



From one world to the next, could you ever imagine those first guitar chords strung together in unison, then the bass, offering harmony never dreamt of, and oh, the percussion, the rhythm of things, the dancing joy of wall to wall noise, how do we do this without an instruction book ... 1968 ... Those first steps, rehearse, rehearse, rehearse ... keep going, don't stop, let's just keep going . . . time is irrelevant, music is power, music is for dreams to come true ... "Yes," this is the band ... keyboards to order, jumping, diving deep in my heart, lyrics just happen, no need to spell-check . . . never a dull moment, plenty of laughter, plenty of wonder, what are we really up to . . . how to explain this song, no need, no problem, all answers will be revealed, the sound, the glory of those far off days when we first rehearsed, it was good, my God, it was amazing . . . Thank God we started this band, Chris, thank God we kept it going, one day people will say, Yes, that band of crazy and imaginative souls, they were on a trip of their own making ... and sometimes, Yes, with the help of their fans, sometimes they touched the heavens ...

> JON ANDERSON 2004

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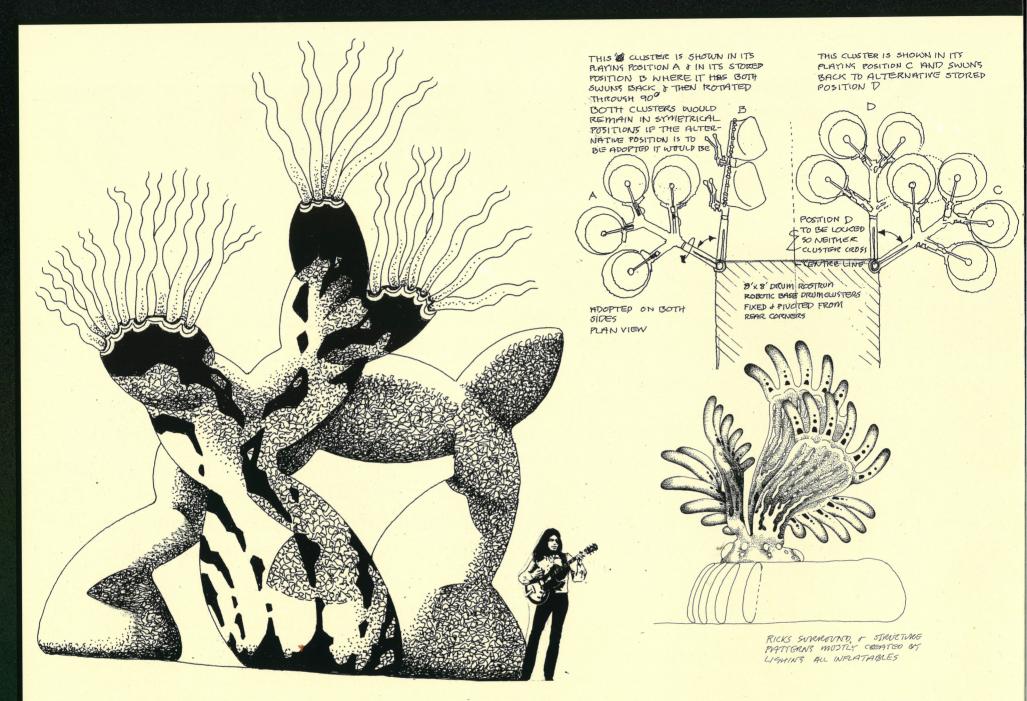
ROGER DEAN IS NO STRANGER TO CREATING ENTIRE WORLDS FOR YES – he's been doing it since 1971, when he first painted his iconic, microcosmic planet for the cover of *Fragile*, beginning a partnership that has lasted ever since. If Yes' sound was classical music from another galaxy, Dean provided the first images of the home world. In the mid-seventies, as Yes' popularity and tour budgets grew in step, Roger and his brother Martyn sculpted massive, three-dimensional realizations of the album covers' ubiquitous landscapes. To celebrate thirty-five years of making recorded music (and thirty-six years as a band), Yes again commissioned Roger Dean to build them a fantastic planet.

"We all love giving Roger a new opportunity to show what he can do. He's designed something that is really a physical version of one of his album covers for the stage," says Steve Howe. "Of course, we haven't had something like this for an almost intolerable length of time. I really look forward to being on that stage. I almost feel like part of the audience! I'm really excited about it, and amazed at what went into it. I really enjoy that sort of presentation of the band. Of course, I've been a staunch Dean supporter throughout my entire career with Yes. Whenever Roger is involved, the band gets a really great presentation. Extending Roger's designs to the stage again, as we did in the seventies, is great. And Ithink that's what Yes fans really want as well. Yes has always been fortunate to attract very talented people to work with us on our live shows. Sometimes they've come to us, other times we've searched out the right people.

But the concert experience has always been a key facet of Yes, and we always try to rise to the occasion."

"It really adds that visual element to the show," Chris Squire agrees. "Of course, the music has to be good – that's the main thing for me. But I hope people will be excited to see this." Indeed, Internet chatter has reached a fevered pitch, ever since yesworld.com, the band's official web site, previewed the first sketches of the stage. "We took one look at the sketches and everybody in the band was blown away – we knew it was going to be great," continues Alan White. "Roger came up with a really great design. It brings back memories of the great stages we had in the seventies, but with a modern day vision of what a Roger Dean stage set can be."

Economic realities and a compressed timeline forced Dean to take a different approach this time around. "Construction on



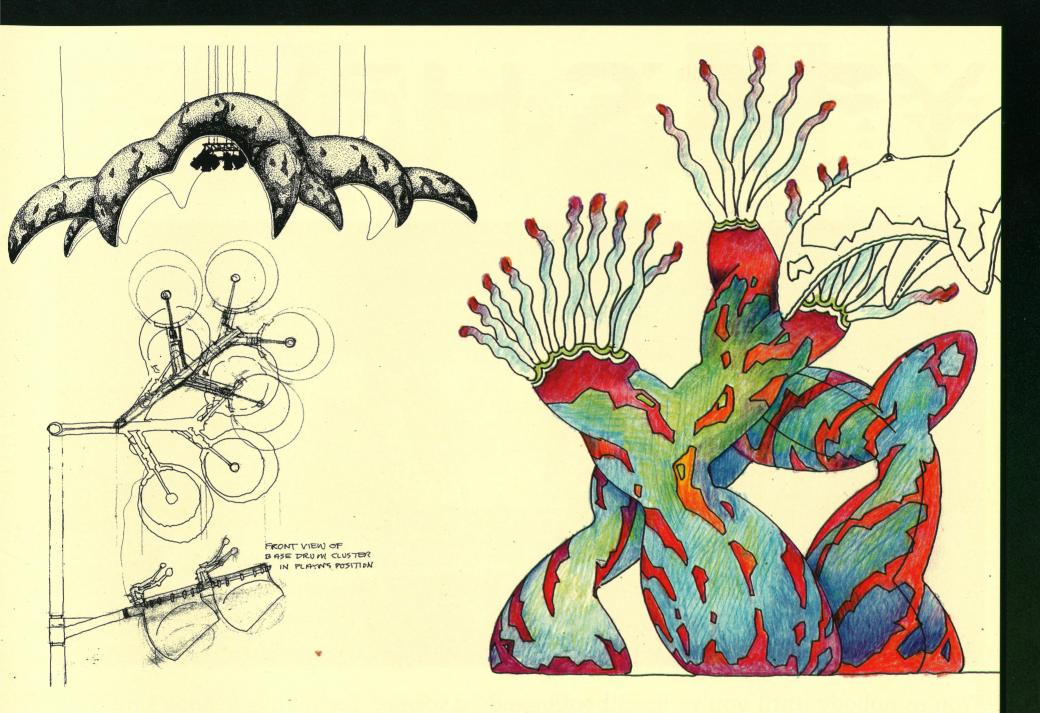
this stage has been entirely different," he explains. "In the past, we built them all ourselves, out of pretty toxic materials, like fiberglass. This time, I made the sketches, and then did color versions of them. From there, I made plasticine models of everything. One of the prerequisites was that everything had to be able to be packed in a box and shipped very economically. So that pretty much established that these would have to be inflatable pieces. This isn't the first time that we've thought about building inflatable elements, but it is the first time that we've actually built them. The stages of the seventies

were massive and heavy, and required several trucks and lots of extra crew to haul it all around on tour. The inflatables are made of a kind of woven nylon, which are sewn, not heat-sealed. They will leak a certain amount of air, so we have continuous inflation happening with a pump."

"The shapes behind Steve Howe are kind of reminiscent of some forms I've done for Yes over the years. It's kind of a cross between 'Yellow City' (the Yesyears box set cover painting) and kind of a rock formation, or a crystal, or coral formation. Bits of it are cactus-like, except that they'll be about twenty

feet tall! They'll be lit from every which way. They'll be lit from inside, lit from outside, and there will be ultraviolet paints used so that it glows. Steve's side is really the entrance. That's the plan – the band will enter through that sculpture."

At the center of the stage is a massive, architecturally inspired matrix of mechanical drums, all of which will be animated. Alan White was excited by the prospect. "The drums are kind of a focal point of the design – they spread out across the set," he says. "There are more drums than I would normally play, but it's really interesting to



look at. The band has always been interested in performance. We've always tried to present a show with huge visuals, and great sound."

"I'm working with Alan's friend, Reek Havok," Roger continues. "He's doing the robotics. The robotic drums are slaved to Alan's foot pedal. We can set them so that they play in sync or slightly out of phase, to give a kind of marching effect. So he'll actually be playing this massive, robotic drum structure. But it's an electronic connection, not a mechanical one, so it won't require any extra physical energy from him. The sound produced by these drums can either be miked, or it can be

electronically generated."

"Both Alan and Rick have fantastically enhanced, symbiotic relationships with equipment in this stage design – we've got a gigantic, robotic drum kit and a huge organ. They're both essentially grounded by their equipment, so I built the equipment into something fantastic."

"The shapes behind Rick Wakeman are like a very fluid, organic set of organ pipes, really. It's quite obvious, in a way. It could be animal, vegetable or mineral. And it could certainly be organ pipes."

Dean hopes that the stage will open up oth-

er creative opportunities for he and Yes to explore. "The real advantage of this stage is that it isn't limited just to the tour. It should be used as set for filming the band. We could build a virtual version of the stage, and we could step from Yes playing on this physical stage, which would look pretty good, to Yes playing on the virtual stage in a complete 'Yesworld,' which would be amazing. We could extend it way beyond just the stage, to a virtual world. We've got little storyboards – like a Fantasia – little stories without words that are loosely connected to the lyrics. I hope it can still happen. The stage is just the beginning."

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"You're nobody until you've been bootlegged," a former Yes manager once said. Few bands have been so fervently chronicled. Of course, unauthorized concert recordings are both a compliment and a point of contention for a band – the fidelity of the recordings

is frequently quite low. "It's more flattering than anything else," shrugs Chris Squire. "Bootlegs have been around for more than thirty years now. What can I say? There isn't much point in trying to discourage them—it isn't big business. It appeals to hard-core fans. I've heard them. Most aren't recorded very well, but I heard one from Wembley, '78 or '79 that sounded really good. And there's

a bootleg out there from the *Union* tour that is excellent. The eight-piece band sounds great. I don't know how it was recorded, or who recorded it, but they did a good job."

