

ANDERSON
BRIDGES
WALKER
HOWE



Anderson, Bruford, Wakeman, Howe – “An Evening of ‘Yes’ Music, Plus . . .”

29TH JULY	MUD ISLAND, MEMPHIS
30TH JULY	CHASTAIN PARK, ATLANTA
1ST AUGUST	COLISEUM, HAMPTON
2ND AUGUST	CITY ISLAND, HARRISBURG, PHILADELPHIA
3RD AUGUST	SPECTRUM, PHILADELPHIA
4TH AUGUST	SPECTRUM, PHILADELPHIA
5TH AUGUST	MERRIWEATHER POST, COLUMBIA
6TH AUGUST	GREATWOODS, MANSFIELD
8TH AUGUST	RIVERFRONT PARK, MANCHESTER
9TH AUGUST	ORANGE COUNTY FAIRGROUNDS, MIDDLETOWN
10TH AUGUST	JONES BEACH, WANTAUGH
11TH AUGUST	CIVIC CENTRE, HARTFORD
12TH AUGUST	SEASHORE P.A.C., OLD ORCHARD BEACH
13TH AUGUST	GARDEN STATE ARTS, HOLMDEL
14TH AUGUST	RAIN DATE, JONES BEACH
15TH AUGUST	PALUMBO CENTER, PITTSBURGH
16TH AUGUST	BLOSSOM MUSIC, CUYAHOGA FALLS
17TH AUGUST	CAYUAGA COUNTY FAIRGROUNDS, WEEDSPORT
18TH AUGUST	DARIEN LAKE, DARIEN
19TH AUGUST	PINE KNOB, CLARKSTON
20TH AUGUST	POPLAR CREEK, HOFFMAN ESTATES
22ND AUGUST	CNE, TORONTO
23RD AUGUST	CIVIC CENTER, OTTAWA
24TH AUGUST	FORUM, MONTREAL
25TH AUGUST	AGORA, QUEBEC CITY
28TH AUGUST	SUMMIT, HOUSTON
29TH AUGUST	STARPLEX, DALLAS
31ST AUGUST	SANDSTONE, KANSAS CITY
1ST SEPTEMBER	RED ROCKS, DENVER
2ND SEPTEMBER	PARK WEST, SALT LAKE CITY
4TH SEPTEMBER	OPEN AIR THEATER, SAN DIEGO
5TH SEPTEMBER	PACIFIC AMPHITHEATER, COSTA MESA
6TH SEPTEMBER	GREEK THEATER, LOS ANGELES
7TH SEPTEMBER	GREEK THEATER, LOS ANGELES
8TH SEPTEMBER	COUNTY BOWL, SANTA BARBARA
9TH SEPTEMBER	SHORELINE AMPHITHEATER, MOUNTAINVIEW
10TH SEPTEMBER	CALIFORNIA EXPO AMPHITHEATER, SACRAMENTO
21ST OCTOBER	EDINBURGH PLAYHOUSE
22ND OCTOBER	EDINBURGH PLAYHOUSE
24TH OCTOBER	BIRMINGHAM N.E.C.
25TH OCTOBER	BIRMINGHAM N.E.C.
28TH OCTOBER	WEMBLEY ARENA
29TH OCTOBER	WEMBLEY ARENA
30TH OCTOBER	WEMBLEY ARENA
2ND NOVEMBER	BRUSSELS, FOREST NATIONAL
3RD NOVEMBER	ROTTERDAM
5TH NOVEMBER	HAMBURG
6TH NOVEMBER	COPENHAGEN, FALKONER
8TH NOVEMBER	OSLO, DRAMMENSHALLE
9TH NOVEMBER	STOCKHOLM, ISSTADION
11TH NOVEMBER	COLOGNE, SPORHALLE
12TH NOVEMBER	KASSEL, EISSPORHALLE
13TH NOVEMBER	MUNICH, SEDLMAYRHALLE
14TH NOVEMBER	STUTTGART, SCHLEYERHALLE
16TH NOVEMBER	FRANKFURT, FESTHALLE
17TH NOVEMBER	WUERZBERG, CARL-DIEM-HALLE
18TH NOVEMBER	BASEL, ST. JAKOBS HALLE
19TH NOVEMBER	PARIS, BERCY
21ST NOVEMBER	MILAN, PALATRUSSARDI
23RD NOVEMBER	ROME, PALAEUR
24TH NOVEMBER	MODENA, PALASPORT
25TH NOVEMBER	GRENOBLE, PALAIS DES SPORTS
26TH NOVEMBER	MONTPELIER, ZENITH
27TH NOVEMBER	TOULOUSE, PALAIS DES SPORTS
29TH NOVEMBER	BARCELONA, SPORTS PALACE
30TH NOVEMBER	MADRID, SPORTS PALACE



MANAGEMENT:
 COORDINATION:
 PRODUCTION SUPERVISOR:
 PRODUCTION LIAISON:
 STAGE & SET DESIGN:
 STAGE & SET CONSTRUCTION:
 PRODUCTION MANAGER:
 STAGE MANAGER:
 DRUM TECHNICIAN:
 GUITAR TECHNICIAN:
 KEYBOARD TECHNICIANS:
 LIGHTING DESIGNER:
 LIGHTING DIRECTOR:
 LIGHTING CREW:
 SOUND CONSULTANT:
 MONITOR SOUND:
 SOUND CREW:
 RIGGER:
 CARPENTER:
 ASSISTANT TOUR MANAGER:
 TOUR ASSISTANT:
 TOUR ACCOUNTANT:
 TRUCKS & BUSES (USA):
 SOUND:
 LIGHTING/PRODUCTION:
 USA TRAVEL:
 EUROPEAN TRAVEL:
 AIR TRANSPORTATION:
 AIR RESERVATIONS:
 AIR FREIGHT:
 IMMIGRATION:
 BOOKING:

SUNARTS MUSIC LTD, BRIAN LANE, PETE SMITH
 JOSH WARNER
 VAL DAUKST
 NOCTURNE - PAT MORROW
 MARTYN DEAN, ROGER DEAN
 TAIT TOWERS, MICHAEL TAIT
 RON STERN
 RICK GRAHAM
 CHRIS RANSON
 P.J. DEACY
 CHRIS MACLEOD, STUART SAWNEY
 STEVE COHEN
 ALAN OWEN
 RUSSELL LYONS, MICHAEL GOLDBERG, JIM WOODWARD, PETER RADICE
 ROYCLAIR
 BART ADAMS
 JAMES BANG, JAMES HORES
 ROBERT GRENIER
 DON FINCH
 PAUL SILVEIRA
 ANDY MALE
 PARIK BOUSAIDY
 EGOTRIPS, JIM BODENHEIMER
 CLAIR BROTHERS AUDIO
 NOCTURNE
 MODERN TRAVEL, BROOKS OGDEN
 ABTRAN TRAVEL, TIM POULTON
 CONTINENTAL AIRLINES, TONY ROBINSON
 SUE JEFFS
 AMI, KEVIN BELL
 HOWARD KUSHNER, CAROLE SMITH
 USA - PREMIER TALENT, FRANK BARSALONA, BARBARA S KYDEL,
 JANE GERAGHTY
 INTERNATIONAL - THE AGENCY, NEIL WARNOCK
 BELDOCK LEVINE HOFFMAN, ELLIOT HOFFMAN, PETER MATORIN
 STAINTON & SHAFTO - MARTIN STAINTON
 SIMLERS - JOHN GOLDRING
 ENTCO 2 - KATHY CLEVELAND

LEGAL:
 ACCOUNTING:

E.G. MANAGEMENT FOR
 BILL BRUFORD:
 BUDGET CAR RENTAL:
 KORG KEYBOARDS:
 CELESTION:
 HILL & KNOWLTON/YAMAHA:
 ROLAND INSTRUMENTS:
 CARNET:
 FENDER GUITARS:
 ST. LOUIS MUSIC:

MARK FENWICK, CHRIS KETTLE
 DAVID BILLINGSBY
 MIKE KOVINS, BEN DOWLING
 MARTIN CLAYDON, PETER AMBROSE, MAX KAY P.R.
 LIZANN PEPPARD
 ALAN TOWNSEND, DAVE GREEN, JEREZ KAHAN
 DENNY BALL
 DAN SMITH
 TOM PRESLEY, KEN HENSLEY

BILL BRUFORD PLAYS SIMMONS SDX ELECTRONIC DRUMS, TAMA ACOUSTIC DRUMS AND PAISTE METALS
 STEVE HOWE THANKS GIBSON & MARTIN GUITARS

MANAGEMENT ASSISTANTS:
 SUPPLIERS:

SHEILA KING, DIANE GILMOUR, CARLA BROWN, LISA & FERDIE
 JOHN HENRY, PROJECT MUSIC, SOHO SOUNDHOUSE, NOMIS STUDIOS

SPECIAL THANKS TO ALL AT ARISTA RECORDS & BMG INTERNATIONAL, ESPECIALLY CLIVE DAVIS, ROY
 LOTT, HEINZ HENN

ARTIST & VIDEO LIAISON: TOM ENNIS

"BROTHER OF MINE" VIDEO:

DIRECTED BY:

STORM THORGERSON AND ROGER DEAN

PRODUCED BY:

LUKE THORNTON THROUGH BUSTER REAVLEY

SUPERVISION:

SCOTT SPANJIK

TOUR PROGRAMME:

COMPILED BY ROGER DEAN, PETE SMITH, SARAH ELLIOTT

DESIGN & LAYOUT BY ROGER DEAN, MAGNETIC STORM LTD.

