



Brian Lane for  in Association

with Harvey Goldsmith
presents



U.K. TOUR 1973

SOUVENIR PROGRAMME

Tales From Topographic Oceans

Tales From Topographic Oceans.

We were in Tokyo on tour, and I had a few minutes to myself in the hotel room before the evening's concert. Leafing through Paramhansa Yoganada's 'Autobiography of a Yogi' I got caught up in the lengthy footnote on page 83. It described the four part Shastric Scriptures which cover all aspects of religion and social life as well as fields like medicine and music, art and architecture. For some time, I had been searching for a theme for a large scale composition. So positive in character were the Shastras that I could visualise there and then, four interlocking pieces of music being structured around them. That was in February. Eight months later, the concept was realised in the music to be heard this evening.

While still on tour, first in Australia and then the U.S., I had spelled out the idea to Steve. He liked it and the two of us at once began holding sessions by candlelight in our hotel rooms. By the time we reached Savannah, Georgia, things had come together very clearly. There, during one six-hour session, which carried on until 7a.m., we worked out the vocal, lyrical and instrumental foundation for the four movements. It was a magical experience which left both of us exhilarated for days. Chris, Rick and Alan made very important contributions of their own as the work evolved during the five months it took to arrange, rehearse and record.

1st Movement: Shrutis. The revealing science of God can be seen as an ever-opening flower in which simple truths emerge examining the complexities and magic of the past and how we should not forget the song that has been left to us to hear. The knowledge of God is a search, constant and clear.

2nd Movement: Suritis. The Remembering. All our thoughts, impressions, knowledge, fears, have been developing for millions of years. What we can relate to is our own past, our own life, our own history. Here, it is especially Rick's keyboards which bring alive the ebb and flow and depth of our mind's eye; The Topographic Ocean. Hopefully we should appreciate that given points in time are not so significant as the nature of what is impressed on the mind, and how it is retained and used.

3rd Movement: Puranas. The ancient probes still further into the past beyond the point of remembering. Here Steve's guitar is pivotal in sharpening reflection on the beauties and treasures of lost civilisations. Indian, Chinese, Central American, Atlantean. These and other peoples left an immense treasure of knowledge.

4th Movement: Tantras. The Ritual. Seven notes of freedom to learn and to know the ritual of life. Life is a fight between sources of evil and pure love. Alan and Chris present and relay the struggle out of which comes a positive source. Nous Sommes Du Soleil, we are of the sun. We can see.



Steve



Rick



Chris

Part One

Close to the Edge

Sound Production & Engineering by Eddie Offord

Sound Equipment by Clair Bros Audio with thanks to Roy Clair & Mike Roth

Production Manager Mike Tait

Lighting by Mike Tait assisted by Andrew Barker

Slides by Alistair Robinson

Stage Design Roger/Martyn Dean, made by Clive Richardson & Felicity Youette

A&B Welding NuNu for IGBC

General Tour Manager Phil Hepple

Roadcrew: Phil Hepple Stage Monitoring & Bass

John Cleary Keyboards

'Tasty' Guitar

NuNu Drums

Personal roadmanager Alex Scott

General Assistance Krissy

Program design Roger Dean

Photos Martyn Dean Photos of Chris Squire by Martin Adelman

YES would like to give special thanks to:

George Bird & Co., British Optical Lens

Co., ESP Lighting, Fragile Carriage Co.,

Denise Gandrup, Harvey Goldsmith,

Richard Hartman, IES, Ludwig Drum Co.,

Noel Mander & Son, Mannies Music, Peter

Nicholls, Dick Parkinson, Jeff Park, Alex

Sim, Bob Sloan, Silverline Coaches, Jeremy

Symonds Transeuro Travel, Union Air

Transport, Ted Way.

Steve Howe

Equipment:

Gibson ES 175D

Gibson Stereo ES 345

Gibson Les Paul Junior

Gibson Twin Neck

Fender Twin Neck Steel Guitar

Danaelectro 12 String

Danaelectro Electric Sitar

Kohn Concert Guitar

Martin 0018 Acoustic

Dual Showman Amp.

2 Dual Showman Cabinets

Fender Quadraphonic Amp & Extension

Speaker

4 Channel Echoplex

Showbud Volume Pedal

Mainly Gibson effects

Jon Anderson

Equipment:

Various percussion

Pair of Zylidjan Cymbals

Part Two

Tales From Topographic Oceans

Alan White

Equipment:

Ludwig 22" Bass Drum
Ludwig 14" Snare Drum
2 13×10" Tom Toms
14×6" & 13×6" Timbales
2 16×16" Floor Tom Toms
4 Dresden Timpanies
1 Set Tubular Bells
1 Cymbal Tree
1 Tenor Pan Jamaican Steel Drum
Compacti Piano
24×16" Concert Bass Drum
5 assorted Symphonic Gongs
Various percussion
1 Thunder sheet
Janco Vibraphone
2 African log drums
Fender Twin Reverb
Minimoog
1 Moog drum
6 Zylidjan Avidis cymbals

Chris Squire

Equipment:

Rickenbacker Bass
Fender Telecaster Bass
Fender Jazz Bass
Jumbo Acoustic Bass
2 Sunn 6×12" speakers
1 Sunn Amp
1 Marshall Amp
Custom built Pedal & effects board

