

New, old Yes members reunite for 'Union' tour

By Todd Stone

Something old and something new is becoming an entertaining formula for the classical, art-rock group Yes. The band's *Union* performance at the Cynthia Woods Mitchell Pavilion in The Woodlands Friday night featured some of the best Yes music performed by the best Yes players.

Concert Review

Until this tour, former and current Yes musicians were in two distinct bands — the current Yes band, featuring Trevor Rabin, Chris Squire, Alan White and Tony Kaye, and also Jon Anderson, Bill Bruford, Rick Wakeman and Steve Howe (known by their collective last names).

Indeed, the highly hyped *Union* was nothing more than a new CD-release containing music by the two different bands under the same Yes logo. But as a collective

group, this unionized Yes put on one hell of a show. Following the tradition of 1970s' Yes performances, the concert began with a recording of Stravinsky's "Firebird" as Yes walked on stage to an encouraging ovation. Keyboard wizard Wakeman continued playing "Firebird" along with drummers White and Bruford as the recording faded. Then the band cleverly lead into "Yours Is No

Disgrace" (from the album *Fragile*).

During "Disgrace," guitarists Howe and Rabin performed extended solos that few musicians could match. Still, the band seemed to be going through the motions during the first group of songs.

However, after performing "Rhythm of Love" (*Big Generator*) and the strong rocker "Shock To The System" (*Union*), Yes found a groove while performing "Heart of the Sunrise" (*Fragile*).

Bassist Squire supported "Heart" with some energetic and well-timed bass lines, and lead vocalist Anderson punctuated the fine melodies with some powerful high notes.

Unaccompanied, Howe dazzled the audience while playing his neo-classical piece "The Clap" on acoustic guitar. During the piece, Howe carefully wandered into "Autumn," the second movement of Vivaldi's *Four Seasons*, then finished with "Clap"'s original finale.

Wakeman was equally amazing during his solo as he played excerpts from his solo albums *Six Wives of Henry VIII* and *Myths and Legends of King Arthur and the Knights of the Round Table*.

Further, Bruford and White made a fine percussion team throughout the show. White's thundering drumming style was marvelously augmented by Bruford's more fluid, jazz techniques. Bruford used an array of electronic Tama drums to create unusual sounds and rhythms

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Band members revolve through Yes history

The personnel changes of Yes during the past 23 years is as fascinating as the music itself. Certainly, the "union" concept is quite different from the revolving door which characterized Yes in the past.

There have been four different keyboardists with Yes, three guitarists, two drummers, two lead vocalists but one bass guitarist.

That bass player was Chris Squire, who along with singer Jon Anderson formed Yes in London in 1968. Guitarist Peter Banks, who was in a group with Squire called Mabel Greer's Toyshop, also joined. Keyboardist Tony Kaye and drummer Bill Bruford were recruited to make-up the first Yes band.

This group made the first two Yes albums — *Yes* and *Time and a Word*. Banks left the group in 1970, and guitar-great Steve Howe replaced him.

Kaye stayed with the group for just one more album, *The Yes Album*, then left to join a group called Badger in 1971. *The Yes Album* contained the classic Yes songs "I've Seen All Good People," "Starship Trooper" and "Yours Is No Disgrace." Kaye was replaced by the classically-trained Rick Wakeman.

The Yes group of Anderson, Squire, Howe, Bruford and Wakeman made only two albums together, but those projects are considered Yes masterpieces — *Fragile* (1972), featuring "Roundabout" and "Heart of the Sunrise" and *Close To The Edge* (late 1972), including "And You and I."

Bruford left the group immediately after the release of *Close To The Edge* to join King Crimson. Alan White, who played with John Lennon's Plastic Ono Band, joined Yes three days before the group was suppose to tour.

Wakeman left the group after the release of the first live Yes album, *Yes Songs* (1973), and *Tales From Topographic Oceans* (1974). Patrick Moraz replaced Wakeman for one album, *Relayer*, and tour. Wakeman rejoined Yes Yes 1976 to make *Going For The One* and *Tormato* (1978).

Then, Anderson and

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'Doc Hollywood' prescribes laughter as best medicine

By Julia E.S. Spencer

If Michael J. Fox's career has been derailed recently after a series of misses, "Doc Hollywood" is just the comic medicine he needs to get it back on track.

Movie Review

Fox once again brings megawatt charm to his role as an ultimately loveable schmuck. This particular one is smart-alec doctor Ben Stone, who is leaving the 18-hour days and clamoring patients of a busy inner-city hospital in Washington, D.C. for a pampered practice (he hopes) as a plastic surgeon in La La Land.

We are thankfully spared an interminable prologue. Instead, the script deftly suggests, in the space of a few minutes, the stressful nature of Stone's previous job, and his flippant, insensitive, materialistic personality.