GRAPHICS & PAINTINGS BY ROGER DEAN © 1989

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 12 Chelsea Pl., Dix Hills, N.Y. 11746-5414.



WARRIORS 1963 1967

JON ANDERSON Vocals
DAVID FOSTER bass
BRIAN CHAPMAN guitar
IAN WALLACE drums

SYN 1966 1967

PETE BANKS guitar
CHRIS SQUIRE bass
STEVE MARDELLI vocals
CHRIS ALLEN drums
ANDREW JACKMAN organ

TOY SHOP JAN 68 JUN 68

MABEL GREEN'S
JON ANDERSON Vocals
PETE BANKS guitar
CHRIS SQUIRE bass
CLIVE BAILEY guitar
JOHN CYMBAL drums

YES #1 JUN 68 JAN 70

Albums: Yes Time And A Word
PETE BANKS guitar
TONY KAYE organ
BILL BRUFORD drums
CHRIS SQUIRE bass
JON ANDERSON Vocals

YES #2 MAR 70 AUG 71

The Yes Album
TONY KAYE keybds
BILL BRUFORD drums
CHRIS SQUIRE bass
STEVE HOWE guitar
JON ANDERSON Vocals

YES #3 AUG 71 JUL 72

Fragile Close To The Edge
RICK WAKEMAN keybds
CHRIS SQUIRE bass
STEVE HOWE guitar
JON ANDERSON Vocals
BILL BRUFORD drums

YES #4 AUG 72 MAY 74

Yesongs From Topographic Tales Of Topographic Oceans
RICK WAKEMAN keybds
CHRIS SQUIRE bass
STEVE HOWE guitar
JON ANDERSON Vocals
ALAN WHITE drums
PATRICK MORAZ keybds

YES #5 AUG 74 NOV 76

Relayer Yesterday's (comp)
CHRIS SQUIRE bass
STEVE HOWE guitar
JON ANDERSON Vocals
ALAN WHITE drums
PATRICK MORAZ keybds

YES #6 NOV 76 FEB 80

Going For The One Tormato
TREVOR HORN Vocals
GEOFF DOWNES keybds
CHRIS SQUIRE bass
ALAN WHITE guitar
STEVE HOWE guitar
JON ANDERSON Vocals
RICK WAKEMAN keybds

YES #7 MAR 80 DEC 80

Drama Yes Shows
TREVOR HORN Vocals
ALAN WHITE guitar
CHRIS SQUIRE bass
GEOFF DOWNES keybds
STEVE HOWE guitar

YES #8 JUN 83 SEPT 88

Classic Yes (comp) 90125 Big Generator
JON ANDERSON Vocals
CHRIS SQUIRE bass
ALAN WHITE drums
TONY KAYE keybds
TREVOR RABIN gtr/voc

Jon & Vangelis
JON ANDERSON Vocals
VANGELIS keybds

Rick Wakeman cut 15 albums during the 80s: 1984, The Gospels, Black Nights at the Court of Ferdinand IV (all concepts); 1986, The Burning Crises of Passion (film soundtracks); Country Airs, The Family Album, Zodiakus, A Suite of Gods (New Age); Code of Living, Rock 'n' Roll Prophet, Silent Nights, Live at Hammes-Smith, The Time Machine (all mainstream rock).

Albums: Earthworks and Dig?

Steve Howe has played on albums by Rick Wakeman (The Gospels, The Burning Crises, The Family Album, Zodiakus, A Suite of Gods), Elia Fitzgerald, Andy Leeke, Frankie Goes To Hollywood, and many more. During 1988, he participated in the Guitar Spain project; cut two new age albums with Paul Sutin; did sessions for the new Stewart Copeland/Stanley Clarke group; almost finished his third solo album.

Steve Howe guitar
NIGEL GLOCKNER drums
BILLY CURRIE keybds
CARL PALMER drums
ROBERT BERRY gtr/voc
KEITH EMERSON keybds

THREE MID 87 NOW
STEVE HOWE guitar
NIGEL GLOCKNER drums
BILLY CURRIE keybds
CARL PALMER drums
ROBERT BERRY gtr/voc
KEITH EMERSON keybds

ANDERSON · BRUFORD · WAKEMAN · HOWE SEPT 88 NOW
eponious album June 89

JON ANDERSON Vocals
RICK WAKEMAN keyboards
BILL BRUFORD drums
STEVE HOWE guitar
MILTON MACDONALD rhythm gtr
MATT CLIFFORD keybds
TONY LEVIN bass

SYNDICATS 1963 AUG 65

STEVE HOWE guitar
KEVIN DRISCOLL bass
TOM LADD Vocals
JOHNNY MELTON drums

IN CROWD AUG 65 MAR 67

STEVE HOWE guitar
KELTH WEST Vocals
JUNIOR WOOD bass
TWINK ALDER drums
KEN LAWRENCE drums
SIMON ALCOT bass

TOMORROW MAR 67 APR 68

album: Tomorrow
STEVE HOWE guitar
KELTH WEST Vocals
JUNIOR WOOD bass
TWINK ALDER drums

BODAST MAY 68 DEC 69

STEVE HOWE guitar
DAVE CURTIS Vocals
CLIVE MALDOON guitar
BOBBY WOODMAN drums
BRUCE THOMAS bass

STRAWBS APR 70 AUG 71

As session man or group member, Rick played on 5 albums
RICK WAKEMAN keybds
DAVE COUSINS gtr/voc
TONY HOOPER gtr/voc
RICHARD HUDSON drums
JOHN FORD bass

REFUGEE AUG 73 AUG 74

PATRICK MORAZ keybds
LEE JACOBSON bass/voc
BRIAN DAVISON drums
DAVID CROSS violin
JAMIE MUIR percussion
ROBERT FRIPP guitar
JOHN WETTON bass/voc
BILL BRUFORD drums

MOODY BLUES #3 JULY 78 NOW

BRUFORD cut three albums: One of a Kind, Gradually Going Tornado, and The Bruford Tapes.
PATRICK MORAZ keybds
RAY THOMAS Vocals
JOHN LODGE bass
JUSTIN HAYWARD gtr/voc
GRAEME EDGE drums

LEAGUE OF GENTLEMEN JUN 80 MAR 81

SARAH LEE bass/voc
ROBERT FRIPP guitar
BARRY ANDREWS keybds
JOHNNY TOOBAD drums

MORAZ-BRUFORD FEB 84 DEC 85

Three albums: Discipline, Beat, and Three of a Perfect Pair.
PATRICK MORAZ keybds
BILL BRUFORD drums

EARTHWORKS DEC 85 NOW

JAIN Ballamy sax/keybd
DANSGO BATES horn/keybd
TIM HARRIES bass
BILL BRUFORD drums

KING CRIMSON #3 MAY 81 1984

MORAZ/Bruford did three US tours as a duo, and recorded two albums: Music For Piano and Drums, and Flags.
BILL BRUFORD drums
ROBERT FRIPP guitar
TONY LEVIN bass
ADRIAN BELEW gtr/voc

BRUFORD NOV 78 MAR 81

rep by JOHN CLARKE guitar
BILL BRUFORD drums
DAVE STEWART keybds
JEFF BERLIN bass
ALLAN HOLDSWORTH guitar

ASIA JAN 81 SEPT 84

Albums: Asia Alpha
STEVE HOWE guitar
JOHN WETTON bass/voc
GEOFF DOWNES keybds
CARL PALMER drums

GTR #1 LATE 86

Album: GTR
STEVE HOWE guitar
MAX BACON Vocals
PHIL SPALDING bass
JONATHAN MOVER drums
STEVE HACKETT guitar

