

Magical



Aren't you pleased that British Airways Cargo has brought you Yes? No?

British
airways
cargo

We'll take more care

yes

AUGUST

29 **TORONTO, ONTARIO**, Maple Leaf Gardens
30 **MONTREAL, QUEBEC**, Forum

SEPTEMBER

1 **HARTFORD, CT**, Civic Centre
2 **PORTLAND, MAINE**, Civic Centre
4-6 **NEW YORK**, Madison Square Gardens
8 **PROVIDENCE, RI**, Civic Centre
9 **BOSTON, MA**, Boston Gardens
10 **GLENS FALLS, NEW YORK**, Civic Centre
11 **LARGO, MD**, Capitol Centre
12-13 **PHILADELPHIA, PA**, Spectrum
14 **BINGHAMPTON, NY**, Bloom County Arena
16 **ROCHESTER, NY**, War Memorial
17 **BUFFALO, NY**, Memorial Auditorium
18 **PITTSBURGH, PA**, Civic Arena
19 **DETROIT, MI**, Joe Louis Arena
20 **CLEVELAND, OHIO**, Richfield Coliseum
21 **CINCINNATI, OHIO**, Riverfront Coliseum
22-23 **CHICAGO, IL**, Amphitheatre
25 **ST. LOUIS, MO**, Checkerdome
26 **TULSA, OKLAHOMA**, Assembly Centre
27 **DALLAS, TEXAS**, Reunion Hall
28 **AUSTIN, TEXAS**, University of Texas
29 **HOUSTON, TEXAS**, Coliseum

OCTOBER

1 **TEMPI, ARIZONA**, University of Arizona
2 **SAN DIEGO, CALIFORNIA**, Sports Arena
3-4 **LOS ANGELES, CALIFORNIA**, Sports Arena
5 **FRESNO, CALIFORNIA**, Selland Arena
6 **SAN FRANCISCO, CALIFORNIA**, Cow Palace
9 **MINNEAPOLIS, MI**, Metropolitan Sports Centre
11 **TERRAHOTE, INDIANA**, State University
12 **CHAMPAGNE, IL**, University of Illinois
14 **LOUISVILLE, KENTUCKY**, Freedom Hall
15 **NASHVILLE, TENNESSEE**, Coliseum
16 **MEMPHIS, TENNESSEE**, Mid South Coliseum
17 **GREENBORO, N. CAROLINA**, Coliseum
18 **HAMPTON, RHODES, VA**, Hampton Rhodes Coliseum

YES UK TOUR 1980

NOVEMBER

16 **BRISTOL**, Hippodrome
17 **OXFORD**, New Theatre
19-20 **BIRMINGHAM**, Odeon
22 **DEESIDE**, Leisure Centre
24-25 **LEICESTER**, De Montfort Hall
27-28 **GLASGOW**, Apollo
29-30 **EDINBURGH**, Playhouse