Out on the road, he nimbly avoids roadblocks, but a couple of women walking their cows are too much for him, and he and his beloved speedster go crashing through the underbrush, and into a newly erected and painted picket fence. Stone's attempts at paying for the damage fail; no one in the sleepy little town of Grady, South Carolina takes plastic or credit of any kind.

Hearing that Ben is an M.D., and citing a shortage

of medical practitioners, the judge instead sentences Ben to 32 hours of community service. Mayor Nick Nicholson (David Ogden Stiers) takes Ben under his wing and shows him around, bragging about the annual squash festival, among other simple pleasures the town has to offer. The city council offers Ben a job as the town doctor, but he finds the place hopelessly provincial, and is still firmly resolved to leave for L.A. as soon as his car is fixed.

Resolved, that is, until he meets his literal dream girl, ambulance driver Lou (Julie Warner), a mysterious beauty who will have none of his big-city slickness or cute come-ons. Stone's rival is Hank Gordon (Woody Harrelson), an insurance salesman who is "sweet on her." Bridget Fonda plays Nancy Lee Nicholson, a girl very much taken with Ben and the idea of moving to the big city with him.

On the medical front, Stone is humbled by an encounter with curmudgeonly old Dr. Hogue, and as he does his rounds, begins to lose his arrogance and to genuinely care about his quirky patients. As he begins to feel accepted and at home with the loveably loony residents, we fall in love with them too.

The plot of this Capraesque tale is of the will-he-or-won't-he variety, and there is really never any doubt as to the outcome. As with all such stories, however, the pleasure isn't so much in the goal as in getting there.

"Doc Hollywood"'s attractive leads, lovely setting, subtly imaginative direction, and gentle humor make it a perfect anecdote to the big-city blues. And with all the violence going down this summer, that's good news indeed.

Fox once again brings megawatt charm to his role as an ultimately loveable schmuck.

Group calls for national TV boycott

NEW YORK (AP) — CBS, NBC and ABC, at times bedeviled by calls for boycotts against sponsors of their shows, are urging advertisers not to give in to such threats and not to shun controversial programs.

But one viewer, Vicki Riley, head of a small activist group, Concerned Viewers for Quality Television, in Wilmington, Del., is proposing what would be the mother of all TV boycotts: a national 24-hour tune-out next season.

She's urging viewers to mark Tuesday, Oct. 29 in their calendars for a national "Turn Off TV Day" to protest what she considers excessive sex and violence, and programs that she feels go against traditional family values.

Peter Christanthopolous, president of the National Television Association, said the call for a national day of TV darkness "has nothing to do" with his group's

three-page appeal to advertisers, issued Monday.

The NTA was founded last year by CBS, NBC and ABC to help state their case to advertisers, Congress and the public.

The epistle has been in the works three months, and was sent after NTA board meetings and talks with Jeff Sagansky, Robert Iger and Warren Littlefield, the programming chiefs of CBS, ABC and NBC, respectively, he said.

The issue of boycott threats and advertiser "hit lists" programs that sponsors avoid because of possible controversy "has never been addressed head-on by the networks in this type of format," he said.

The letter says the networks "vigorously support" freedom of expression. But it asserts that "boycotts and so-called advertiser 'hit lists' are attempts to manipulate our free society and democratic process."

The networks, it says, "employ the strictest standards of all electronic media" for program content, "stricter than other over-the-air broadcasters and stricter than cable networks."

It also cites research that it says supports its contention that "the vast majority of Americans find network programming to be widely acceptable."

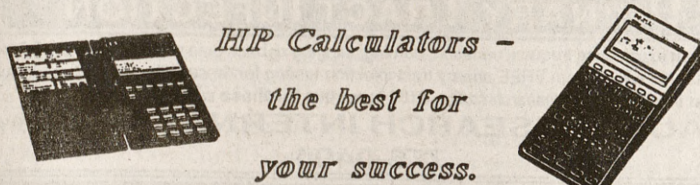
"I am delighted this letter has gone out. I think it shows we are indeed having some effect," says the Rev. Donald Wildmon, a Tupelo, Miss., minister who has been assailing the networks over program content since the days of Archie Bunker.

Riley said her protest is aimed at all television, not just the networks, and has been endorsed by several other activist groups. Her own group has between 800 and 1,000 members, she says.

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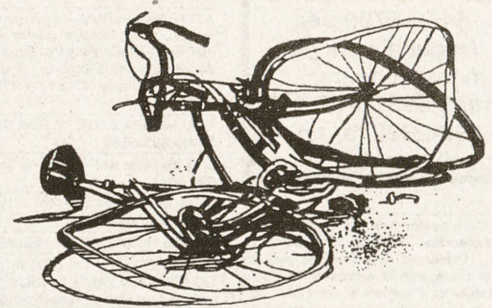
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