NEROTREND LATE 86 OCT 87

STEVE HOWE guitar
NIGEL GLOCKNER drums
PHIL SPALDING bass
MAX BACON Vocals
ROBERT BERRY gtr/voc

STEVE HOWE 1988

STEVE HOWE guitar
NIGEL GLOCKNER drums
BILLY CURRIE keybds
CARL PALMER drums
ROBERT BERRY gtr/voc
KEITH EMERSON keybds

A N D E R S O N

B R U F O R D

W A K E M A N

H O W E

KING CRIMSON #1 JAN 69 APR 72

ROBERT FRIPP guitar
MIKE GILES drums
IAN MCDONALD keybds
SEVERAL OTHERS various
GREG LAKE bass/voc

THE NICE MAY 67 MAR 70

LEE JACOBSON bass/voc
BRIAN DAVISON drums
KELTH WEST keybds

GENESIS #1 AUG 70 MAY 75

PETER GABRIEL Vocals
MIKE RUTHERFORD bass
TONY BANKS keybds
PHIL COLLINS drums
STEVE HACKETT guitar

KING CRIMSON #2 JUL 72 SEPT 74

ROBERT FRIPP guitar
JOHN WETTON bass/voc
BILL BRUFORD drums

GENESIS #2 MAR 76 NOV 76

Album: Second Step
BILL BRUFORD drums
MIKE RUTHERFORD bass
TONY BANKS keybds
PHIL COLLINS Vocals/drums
STEVE HACKETT guitar

U-K #1 JUL 77 NOV 78

Album: UK... plus Bill Bruford solo album: Feet Good To Me.
BILL BRUFORD drums
ALLAN HOLDSWORTH guitar
EDDIE JOHNSON keybds
JOHN WETTON bass/voc

U-K #2 NOV 78 JUN 80

EDDIE JOHNSON keybds
JOHN WETTON bass/voc
TERRY BOZZIO drums

BRUFORD NOV 78 MAR 81

rep by JOHN CLARKE guitar
BILL BRUFORD drums
DAVE STEWART keybds
JEFF BERLIN bass
ALLAN HOLDSWORTH guitar

ASIA JAN 81 SEPT 84

Albums: Asia Alpha
STEVE HOWE guitar
JOHN WETTON bass/voc
GEOFF DOWNES keybds
CARL PALMER drums

GTR #1 LATE 86

Album: GTR
STEVE HOWE guitar
MAX BACON Vocals
PHIL SPALDING bass
JONATHAN MOVER drums
STEVE HACKETT guitar

NEROTREND LATE 86 OCT 87

STEVE HOWE guitar
NIGEL GLOCKNER drums
PHIL SPALDING bass
MAX BACON Vocals
ROBERT BERRY gtr/voc

STEVE HOWE 1988

STEVE HOWE guitar
NIGEL GLOCKNER drums
BILLY CURRIE keybds
CARL PALMER drums
ROBERT BERRY gtr/voc
KEITH EMERSON keybds



65,001

ANDERSON BRUFORD WAKEMAN HOWE

THE GROUP

“Be gone you ever piercing
Power play machine.
Cutting our musical solidarity
For those who would break the windows
Of our true reflection
And perception of the world.

For I am out of thee with a vengeance”

Just (part of) one of many songs written by Jon Anderson while staying on the island of Hydra during the summer of 1988. Anderson’s protracted stay in Greece last year can, in effect, be termed a turning point in his career since it coincided with a growing realisation that the way forward was not a return (both musically and emotionally) to Los Angeles. “I’d recorded three albums there and discovered things that altered my whole perception of the world we live in.”

On returning to London, Anderson contacted Steve Howe, Bill Bruford and Rick Wakeman – formerly vital elements with Anderson in what many still regard as the quintessential line-up of YES. “I felt that if we banded together again our music and ideas could jolt us FORWARD to our true destiny. The musical dreams that we’d started together during the Seventies could and would surface again and again. In my own mind there was no question, this was IT! I realised that although we had been far, far apart over the years, a new wave of energy was going to be unleashed. Just as it was on ‘Fragile’, ‘Close to the Edge’ and our other music throughout that era . . . Resolve and reorganise!”

ONWARDS & UPWARDS

On meeting up with Steve Howe, the first piece he played Anderson was the chorus of what would become “Long Lost Brother of Mine” . . . very appropriate. As songs and ideas flowed, the pieces of the jigsaw began slowly to fall into place.

Bill Bruford was similarly enthusiastic about the project. “As we talked the ideas through, Bill embellished our musical thoughts via his new, computerised kit. The sounds were amazing.” In addition, it was Bruford who suggested that if this group was to do the right thing, both musically and with spirit, Tony Levin should be included to play bass.



Rick Wakeman's prodigious talents hide behind a calm, cordial schoolboy exterior. "He has an explosive power such that, without pressure, he can perform like no other in Modern Symphonic Rock Music." In Wakeman's mind there were no questions other than . . . when did they begin (again).

Initially, Jon wanted to bring the music and players together in one new and special location. He took the next Sunday out to fly to Paris and check-out some leads on studios. One long day later the Chateau de La Frette was booked for a five week sojourn and the musical ideas began to flow as surely as the River Seine at the end of the drive.

With the arrival of Steve, Rick and Bill, songs were collaborated and refined – the original spirit of the group's combination came together within the walls of the Chateau. Most important, no rules were made for any set lengths or musical styles for the songs and, as a result, the group emerged from Paris having synthesised such different 'feels' and 'styles' as 'Teakbois' and 'Order of The Universe' and with over an hour of music to record. Interestingly, once the material had been brought together in Paris, the sequence of songs took on a natural order of their own and that stayed in place (from 'Themes' to 'Let's Pretend') right through.

Next stop, Montserrat, in the Caribbean. And, as Jon took Continental 31 to Miami before Christmas he noted Bill's idea to ask Tony Levin to play bass. Three weeks later Tony took the island taxi from Antigua to Montserrat to join Bill in recording the master takes. Six weeks later, with all the music down on tape, the group was ready to ask Steve Thompson and Mike Barbiero to put the final mixes together in Bearsville, with Jon at their right hand. Ten days of hard studio work ensued before, on one cold Friday afternoon in March, Roy Lott and Tom Ennis took the drive up from Arista Records in Manhattan to preview the album just completed in Bearsville Studios. They would come back with great news for Arista, and leave the group with big smiles all round, soon to be shared with their fans and their loyal audiences at radio and in concert.

On a creative level, one final part of the jigsaw remained. "Musically, I always think of our songs as stage songs, relating to a show. And there is only one person who is able to realise the visual dream from album cover to staging." The great reunion of ideas was completed with Roger Dean agreeing to work on all aspects of design for the Group. Dean, famous for his wildly imaginative pieces of art which have graced most of the previous YES album covers, recently flew in from Spain to Arista's New York headquarters for a marathon signing session in which he signed some 5000 souvenir posters that feature the new album's art. After 15 straight hours of signing, Dean then flew back. The last time he had signed a piece of art (Topographic Oceans), the piece sold for \$56,000. Roger's brother, Martyn, is now utilising Roger's creations for the group's stage show.

Steve Howe, in conversation with Jon Anderson last year, asked, "When do you think we'll become a group?" His reply was, "As soon as we step on stage together."