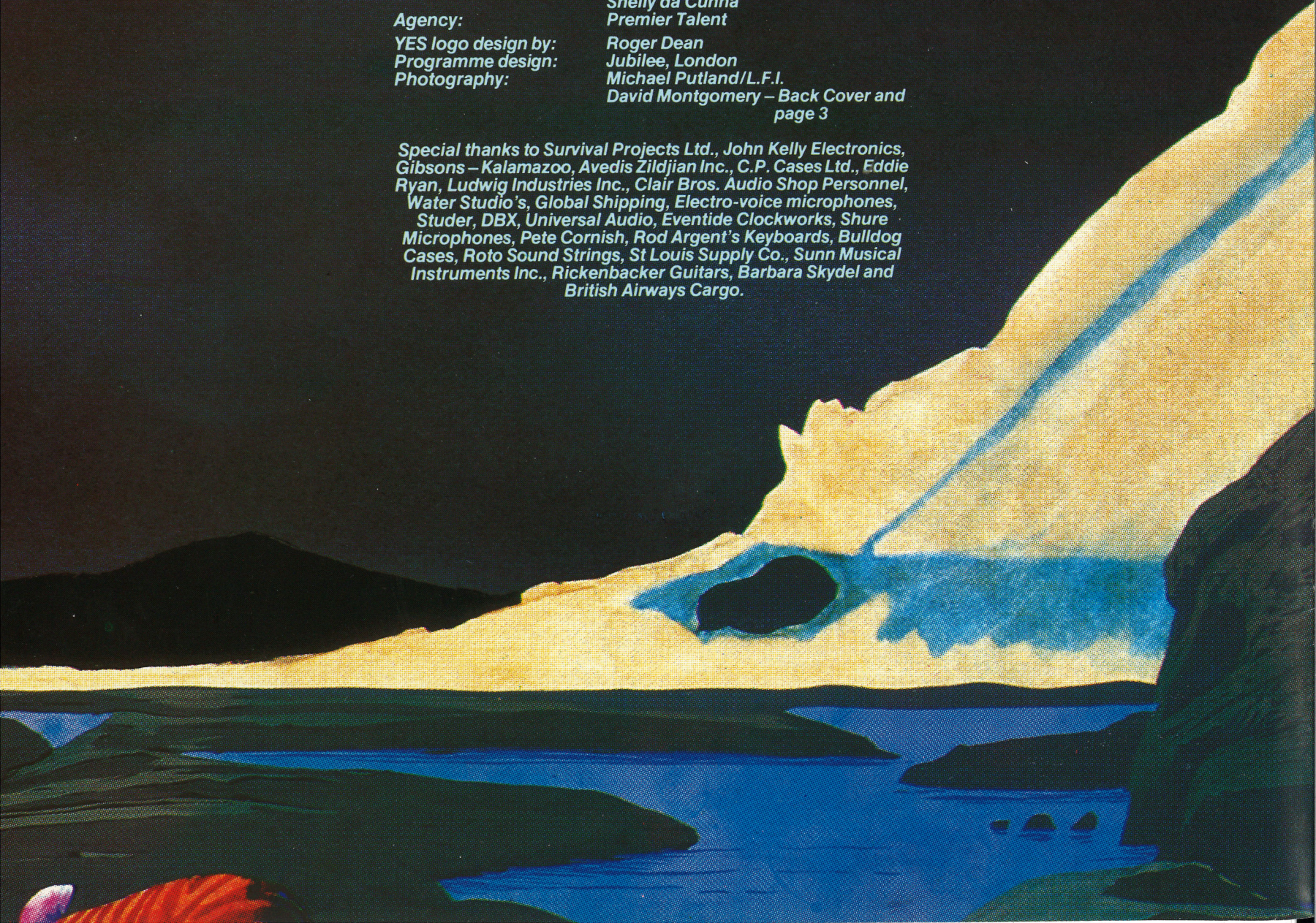
DECEMBER

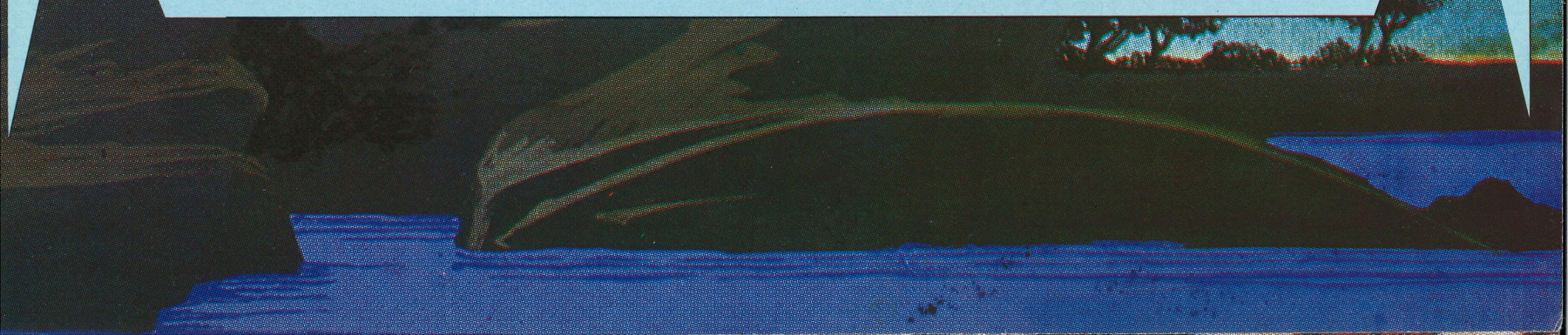
2-4 **NEWCASTLE**, City Hall
6-7 **MANCHESTER**, Apollo
9-10 **SOUTHAMPTON**, Gaumont
11 **BRIGHTON**, Brighton Centre
12 **LEWISHAM**, Odeon
14-16 **LONDON**, Hammersmith Odeon
17-18 **LONDON**, Rainbow Theatre

