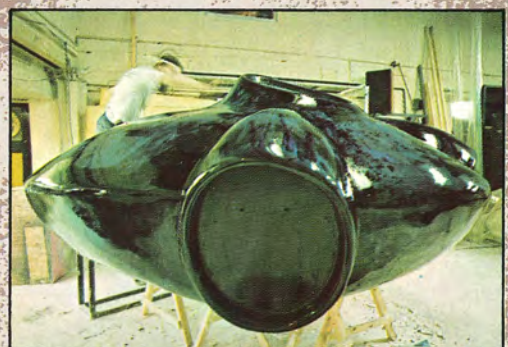
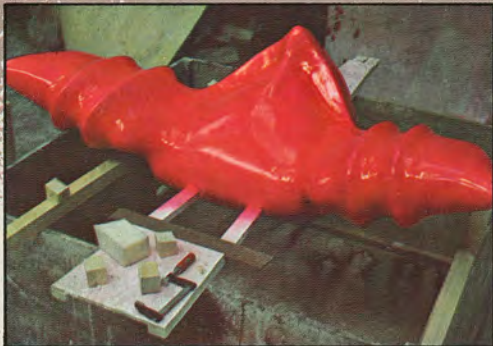
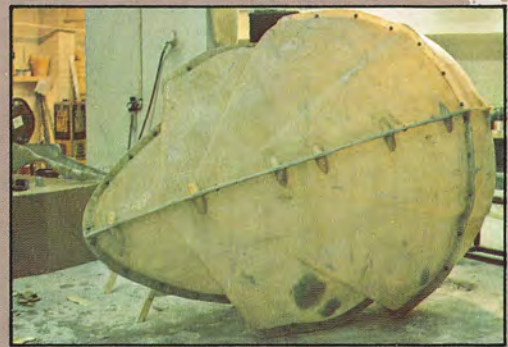
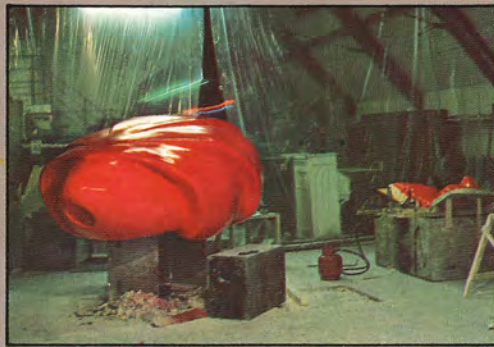




May 28: Civic Centre, Roanoke, Virginia
May 29: Hampton Roads, Virginia
May 30: Civic Centre, Charleston, West Virginia
May 31: Freedom Hall Civic Centre, Johnson City,
June 1: Birmingham, Alabama Tennessee
June 2: Nashville, Tennessee
June 3: Omni, Atlanta, Georgia
June 4: Mid-South Coliseum, Memphis, Tennessee
June 5: Jackson, Mississippi
June 6: Van Braun Civic Centre, Huntsville, Alabama
June 7: Day off
June 8: Riverfront Coliseum, Cincinnati, Ohio
June 9: Arena, Hershey, Pennsylvania
June 10: Civic Centre, Providence, Rhode Island
June 11: Day off
June 12: J. F. K. Stadium, Philadelphia, Pennsylvania
June 13: R. F. K. Stadium, Washington, D.C.
June 14: Day off
June 15: Day off
June 16: Roosevelt Stadium, Jersey City, New Jersey
June 17: Roosevelt Stadium, Jersey City, New Jersey
June 18: Gardens, Boston
June 19: Dillion Stadium, Hartford, Connecticut
June 20: Memorial Auditorium, Rochester, New York
June 21: Wing Stadium, Kalamazoo, Michigan
June 22: Civic Arena, Pittsburgh, Pennsylvania
June 23: Day off
June 24: University of South Carolina
June 25: Civic Centre, Savannah, Georgia
June 26: Stadium, Tampa, Florida