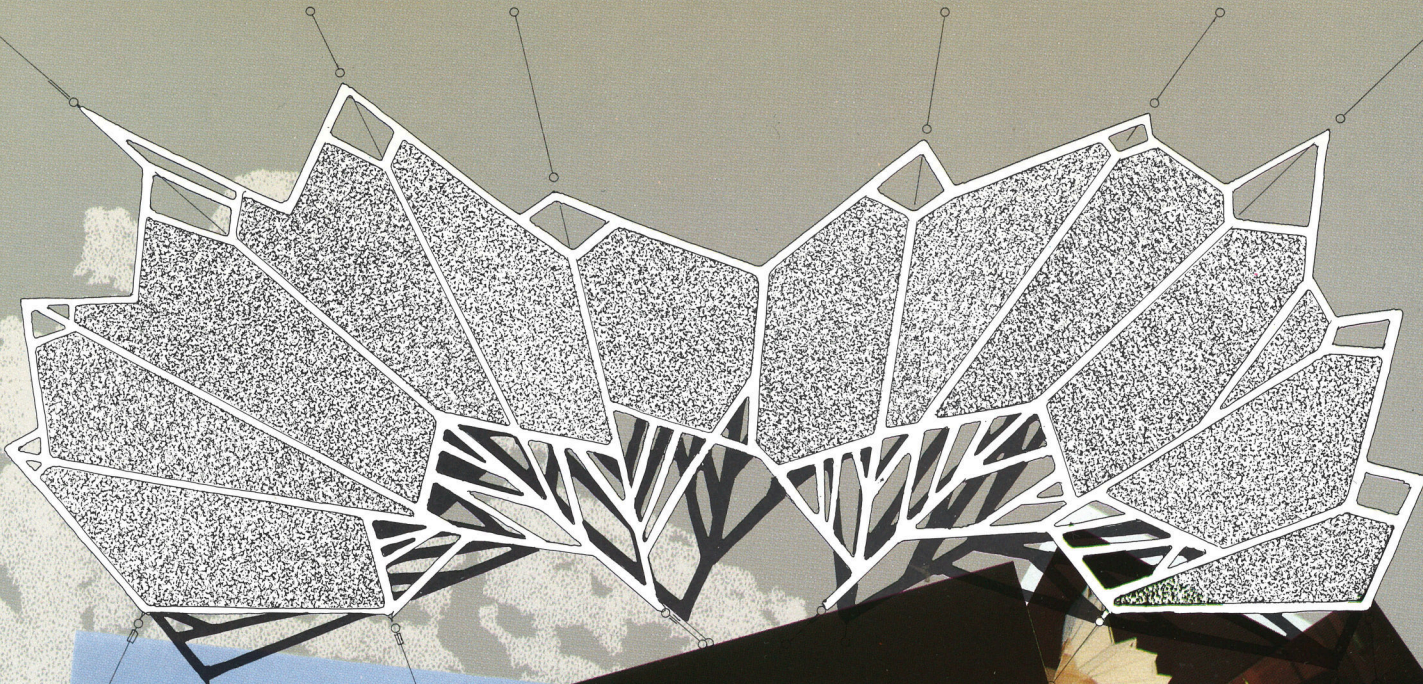
Whatever you call it . . . Yes music, Now music, This or That music – Anderson, Bruford, Wakeman & Howe believe in their concept of putting together a modern performing orchestra of sound, vision and SONGS.

EVER FORWARD – THE ALBUM – AND SHOWS!

Anderson, Bruford, Wakeman, Howe started rehearsals for their world tour in May. While dates are still to be confirmed in some territories, the Anderson, Bruford, Wakeman, Howe tour, "An Evening of Yes Music, Plus" begins on July 29th in Memphis, TN. From there, the group will play dates in the USA, CANADA & EUROPE.

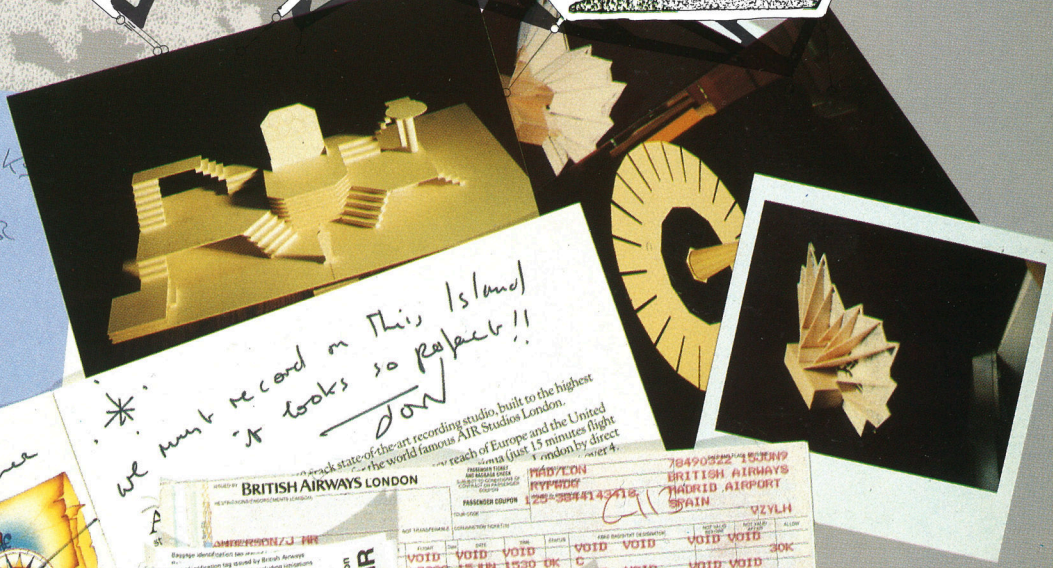
Martyn Dean, working closely with brother Roger, has designed a stage-set and production inspired by the new album's songs and cover artwork. The stage becomes a special place that is home for the music and will match its dynamics. Working closely with the group, Roger and Martyn have delivered their most impressive designs in action yet!

"Since spending time in Greece and rediscovering my musical friendship with Rick, Bill and Steve, I am convinced that it is our birthright to work together again. This is OUR music."

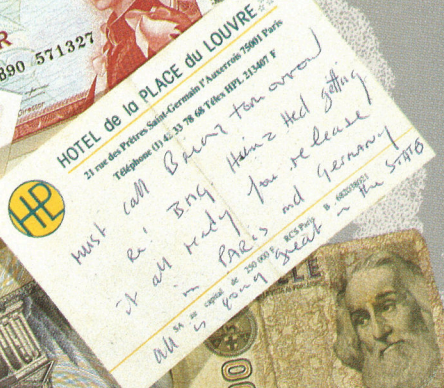


Hope all is well? Hydra
Hydra is really one special
place, it hasn't changed
in a thousand years
but it seems to be
changing in
lots of love
July
August 88

Well Brian it looks
good on paper
lets get on with
it
Jon



* we must record on this island
it looks so perfect!!
Jon



I seem to miss
music that I haven't heard
yet, anyway I'd like to see
Vangelis in Greece
I'm ready for a change
I must remember
to remember
to forget!!



Rich is really into
this project
you see him in London
Sept 10th
Take care
Jon X

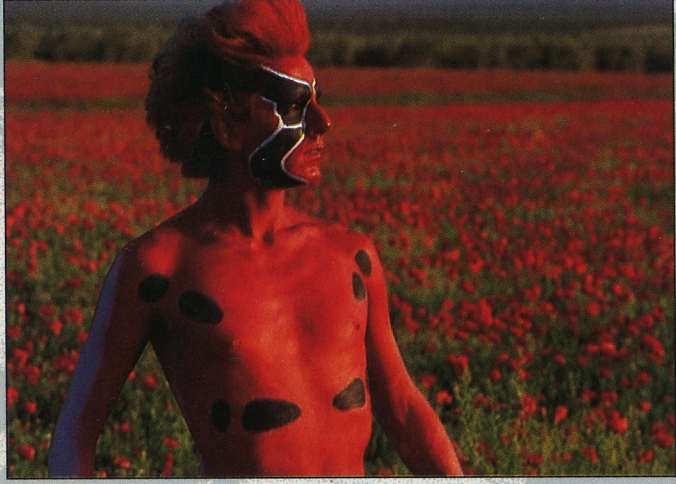
Hi Brian
Speak to Stuart
Today
He's got a few songs
and ideas
looks good
Jon X

9 Hilltopps St
ENGLAND

Tony Levin
will be ideal for
Bass player he really is!
in unique and a
great guy
see you in New York
Jon X



Amazed
How Bill has
developed his
computer
Demos
He's suggested
Tony Levin
on BASS
As all
Happening







Words from Hydra

To jump into the arena with truth
As your witness and shield
Be gone forever rumours and ideals
Of the fortunes of lifes realisations
For I am out of thee with a vengeance.

I fly to your tenderest love
And clearly I claim my right to your songs
For I am forever shielded
By the countenance of music
And this universal love.

Blind me with your strings
And horns of harmony and desire
And let the phantoms of living be gone.

For now let me hear and see
The universal symphonies
Forever first and foremost
Let me bathe in the crashing cacophony
Of my wild imagination.

I'll spell this out fast and quickly
Be gone you ever piercing
Power play machine
Glorifying the speed of the day

Be gone forever in my life
My decision is total
I am out of thee with a vengeance
I am out of thee with a vengeance.

JON ANDERSON

Jon Anderson exudes an infectious optimism that has propelled "Yes" through the seventies and eighties, and now seeps deep into "Anderson, Bruford, Wakeman, Howe" as they prepare to take on the nineties. His distinctive songwriting and unmistakable vocal performance are very much key factors in this new musical driving force. For Jon, artistic commitment and musical integrity form the real foundations. The music of ABWH marks the most active and creative time in his productive career. Jon has always strived to expand the musical horizons rather than jump into the mainstream.