yes

Management: Brian Lane
Assistant Management: Sandy Campbell and Phil Straight
Secretary: Fiona Sanders-Reece
Personal Manager: Jim Halley
Assisted by: Martin Grooves
Production Manager: Michael Tait
Stage Manager: Frank McAlister
Sound Engineer: Nigel Luby
Lighting Designer: Michael Tait
Supervising Engineer: Roy Clair
Monitor Engineer: Mike Roth
Alan's Equipment: Nu Nu Whiting
Chris's Equipment: Richard Davis
Geoff's Equipment: J.J.
Steve's Equipment: Claude Johnson-Taylor
Trevor's Assistant: Stuart Young
Sound Crew: Cathy Sander, Dave Natale
Master Electrician: Ken Fillo
Master Carpenter: Bob Quinn
Master Rigger: Michael Grassley
Sound System: Clair Brothers Audio Enterprises Inc.
Lighting System & Rotating Stage: Tait Towers Lighting Inc.
Trucking: Consolidated Productions Inc.
Electronic Engineer: Steve Dove
Travel USA: Roy Ericson, Starflight Travel, Shelly da Cunha
Agency: Premier Talent
YES logo design by: Roger Dean
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Photography: Michael Putland/L.F.I.
David Montgomery – Back Cover and page 3

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CHRIS SQUIRE

For over a decade now, Chris Squire has been tailed wherever he goes, at home, in the streets, shops, restaurants, on tour with Yes from Tokyo to Toronto. But this is no cloak-and-dagger story, his tail has been a simple, four-letter word: "Epic". His admirers use it as a term of praise, his detractors as a cypher for pretension. He himself has said, with mischievous understatement, "I suppose that a lot of my music is on what you might call an epic scale."

As any student of literature will tell you, epic doesn't simply mean length or size — the reference books talk of "Epic" in terms of being "on a grand scale, heroic, incorporating myth, legend, history," and "embodying lofty or grandiose aspirations." Take a few minutes out to apply these ideas to Chris, his playing and his writing, and you'll be halfway towards understanding this enigmatic giant of the rock bass.

Since co-founding Yes 12 years ago, Chris's playing itself has expressed a profound disenchantment with the lot of the rock bass; a Cinderella among instruments, relegated to hitting it right on top of the beat, four to a bar, providing an unimaginative vehicle for lazy rock'n'roll. Chris's classical background and jazz leanings told him that the bass was capable of much, much more.

It's no wonder that he names such people as Stanley Clarke and Jaco Pastorius as admired kindred spirits (although one cannot resist tagging on the comparison with other, non-funk, bassists like Miroslav Vitous, Eberhard Weber and Niels Pedersen). In the way he plays and the role he gives the instrument in his compositions, Chris is responsible more than anyone else for the emancipation of the rock bass. He rescued it from the shadows of "The Rhythm Section", expanded its sound, broke the chains of the fretboard and brought the bass stage-front, to a point where it is now a major voice in the sound-mix, both live and in the studio.

