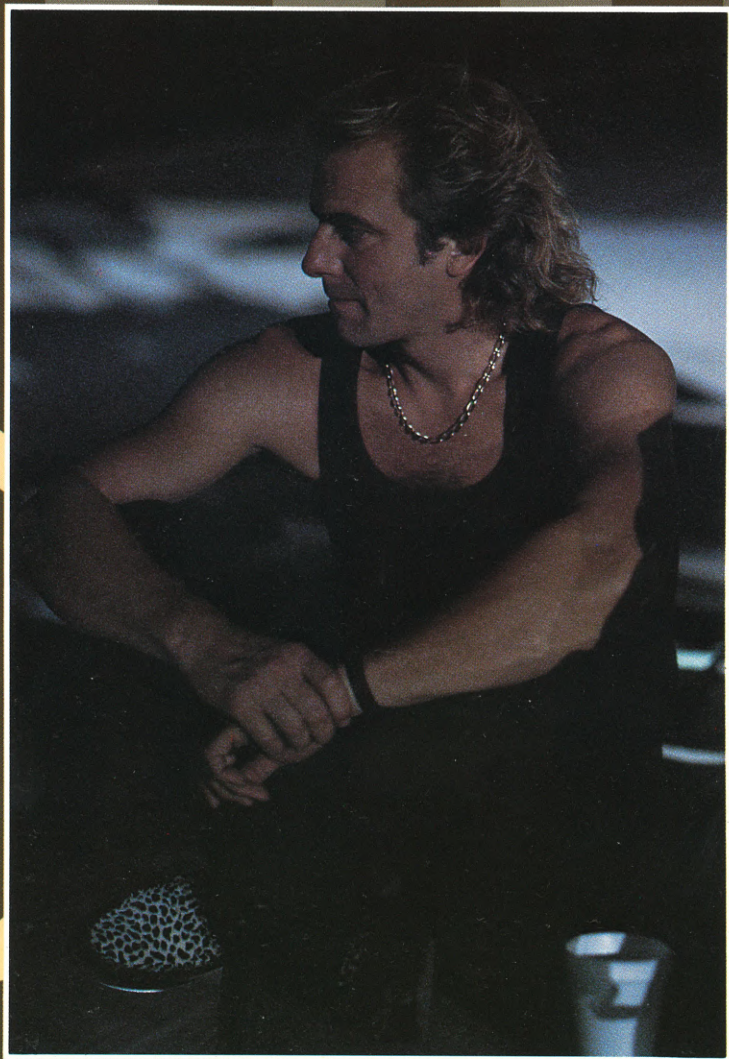
CHRIS SQUIRE



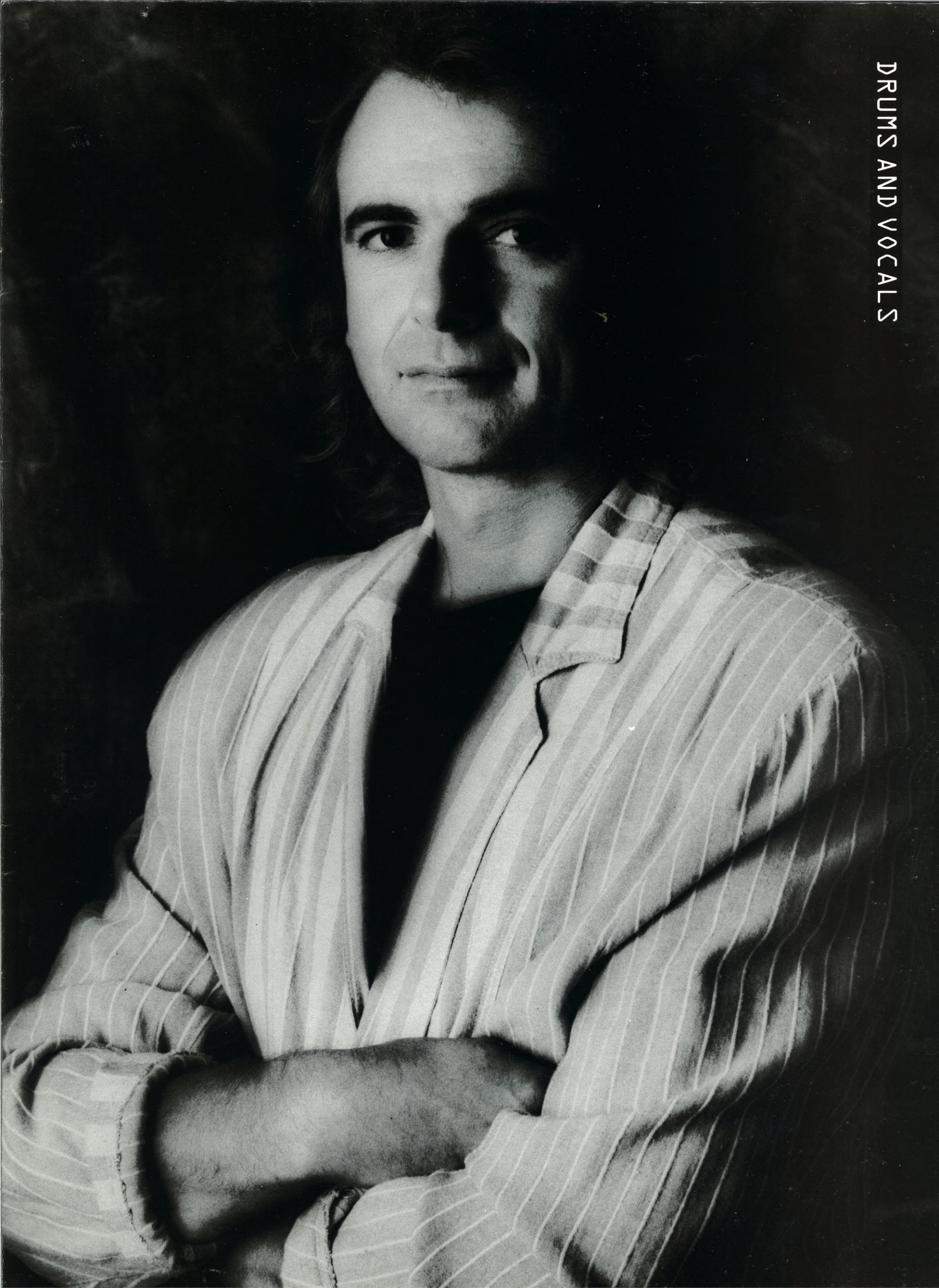
BASS GUITAR AND VOCALS

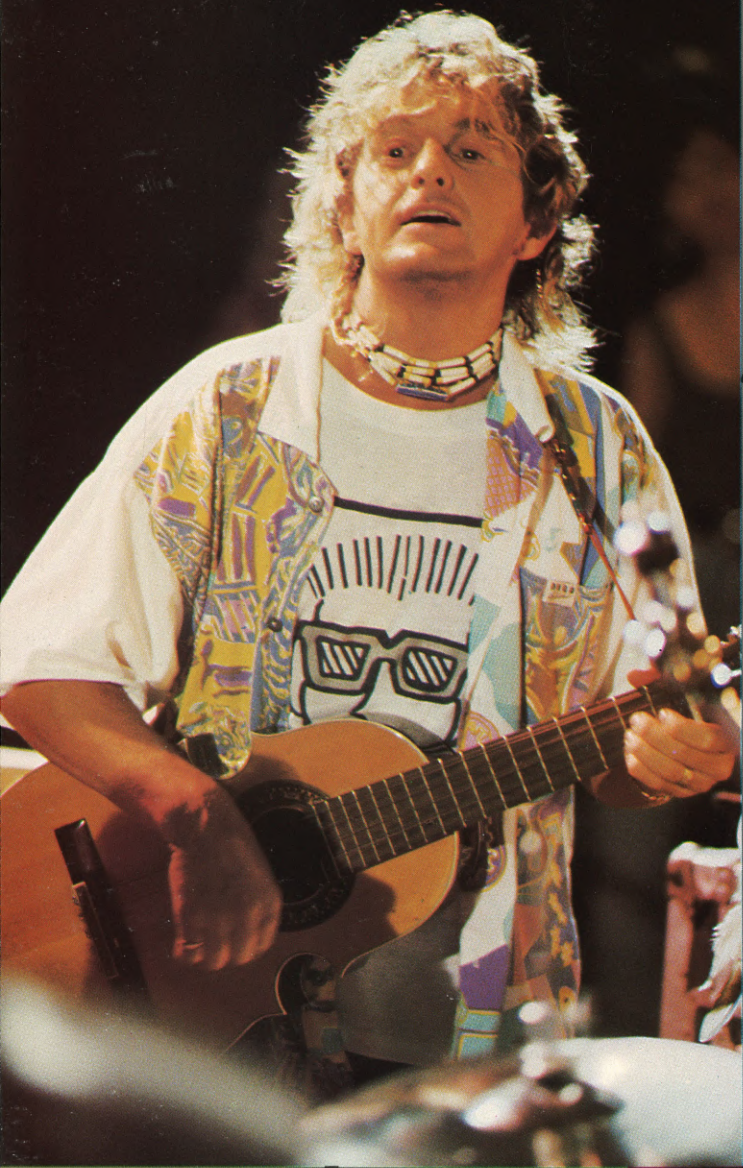


ALAN WHITE