July 17: Anaheim Stadium, Los Angeles
July 18: Balboa Stadium, San Diego
July 19: Day off
July 20: Oakland Stadium, San Francisco
July 21: Day off
July 22: Coliseum, Vancouver
July 23: Coliseum, Seattle
July 24: Coliseum, Spokane
July 25: Coliseum, Portland
July 26: Day off
July 27: Salt Palace, Salt Lake City
July 28: McNichols Arena, Denver
July 29: Day off
July 30: Coliseum, El Paso
July 31: Coliseum, Phoenix
August 1: Las Vegas
August 2: Day off
August 3:
August 4: Corpus Christi, Texas
August 5:
August 6: Civic Centre, San Antonio
August 7: Tarrant County Coliseum, Fort Worth
August 8: Coliseum, Houston
August 9:
August 10: Myriad, Oklahoma City
August 11: Mississippi River Festival, St. Louis
August 12: Louisville
August 13: St. John's Arena, Columbus, Ohio
August 14: Kaminsky Park, Chicago
August 15: Civic Auditorium, St. Paul
August 16: Auditorium, Milwaukee
August 17: Cobo Hall, Detroit
August 18: Cobo Hall, Detroit
August 19: Cobo Hall, Detroit
August 20: Market Sq. Arena, Indianapolis
August 21: Coliseum, Cleveland

*Management Brian Lane and Alex Scott
Assistant Management Sandy and Jill
Production Manager Michael Tait
Sound Engineering Jean Ristori and Neil Kernon
Sound System by Clair Bros Audio with thanks to
Roy Clair and Mike Roth
Lighting by Michael Tait assisted by Adam Wildi
Scenery Design by Martyn Dean
assisted by Clive Richardson
Scenery built by Clive Richardson and
Martyn Dean, for Magnetic Storm
Laser Operator Adam Wildi
Sculptured Backdrop Designed by Roger Dean and
made by Felicity Youette
Steve's Equipment Claude Johnson Taylor
Chris's Equipment Nigel Luby
Alan's Equipment Nu Nu Whiting
Jon's Equipment John Martin
Patrick's Equipment Raymond Palmer assisted by
Christopher Penycate
Trucking Clair Bros Audio
Travel Roy Ericson, Starflight Travel
Agency Premier Talent Associates
Programme produced by Dragon's Dream for
Brockum International Ltd.
Special thanks to Sam Li, Roto Sound Strings,
Manny's, Tom Field Associates, Rainbow Freight
U.K., Global Shipping N.Y., C.P. Cases, Smythe
Engineering, Derek Deirden, Paice Electronics
ALE Electronics*