Indeed, any fan that can covertly smuggle a recorder past security (and one's trousers is a fairly good place to conceal them!) is capable of "engineering" a bootleg. More troubling is that the artist loses control of the quality

of the release, and to add insult to injury, receives no compensation for his work.

On the flip side, the bootlegger is often just a zealous fan, out to document his heroes' every played note. "Bootlegs are something that some fans really enjoy," acknowledges Steve Howe, conceding that regardless of motivation, the end result of the bootleggers' effort is a lasting document of a moment in



time that would otherwise have faded into the ether of memory. "In all honesty, I get a kick out of hearing one or two tracks that somebody bootlegged of a 1970 performance where I was playing material from the *Time And A Word* album. Thank goodness somebody bootlegged it, or I never would have heard it. So I must own up to the fact that there is something fun there. But it's also difficult, because I do like things to have quality production value. I love recording. I love mixing. So bootlegs are a mixed bag," he says.

Bootlegs provide a low fidelity opportunity to catapult back to another time and place, and experience, if only second-hand, a performance that shines through even the most garbled audience recording. Bootlegs strive to capture nothing short of the magical connection between artist and audience during the performance of music. If that seems like trying to bottle lightning, that's because it is. But even if they can't capture it all, there's no denying the rush you feel hearing Yes perform the Beatles' classic, "I'm Down," live at Roosevelt Stadium, Jersey City, New Jersey, from 1976, a bootleg that was so popular that it eventually demanded official released on Yesyears, the first Yes box set. Or the thrill of hearing Jon Anderson sing a song called "High Vibration," which was performed only

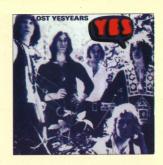
twice in 1975, but was captured on *The 15th NJF Festival At Reading*. The song became the introduction to "Awaken" two years later.

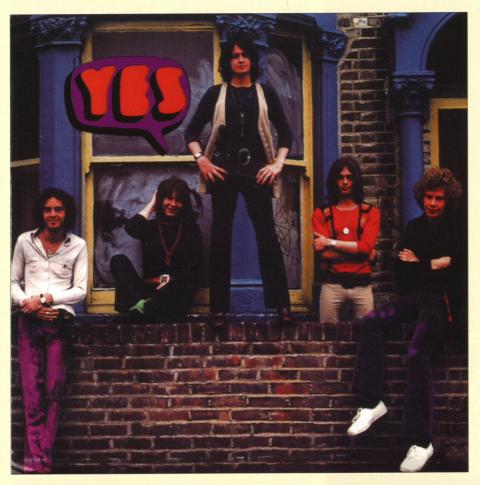
"I was listening to music from the forthcoming live 3-CD boxed set that we're putting out later in the year with Rhino," says Chris Squire. "Some of the tracks that will probably be on there are from a concert we did with Trevor Horn and Geoff Downes, and the band sounds really amazing. There's so much energy - it's unbelievable! That was from Madison Square Garden, in New York. There was a really high energy in the building, and you can sense it. It was a bootleg for a number of years, and it was broadcast on radio. We do a couple of songs, "Go Through This" and "We Can Fly From Here," that we never released, but they sound great. So I hope they'll be on the box set, with an official release at last."

For Yes fans who have worn through countless copies of vinyl LPs, 8-tracks and cassettes, or have lasered through CDs, remastered CDs, and now, "remastered and expanded editions" (thank you Rhino!), nothing compares to seeing the band perform live. As meticulously constructed and perfectly performed as Yes' studio recordings are, the music takes on an entirely different dimension when the band brings it to life in front of an audience. "On stage, everybody always gives 110%," Alan White explains. "We pay so much attention to detail - both everybody's individual performance, and how it all gets combined into the whole. It's just such a pleasure for us to see the feedback we get from the audience when they're enjoying the music. That sea of smiling faces is such a great reward." Chris Squire agrees. "I really enjoy playing live to people, especially with this lineup. The way we gel. And the feedback you get from the audience is just instant gratification. It's really fun," he says. "Seeing the fans and getting out there and playing every night - being on tour is always amazing," says a contented Jon Anderson. Three and a half decades young, and still going strong, Yes music is never more alive than it will be tonight. Let's hope someone is trying to capture it all.

EARLIX GIGS

THE BAND: Jon Anderson, Peter Banks, Bill Bruford, Tony Kaye, Chris Squire





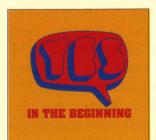
















1968 - 1970

Ves rehearsed or gigged nearly continu-I ously, following its formation in London in 1968, but to call these outings a "tour" would be overstating. The band mostly performed to local crowds, establishing a strong following around their Marquee Club residency, and spent the better part of their first year performing within the U.K. before venturing to Switzerland, Germany, Belgium and the Netherlands in 1969. The band was hustling to make ends meet, playing to pay the rent and put food on the table - but they were professional almost immediately. Day jobs were history. Early sets were full of cover songs - from a hyper-speed version of The Beatles' "Eleanor Rigby" and a jazzy, improvisation-filled version of Stephen Stills' "Everydays," to the monumental cover "Something's Coming," from West Side Story. The band was also writing and performing original music from the start, with songs such as "Looking Around" and "Astral Traveller" debuting to a live audience well ahead of being recorded. Rehearsals, gigs, and recording sessions all were jumbled together - Yes was rarely afforded the luxury of a block of continuous time to do any one thing. The earliest bootleg that has surfaced so far comes from January 7, 1969, when Yes performed a short set of "Dear Father," "Everydays," "Sweetness," "Something's Coming," and "Every Little Thing," for the BBC. Various boots of the early Yes appearances on the BBC circulated for years, and eventually found official release on the Yesyears box set, and Beyond And Before, a release initiated by Peter Banks. Listening to these recordings reveals a young band with boundless energy and enthusiasm. The songs have real punch. It's easy to see that Yes was on its way.

1970 - 1971

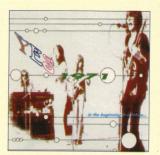
teve Howe joined Yes in May of 1970, just prior to the release of Time And A Word, and as a result, performed lots of songs from the first two albums in concert. Yes began a prolific period of writing, and although they would not return to the studio until October with The Yes Album hitting shelves the following year, the band performed many of the new compositions in concert. The Model For Success and Out The Valley offer a glimpse into a few early works-in-progress, including "I've Seen All Good People," which, at the time, had a very different arrangement. In the summer of 1971, Yes made its first trip to North America, finishing up on the east coast of the United States. They performed a riveting set at New York City's Gaelic Park in the Bronx, captured on It's Love, closing with a Yes-arranged cover of the Young Rascals' song of the same name.

"I remember the Gaelic Park gig very well, partly because there were some very good photos from that show," says Steve Howe. "You could see the wind rushing through our hair. It was a very windy day. Looking at the photos, you could see how boyish we all were back then. I remember that we were really feeling the excitement of the first American tour."

The tour concluded the following night at New Haven, Connecticut's Yale Bowl. A stunning recording has been bootlegged under the titles In The Beginning Is A Future, Perpetual Change, Alternate Yessongs, and The Model For Success. Yes were third on the bill, supporting Decibel Death and headliners, Grand Funk Railroad. By most counts, Yes entered the gig a relatively unknown band, and left with thousands of new fans. They had evolved quickly at the turn of the new decade. The original material was better, the playing was tighter and crisper, and the group had matured. Rocking versions of "Yours Is No Disgrace" and "Perpetual Change" contrasted beautifully with lighter, gentler tunes such as "I've Seen All Good People," and "Clap" with "Classical Gas," performed solo by Steve Howe. When the night was over, Yes had conquered America.





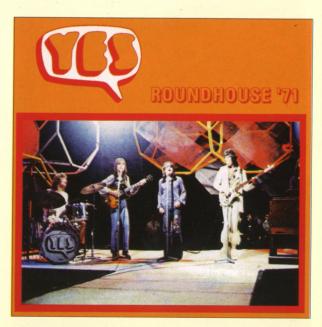




THE YES ALBUM

FOUR

THE BAND: Jon Anderson, Bill Bruford, Steve Howe, Tony Kaye, Chris Squire

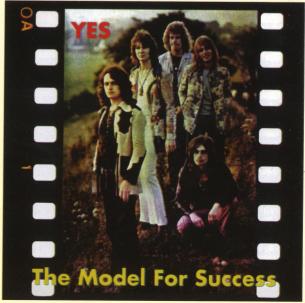












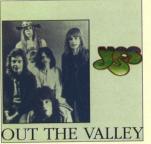


FRAGILE

THE BAND: Jon Anderson, Bill Bruford, Steve Howe, Chris Squire, Rick Wakeman



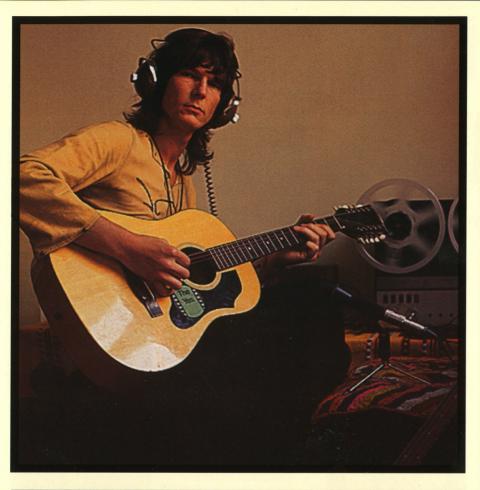






1971 - 1972

Tn August 1971, Yes made its second personnel change. Strawbs keyboard wizard Rick Wakeman had already made a name for himself as a highly respected and sought-after session man. His pioneering approach to synthesizers and flamboyant stage presence helped elevate the fast-rising group to super-stardom. For the first time since their early club appearances, Yes headlined the tour. Wakeman's first gig was on September 24, 1971, at Queen's Hall in Devon. As on The Yes Album tour, the band performed songs from an album that had yet to be recorded. The Fragile tour showcased each musician's individual talent as well as their potential as a unified band. Yes toured the U.K. extensively, crossed the Atlantic to play for America several times, and briefly toured the Netherlands and Belgium in support of Fragile. As the tour came to a close, Yes opened for Black Sabbath on two nights at the Winterland Theater in San Francisco. Bootlegged documents of the Fragile tour are relatively rare, but a complete recording of the first night in San Francisco can be found under the title Not Fragile. By this point, the band had removed all material from its first two albums from the set list, focusing exclusively on songs from The Yes Album and Fragile.



