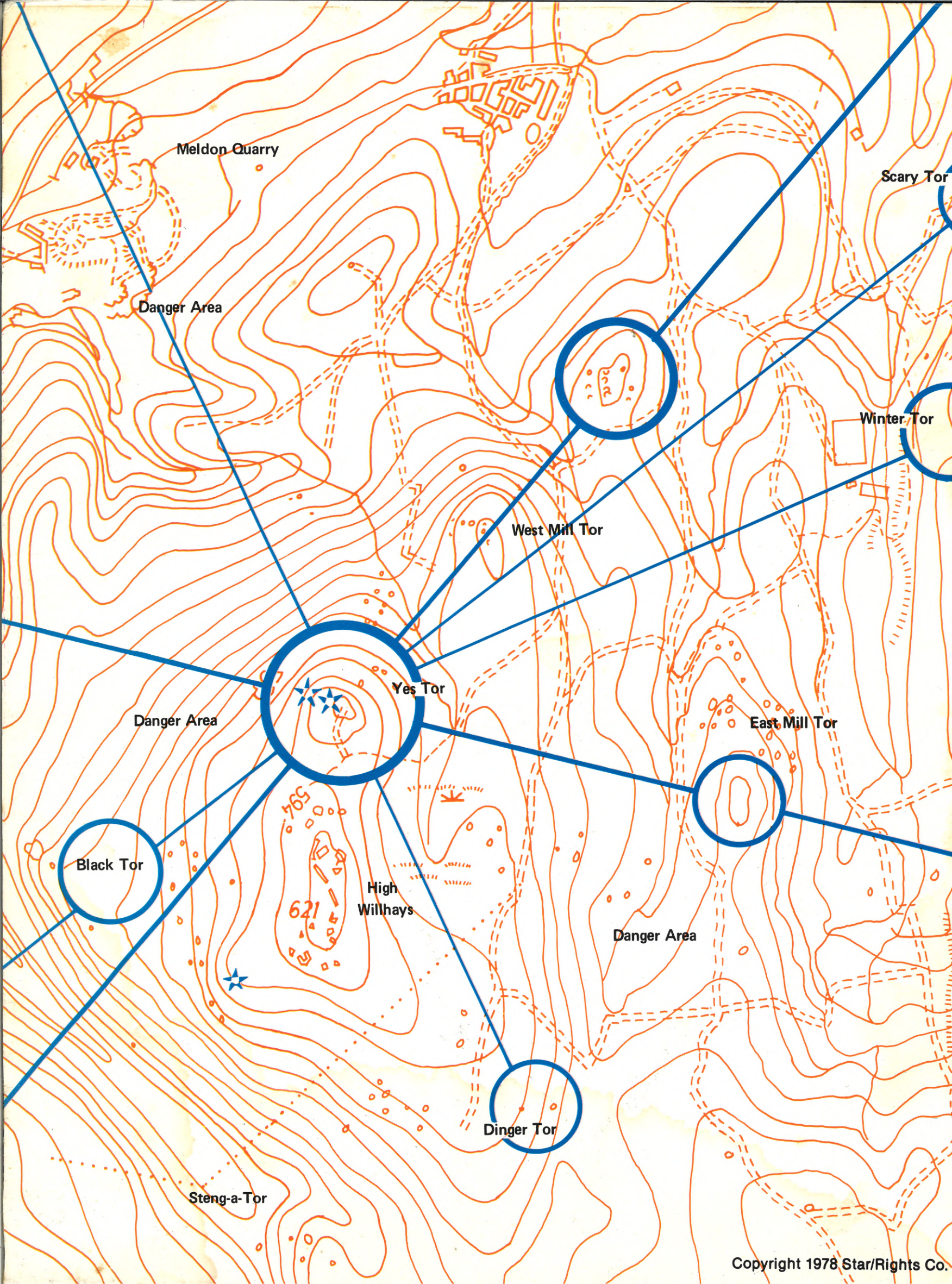


YES

TOURMATO



OFFICIAL PROGRAMME



Meldon Quarry

Scary Tor

Danger Area

Winter Tor

West Mill Tor

Yes Tor

East Mill Tor

Danger Area

Black Tor

High Willhays

Danger Area

Dinger Tor

Steng-a-Tor

YES

TOUR DATES

August 28:	Memorial Auditorium, Rochester
August 29:	Memorial Auditorium, Buffalo
August 30/1:	Gardens, Boston
September 1:	Civic Centre, Providence
September 2:	Civic Centre, Springfield
September 3/4:	Colliseum, New Haven
September 6/9:	Madison Square Gardens, New York
September 10:	Largo, Washington
September 11/12:	Spectrum, Philadelphia
September 13:	Colliseum, Hampton Roads
September 14:	Colliseum, Greenboro
September 16:	Municipal Auditorium, Nashville
September 17:	Midsouth Colliseum, Memphis
September 19:	Colliseum, Cleveland
September 20:	Riverfront, Cincinnati
September 21:	Olympia, Detroit
September 22:	Notre Dame, South Bend
September 23/4:	Amphitheatre, Chicago
September 25:	Indianapolis, Indiana
September 27:	Kemper Arena, Kansas City
September 28:	Checkerdome, St Louis
September 29:	Tulsa, Oklahoma
September 30:	Houston, Texas
October 1:	Tarrant Co Colliseum, Ft Worth
October 3:	Colliseum, Tuscon
October 4:	Colliseum, Phoenix
October 6:	Forum, LA
October 7/8:	Colliseum, Oakland

Exclusive U.K. Appearance

Empire Pool Wembley

October 26th, 27th, 28th

yesshows

TOUR 1978

Management - Brian Lane
Assistant Management - Sandy Campbell
Secretary - Jacki Field
Personal Manager - Jim Halley
Assisted by - Paul Adam
Production Manager - Michael Tait
Stage Manager - Chip Irwin
Sound Engineer - Nigel Luby