Apart from songwriting and performing, Jon has also taken the chair of record producer for the project, alongside Chris Kimsey, caretaking the musical direction with his unusual feel for original sound right through to the final mixes with Steve Thompson and Mike Barbiero. Jon takes a great interest in modern recording techniques, and has always been a pioneer with the technology. For the stage show, his input for Roger and Martyn Dean has been truly collaborative and lies behind much of the imagery and visuals that make the shows so special. The music is very much made to order and Jon is the master tailor.

Away from the studio and stage, Jon spends his time with his beautiful wife Jenny, and their family, Deborah, Damion and Jade. This is the well of enthusiasm and encouragement from which he draws his ideas. "With ABWH everyone is in tune with the original ideas, the plan and everyone works towards that plan". Never short of motivation, Jon has recently completed a stunning new "Jon & Vangelis" album in Rome, and is developing musical projects for Modern Theatre into the 90's. In addition, his support of the indigenous peoples of the world and the struggle for true identity by all ethnic groups is very important to him and is evident in the new song, "Birthright".

For Jon, the whole idea for "Anderson, Bruford, Wakeman, Howe" is simply to make great music, away from the blinkers, rules or formulas, and as he says, "We want to play – once you get on stage it is a great event, a chance to perform the music honestly . . ."



BILL BRUFORD

Bill Bruford grew up with jazz. As an amateur drummer in the 1960's and after a handful of lessons from Lou Pockock of the Royal Philharmonic Orchestra, 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 spent observing and participating in the music making processes of, among others, Gong, National Health, Genesis, and U.K. 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 recorded its first album in 1986-7, and a second, "DIG?", was released in the spring of 1989. Bill has also made time recently to record and/or tour with Kazumi Watanabe, David Torn, the New Percussion Group of Amsterdam, Jamaaladeen Tacuma, Akira Inoue and Al DiMiola among others. His most recent collaboration is with the new Anderson, Bruford, Wakeman, Howe group.

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

CURRENT DISCOGRAPHY

Bill Bruford can also be heard on:

Bill Bruford: Masterstrokes	EGLP 67
Bill Bruford's Earthworks: Earthworks	EGED 48
Bill Bruford's Earthworks: DIG?	EGED 60



RICK WAKEMAN

1989 sees the 20th anniversary of Rick Wakeman's arrival on the rock music scene, which saw him perform "Mellotron" on David Bowie's legendary "Space Oddity" in July 1969.

Much has happened during those twenty years . . . A short spell of a year and a half with 'Strawbs' over 2,000 sessions (which included work with Marc Bolan, Lou Reed, Black Sabbath and Cat Stevens to name but a few), two spells with Yes, (1971-1974 & 1976-1979), ten films which include Ken Russell's *Listzomania* and *Crimes of Passion*, over 250 world wide video appearances and amongst all that has still found time to do numerous solo tours around the world and produce 24 solo albums.

His 'wild man of rock' days are now long since past, and the tee-total, non smoking Rick lives in the Isle of Man with his wife Nina and their children, and share an idyllic life along with the 75,000 other occupants of this small island who no longer wish to surround themselves with 'Big City' and 'Big Country' pressures every day of their lives. The island is also blessed with seven golf courses and Rick (handicap 15) is an avid, if not fanatical golfer.

Classically trained for 15 years, both privately, and at the Royal College of Music in London, his love for all sorts of music led him to believe that a wide diversity of musical fusion was an exciting possibility for a stagnating pop industry, and amongst his fellow musicians within Yes, found common ground and the rest is now history. All this of course demanded much more from instrument manufacturers and Rick was very much a pioneer in the front line throughout all this, and has many fond, funny and frustrating memories from this period.

ABWH, he firmly believes, has given him and his fellow musicians the opportunity of fulfilling a 'musical task', left very much unfinished when the four of them went their separate ways.

A double portion of ambition and dream for the 90's.

Seven principles of
the order of the universe

All things are differentiated
apparatus of one infinity

Everything changes

All antagonisms are
complimentary

There is nothing identical

What has a front has a back

The bigger the front
the bigger the back

What has a beginning has an end

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STEVE HOWE

As a musician the respect which Steve Howe individually commands is awesome. Collectively, with Jon, Bill and Rick that becomes awe-inspiring. 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, Steve has most often been the creative force behind the music as well as the playing. Although Steve prefers to list himself under the heading of 'guitarist', 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/early 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 and striking approach to rock that he's made his own.

Whether working with the group or developing his own solo projects, what Steve Howe 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 appeared on various albums as a guest guitarist and recently he participated in the "Night of the guitar – guitar speak" project and has prepared two albums with a Swiss keyboard player called Paul Sutin. Steve has also just completed his forthcoming solo album – "Turbulence".

With his involvement in Anderson, Bruford, Wakeman, Howe, Steve has once again enjoyed his song-writing input, especially with Jon; the creation of new musical styles, parts, and arrangements with the other members; and played an important part in working-out the visual side of the project with his friend, Roger Dean. His spirit of adventure is paramount.





TONY LEVIN

Master of the “Stick” bass which has become his trademark, Tony Levin is one of music’s most sought after talents. Tony’s resumé reads like a rock ‘n’ roll “Who’s Who”: John Lennon, Pink Floyd, Peter Gabriel, Paul Simon. All have been the recipient of Tony’s prodigious mastery, among many famous others, including King Crimson, the seminal art rock band, where he joined drummer Bill Bruford for three albums and world tours from 1981 to 1984. So when the “group” got together, there was only one spot to fill. One person, vocalist Jon Anderson explains, “When you think of bass playing, especially Yes kind of music, you can’t compromise. That Tony could come along was very important. His emotions, attitudes were perfect.” Tony Levin is also a gifted photographer with a book, “Road Shows”, that has received praise from both music fans and art critics.

MILTON MACDONALD

Milton was first invited to become part of the musical team in November of 1988, soon after the band had set-up creative shop at the chateau studio De La Frette just outside Paris. Quite simply, his talents had been recommended to Jon by too many musicians to be ignored. His 16 years of schooling in guitar playing, and especially live work in London with well-respected scratch bands on a regular basis, suggested a potential for him to be the perfect guitar work-mate for the project, and an ideal partner to work with Steve.

For his own part, Milton thrived as part of the pre-production team, realising various ambitions to work with most of the Yes musicians in his record collection, and half of King Crimson. Naturally, a mutual respect was established in Paris which has led to him being asked to be an important part of the live show. The musical complexities of the “Anderson, Bruford, Wakeman, Howe” record, and the new approach to the classic material are very demanding and require the speed, skills and technique of this young talented player.

Milton lives in West London with Astrid and their young daughter Terri-Louise.

JULIAN COLBECK

Having realised by the age of ten that he wasn’t going to make it as a concert pianist, the year being 1962, Julian Colbeck quickly deviated into rock ‘n’ roll.

His first band, the oddly named Greep, signed to Charisma in 1973, enjoying no particular amount of success over the next year or so. Stints as MD of London’s Albany Theatre, and keyboardist for a succession of British touring bands were to follow.

One such was Charlie, a band that Julian joined during the making of their No Second Chance album (Janus/Polydor) in 1977; over the next few years co-writing and co-producing subsequent albums – Lines (Janus/Polydor), Fight Dirty (Arista/Polydor), and Here Comes Trouble (Polydor).