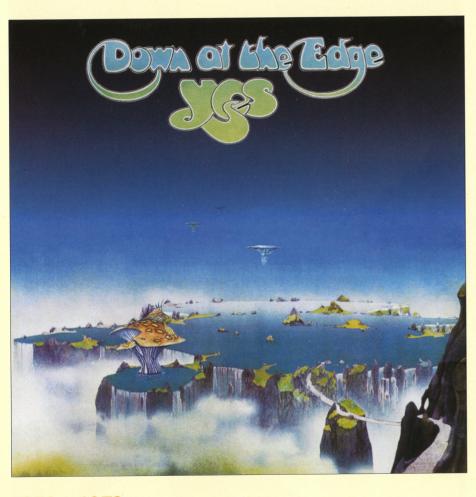




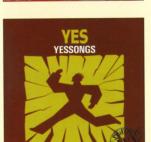


TEOSE FOTHE EVEE FOUR

THE BAND: Jon Anderson, Steve Howe, Chris Squire, Rick Wakeman, Alan White



















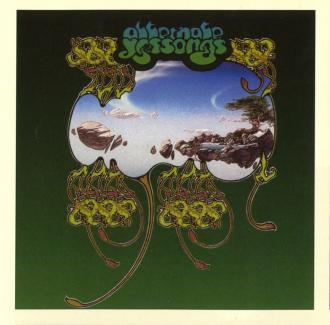


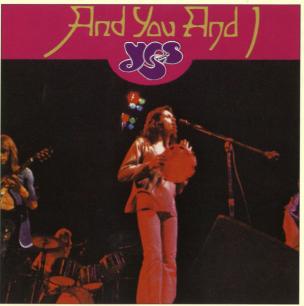
1972 - 1973

After laying down tracks in February of 1972, Yes returned to the studio in June to complete what would become one of progressive rock's defining works. Close To The Edge was a realization of the band's vision – an epic rock symphony. But when drummer Bill Bruford left the group just days before Yes was slated to embark on its fourth American tour, Alan White, a friend of producer Eddie Offord, was recruited

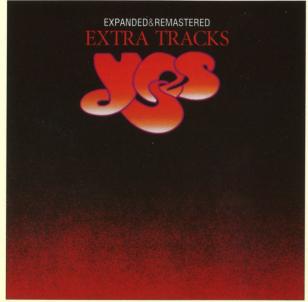
fresh from stints with John Lennon's Plastic Ono Band, George Harrison, and Joe Cocker to replace him. White's powerhouse rock style helped reshape the Yes sound as the band toured the world in large arenas, playing before their biggest crowds to date. The intensity is palpable on the earliest-known recordings of the tour, documented on Suite Distance and The Wizard of Yes, which capture the August 13, 1972 show

in Columbia, Maryland, where Yes traded thunder with Mother Nature herself during the open-air gig. After a winter break, Yes visited Japan and Australia for the first time. The band had built a substantial following around the world, and huge crowds turned out for their shows, which are well documented by numerous lovingly-produced, deluxe CD packages, most notably, An Eve Of Autobiography.

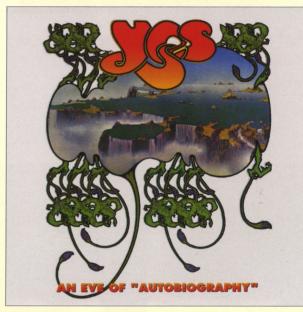


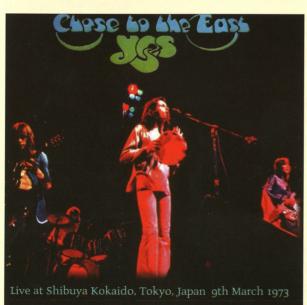




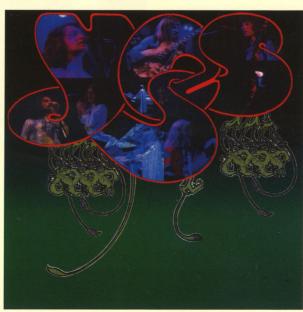








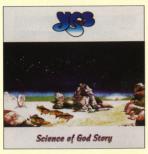




FALES FOUR

THE BAND: Jon Anderson, Steve Howe, Chris Squire, Rick Wakeman, Alan White

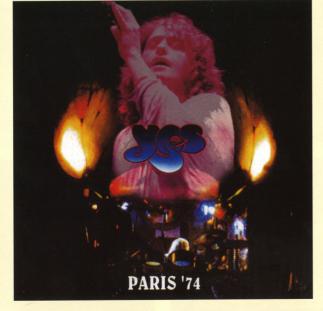


















1973 - 1974

While on the road with Close To The Edge, Yes started writing the follow-up album. Ideas for an unprecedented, large-scale project began to come together during late nights in hotels across America. In May of 1973, Yes entered the studio to begin piecing it all together. The result was challenging to both the band and listener, yet Tales From Topographic Oceans is one of the most rewarding pieces of music Yes has ever made. The tour was the first to use elaborate stage sets designed by Roger and Martyn Dean, and began in the U.K. on November 16, 1973. The February 28, 1974 concert at Detroit's Cobo Hall was filmed professionally, but has never surfaced. However, a high quality audience recording of the audio can be found on Science Of God Story, a full-length concert recording showcasing all four Tales From Topographic Oceans.









RELAYER FOUR

THE BAND: Jon Anderson, Steve Howe, Chris Squire, Patrick Moraz, Alan White

1974 - 1976

Tn May 1974, Rick Wakeman left Yes, but the band did not slow down. With new keyboard man Patrick Moraz, Yes embarked on one of the most massive tours of its career. Beginning on November 8, 1974, Yes crossed the Atlantic three times in support of Relayer. The Boston Garden show of December 11, 1974, is a blistering performance that showcases Yes at their most intense. It was broadcast on radio, and has circulated under a variety of titles, including Stellar Attraction, The Affirmery, The Gates Of Boston Garden and many others. The broadcast was of a nearly complete concert, omitting only "Ritual." The '75 tour included Roger and Martyn Dean's magnificent "Barnacle Stage," and the May 10, 1975 concert at London's Queen's Park Rangers Football Ground was released in its entirety under several different titles, including Electric Freedom and Yes, the latter being an elaborate, multi-gate-fold digi-pack CD. On the final performance of the 1975 summer tour, Yes played before 100,000 people as they headlined the Reading Rock Festival, in the U.K. The performance is preserved on Japan's popular Highland label under the title, The 15th NJF Festival At Reading.

The band took time off following Reading, and all five members released solo albums during this period. They returned to the road on May 28, 1976, with an all-new Dean stage. Known as the "Crab Nebula," it was his most elaborate design to date. The centerpiece was a massive three-headed crab that rose up above the band, its glowing eyes beaming as it looked out across the crowd, and a multi-colored laser show rounded out the production. At least one tape enthusiast was

South Side of The Tulsa







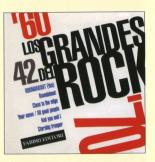
on hand to record the first performances featuring material from these solo albums. Fans fortunate enough to catch the band on the east coast of the U.S. were treated to "Hold Out Your Hand" and "You By My Side," from Chris Squire's Fish Out Of Water, Steve Howe's "Ram," "Break Away From It All" and "Beginnings," from the album of the same name, Alan White's "One Way Rag" and "Spring-Song Of Innocence," from Ramshackled, and Jon Anderson's "Flight of the Moorglade," from Olias Of Sunhillow. The solo material was quickly dropped from the set list. Fortunately, one of these rare performances was preserved on a CD called Excerpts From







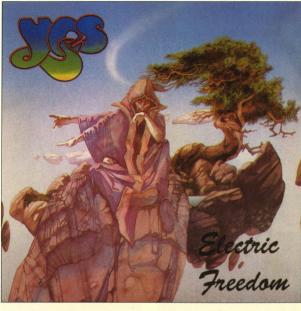




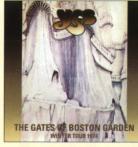


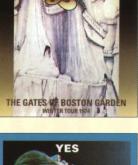
'Solo Album.' Although the quality of the recording is far from perfect, the performance is amazing.

A crowd of approximately 25,000 were on hand for the June 17, 1976 concert at Roosevelt Stadium in Jersey City, New Jersey, a show made famous by its FM broadcast and inclusion of Yes' rollicking cover of The Beatles' "I'm Down." Song of Relayer and Story of Relayer preserve the entire concert on CD, where the official Yesyears box set features only "I'm Down" from this historic evening. Mark's LP, one of the most elusive and collectible early vinyl boots, comes from this broadcast. The Relayer tours concluded on August 22, 1976.



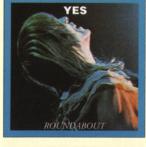


















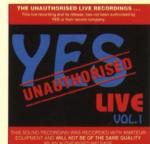






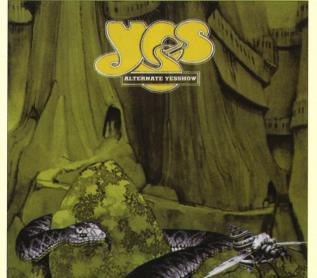




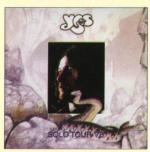












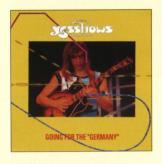






स्लेशिस हिलार समह OFF FOUR

Jon Anderson, Steve Howe, Chris Squire, Rick Wakeman, Alan White













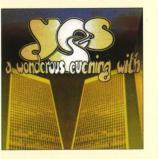
















The entire Going For The One tour was a celebration for the band and audience alike. The set list was stellar, featuring such all-time favorites as "And You And I," "I've Seen All Good People," "Close To The Edge" and "Roundabout," alongside future classics "Awaken" and "Turn of the Century." Unfortunately, no radio broadcasts exist, and no official live recordings have been released, though the Glasgow, Scotland performance of November 8,

Yes has always had special bonds with certain cities. In America, Philadelphia and New York have always been particularly enthusiastic Yes venues. To the north, Montréal has always been exuberant in its support of the band. In continental Europe, Yes always looks forward to Paris, where they concluded the Going For The One tour on December 6, 1977 with a rousing performance, evidenced on Moments Delight: Going For To Paris, a complete concert, exceptionally well recorded by a fan in the audience that evening.

1977

Tes began work on their next album, Going For The One, in Montreux, Switzerland, in the fall of 1976. Rick Wakeman rejoined the band, replacing Patrick Moraz, and the album was released in July 1977. While Going For The One marked a return to a warmer sound for the band, the cubist, three-dimensional stage set they took on the road contrasted with the Dean stages of previous tours, taking a much less organic, cooler visual approach, as did the album's Hipgnosis-designed cover. Yes toured the States and Europe for the remainder of the year. Some previously unrecorded Yes songs were performed frequently on the Going For The One tour. "Colours Of The Rainbow," and "Tour Song" are captured on almost every boot of the tour, most notably, on Wonderous Show, recorded at Sporthalle, in Cologne, Germany on November 29, 1977. The twodisc set captures the entire performance, showcasing Yes at the top of their game. 1977 was professionally filmed.

FORMAFO FOUR

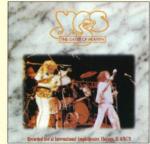
THE BAND: Jon Anderson, Steve Howe, Chris Squire, Rick Wakeman, Alan White

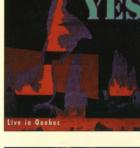


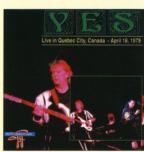


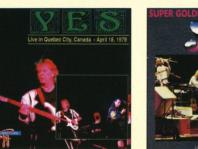




















1978 - 1979

rormato saw Yes moving in new direc-L tions, and put them on the road for some of band's most exciting performances to date. Yes toured "In The Round," an innovative accomplishment that made even the largest arenas seem intimate by placing a revolving, circular stage in the center of the auditorium. The hard-rocking "Release, Release" was performed on the first few nights of the tour, but was quickly dropped from the set, though not before being captured on Releasing The Parallels. The concert, recorded August 31, 1978, also features Chris Squire's brilliant "Parallels," a tune inserted into the set on

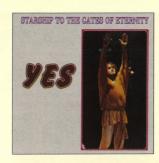
a few nights. One of the highlights of the tour was a lengthy medley that spanned the first decade of the band's career, and included "Time And A Word," "Long Distance Runaround," "Survival," "The Fish," "Perpetual Change" and "Soon."