Lighting Designer - Michael Tait
Supervising Engineer - Roy Clair
Jon's equipment - John Martin
Steve's equipment - Claude Johnson Taylor
Chris's equipment - Ray Jones
Rick's equipment - Toby Errington & Jake Berry
Alan's equipment - Nu Nu Whiting
Sound Crew - Mike Roth, Al Winters, Kathy Sanders, Ian Dunnachie
Master Electrician - Ken Fillo
Master Carpenter - Frank McAllister
Master Rigger - Roy Bickle
Sound System - Clair Brothers Audio Enterprises Inc.
Lighting System & Rotating Stage - Tait Towers Inc.
Trucking - Consolidated Productions Inc.
Electronic Engineer - Steve Dove
Travel USA - Roy Ericson, Starflight Travel, Sherrie Rubin
Agency - Premier Talent
Press - Dan Hedges
Programme - Hipgnosis
YES logo Design By - Roger Dean

Special thanks to Survival Projects Ltd., B.E.L. Electronics, Electrovoice, Mike King, Val Joseph of Norlin UK, Moog, Packhorse Case Co., Sunn Musical Instrument Co., Rotosound Strings, Rickenbacker Guitars, Ludwig Industries, Zildjian Cymbal Co., Gibson Guitars, John Kelly Electronics, Rainbow Freight, Greybill Machines Inc., Smythe Engineering Ltd., Freeman-Munnich Associates, Bartlett Associates, Warwick School District, Clair Brothers, Audio Shop Personnel, Pat Fairley, Brenda Franklin, Linn Branson and Global Shipping



Yes Shows

Up at Yes' London office, the roadies have just roared in from the pub, Alan White's Great Dane is slobbering all over the carpet, and a guy from *Melody Maker* is on the far end of the telephone line with another list of obscure questions that nobody knows the answers for, but which need some sort of answering just the same.