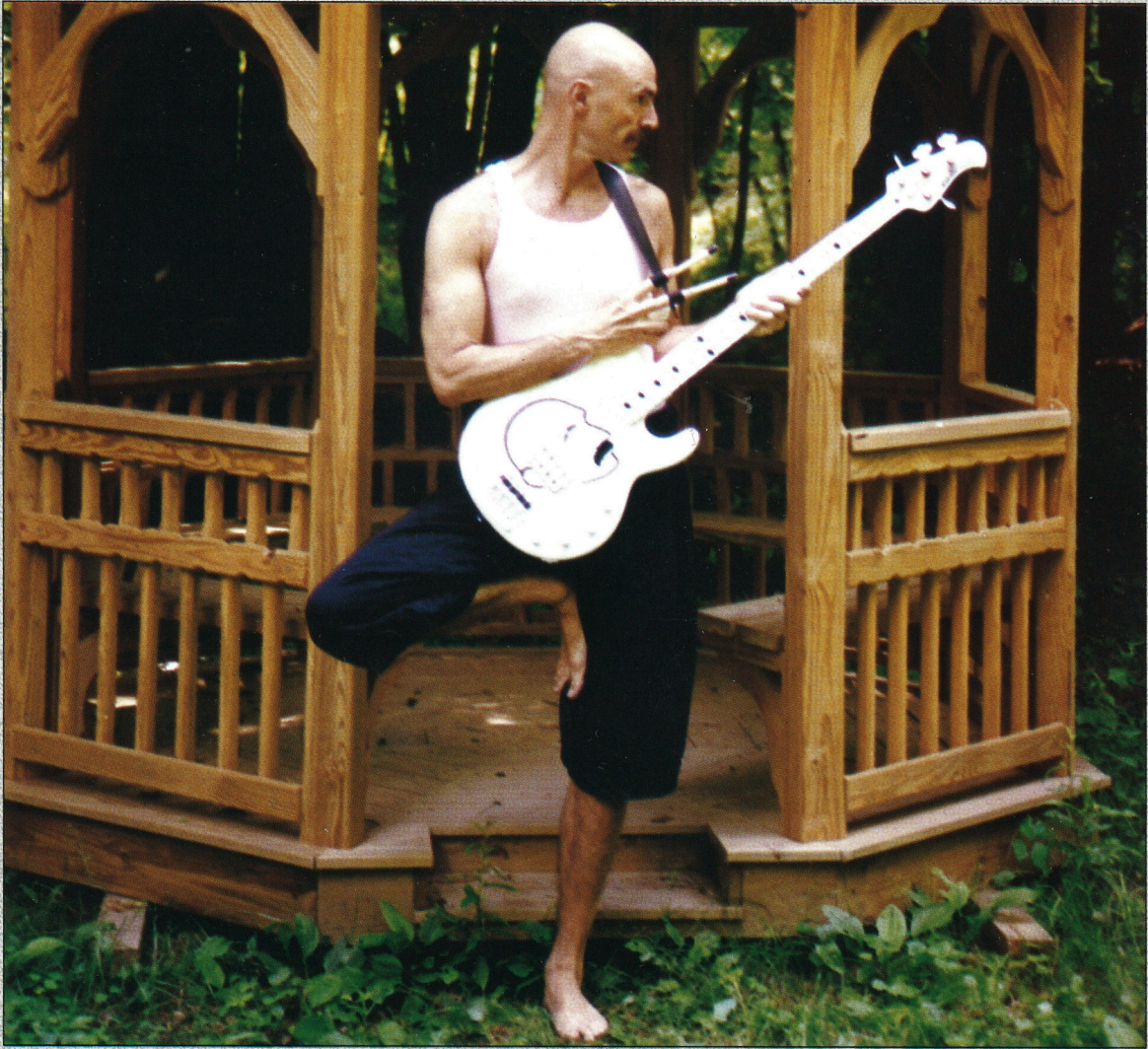
After a spell in theatre in Los Angeles Julian returned to the UK as keyboardist for John Miles, undertaking several British and European tours.

Since the mid-eighties Julian has combined session playing with writing, the first edition of Keyfax – the buyer’s guide to synths – published by Virgin in 1985. Other books include Keyfax – 2 & 3, Rockscool, Zappa, and the bravely titled How To Make A Hit Record (Pub: Sept ’89).

It was Julian’s recent work with Alan Parsons that brought him to the attention of Jon Anderson. The offer to work with four of the most respected names in the music business on their most ambitious live project to date was made. Needless to say it took Julian all of a nano second to come up with the answer, but for legal reasons we can only say it was a three letter word indicating the affirmative.

Julian is married to dancer/photographer Annie and they live in Henley-on-Thames with their new daughter Abigail.