The 1978 leg of the tour concluded with three nights at London's Wembley Arena. The third night, October 28, 1978, was recorded and widely aired on FM radio. The two live tracks from the band's first officially released greatest hits package, Classic Yes, come from this performance. The Wembley gig has become one of the most-often bootlegged shows in Yes history, beginning with the famous un-

derground LP, In The Round. But a complete recording of the performance can be found on the unofficial release, Anniversary Of Decade. Less known is that Yes actually performed two shows at Wembley that day. A 3:00 p.m. matinee performance is documented on the audience recording, Dream Supreme.

Several stops along the second leg of the Tormato Tour, in 1979, were broadcast on FM radio. Live In Quebec and Chicago of Heaven are two excellent quality, complete concerts that showcase Yes' live prowess at this time. The June 20, 1979 show at the Spectrum in Philadelphia was filmed and eventually officially released on DVD as Live In Philadelphia.

TORMATO TOUR

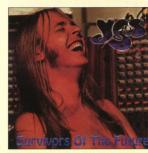




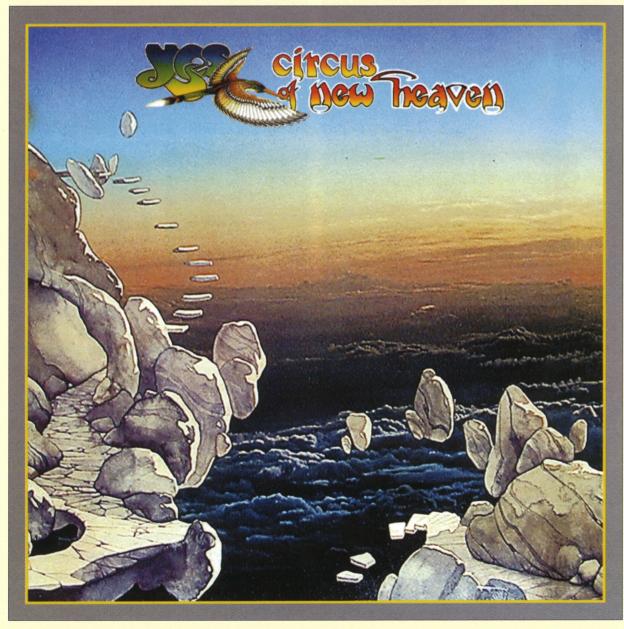












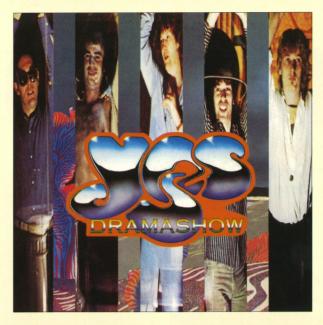




TRAMA

THE BAND:

Geoff Downes, Trevor Horn, Steve Howe, Chris Squire, Alan White







1980

rama marked the end of the first iteration of the "Classic Yes" lineup. Jon Anderson and Rick Wakeman were replaced by Trevor Horn and Geoff Downes. This lineup's only studio album features some exceptional playing, and brought an updated sensibility to the Yes sound. In concert, the band featured the traditional Yes repertoire in addition to new material. Most notable were two neverbefore heard songs from the new line-up. "We Can Fly From Here" was available on the bootleg CD, Dramashow, an FM broadcast from Madison Square Garden, New York. "Go Through This" and "We Can Fly From Here" also appear on Complete Dramatized Tour, recorded in Hartford, Connecticut and Into The Drama, from various stops along the U.K. tour. The U.K. tour featured the last classic Dean stage set, until 2004's "35th Anniversary Tour." The "Crystal Stage" did away with the free-form, rounded contours of previous sets in favor of sharp-edged crystalline shapes lit from within. A lightningbolt backdrop completed the design. It was a remarkable visual achievement, but could not make up for the absence of two key members. Yes disbanded following the Drama tour. Fortunately, it would not be for long.



90125 FOUR

THE BAND: Jon Anderson, Tony Kaye, Trevor Rabin, Chris Squire, Alan White

1984 - 1985

In the early eighties, Chris Squire and Alan White recorded some demos with former Led Zeppelin guitarist Jimmy Page under the name XYZ. Although the band never got off the ground, their demos eventually slipped into circulation under the title goXYZ. Shortly thereafter, Chris Squire and Alan White met a young guitarist/vocalist/songwriter named Trevor Rabin. Calling itself Cinema, the band recorded an album's worth of demos. But when Chris Squire played them for Jon Anderson, the singer fell in love with the music and was drawn into the project. He wrote additional music and lyrics for the songs, and with the addition of original Yes keyboardist Tony Kaye, a new Yes was born. 90125, produced by Trevor Horn, remains Yes' biggest selling album, and the number-one single, "Owner Of A Lonely Heart," introduced scores of new fans to the band. The original demos have circulated under the title Cinema Sessions. On June 24, 1984, in Dortmund, Germany, Jimmy Page joined Yes on stage for the night's final encore, "I'm Down," performed by Yes for the first time since 1976. The jam is captured on one of Yes' rarest bootleg LPs, The Evolution Continues. The massive tour took Yes to South America for the first time. They headlined the "Rock In Rio" festival in Brazil on January 17 and 20, 1985, playing before an astounding 300,000 people at the second show. Curiously, few bootlegs were produced to document the 90125 tour.







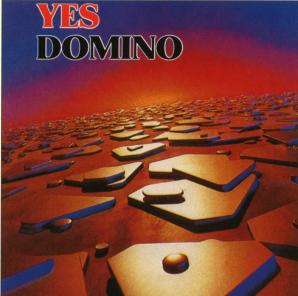




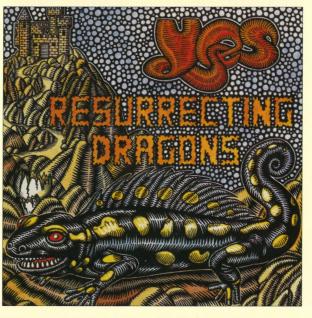
BIGGEFERATOR

THE BAND: Jon Anderson, Tony Kaye, Trevor Rabin, Chris Squire, Alan White

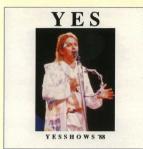






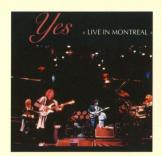


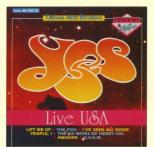


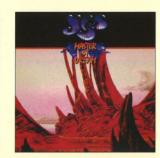


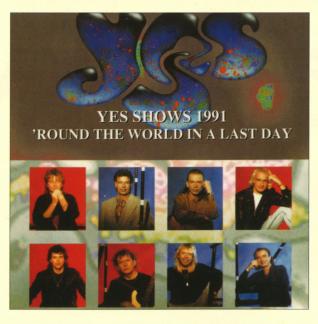
1987 - 1988

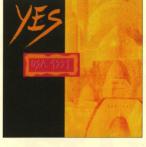
pig Generator, the eagerly anticipated D follow-up to 90125, wasn't released until September 17, 1987, and a tour began on November 14, 1987 in Omaha, Nebraska, crossing America over the winter. The set combined highlights from Big Generator and 90125 with classics from the '70s, and is captured in its entirety on the Domino. Two songs from Big Generator, "I'm Running" and "Final Eyes," were dropped from the set early on. They have yet to be released on a pressed bootleg CD, but have circulated in tape trading circles. "Almost Like Love" was played slightly more frequently on the tour, but this song appears to have escaped bootleg documentation as well. Like the tour before it, the Big Generator received less attention from the bootleggers, and relatively few documents of this tour exist. On March 30, 1988, Yes played in Hawaii for the first time, before returning to Japan for seven shows. The tour ended in Osaka, Japan on April 13, 1988, and Jon Anderson left the group to form Anderson Bruford Wakeman Howe, while the remaining members worked on solo material and other projects.

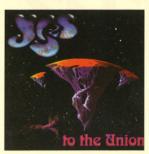
















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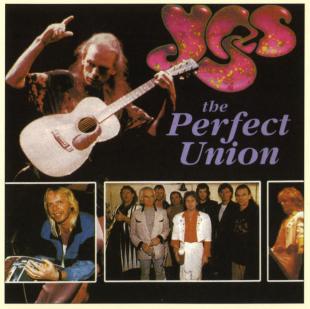
THE BAND: Jon Anderson, Bill Bruford, Steve Howe, Tony Kaye, Trevor Rabin, Chris Squire, Rick Wakeman, Alan White

1991 - 1992

The *Union* album and tour was a remark-▲ able period in Yes history. Eight members from various Yes lineups came together for a highly successful world tour. While the Union album basically just compiled songs from two distinct camps, they once again became a united, though expanded band, when they hit the stage on April 9, 1991 in Pensacola, Florida. Film crews were on hand to document the union, with interviews and performances later surfacing on the officially released Yesyears video documentary. The bootleggers were back to chronicle the band as well, with a 3-CD set capturing the entire first Union Tour performance on The Ancient Yes 1991. This would be the only opportunity to hear performances of "Take The Water To The

Mountain," "Soon," "City Of Love," "Concerto In D" and one of only two performances of "Leaves Of Green" on the Union tour. Fortunately, the spectacular drum duet between Alan White and Bill Bruford became a staple. Despite the complexity of merging two bands, with two distinct approaches, and at least two sets of managers, Yes made it all work. If anything, the Union tour featured lots of set list variations, with several songs only being performed on one or two nights. The band offered up a jubilant cover of "Gimme Some Lovin'" on April 24, 1991, when a wildly enthusiastic Montréal audience shook the Forum to its foundation, refusing to leave the hall after the final notes of "Roundabout" had faded. Steve Howe took the

opportunity to bring variety to the shows, pulling out gems like "Pennants," "All's A Chord" and "Beginnings" during his solo sets, keeping audiences on their toes, and the eight-piece band even took a crack at "Close To The Edge" at the July 14, 1991 show at Lake Placid, New York. It seemed like anything could happen during the Union tour - Yes were performing magnificently every night to surging crowds, and bootleggers scrambled to document it all. Thanks to the renewed interest in the band, and loopholes that had not yet been closed in the copyright laws of several European countries, well over a dozen Union tour bootleg packages surface from the tour, which wrapped on March 5, 1992, in Tokyo, Japan.