It seems a trio of Irish fans plan to mark Yes' tenth anniversary with a 'Yes-celebration', and have written to the MM for the facts. According to the guy on the phone, the tribute hinges on three crucial questions: 1) What was the *exact* date of Yes' first rehearsal; 2) the *exact* date of their first public appearance; 3) the *exact* date of Squire and Anderson's legendary first meeting at La Chasse in London.

Over at RAK studios, the band are working on the new album — in between arguments with the meter maid outside, and short breaks to watch the World Cup Final on Mickie Most's colour TV. Jon Anderson's swigging down the orange juice to soothe the throat, and trying his best to plow through the memory banks for some answers. On first glance, it looks like the Irishmen have got him over the proverbial barrel.

"Why do they want to know all that for?" he asks, amused by the obscurity of the questions. You can see the wheels turning as he pieces together the chain of events. "Well, this is our tenth year, so that *definitely* makes it 1968. The first album came out in the middle of '69, so that means we must have played our first show in the summer of '68." He shrugs. "Something like that. Or was it the autumn? I don't know, it was such a long time ago. Ask Chris. He's good at remembering things like that."

Chris Squire doesn't know either. After the umpteenth playback of 'Release', he's relaxing in a chair. Legs sprawled under the recording desk. Sipping a bottle of Perrier water. Pondering the three questions as if he's just been asked for the Meaning of Life.

"I mean, why *do* they want to know all this for anyway?" he finally grins. "Are they going to recreate the birth of Yes or something?" He thinks about it a bit more, staring at the floor for inspiration. "Well... we were out playing by the second half of '68. The autumn, I'd say. Which means that we must have started rehearsing over the summer. Which means that Jon and I must have actually *met* in... the spring of 1968." The gentlemen are after the exact dates.

"The *exact* dates? I'm not even sure I knew what the date was while it was actually... happening! If I could remember who was playing at the Marquee that night... Why don't you ask Jon? He'll probably know. But I mean... at the end of the day... does all that really *matter* now?"

Probably not.

As an on-going idea, Yes have been around for ten years now, yet they've collectively got this strange disinterest in most things remotely concerning their past. Sure, they'll walk out on stage and blast through 'Roundabout', 'Starship Trooper', 'Siberian Khatru', and 'Close To The Edge'. That's music. They still love those as much as always, and they'll probably be playing some of them tonight. But when it comes down to things like times, dates, places, events, and slapping themselves on the back for past achievements, you'll more often than not get a mystified shrug with a "... but does it really matter?"

Maybe that's a good thing. Maybe that's why a band called Yes is still alive — long after so many others (just as popular and just as talented in their own right) have gone to the wall. Without wanting to cart out the gypsy violins or start passing around the Kleenex, they'd be the first to admit that it's been no easy ride, what with insane financial scenes in the early days, musicians leaving the band at crucial points, murderous criticism from certain corners of the music press, and the dozens of lesser crises that could've split Yes into a million pieces ages ago.

Mind you, the high points have been in the majority by far — albums that clicked so perfectly, tours that buzzed in their heads for weeks afterwards, the awards for outstanding musicianship, and all the other good things that have happened to Yes in their rise from 'Britain's Brightest Hope of 1969' to one of the world's most successful and highly respected bands. But it's possibly that tendency they have to regard the past in the *past tense*, and not worth worrying about (even if you're only talking about last week), that's helped them weather the storms and slippery patches they've had to pass through. If money was scarce, they'd hang on and wait. If somebody left, they'd find somebody new. If certain critics gave them a hard time, they'd learn from the valid points, reject the rest, then move on to the next stage.

It sounds simple, but plenty of other bands haven't found it that way, unable or unwilling to flow with the changes. With Yes, it's always been a matter of looking forward, not behind. It'd be silly to get all heroic about it though — conjure up a lump in the throat and ramble on in hushed tones about 'Anderson and Squire's Golden

Vision. . . ' Maybe Yes are just lucky.

Whatever the case, when the band was alerted to the fact that Yes as *A Rock Idea* would be marking its tenth birthday this year, the overall reaction was. . . you guessed it. . . to shrug the whole thing off. No firework displays. No tickertape parades. No screaming revelry in the lobby of the Hilton at four o'clock in the morning.