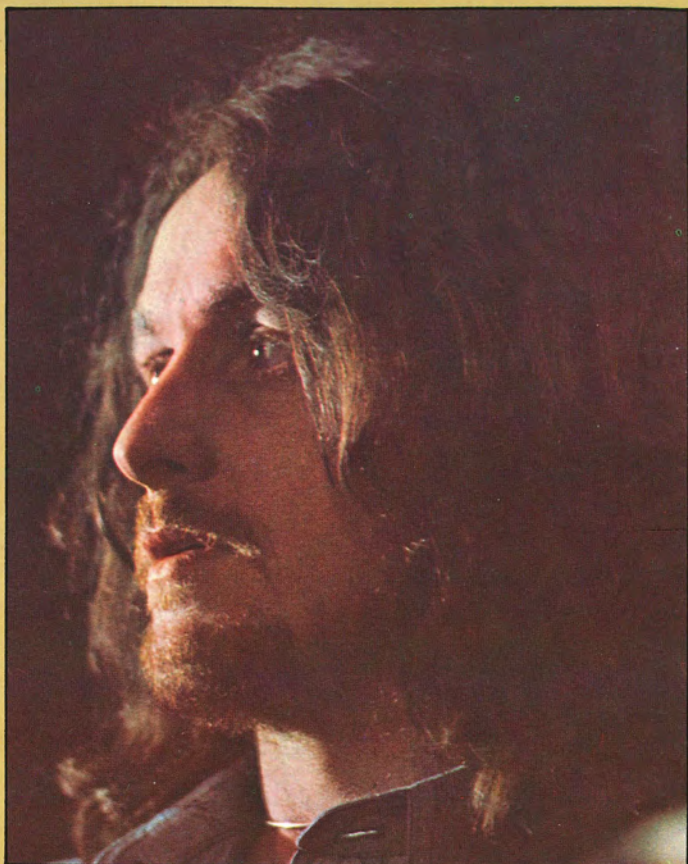


JON ANDERSON

As a singer, songwriter, and in the soberest sense of the word, visionary, Jon Anderson's maintained a calm, steady course through the often less than placid sea that's the rock scene of the 70's—a serene, reflective, yet stubbornly driving force behind Yes since the very beginning. To burden him with the title of 'leader' however, is something that he'd probably be the first to flinch at. 'Leadership' sounds a bit too much like absolute monarchy—which in a democracy like Yes, really has no place at all.

In his conspicuous role as Yes' front-line man, Jon's always served as more of a focal point—a magnifying lens that brings the myriad collection of ingredients found in Yes music into sharp focus through flowing, free, and often mysterious imagery—word-paintings, if you like, that blend perfectly with the sound patterns generated by the band.

But then, in its purest, most basic sense, Jon's voice merges with Yes as a musical instrument in its own right. The words and concepts are there to be absorbed, but it's often the actual sound of those words—their rhymes, rhythms, and inflections—juxtaposed and interacting with the other instruments, that makes Jon's presence in Yes so striking. It has the maximum effect, but without flash and overkill—straightforward, crystal clear, and always there when needed. Whether it's by way of solo albums like 'Olias Of Sunhallow,' or through his ongoing association with Yes, the depth and eloquence of Jon's music remains constant and thoroughly individual. It's the sort of thing that makes for a fine reputation—and that's something Jon has first hand knowledge of, a thousand times over.

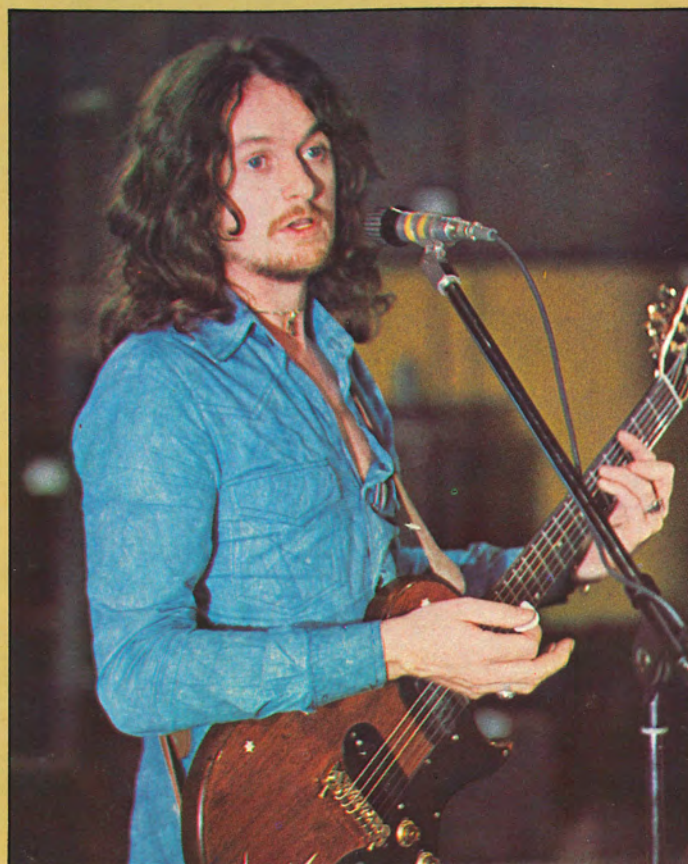


Music's chosen words reflected on our soul, war music, peace music, love music, we move to it all.