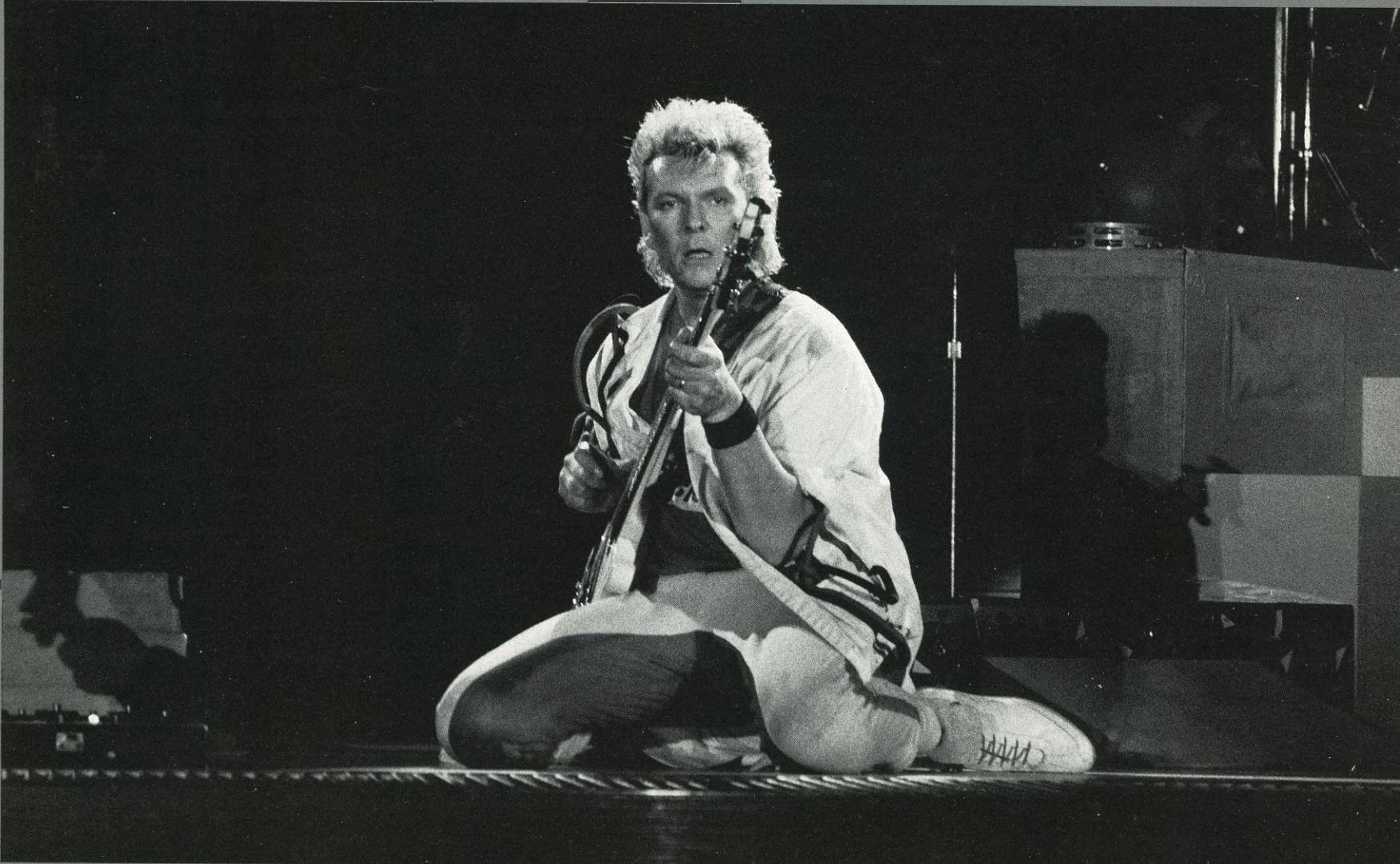


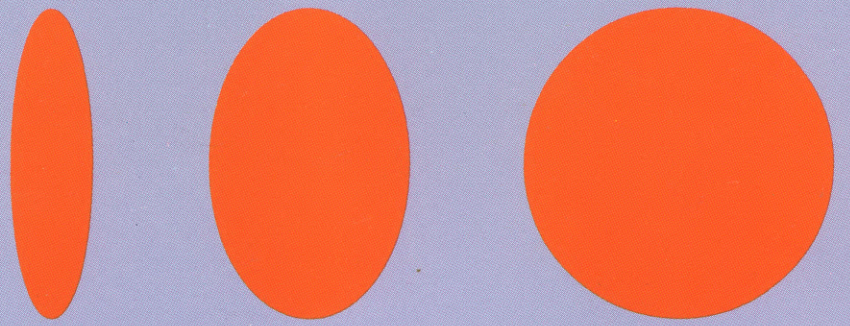
DRUMS AND VOCALS











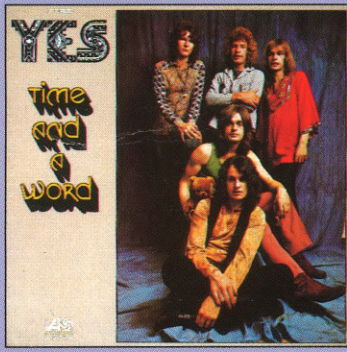
**YES**  
**TODAY AND TOMORROW!**



**BIG GENERATOR\***



YES



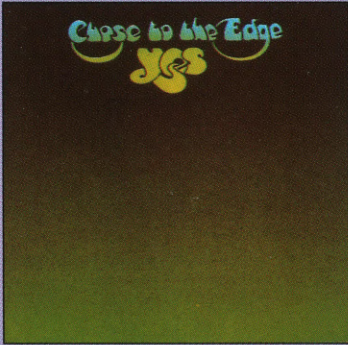
TIME AND A WORD



THE YES ALBUM\*



FRAGILE\*



CLOSE TO THE EDGE\*



YESSONGS\*



TALES FROM TOPOGRAPHIC OCEANS



RELAYER



YESTERDAYS



GOING FOR THE ONE



DRAMA



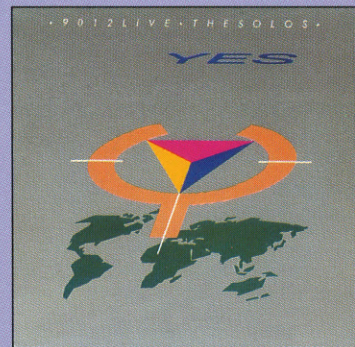
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