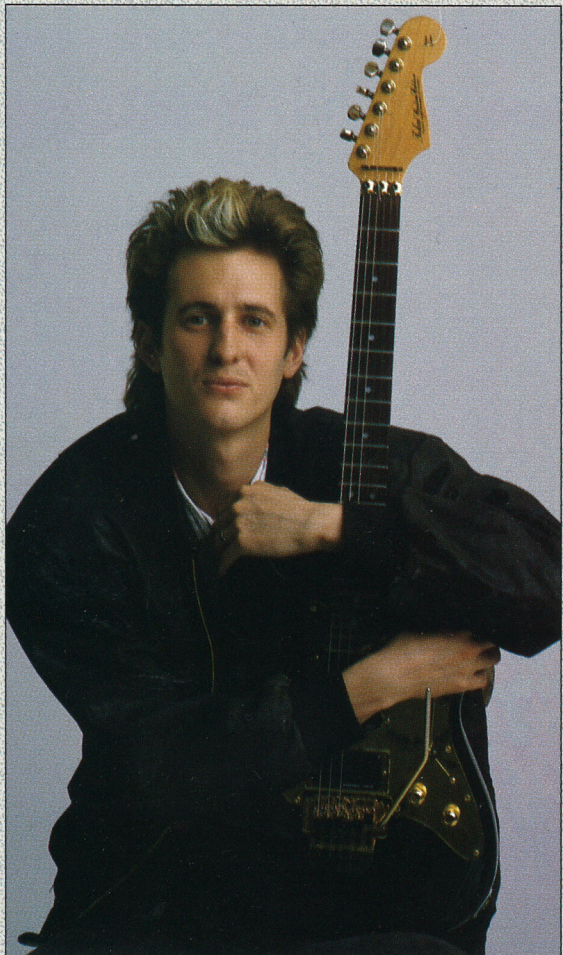




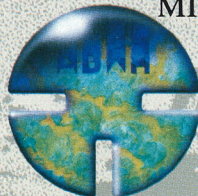
TONY LEVIN



JULIAN COLBECK



MILTON MACDONALD





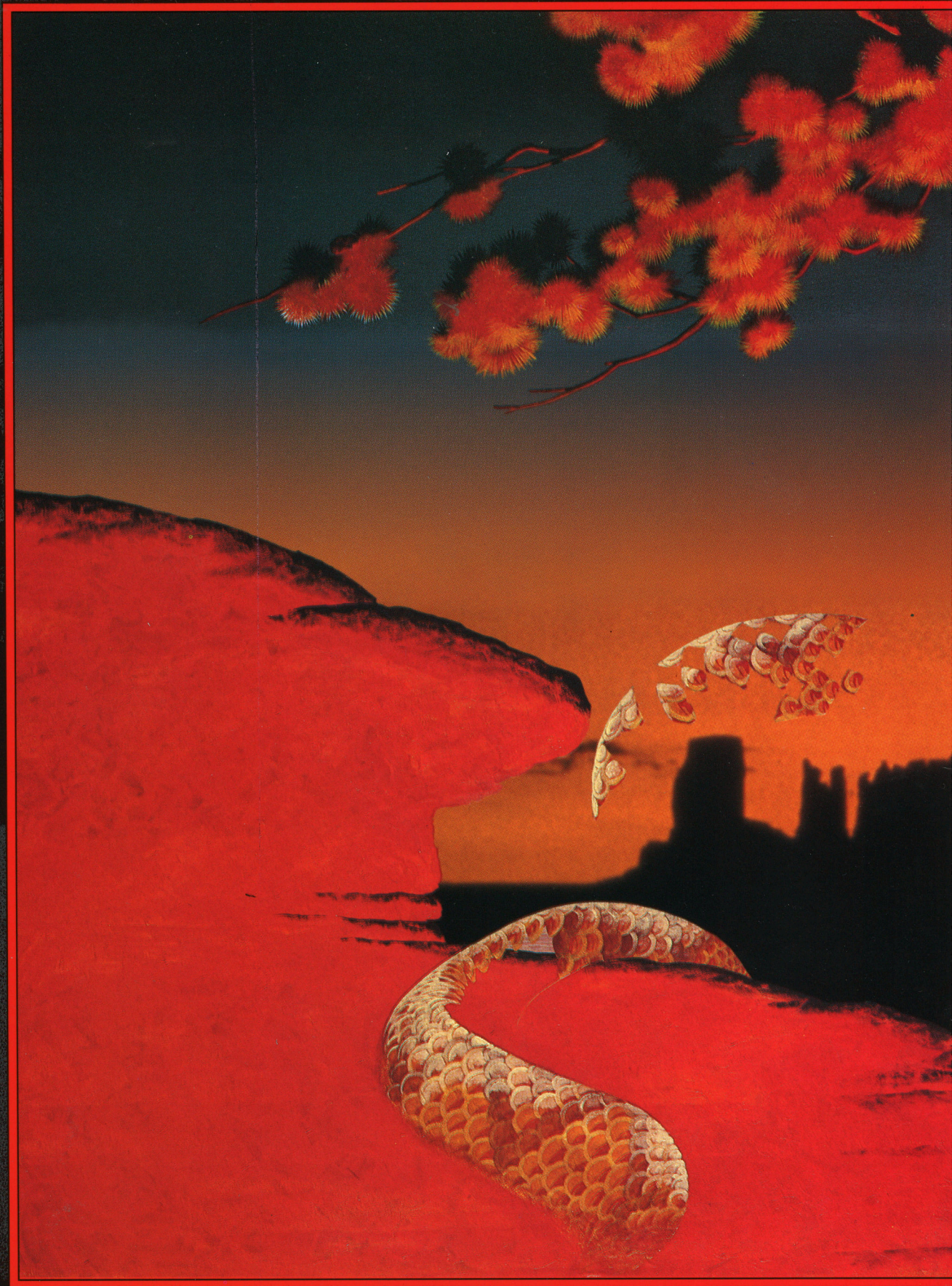
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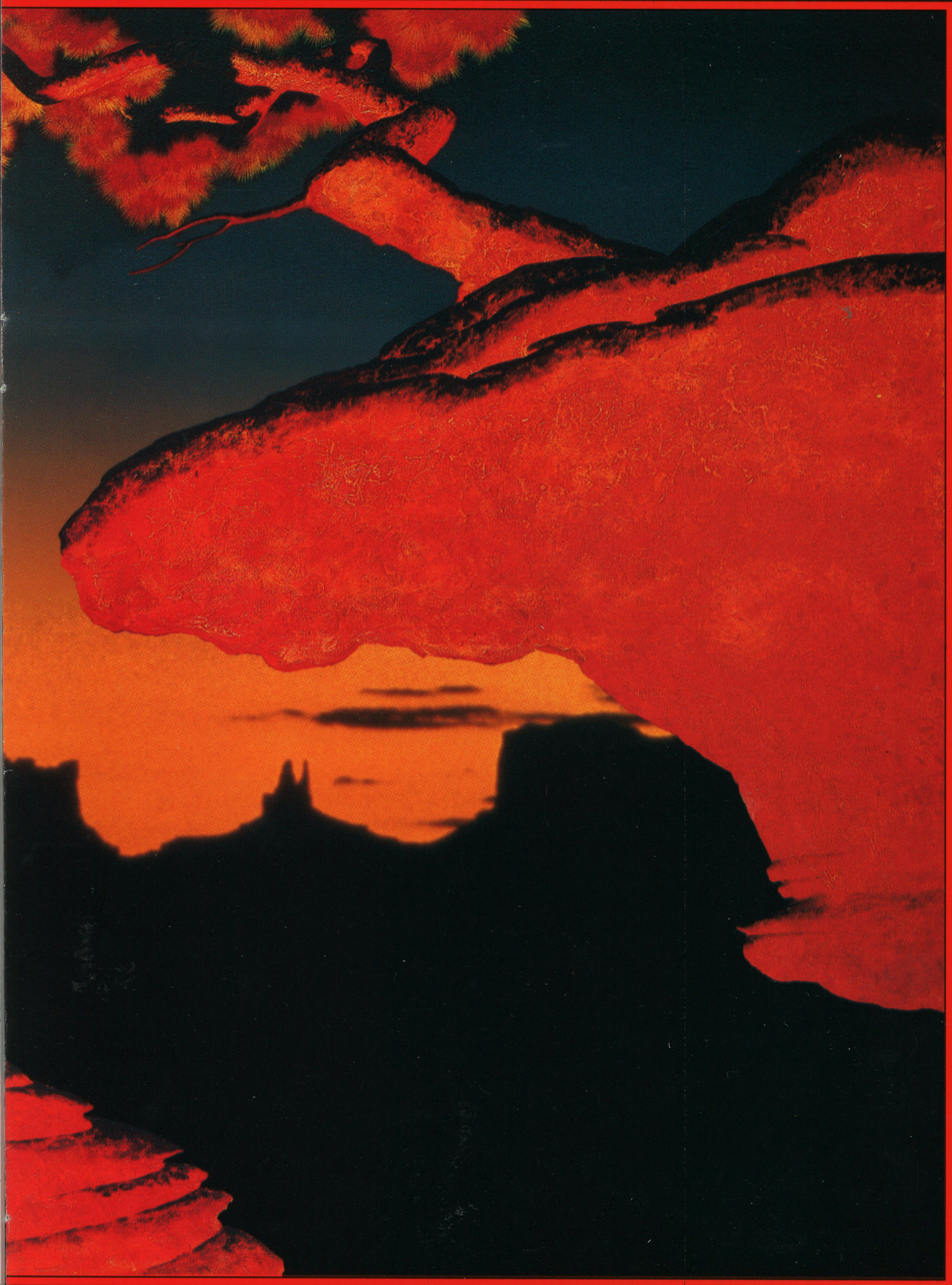
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"Birthright" and more.

Mixed by Steve Thompson and Michael Barbiero Produced by Chris Kimsey and Jon Anderson
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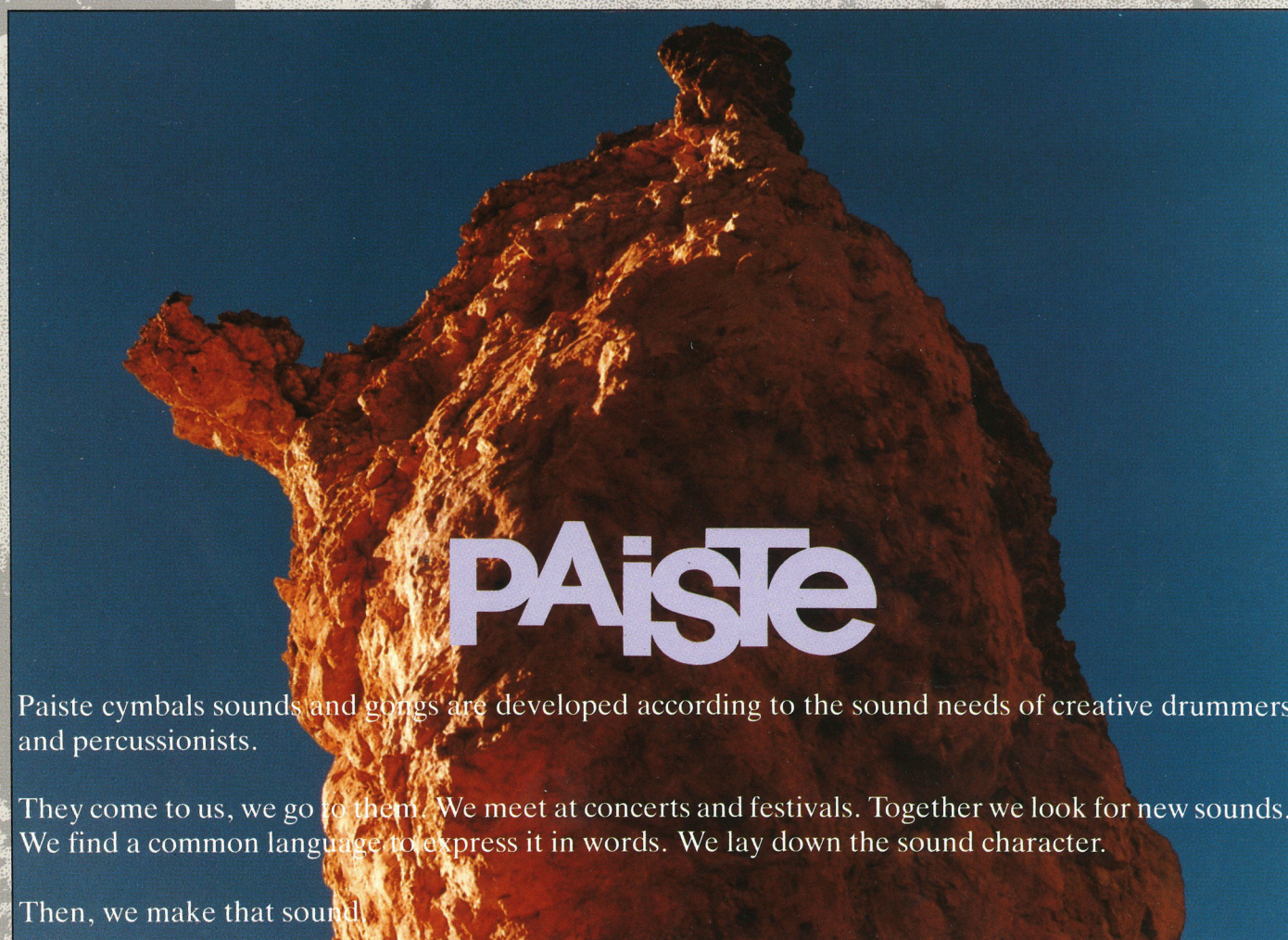