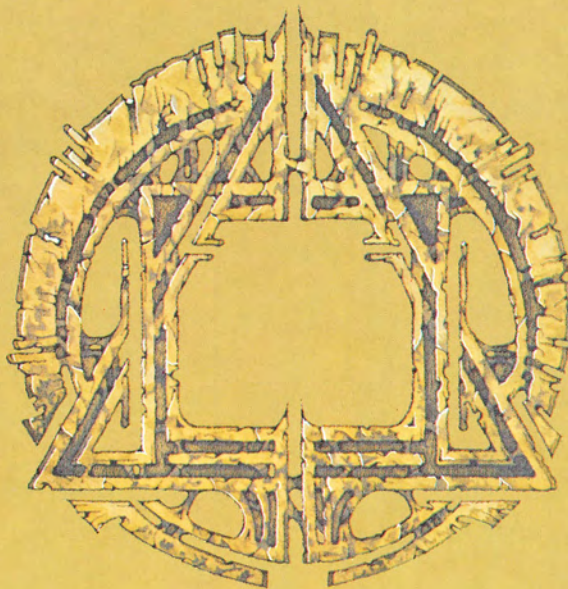
Jon.

Energy is eternal delight.

William Blake.



'Olias Of Sunhallow' Jon Anderson's solo album on Atlantic Records and Tapes No. SD 18180.





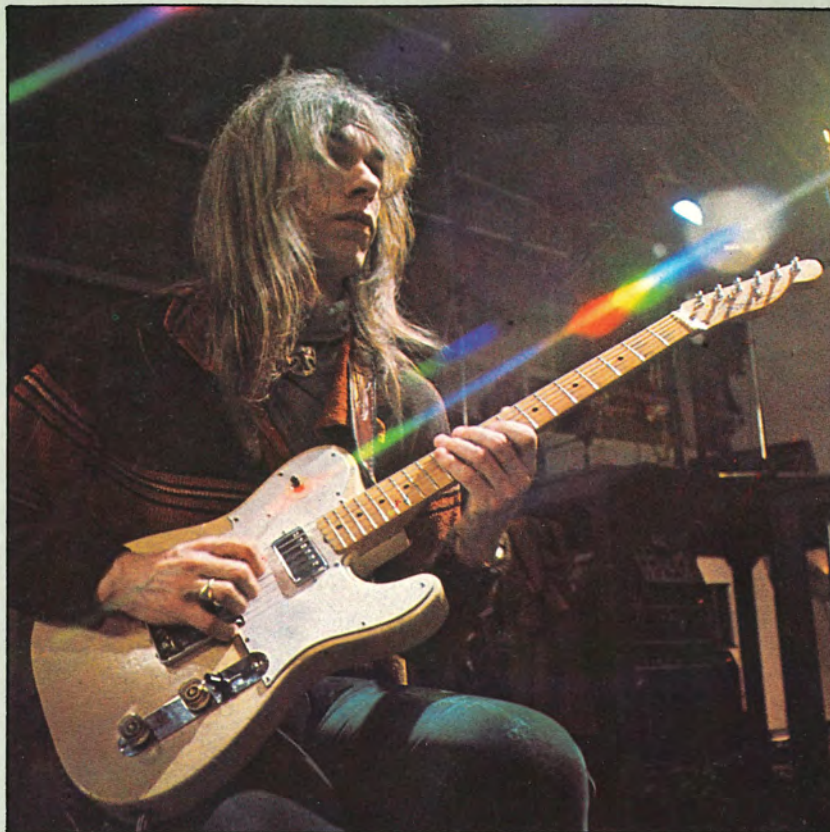
STEVE HOWE

Even the most well-intended attempt at categorising a musician can be a tricky and arbitrary piece of business these days, particularly when the individual in question is of the calibre of Steve Howe. Although Steve himself prefers to quietly and unobtrusively list himself under the catch-all heading of 'rock guitarist,' his work with Yes through five years' worth of what's considerably more than simply 'rock music' bears witness to the fact that it's impossible to cram him into a compact, sum-it-all-up-at-a-glance pigeonhole.

While his music first took root amidst the same late 50's/early 60's influences that sparked off just about everybody who's anybody in British rock, it's subsequently branched out and flowered in a multitude of different directions. But whether it's jazz, country, classical, ragtime, or one of his infinite number of

expertly brewed hybrid combinations, Steve's total fascination with the guitar and its seemingly endless possibilities is underscored by the fluid, unique, and strikingly off-the-beaten-track approach to rock that he's made his own.