When one of the music trade magazines jumped the gun with a well-intentioned 'Yes Tribute' late last year (thirty pages of ads like 'Krapkin's Kontinental Katerers Salute Yes On Ten Swell Years'), Chris Squire visibly cringed. When preliminary ideas were thrown around to turn this year, the new album, and the current tour into some sort of overblown Big Deal, every pair of eyes in the room rolled skyward.

But despite the low profile, they're not oblivious to the fact that ten years means something in the scheme of things. Jon and Chris nurtured the concept between them during those early times in '68. Steve Howe, Rick Wakeman, and Alan White came along, in turn, to expand the idea into totally new directions and keep the music flowing. Then again, Yes are totally aware that it's you — the people who buy their albums and come to see them — who are the main reason why Yes remain alive and well.

Ten years on, they thank you for that.

— DAN HEDGES





YES

STEVE HOWE

It's about fourteen years since the Syndicats (featuring a teenaged Steve Howe on lead guitar) were unceremoniously fired from a regular spot at a London club for playing fourteen Chuck Berry numbers in a single night.

Apart from the occasional blast at home, Steve doesn't get around to playing much Berry anymore — though the essence of what those early years were all about (along with the lessons learned in bands like the In Crowd, Tomorrow, and Bodast) forms the basis of the distinctive kind of guitar he's been playing with Yes since joining them in 1970.

Late last year, the readers of *Guitar Player* magazine voted Steve 'Overall Best Guitarist' — an honour explicit in its inexplicitness but, as he says, "it's the best possible award I could've been given".

It's the only one that really seems to fit. Obviously, in the broadest terms, Steve's a *rock* guitarist — though his influences, interests, and styles branch into so many different areas that the term 'rock' tends to seem a bit limiting after a while. It's only a question of words anyway, so if you really have to call him something, call him a 'modern' guitarist. One who has managed to absorb an awful lot of music over a long career, and shaped it into something unmistakably his.

He'd probably sell his soul to play on the same stage with. . . . well. . . . that's another story. As a guitarist, and most specifically as guitarist with Yes, he's earned the sort of respect that plenty of others would gladly sell *their* souls for, but it's a safe bet he wouldn't trade it for anything else in the world.



Awaken

High Vibrations go on
To the Sun oh let my heart emanate
Past a mortal of me
Where can I be

Wish the Soul to State Still
Reach out to touch our mortal beings
Past all mortal of us
Here can we be
Be here now
Here we can be
Now we are

Awaken
Gentle
Tender
Touch

Sun: High: Songs: True
Singing: Dreams: Reins: Here
Star: Song: Star: Less

Awaken
Gentle
Tender
Touch

Workings of Soul
Set to ply out
Historical life
Relegating the
flower of the soul
of His tree
All awakening
All releasing you

Workings of Soul
Drive you from the path
Re-released
Initial conditions
So that: All is left for you
All is left for you
All this left for you
All this left for you
Now

Workings of Soul
Cry out from the fire
Set a flame by his breathless
To see the warmth of his
Breathless promised
For his seed: Reaching
So clearly



Master of Images
Soul's cost a light as you
Mark their dark ties
That tumbled us out of
Soul: Sense: Existence
Set to touch: In challenge of
All imperishable: Direct of eyes: See
Youth: Youth: Tears: Assemble
Ask Away
That though be contact
With all that is dear Be honest with yourself
There's no doubt - no doubt - no doubt

Master of light
All pure chance of exists
Cross divided in all
Extracting Mode
Or closely guided plan
Time: Awaken in our heart
Selling Soul
Over all of our lands
And offside look
Forever closer
Shall we now bid
Farewell Farewell





YES

JON ANDERSON

There was a time when Jon Anderson would stroll into Yes recording sessions with an easel, an artist's pad, a box of watercolours, and sit behind his microphone, calmly painting away, while the rest of them slugged it out tooth-and-nail over the intricacies of this solo, or that harmony, or the hundred possible inversions of. . .