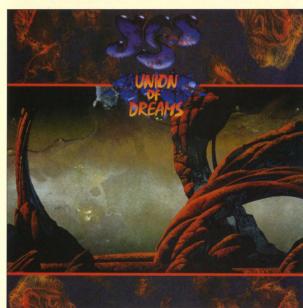


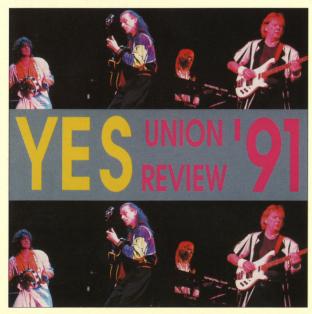














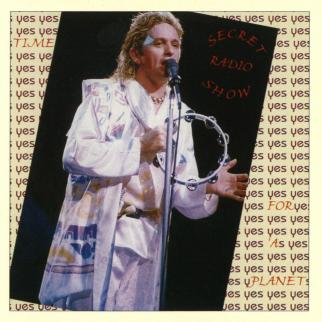


FALK

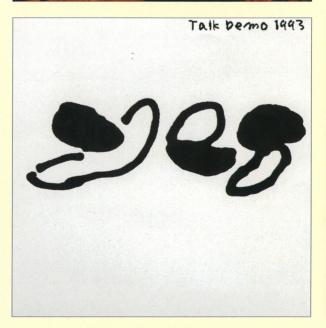
THE BAND: Jon Anderson, Tony Kaye, Trevor Rabin, Chris Squire, Alan White

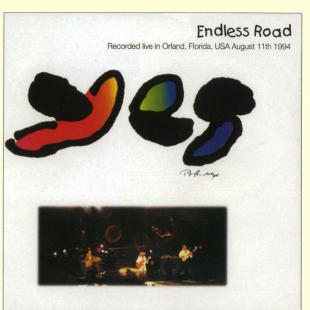
1994

Tres returned to its traditional fivepiece configuration when the 90125/ Big Generator lineup returned to the studio to record Talk, released on March 16, 1994. The tour opened on June 18 in Binghamton, New York. Opening night was recorded and released as a bootleg entitled Gimme More. There are a slew of highquality Talk bootlegged tapes available, thanks to the experimental "concertsonics" audio enhancement deployed at the shows. The idea behind concertsonics was to enable those sitting in certain areas to receive enhanced audio through a portable FM receiver with a headset. Audience members who sat in the designated section and who had the proper receiver/headphones could "experience a new dimension in sound unheard before in a live concert environment." This concept was not well promoted and no one who was aware of it seemed to know which seats were within the designated section. Most significantly, the freedom to bring Walkman-style recorders into the concert halls invited people to openly tape the concerts, and in fact to tape the special mix that was broadcast directly into their sets. But this lineup of the band did not capture the imagination of the professional bootleg community, and only a handful of mass-produced bootlegs of the Talk tour exist, despite the relative ease of recording the shows.

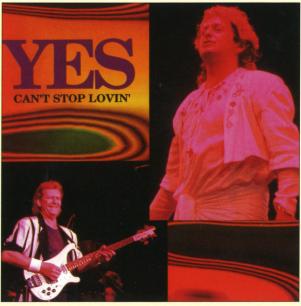












KEYS TO ASCEPSION CONCERTS

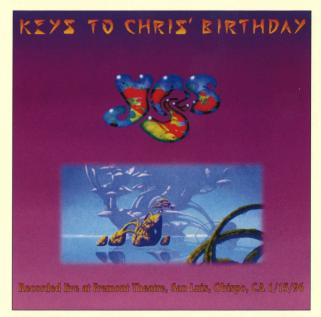
THE BAND: Jon Anderson, Steve Howe, Chris Squire, Rick Wakeman, Alan White

1996

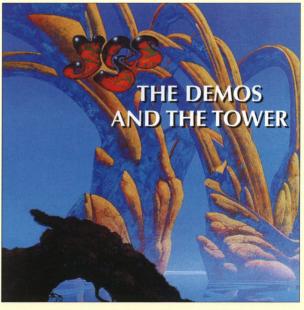
It had been seventeen years since the "Classic Yes" lineup of Jon Anderson, Steve Howe, Chris Squire, Rick Wakeman and Alan White performed together as a five-piece. In March of 1996, they regrouped for three shows that would be recorded and released as Keys To Ascension. The handbill distributed at the door called the shows "Masterworks." Indeed. Yes would be delving deeper into their treasure trove of back catalog epics than they had in recent years. "America" was performed for the first time since the early seventies. The hauntingly beautiful "Turn Of The Century" was performed for the first time since the Going For The One tour. But perhaps the most remarkable moment was the return of Tales From Topographic Oceans material to the set list, with "The Revealing Science Of God" receiving its first airing in 22 years. The San Luis Obispo shows were everything that longtime fans had been waiting for, and more. Although the concerts were officially released over two live albums, bootleggers issued several different shows in their entirety. Even the concert Yes performed at Tower Records in Los Angeles to promote the first Keys release the following fall became a bootleggers' dream, surfacing on Yestower.

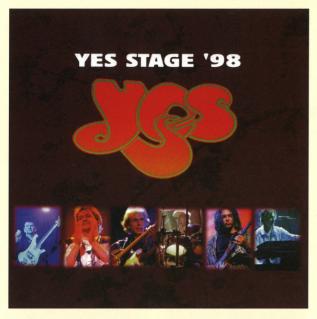


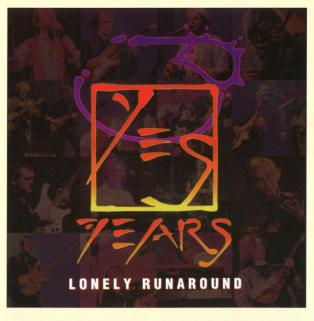


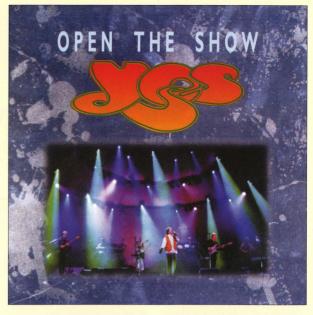


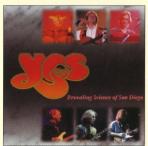














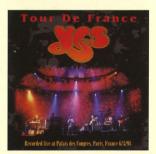












学问目了三

1997 – 1998 THE BAND: Jon Anderson, Steve Howe, Igor Khoroshev, Billy Sherwood, Chris Squire, Alan White

American tour in Hartford, Connecticut. Set in intimate halls and theaters, American fans got their first up-closeand-personal Yes experience since the band first visited the States in 1971. Joined by new keyboard player Igor Khoroshev and guitarist/songwriter Billy Sherwood,

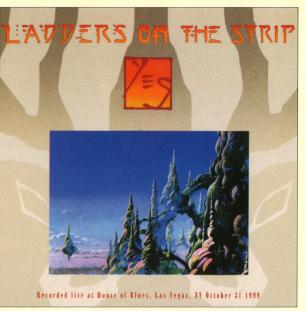
n October 17, 1997, Yes opened a North the Open Your Eyes tour ranks among the longest running Yes tours ever. Following the North American leg, the band embarked on an extensive European tour, followed by a trek through South America, and then a second North American leg, before concluding in Japan more than a year after they started out on the road.

A relaxed and casual acoustic promotional performance at a Paris music shop on March 7, 1998 is captured on Unplugged Show, an excellent sounding audience recording. Several excellent quality concert recordings of Yes performing during the Open Your Eyes tour exist, including Yes Stage '98, a complete broadcast of the Warsaw, Poland concert.

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THE BAND: Jon Anderson, Steve Howe, Igor Khoroshev, Billy Sherwood, Chris Squire, Alan White







1999 - 2000

The Ladder world tour kicked off in Rio De Janeiro, Brazil, on September 6, 1999, with Igor Khoroshev once again on keyboards, and Billy Sherwood joining Steve Howe on guitars. The album release followed on September 28.

Early shows included performances of "New Language" and "Nine Voices," which

were dropped later in the tour. Luna Park 1999, recorded live in Buenos Aires, Argentina, on September 12, is the only disc that documents these songs. The first North American Ladder show took place on October 15 at the Myrtle Beach, South Carolina House of Blues. Yes performed at several House of Blues clubs across the country, and the Halloween show

from Las Vegas was filmed and released officially as House of Yes, obviating the historical value of the unofficial release, Ladders On The Strip. On February 6, 2000, the European leg of the tour began in Dublin, Ireland, and continued across Europe, including several stops in Eastern Europe. The tour concluded on March 25 in Bucharest, Romania.

MASTERWORKS

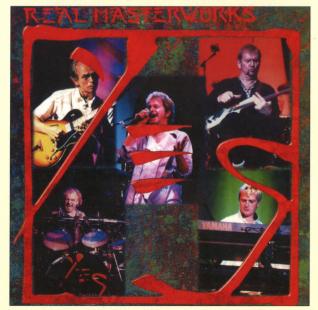
THE BAND: Jon Anderson, Steve Howe, Igor Khoroshev, Chris Squire, Alan White

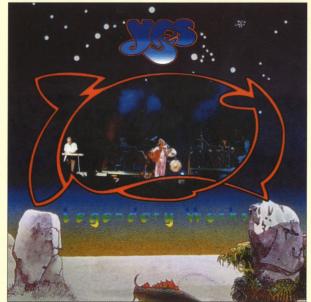
2000

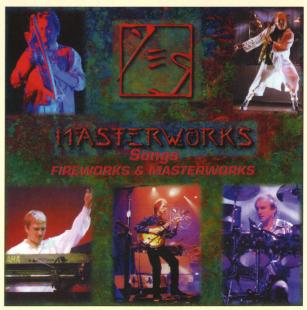
The best Yes music is timeless – it is epic in scale and in ambition. This is the music that remains foremost in the hearts of the group's most devoted fans. The "Masterworks" tour celebrated this side of the band, uncovering such favorites as "The Gates Of Delirium" and "Ritual." Opening night was June 20, 2000, in Reno, Nevada. The brief tour was limited to the United States, and ended thirty shows later on August 1, 2000.

Three live documents emerged from the tour. The Masterworks Song captured opening night, Legendary Masterworks was recorded on the second night of the tour, in Concord, California, and Real Masterworks was recorded on July 19, 2000, at Holmdel, New Jersey. Several of the songs recorded at the Holmdel performance, which was also webcast, were later released officially as bonus discs included with special editions of the Magnification album.









MAGHICATION FOUR

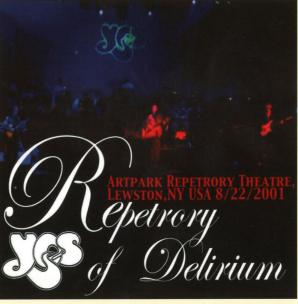
THE BAND: Jon Anderson, Steve Howe, Chris Squire, Alan White

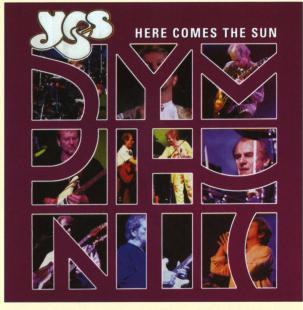
2001

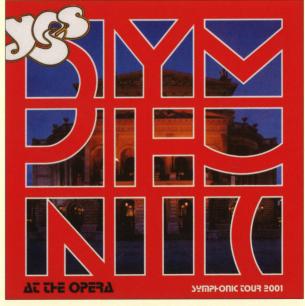
Perhaps no single Yes show been more mythologized than the Queen Elizabeth Hall orchestral performance of March 21, 1970. The legend may overshadow the reality of the actual concert that night, but the concept of Yes jamming with an orchestra continued to tantalize fans for years. With Rick Wakeman still absent from the lineup, Yes recorded its 2001 studio album with the next best thing – a full symphony orchestra – and toured the album with local orchestras around the world.