Rick Wakeman

Equipment:

C3 Hammond Organ
2 Mellotrons
Double Mellotron
3 Minimoogs
Concert Grand Piano
RMI Electric Piano
Clarinet D6 Piano
Compacti Piano
Church Organ built by Mander's Organs
8 channel Quad mixer built by Walsall
Timing Developments
Various assortments of foot pedals
2 300 watt SAE Amps
Graphic Equalizer
3 way crossover
2 JBL monitor cabinets
2 JBL monitor cabinets with Horns
Helpinstill Piano pickup



Alan

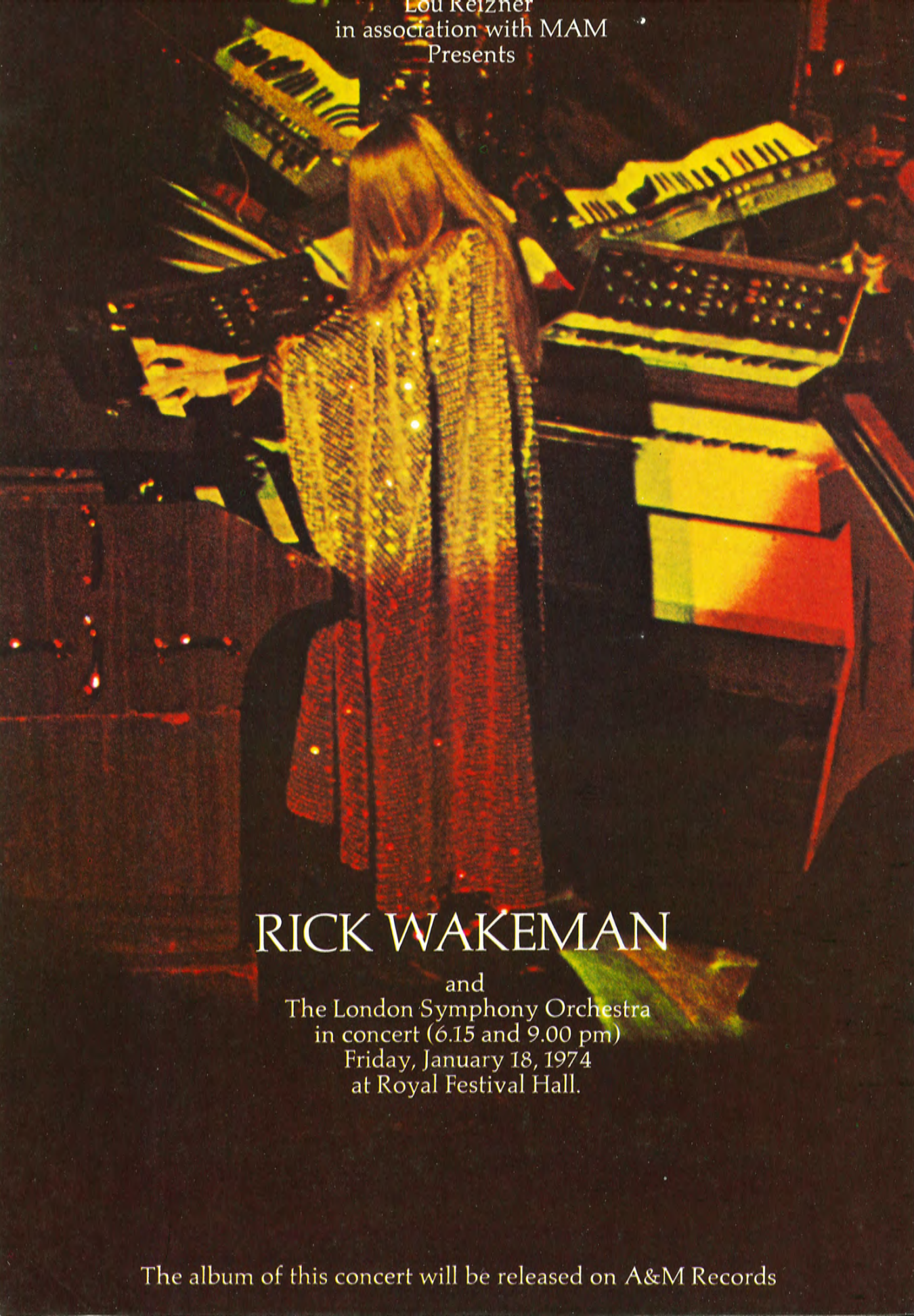


Jon



Tales From Topographic Oceans



A photograph of Rick Wakeman performing on stage. He is seen from behind, wearing a long, shimmering, sequined cape. He is playing a large, multi-tiered keyboard instrument, possibly a Hammond organ or a custom-built multi-manual keyboard. The stage is dimly lit, with warm, golden light illuminating the performer and the instrument. The background is dark, and the overall atmosphere is dramatic and theatrical.

Lou Reizner
in association with MAM
Presents

RICK WAKEMAN

and
The London Symphony Orchestra
in concert (6.15 and 9.00 pm)
Friday, January 18, 1974
at Royal Festival Hall.

The album of this concert will be released on A&M Records