Tension would build, psychic daggers would shoot across the room, and right at the point where it looked like somebody *might* just pick up that ashtray, Jon would look up from his paints, calmly say, "Well . . . what we *could* do is. . ." – and offer a perfectly logical compromise between four valid but stubbornly different points of view.

This isn't meant to make Life With Yes sound like a non-stop brawl, but it's a good way to illustrate what's one of Jon's most crucial roles in the band. Obviously, he's their principle voice. That, and his free, open-ended lyrics, forms one of the most instantly recognizable facets of Yes music. But he really shines in the behind-the-scenes areas that might not be so obvious. In the midst of the varied personalities and musical temperments in Yes, he serves as an anchor – the keystone of the operation. Helping to channel all those diverse ingredients and energies into an even, cohesive flow. Viewing Yes music from as objective a viewpoint as possible (without actually leaving the band!).

Somebody once compared him to your traditional, baton-wielding bandleader, but maybe *director* is a little closer to the point. Although he isn't heavily versed in the actual hardcore mechanics and theories of music, he's a catalyst. He gets things moving.

It's anybody's guess where that ability comes from, but it works. Maybe it took root when he sang with the Warriors all those years ago; maybe not. Asked to analyse it, Jon admits that he doesn't really know. As he says, "it's something that just happens."



YES

CHRIS SQUIRE

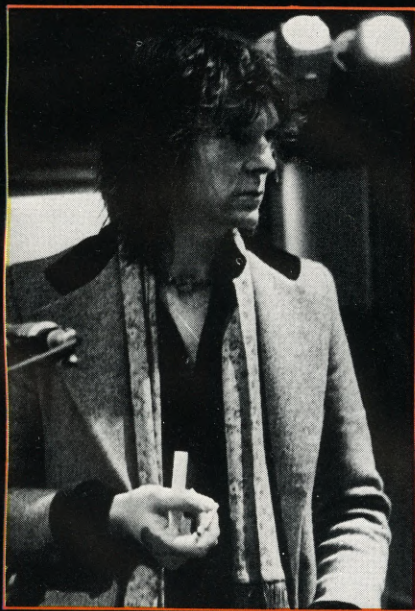
"I suppose," Chris Squire once said in a moment of characteristic understatement, "that a lot of my music *is* on what you might call an epic scale."