The U.S. tour began on July 22, 2001, in Reno, Nevada, and ended in New York City on September 8, 2001, at Radio City Music Hall, before a packed house. The challenging set list included "The Gates of Delirium," "Ritual" and "Close To The Edge." Yes continued the tour in Europe on October 25, launching in Vienna, Austria, and concluded on December 13, 2001, in Manchester, England. Along the way, the band filmed an official DVD, Yessymphonic Live, on November 22, in Amsterdam. Among the memorable audience recordings is Here Comes The Sun, from Brighton, England on December 1, where Yes covered the Beatles classic in remembrance of George Harrison, who passed away on November 29, 2001.









YES 2002/FULL TIRET FOUR

THE BAND: Jon Anderson, Steve Howe, Chris Squire, Rick Wakeman, Alan White

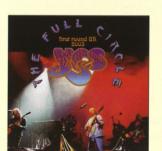


















2002 - 2003

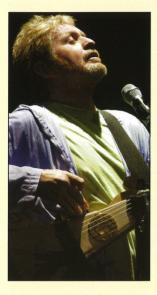
2 002 was a joyous time for Yes fans. The long-awaited return of Rick Wakeman completed the "Classic Yes" lineup. The first leg of the 2002 tour began in Seattle, Washington on July 17, 2002. The highlight of the tour was the inclusion of the long-overlooked classic, "South Side Of in Irvine, California on October 4, 2003. The Sky," which the band had performed only a handful of times in its history. "We Have Heaven" was added to the set list on July 29th, and was performed for the duration of the tour. Together Again Unplugged captures a one-of-a-kind acoustic performance Yes did for XM Satellite Radio on August 10.

In 2003, the tour was renamed "The Full Circle Tour," and Yes circled the globe, beginning on June 3, 2002, in Dublin, Ireland. The tour took Yes to Australia for the first time

since 1973, as well as Japan (documented by the bootleg, Special Request's Night) and Singapore. The band flew to Hawaii, where they performed a one-off show with a full symphony orchestra (the only such performance to also include Rick Wakeman), before closing

Yes' future looks bright. "We've been talking about a new studio album," says Alan White. "Everybody wants to write new music, and do a new studio album with Rick," he says. Steve Howe is enthusiastic. "The confidence that we all have in Yes, and what we've made, is great," he says. "That the band keeps going is amazing. I think we all feel that. It's just a bond that we have. And this lineup is so settled. We've been so determined, and I think, so capable, that it feels like this can go on, and that Yes can go on for quite a few more years."

JOH AHDERSOH







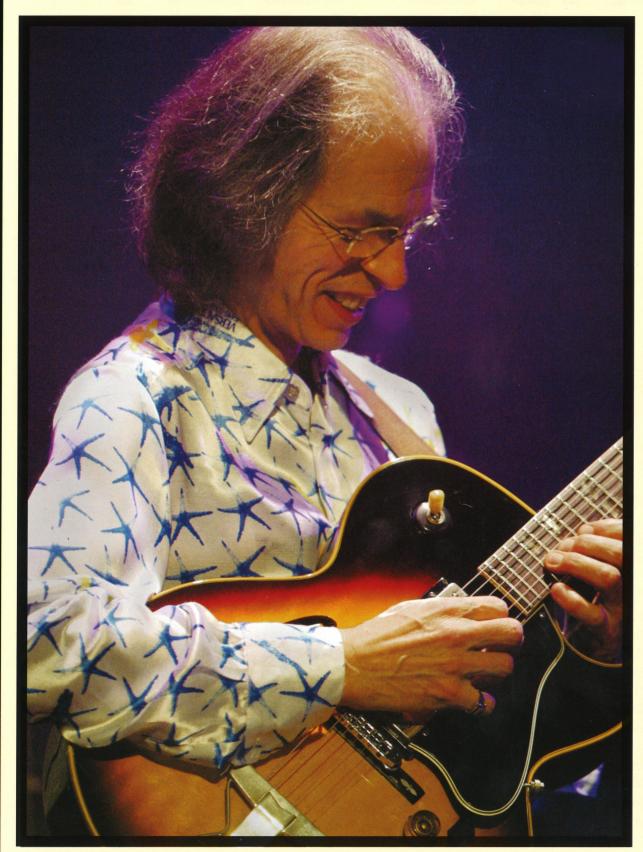
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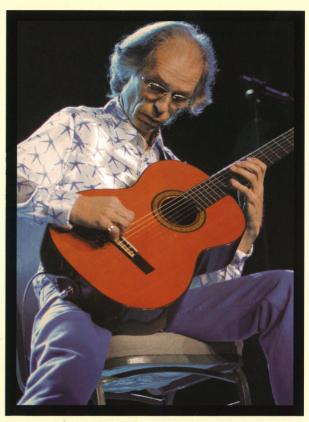
When I hold you and cup you to my body, I am home again When watching you, I forget where I am When the night light flickers around the rooms of my soul When at last I rest in the warmth of your smile When every child can sleep and dream the perfect dream When our food is just enough to satisfy our hunger for more When we stop to tell our friends they are so real and loved When the clouds celebrate each draft of wind When our collective voice sings in tune with Mother Earth When we forgive our lost and scattered fears of shame When we no longer thirst for scandal or revenge When we at last attain a sense of pure Imagination

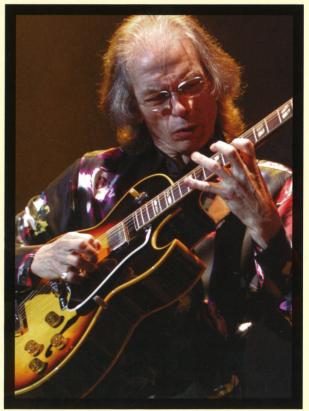
When we dance to the rhythm of the winter with patience
When each spoken word rings so true in each of our hearts
When every soul ascends to its rightful place with the infinite
When we climb down from our sad and misplaced ego
When there is sun shinning through every child's eyes
When we no longer enslave ourselves to material treasures
When we learn to share and be equal with every living soul
When all children are born free from hunger and brutality
When every sound we hear is in true harmony with the cosmos
When I kneel and kiss the ground you walk upon my love
When I know you are in my heart and soul forever
Then I shall live and sleep in peace evermore

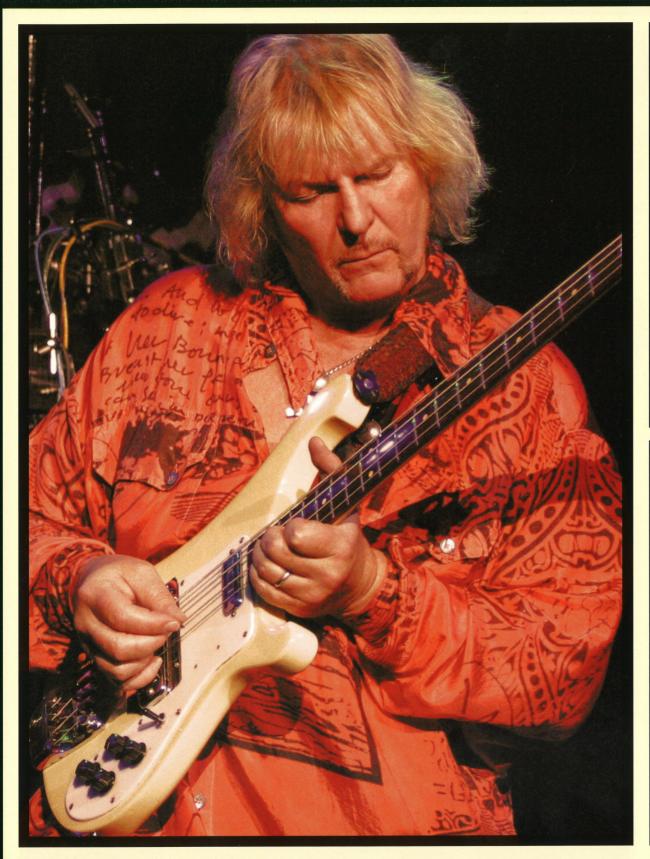


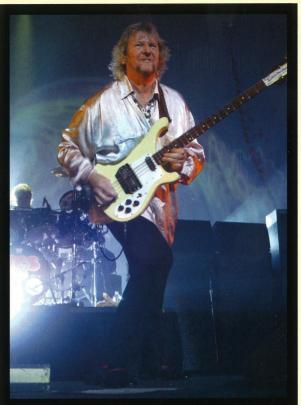
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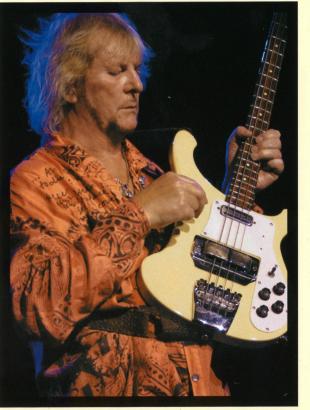