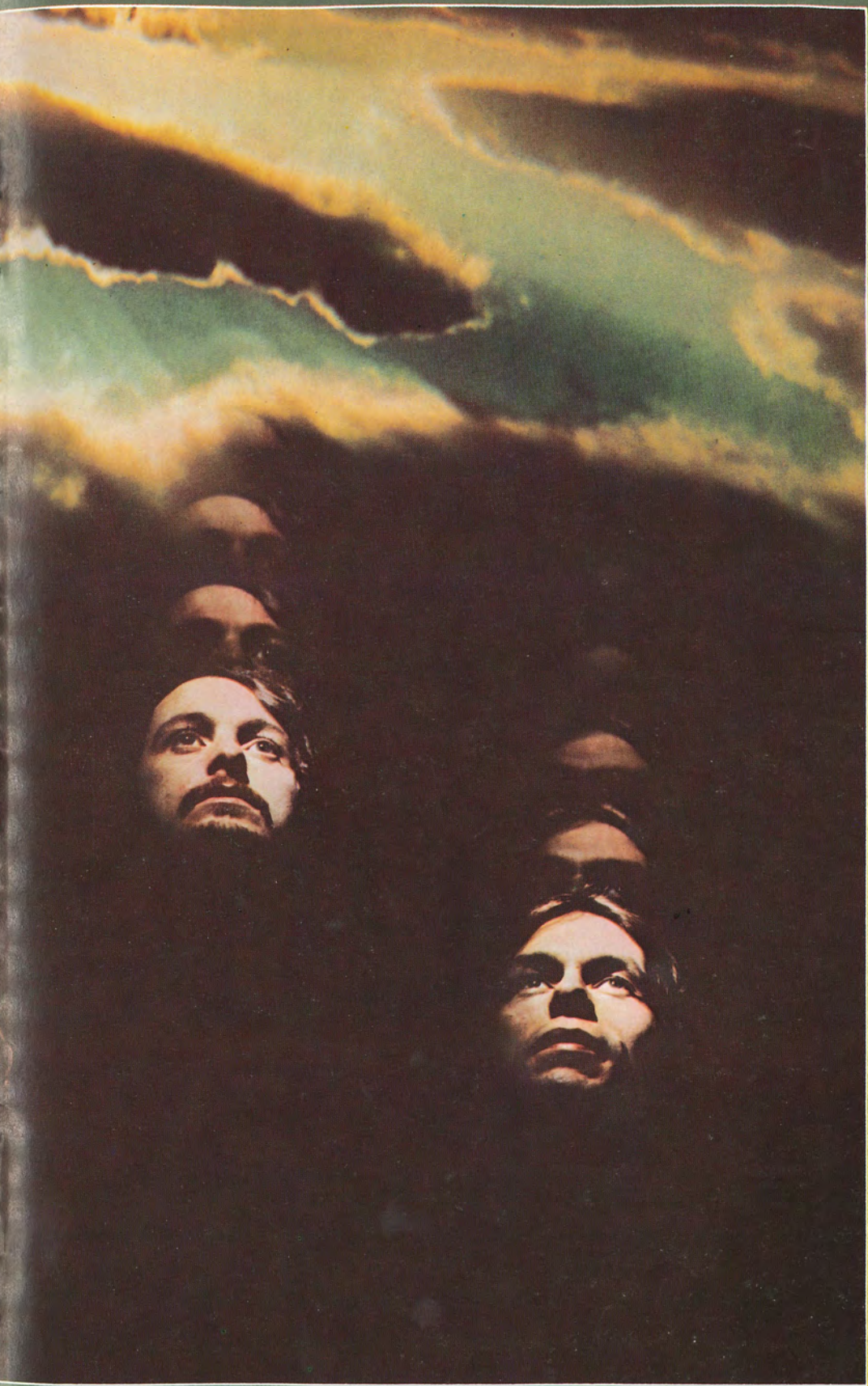
Whether working with Yes or (as he did on 'Beginnings') developing his own solo ideas, what Steve Howe plays is modern guitar—drawing on and assimilating influences, concepts, and techniques that are often light years removed from the flow of mainstream rock, but thoughtfully utilising and expanding on them with taste, style, and a finely-tuned ear for what's 'right'. Without intending to sound stuffy about it, Steve's acclaimed the world over as one of the finest guitarists in contemporary music. Other top musicians listen to, learn from, and respect him—which in itself says more than any label or category could ever hope to.