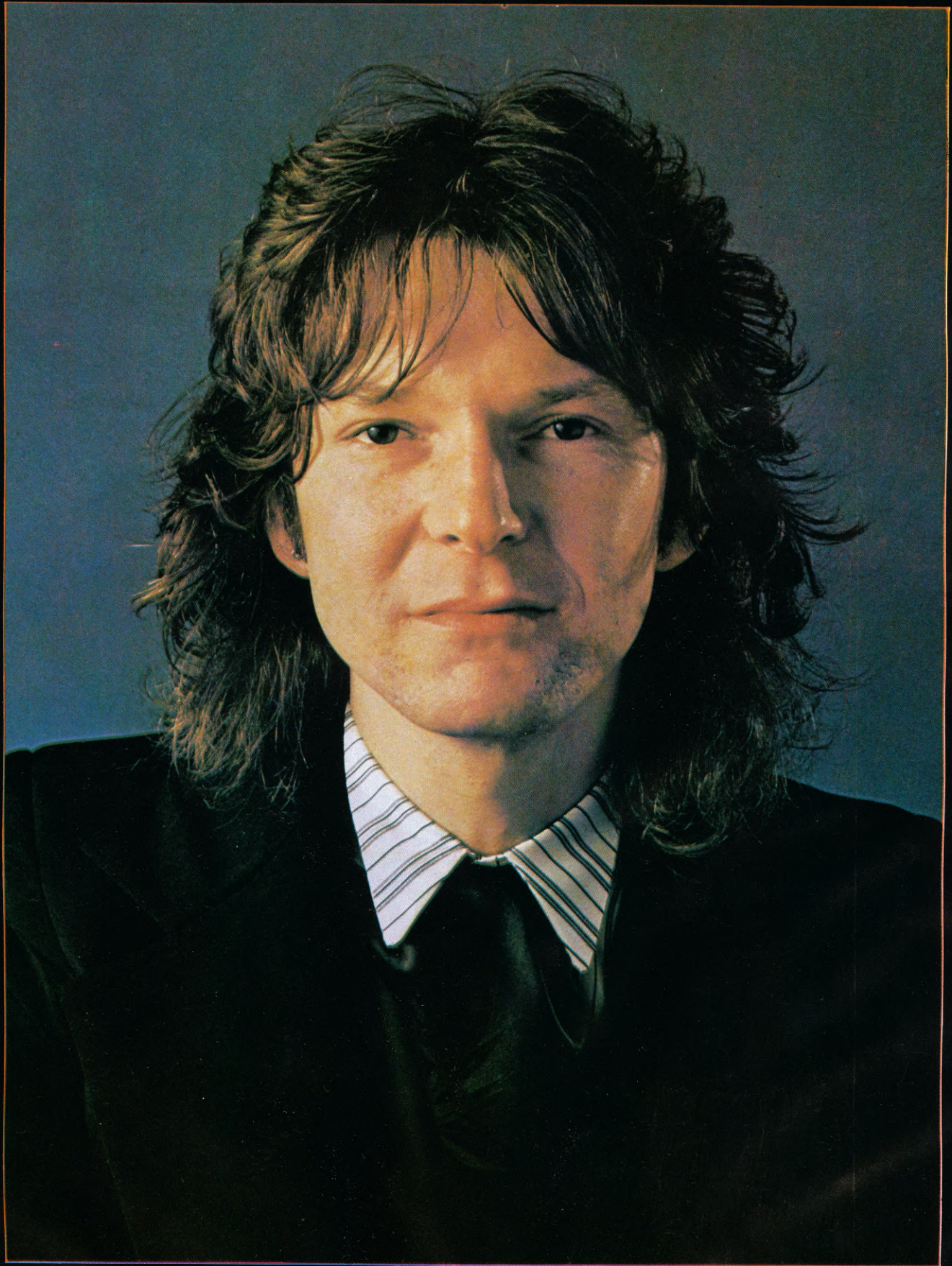
There's a terrible temptation to start unpacking all that wide-screen phraseology again. Maybe slip in a few flash references to 'heathen magnificence' or 'pagan grandeur', or put Chris' musicianship on a par with the eruption of Vesuvius, the sinking of North America, or the Utter Annihilation Of The Universe As We Know It.

It's probably less pretentious to say that Chris is one of the most powerful and influential rock bassists in the business. In many ways, he's more responsible for putting the instrument on the musical map than just about anyone else around — though that sizeable achievement is the result of a long, slow buildup of musical experiences over the years.

It started with the church choirs he sang in as a kid, followed by his early outrages in the cause of British Psychedelia with the Syn and Mabel Greer's Toyshop, then on through the long months he spent off on his own, refining what he'd learned, until that inevitable meeting with Jon Anderson led to the formation of Yes itself.

Chris will sprawl in whichever chair happens to be nearest and expound on his theories on innovative, exploratory, and 'interesting' bass playing for hours, and wind up acknowledging that the three note funk merchants might just have something going after all. But whether he's playing it economically or well into "the complicated bits", Chris Squire's sole aim is (and has always been) to be thoroughly musical. From the sound of it, he's definitely succeeded.





YES

RICK WAKEMAN

During a ninety mile-an-hour game of pool in Buffalo on the last U.S. tour, David Bowie's 'Space Oddity' began blaring from a radio in the hotel lounge. It's a record Rick Wakeman played on during his early days as a session man. Before the Strawbs. Before Yes.