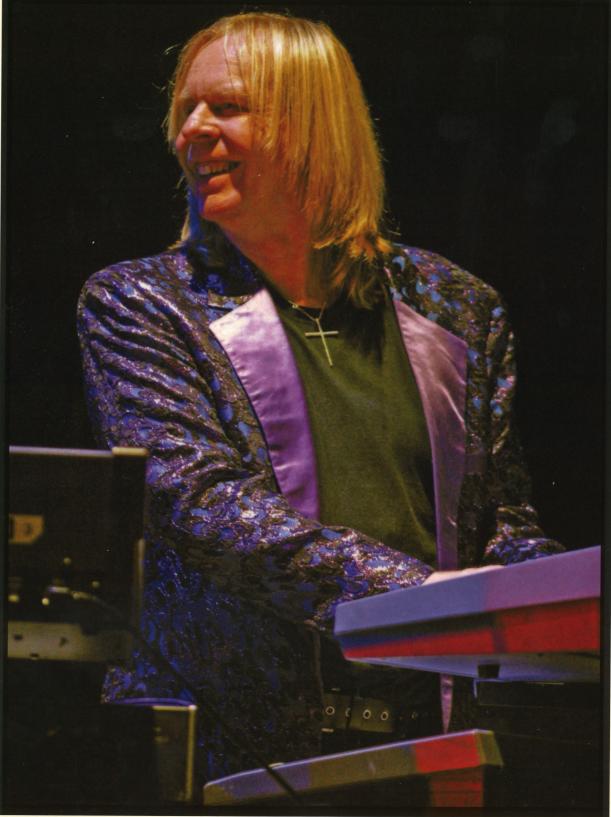


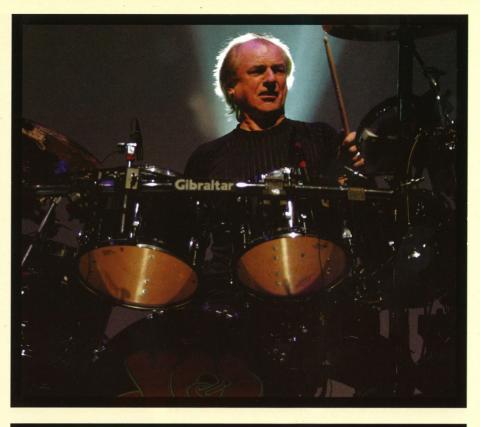
THRIS SOURE

RIK WAKEMAR

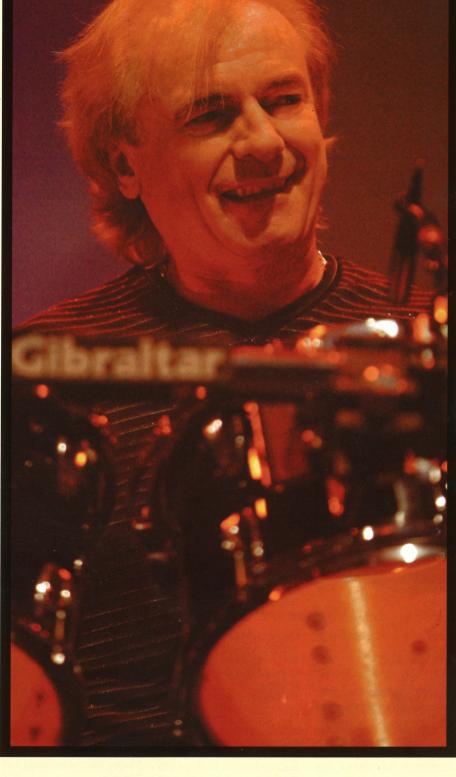








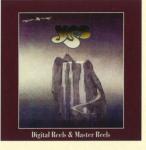




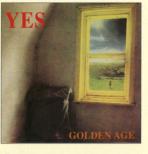
ALAF WHE

BOOTOGRAFHY









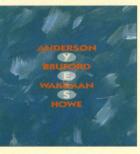


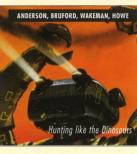














WAKEMAN	AN
EARLY GIGS	
Lost Yes Years	2 C
Moments	1 C
First Steps	1 C
Looking Around (Lost Rose)	1 C
Every Little Thing	1 C
Sons Of Olias	1 C
The Goddess Of Mercy	2 C

BBC Sessions 1969-1970 1 CD In The Beginning Looking Around (The Early Years)1 CD Time And A Word - original German LP mix (shown on facing page) 2 CD

THE YES ALBUM TOUR

2001	1	CD
Cracks Appeared In The Air	1	CD
In The Beginning Is A Future	1	CD
It's Love	1	CD
Roundhouse '71	1	CD
Yessession	3	CD
Perpetual Change	1	CD
Milano Stage '71	1	CD
Live In London 1970-1971	1	CD
The Model For Success	1	CD

FRAGILE TOUR

Out The Valley	2 CD
The White Album	1 CD
A Venture Seeker	2 CD
Not Fragile	2 CD
CLOSE TO THE EDGE TOUR	

CLOSE TO THE EDGE TOUR	
Down At The Edge	2 CD
Absolutely Necessary	2 CD
Yessongs (QWSD)	1 CD
Suite Distance	1 CD
Yessongs (Pigeon)	1 CD
Crystal Palace Garden Party V	2 CD
Gold Stainless Nail	1 CD
Total Mass Retain	2 CD
Guessing Problems Only	2 CD

Heart Of The Sunrise	1 CD
Alternate Yessongs	2 CD
And You And I	2 CD
Cans And Brahms	1 CD
Extra Tracks	1 CD
Hallelujah	2 CD
An Eve Of "Autobiography"	2 CD
Close To The East	2 CD
Yes Live	1 CD
The Wizard Of Yes	2 CD

TALES TOUR

Live At The Long Beach	2 CD
Science Of God Story	2 CD
Tales From The Edge	2 CD
Songs From Topographic Ocean	2 CD
Tales From Playing The Oceans	2 CD
Paris '74	2 CD
Topographic Ocean View	2 CD
Du Soleil	2 CD
Topographic	2 CD

RELAYER TOUR	
South Side Of The "Tulsa"	2 CD
Close To The Edge	1 CD
Full Of Nightmarish	2 CD
Roundabout (Los Grandes Del Roc	k)1 CD
Roundabout (I Miti Del Rock)	1 CD
Live At L.A. Forum	1 CD
Live In L.A. Forum 1974 & 1987	1 CD
Siberian Khatru	1 CD
Sound Chaser	1 CD
Electric Freedom	2 CD
Live In London 1975	1 CD
The Gates Of Boston Garden	2 CD
The Story Of Relayer	2 CD
Roundabout (Living Legend)	1 CD
Roundabout (Oil Well)	1 CD
Same Old Yessongs	2 CD
Experience The Future	1 CD
Siberian Khatru	1 CD
Something Wonderful	1 CD

Soon The Light	2 C
The Remembering	2 C
Yes	2 C
The Swiss Poodle	2 C
Excerpt From "Solo Album"	1 C
Live Vol. 1	1 C
Live Vol. 1 (reissue)	1 C
Quasi-Mystical Vision	2 C
Alternate Yesshow	2 C
Solo Rehearsals	1 C
Song Of Relayer	2 C
The 15th NJF Festival At Reading	2 C
Solo Tour '76	2 C
Re-Evolution	1 C

GOING FOR THE ONE TOUR

COLLICATOR THE CHILL TOOK	
Going For The "Germany"	2 C
Going For The One Tour Rehearsal	s 1 C
High Vibration Ship	2 C
In The Hall Of The One	2 C
Light Of Images	2 C
Listen In Time	2 C
Soleil Our Sights	2 C
Prelude To Awaken	2 C
Moments Delight	2 C
Making For The One	2 C
Swan Lake Stories	2 C
A Wonderous Evening With Yes	2 C
Wonderous Mystery Tour	2 C
Wonderous Show	2 C

TORMATO TOOK	
Anniversary Of Decade	2 CD
Chicago Of Heaven '79	2 CD
Dreams Supreme	2 CD
Wembley Arena 1978	2 CD
The Gates Of Heaven	2 CD
Live In Quebec	1 CD
Releasing The Parallels	2 CD
Release The Freedom	2 CD
Outside The Window	1 CD
Madrigal Mystery Tour	2 CD

Live In Quebec City, Canada	1 CD
Live In Quebec 1979	1 CD
Starship To The Gates Of Eternit	y1 CD
Circus Of Heaven	2 CD
Rehearsal Tales	1 CD
Rocking The Orchestra	2 CD
Seventh Age Imagination	2 CD
Survivors Of The Future	2 CD
Arriving UFO	2 CD
Circus Of New Heaven	2 CD
Tourmato (Part 1+2)	2 CD
The Midnight Round	2 CD

DRAMA TOUR

Dramashow	1 CD
The Age Of Buggles	1 CD
Complete Dramatized Tour	2 CD
Into The Drama	2 CD

90125 Tour

DOTED TOOK	
Cinema Sessions	1 C
90XYZ	2 C
G.O. 1984	1 C
Live In Argentina	1 C
They!	2 C
BIG GENERATOR TOUR	

Dig deficiator show & kare fra	CRS 2 CD
Domino	2 CD
Live USA	2 CD
Resurrecting Dragons	2 CD
Yesshows '88	1 CD
The Alternate Generator	1 CD

UNION TOUR

Live In Montreal	1 CD
Live USA	1 CD
'Round The World In A Last Day	2 CD
U.S.A. 1991	1 CD
The Return To Fantasy	1 CD
Look Through The Dragonfly	2 CD
Master Of Dream	2 CD

To The Union	2 CD
YesThey Are Back	2 CD
The Perfect Union	2 CD
Reunion 1992	2 CD
Round The World In Eighty Date	s1 CD
Ultimate Reunion	2 CD
The Ancient Yes 1991	3 CD
Union Of Dreams	2 CD
Union Review '91	1 CD
Close To VIII Progressors	3 CD
Masters Of Time	3 CD
Say Yes (shown on facing page)	2 CD

TALK TOUR

Time For 'A Planet	1 CI
Endless Road	3 CI
Endless Dream	2 Cl
Gimme More	2 CI
Talk Demos 1993	1 Cl
Can't Stop Lovin'	1 CI

KEYS TO ASCENSION CONCERTS

Keys To Chris' Birthday	3 CI
New Yes Announcement	1 CI
Yes Meeting 1996	3 CI
Yestower	1 CI
The Demos And The Tower	1 CI

2 CD

OPEN YOUR EYES TOUR Yes Stage '98

Lonely Runarouna	2 CL
Open The Show	3 CD
Revealing Science Of San Diego	1 CI
The Last Dragonfly	2 CD
Yessounds	3 CD
Yes Magic	2 CI
Evening Sunburst 1998	4 CE
Unplugged Show	1 CE
Open Your Ears	2 CI
Wonderous Stories From Budapes	t 2 CI
Tour De France	3 CD

THE LADDER TOUR

adders On The Strip	3 CD
una Park 1999	2 CD

MASTERWORKS TOUR

Legendary Works Masterworks Songs	2 CI
Masterworks Songs	-

MAGNIFICATION TOUR

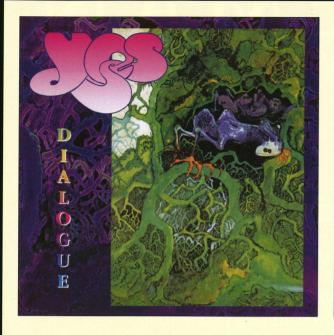
Symphonic Concert 2001	3 CD
Here Comes The Sun	3 CD
Repetrory Of Delirium	2CD
At The Opera	2 CD

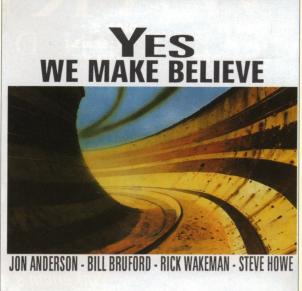
YES 2002/FULL CIRCLE TOUR

Classic Yes In Vegas	1 CD
Together Again Unplugged	1 CD
In The Presence Of America	2 CD
XMINMMII	1 CD
First Round UK	3 CD
From London To Liverpool	4 CD
n The Presence Of Classic Yes	3 CD
Special Request's Night	2 CD

ANDERSON BRUFORD WAKEMAN

(This page and facing page)	
An Evening Of Yes Music Plus	2 CD
We Make Believe	2 CD
Hunting Like The Dinosaurs	1 CD
Dialogue	2 CD
Yes	1 CD
Songs Of The Earth	2 CD
1989 European Tour	1 CD
Incas Valley	1 CD
Young Persons Guide To Yes Music	3 CD











Demos, Sessions, & Compilations (Facing Page)

SoloWorks2 CDDigital Reels & Master Reels1 CDOn Digital Reels1 CDGolden Age1 CDThe Golden Age1 CDBritish Prog. Rockers In Concert2 CD

LPs (INSIDE BACK COVER)

Live In Amsterdam 1 LP
On Tour 1 LP
White Yes Album 1 LP
Chord Of Life 2 LP
At The Rainbow 1 LP
Live At the Rainbow 1 LP
Live In Europe 1 LP
Guess Who's Coming To Dinner 1 LP