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CELESTION

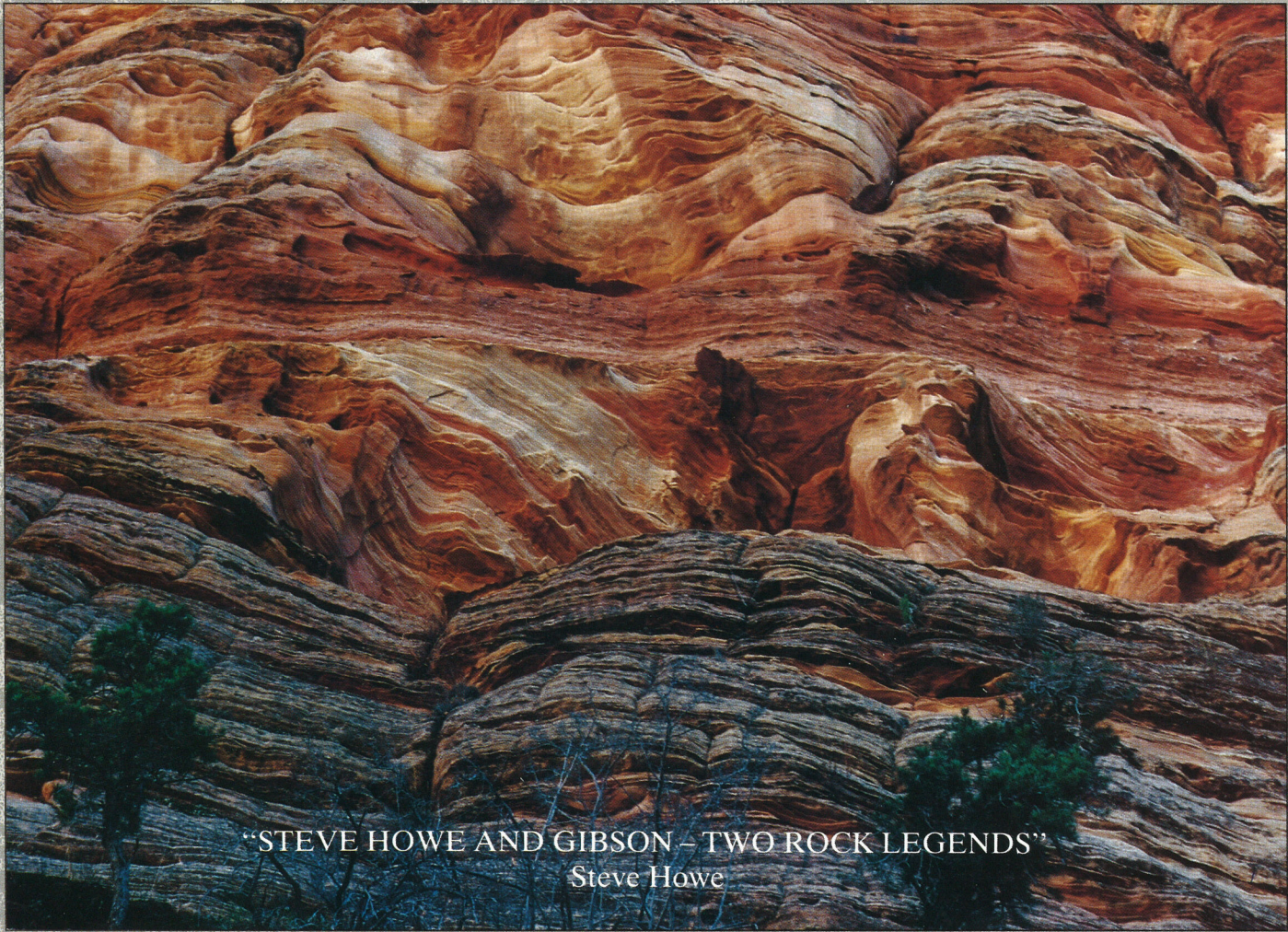
CELESTION INTERNATIONAL

“... For the past 20 years I've been searching for a monitor system that would give me a sound quality at all levels of performance, and for the past 20 years I've had to live with compromise. Embarking on a worldwide tour with Anderson, Bruford, Wakeman and Howe, such a compromise was not a mission I relished. However, whilst trying out new monitor systems prior to rehearsals, I discovered the Celestion SR Series monitor system. I am pleased to announce I have now solved my monitoring problems for the next 20 years. It could probably solve yours too...”

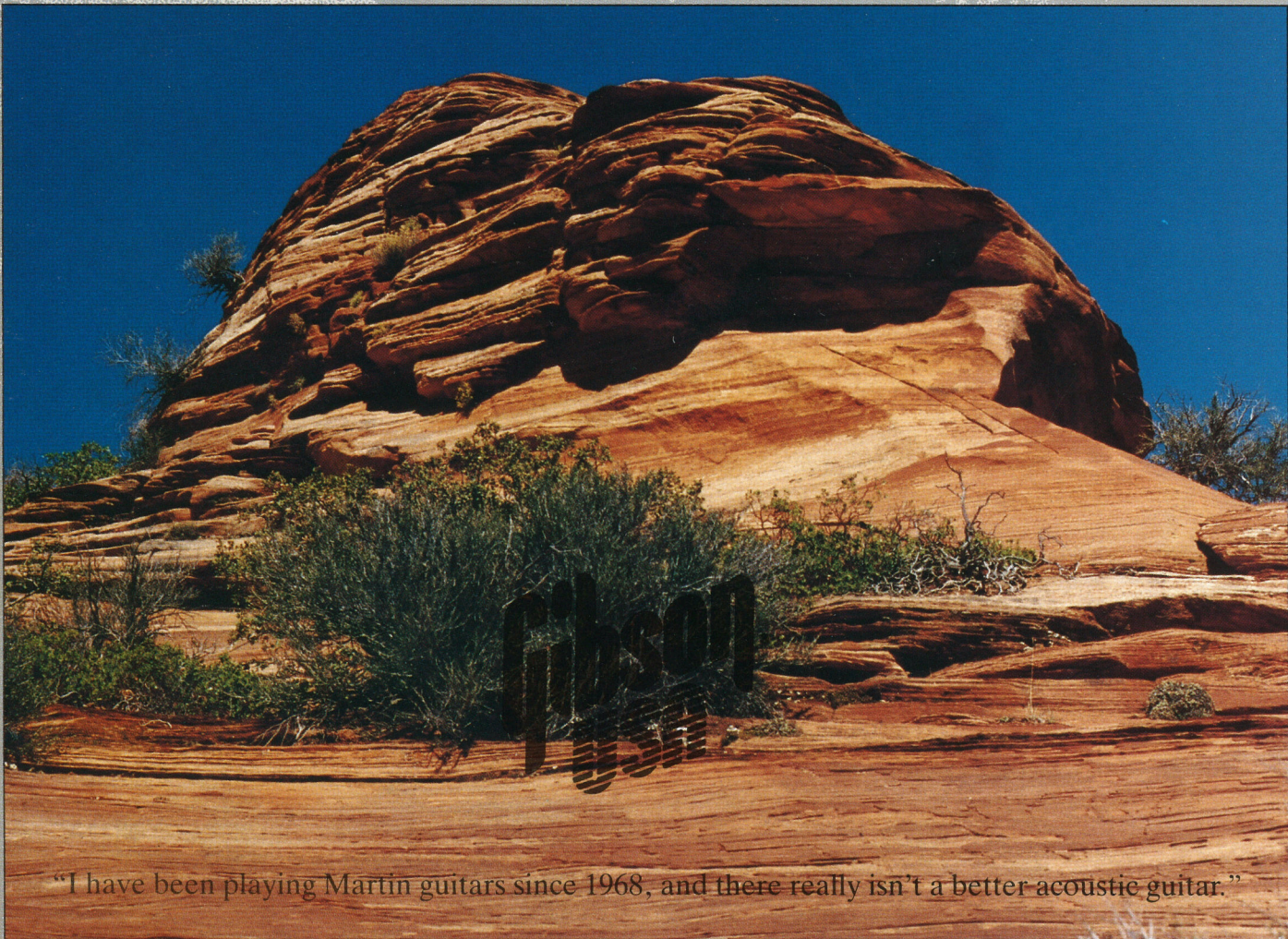
Rick Wakeman

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