"Best thing I've ever played, that is," he announced as he lined up his cue for a second shot. Waiting a second for his comment to sink in, he stopped, looked up, and glanced slyly around the room, "... until the next Yes album, of course." Then he ordered another dozen bottles of beer and happily charged them to manager Brian Lane's room tab.

Granted, Rick needs no real introduction as one of the finest keyboard artists anywhere. All those Yes albums, his solo projects, and a ton of awards speak for themselves, and his endless fascination with new musical colours and textures has helped develop the scope of

electric keyboards (both musically and technically) to an incredible degree.

Years of classical training form the basis of it all, yet Rick's saving grace is that he's never been content to confine his music to the straightjacket of what tradition says is 'right'. He's a maverick in that respect, though at the same time, he's always been aware of the necessity of keeping his music accessible. It's the closely-aligned combination of the two that makes him the highly regarded and invaluable asset to Yes that he is.

He'll knock your head off playing table tennis – though if he keeps aces up his sleeve during poker games, nobody's ever caught on. Rick's one of those people who prefers to write his own rule book, and his music's that much better as a result.



Mervyn Schultz, from Normal, Illinois, ecstatic at receiving the Billboard Rick Wakeman look-a-like contest in Las Vegas in September 1977.





YES

ALAN WHITE

It's surprising to realize that Alan White's been playing drums with Yes for about six years now. Partially because it just doesn't seem that long, but particularly in light of the number of bands and performers he worked with before joining Yes less than a week prior to their '72 American tour.

During years of roadwork and session with the likes of Happy Magazine, Billy Fury, Alan Price, the Plastic Ono Band, Bell and Arc, Balls (with Denny Laine), Ginger Baker's Air Force, Terry Reid, and Joe Cocker, Alan's moved through the whole gamut of different musical styles and situations. None of them bore much resemblance to Yes, it's true, but that's plain proof of the value of that kind of background, in that he was able to climb onto the Yes drum rostrum on such short notice and with comparative ease.

He can rock like it's going out of style, laying down a barrage that'll get them reeling even up there in the cheap seats. Just as importantly however, he knows

when to lay back, when to take it easy and allow the subtleties of Yes music to come through, while contributing more than a few carefully thought-out subtleties of his own.

That probably has a lot to do with the fact that, unlike many drummers, he has a highly developed melodic sense to complement the rhythmic side. In the studio, he'll spend many free moments at the piano (he played it on parts of *Topographic Oceans*), and poking around Wakeman's arsenal of keyboards.

Walk in at the right time, and you're liable to see him behind the microphone adding backing vocals.

His first love might be the drums, but it's those other sides of his musical nature which might well make all the difference between Alan White being a good drummer (which he could've been), and a great drummer (which he is).



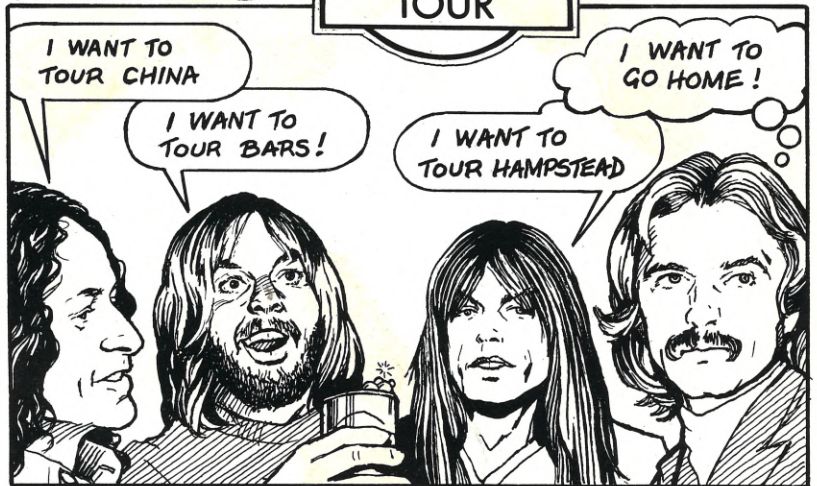
TORMENT YES

Another thrilling installment!!