Live In Japan 1 LP Yes Indeed 1 LP The Affirmatives 2 LP Live At The Long Beach Arena, CA 2 LP Stellar Attraction (SODD-008) 2 LP Stellar Attraction (Beacon Island) 2 LP The Affirmery (TAKRL 1981) 2 LP The Affirmery (Beacon Island) 2 LP Re-Evolution 1 LP

Sorcerers Apprentice	1 LP
Mark's LP	2 LP
Yesshows World Tour 1977	1 LP
Live In London	2 LP
In The Round	2 LP
In The Round	1 LP
The Twelve Towers At Dawn	1 LP
Periphet	2 LP
File Under: Yes	1 LP

The Affirmative	1 LP
Our Song	2 LP
World Tour 1984	2 LP
Domino	1 LP
The Beat Goes On Part 1	2 LP
The Evolution Continues	3 LP
Lonely Hearts	1 LP
Say Yes	3 LP
Rock In Rio	2 LP

Live At Hollywood Sportatorium	2 LP
Yesshows '88	1 LP
The Big Tour Volume 1	2 LP
The Big Tour Volume 2	2 LP
Roundabout '88	2 LP
ABWH Long Distance Roundabout	2 LP
Fragile (pirate pressing)	1 LP

News Tour Info

Stores

Gallery

Band Members

YesNet

The YES Online Service

Official News & Information on Band Members, Multimedia Galleries & Links to All Things















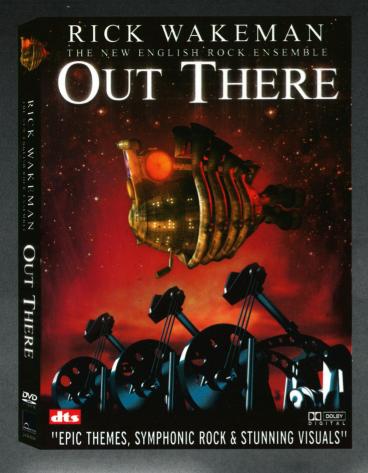




yesworld.com

RICK WAKEMAN

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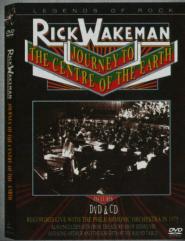
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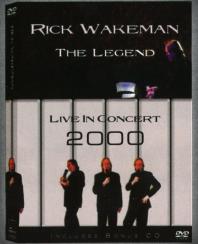




Journey To The Centre Of The Earth (DVD & CD)



Live In Buenos Aires (DVD & CD)

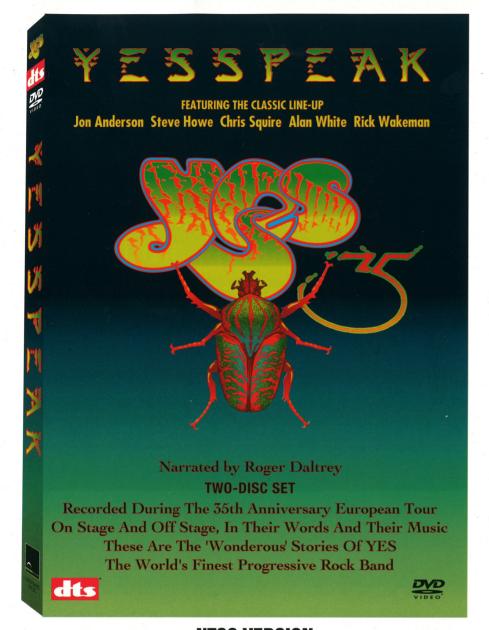


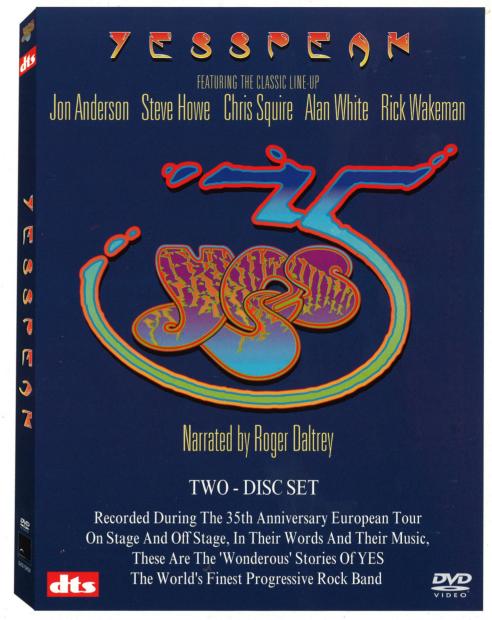
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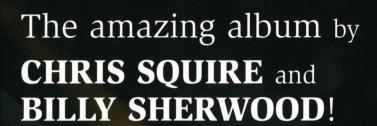
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THE UNKNOWN



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Sovetoxes Themedy EXEMENTS

The debut album from Steve Howe's Remedy:

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skyline

"The best album from the long-time Yes guitarist"

"Intricate, thoughtful improvisations and a frighteningly vast array of tonal colors and techniques"

"Howe's guitar playing is the star atop this Skyline" Billboard Magazine

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homebrew 182

Homebrew 1 & 2 is a collection of home demos and alternate takes of classic Howe tunes spanning several decades.

The collection offers amazing inside into Steve Howe's songwriting craft. Many of the tunes found their way into classic YES, ABWH, GTR, and ASIA tracks. Special priced Double CD in a slipcase with extensive booklet.

35H AMNYERSARY FOUR

Jon Anderson, Vocals Steve Howe, Guitars Chris Squire, Bass Rick Wakeman, Keyboards Alan White, Drums

YES WOULD LIKE TO ACKNOWLEDGE AND THANK:

Korg USA, Yamaha, Music Industries Corp./Quik-Lok, FreeHand Systems and Motion Sound

JON ANDERSON:

Korg USA, Yamaha, Music Industries Corp./Quik-Lok, FreeHand Systems and Motion Sound, Peter Hart and Hart Dynamics

Influences: Disney, Elgar, TV, Football, Blackpool, Stanley Mathews, The Busby Babes, Accrington Stanley, On Stanley On Lads, Rock 'N' Roll, Everly Brothers, Lonnie Donigan, Dion and the Delmonts, Fats Domino, Gene Krupa, Glenn Miller, Count Basie, The Beatles, Picasso, Rembrandt, Charles Laughton, Nina Simone, Ethiopian Music, Music Of Mali, Bali, India, Africa, Endless, Eric Idle, Monty Python, The Simpsons, Daffy Duck, The Goons, Spike Milligan, The Chieftans, Black Adder, The Wrong Trousers, Comics, Radio Days, Broadway Danny Rose, Citizen Kane, Bruce Springsteen, Bowie, Sting, Mahavishnu Orchestra, Sibelious, Delious, Puccini, Olympic Games, Nigel Kennedy, Aretha Franklin, Elvis, Kawagushi, 49ers, Liverpool, Man United, Muhammad Ali, Whales, Dolphins, Insects, Butterflies Creepers And Crawlers, Longwalker, Eagle Dancers, The New Zealand All Blacks, Gareth Edwards, Obi-Wan Kenobi, Gorillas, Space Dudes, Fairies, All Creatures Great And Small, Broadway, Fred And Ginger, Scary Movies, 'The Dresser', Neal Young, Clouds, Sunsets, Gandhi, Herman Hess, Henry Miller, 'Harry', Groucho, Vangelis, Hummingbirds, Mountains, Chimes, Gamelan, Chagall, Denis Law, X-Games, Flying, Skiing, Swimming, Walking, Listening, Django, Tibet, Rahsaan Roland Kirk, Sun Ra', James Taylor, Jackson Pollack, New York, Paris, Dawn, Snow, Golden Eagles, Chocolate, Breakfast, Sleep, The Empire Of Sleep, Dreams, Birdsongs, Computers, Sister Joy, Seinfeld, Larry Sanders Show, Eric Morecombe, Tommy Cooper, Freddie Truman, Elton And Bernie, Hawaii, Rasta Energy, David Letterman, Amazing Bridges, 'Blue', . . . Divine Mother Audrey . . .

STEVE HOWE:

Gibson Guitars, Martin Guitars, Fender Guitars

CHRIS SQUIRE:

Rickenbacker Basses, Carvin Basses and Ampeg Amplifiers, Warwick Basses, Lakland Basses

RICK WAKEMAN:

General Music, LEM, Korg, Roland, Packhorse Case Company, G-Media, Moog, Music Fusion, Hope Records, Symphonic Rock Ltd, Candy Atcheson, my wonderful kids, Eurotec, Graeme Slocombe, Sparks, Wayne Smith, Classic Pictures, Ian Barfoot (Tech-Serv), Alina Bencini, Erik Jordan, Stuart Sawney, Paul Silveira, Manchester City FC, Stagewear Unlimited, Roger de Courcey (U.S.E.), Vicky Lehkyj, Dan Wooding, Nic Caciappo. The Bencis, Prokofiev, The New English Rock Ensemble, Mike Holden, Apple, Ed Prasek, Ventura, Bentley, James Collins, Lonnie Donegan, just 2 of my ex wives, Tom Dean, James Quinn, Nick Kanaar, Stuart Prebble, Countdown, Never Mind The Buzzcocks, Have I Got News For You, Grumpy Old Men, Phoenix Sound, D&M, Golf Courses Everywhere, Alan Bowes, Swallow Hotels, Dave Cousins, The Strawbs, David Bowie, Every Session I Played On, The Classic Rock Society, Preseident Records, Voiceprint, Montreux, The Isle of Man . . . and YES!!!

Influences (in no particular order!): Prokofiev, David Bowie, Jesus, My Children, Architecture, History, Compassion, Black and White Movies, Talented Artists

ALAN WHITE:

Orlich Percussion Systems, Steinberg Inc., Mackie Designs, M-Audio, Media Image, Bennett Drums, Reek Havok, Paul Secord, Timmy Doyle, Mom May and my loving wife and family, Roger Dean, 10th Street Entertainment, Vulcan Inc., Paul Silviera, Doug and Glenn Gottlieb

YES RESOURCES:

YesWorld - The Yes Online Service: YesWorld.com

Mike Tiano, Jeff Hunnicutt, Bryan Jensen, Paul Secord, John Amick, Robin Kauffman, Doug & Glenn Gottlieb Join YesWorld. Send email to Yes@YesWorld.com with Subscribe in the body of the message.

OFFICIAL BAND MEMBER WEB SITES:

jonanderson.com stevehowe.com chrissquire.com alanwhite.net rwcc.com (Rick Wakeman)

ALSO SEE:

Notes From the Edge: nfte.org email: nfte@nfte.org www.rogerdean.com

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Roger Dean
Leif DixonLighting DesignerDan MaynardCrew ChiefRobby ZuuringDimmer TechAaron StephensonAutomation TechChris WilsonFollow-Spot TechJeremy BenauerRigger
Jeffrey GexFOH EngineerChris HollandMonitor EngineerRussell FischerSystems EngineerJason SwartzStage Tech
Lane Seiger
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Steve HathawayLead Truck DriverDenise DunnTruck DriverDavid CloseTruck Driver
10th Street Entertainment

THE TOURBOOK

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