I've suffered for my music and now it's your turn.
Neil Innes.

*'Beginnings' Steve Howe's solo album on Atlantic
Records and Tapes No. SD 18154.*







ALAN WHITE

In an area of rock musicianship that's often been the setting for far too much self-indulgence and far too little imagination, Alan White is part of a small, select group of drummers who stand apart from the horde—his work with Yes combining strength and professional precision with adaptability and a discerning sense of subtlety, making far-reaching and crucial contributions to the shades and textures found in Yes music.

With a list of past credentials ranging from Alan Price's group, to Ginger Baker's Airforce, to the Plastic Ono Band, his career's been something of a Grand Tour through a host of different musical climates that extended his range and broadened his knowledge of music in general—even if the benefits weren't always clear to him at the time.

Since joining Yes in 1972, his task has been a challenging one in keeping the band's often complex and ever-shifting brand of music firmly anchored to Mother Earth, while maintaining a consistently spacious level of inventiveness as an all-important catalyst for the Yes sound. Then again, his keen interest in exploring the hitherto unexplored possibilities of electronic drums and percussion is something that's only just beginning to move to the fore, and will undoubtedly play a key role in the band's music in the very near future. Having made a positive and often surprising assertion of his musical tastes and individuality with a solo album called 'Ramshackled,' Alan's proven that he's far more than 'just the drummer'—a fact that Yes themselves rediscover every time they walk out on the stage.



And the ramshackled sea exhaled thus.

Dylan Thomas.

*'Ramshackled' Alan White's solo album on Atlantic
Records and Tapes No. SD 18167.*





PATRICK MORAZ

In the event that there are still a few dreary souls lurking about who question the talent, discipline, and dedication that goes into the best of what's broadly referred to as 'rock music,' they need only to look as far as Patrick Moraz for a sudden, if gentle, reversal of their opinions. Although his keyboard work as the newest member of Yes has helped introduce his music to a massive, world-wide audience, his musical history stretches back over a multi-faceted array of experiences—including classical training in his native Switzerland and the United States, well over two dozen film scores, and a critically-acclaimed sojourn with Refugee before joining Yes in 1974.

But while it would be all too easy, particularly in an open-ended situation like Yes, to stray into pointless flamboyance and complexity, Patrick preserves a totally sensible outlook when it comes to fulfilling his role within the band. He uses his armoury of

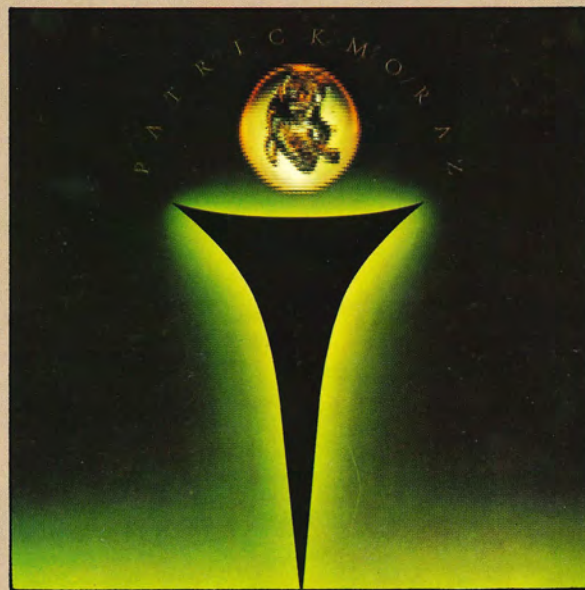
keyboards...well, like a painter's palette (if you'll excuse the expression), to colour, shape, and add texture and balance. It's an orchestral approach really—powerful where necessary, but always in harmony with the flow and moods of his fellow musicians. Although many of his ideas are realised through electronic, rather than traditional forms of instrumentation, Patrick nevertheless has the rare ability, as Chris Squire says, 'to make machines sound very human.'