ON A TOUR



NOW I'VE CALLED YOU ALL HERE TO TELL YOU ABOUT THE NEXT BIG TOUR



I WANT TO TOUR CHINA

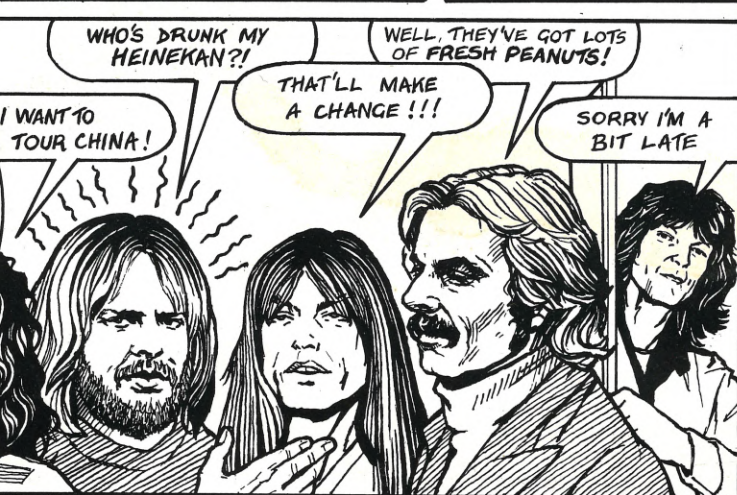
I WANT TO TOUR BARS!

I WANT TO TOUR HAMPSTEAD

I WANT TO GO HOME!



YOU'RE TOURING AMERICA!!!



WHO'S DRUNK MY HEINEKAN?!

WELL, THEY'VE GOT LOTS OF FRESH PEANUTS!

I WANT TO TOUR CHINA!

THAT'LL MAKE A CHANGE!!!

SORRY I'M A BIT LATE



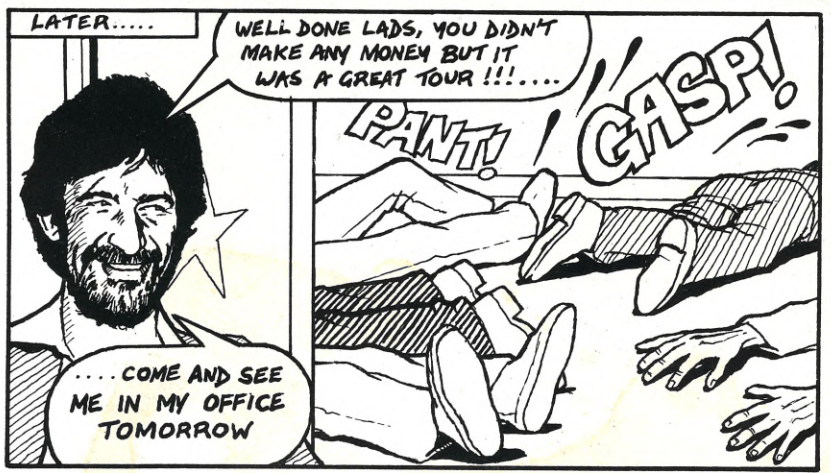
AIRPORT LOUNGE

COME ON LADS ONLY 83 GIGS IN 12 DAYS!!



LAST DATE OF THE TOUR

JEFF CUMMINS



LATER.....

WELL DONE LADS, YOU DIDN'T MAKE ANY MONEY BUT IT WAS A GREAT TOUR!!!.....

.... COME AND SEE ME IN MY OFFICE TOMORROW

RAWT!

CASPI!



NOW I'VE CALLED YOU ALL HERE TO TELL YOU ABOUT THE NEXT BIG TOUR

YES.

When you're having more than one.



The complete Yes catalog is available on Atlantic Records and Tapes

Yes Tor is situated two-and-a-half miles from Okehampton,
Devon in England and from the top you can see forever.