With a recently released solo album called under his belt, and his exploratory journey with Yes having really only just gotten underway, Patrick's scope as a composer and musician with an ear tuned into the past, both feet firmly planted in the present, and a keen eye cast towards the future, is only just beginning to reveal itself—and the best is yet to come.



*There is no limit to time, there is no limit to music,
there is nothing new except what has been forgotten
and there is no limit to love.*

Patrick.



*'I' Patrick Moraz's solo album on Atlantic Records
and Tapes No. SD 18175.*



CHRIS SQUIRE

When it comes right down to basics, it's pure, undiluted musicianship that's placed Chris Squire into a category all his own. As a founder member of Yes, he's one of the most critically-acclaimed and closely listened-to bassists in all of contemporary rock—powerful, majestic, warm, and imaginative—pushing the electric bass out of its traditional, low-profile limbo, and transforming it into a devastating assault weapon that's simultaneously a sensitively 'musical' musical instrument as well.

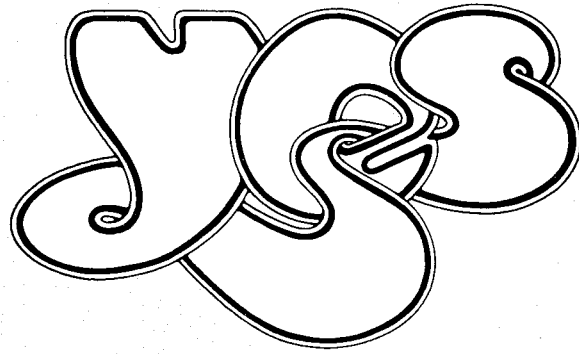
Still heavily influenced by the grand and often ancient melodies he once sang as a choirboy, there's a thundering touch of monumental pagan grandeur in Chris' approach to his craft. It's wide screen, technicolor opulence really—dark, foreboding, and

uneasily apocalyptic one moment, yet soft, fragile, and hauntingly elusive the next. The morning gray, afternoon yellow, twilight blue, and night black kaleidoscope of moods that wing their way through his music typify the emotional way he views the art of bass playing—a rare perspective on the instrument and its capabilities that he shares with all too few.

After years of open-minded experimentation and self-evaluation in London-based bands like the Syn, Mabel Greer's Toyshop, and ultimately Yes, Chris' penchant for soaring melodies and awesome spectacle was fully realised on his first solo epic, 'Fish Out Of Water.' As both a solo artist and, first and foremost, as a member of Yes, he's established himself at the very pinnacle of the best in rock musicianship—and the proof, as they say, is all right there in the playing.



'Fish Out Of Water' Chris Squire's solo album on Atlantic Records and Tapes No. SD 18159.



It hardly seems possible that seven years have drifted past our very noses since that first Yes album made its auspicious, if slightly subdued entrance onto the British rock scene—the end-product of a dream shared by Jon Anderson and Chris Squire that would eventually mature and blossom into one of the most highly-esteemed and successful bands in rock history.

Pinning Yes' music down to a few well-turned phrases isn't easy however, since it's as wide and as varied as the interests and backgrounds of the people in the band—Anderson, Squire, Steve Howe, Alan White, and Patrick Moraz. Synthesising musical flavours that literally span the centuries and the continents—from classical, to jazz, to rock, and just about everything else under the sun—they've blended all their diversified, personal musics into the hybrid, multi-hued landscape that's come to be known as Yes music.

Carloads of colourfully descriptive prose have,

of course, been rolled out again and again, hailing Yes as 'musicians' musicians,' 'the first rock orchestra,' 'the progressive band's progressive band,' and so on. While it's more than enough to make even Yes themselves a bit squeamish after all this time, it serves to illustrate how important a part they're playing in the rock world of today. Although they've been beset by a fair number of disappointments, setbacks, and internal crisis over the years, the key to their success has always been their unity—sharing a common bond in their total respect for one another as individual musicians, with a firm belief in using everyone's potential to the fullest.

To say that they've made their mark on contemporary music would be something of an understatement. It didn't come easy, but in their long struggle for widespread recognition, they've never compromised on their high standards for the sake of mere convenience. That's what makes Yes so special and it's something that they've every reason in the world to be proud of.