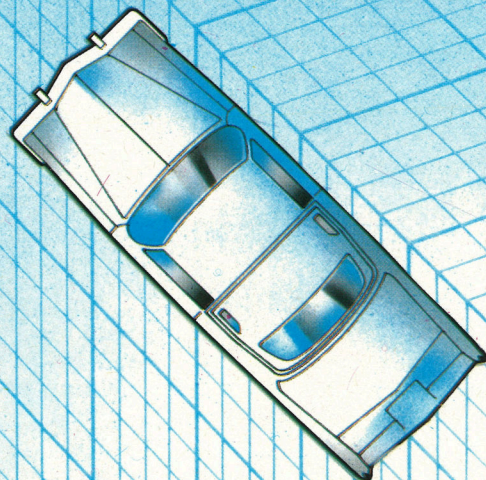
You only have to listen to this rarified solo album, "Fish Out Of Water", or such Yesworks as "Starship Trooper", "The Fish" or "On The Silent Wings Of Freedom" (to mention a few that come easily to mind) to hear how he makes the bass sing, roar, fly and kick. He has given the bass a majestic and charmed voice.

And that's what they, he and we mean by "Epic".



MAN IN A WHITE CAR

*I see a man in a white car
Move like a ghost on the skyline
Take all your dreams
And you throw them away
Man in a white car.*





DOES IT REALLY HAPPEN?

*That's what you say
Does it really happen to you
Does that explain
This the season for this display.
To take a look
In time to move together*

Chorus

*Time is the measure before its begun
Slips away like running water
Live for the pleasure, live by the gun
Heritage for son and daughter
Down to the slaughter up for the fun
Up for anything*

*Could this be true
Does it really happen to you
And can you prove
That wheels go round in reason
You take a step
In time,
To move together*

*You walk, the way
You take, the path
To be, assured
You make, a graph
The scale, you use
Is all, on black
Be brave, the weight
Will make, the heat
There is, no way
To take - it back*

Repeat Chorus.

YES DRAMA



ALAN WHITE

You'd be hard pressed to name a band that demands so much of its drummer as Yes does. Chances are, in fact, that you'd have to move into jazz or the "avant-garde" to find that name. By the nature of the music, ninety percent of rock bands simply require a steady rhythmic base, veering from 4/4 at its own risk, and allowing little room for individual ability to shine. Yes presents the pinnacle of the other ten percent.

Alan probably knew what he was letting himself in for, but when he joined Yes in 1972, shortly before the mammoth "Yessongs" tour, Yes presented him with a list of requirements extending way beyond the normal call of duty. Yes needed someone who could provide a basic layer of rhythm, keep his end up alongside Chris Squire's challenging bass, grapple with some of the wickedest themes known to man, change course at a second's notice, rock at Yes's customary high altitude and provide a percussion backdrop for the elegiac side of Yesmusic. A job many aspire to but which few can fulfil . . .

It's a paradox that for so highly-developed and perfectionist a unit as Yes, chance or fate plays such a large part in its existence. As with the arrival of Geoff and Trevor, the band found themselves minus a member and with a world tour looming, and Alan just appeared in their studio one day.

His empathy and standing as a drummer's drummer made it patently clear he was the man for the job. Previous alliances with numerous super-names and not-so-super-names gave him an impeccable grounding in all manner of musical styles. He also brought with him an impressive set of muscles — courtesy of his beloved hobby of sailing. (A word of warning: he sometimes mentions that he'd like to take a year off and sail off into the sunset. Your petitions should be sent to . . .)

In Alan you witness the perfect marriage of technique and emotion. Whether it's on his unclassifiably diverse solo album, "Ramshackled", or post-"Yessongs" Yes albums, rock, jazz, funk, reggae, classical percussion and Yes's fiersome rhythm are cooked up by the deft yet powerful hands of what might best be described as the World's First Vertical Take-Off Drummer. And this year Alan adds another feather to his cap; you'll be hearing him supply backing vocals to the songs from the new album, "Drama".



TREVOR HORN

Six months ago and a few thousand miles across the Atlantic Trevor Horn, with the aid of Geoff Downes, unintentionally scandalized the British music scene. How? Simply by joining Yes.

Trevor's vocals, along with Geoff's keyboards, had until then been known as the distinctive sound of The Buggles, a studio band that had produced two hit singles of perfect plastic pop. How dare these two hack purveyors of ear-candy defile a band of Yes's legendary status, the fans and critics raged. If they had taken the time to investigate their backgrounds, their detractors would have hastily changed "defile" to "complement" . . .

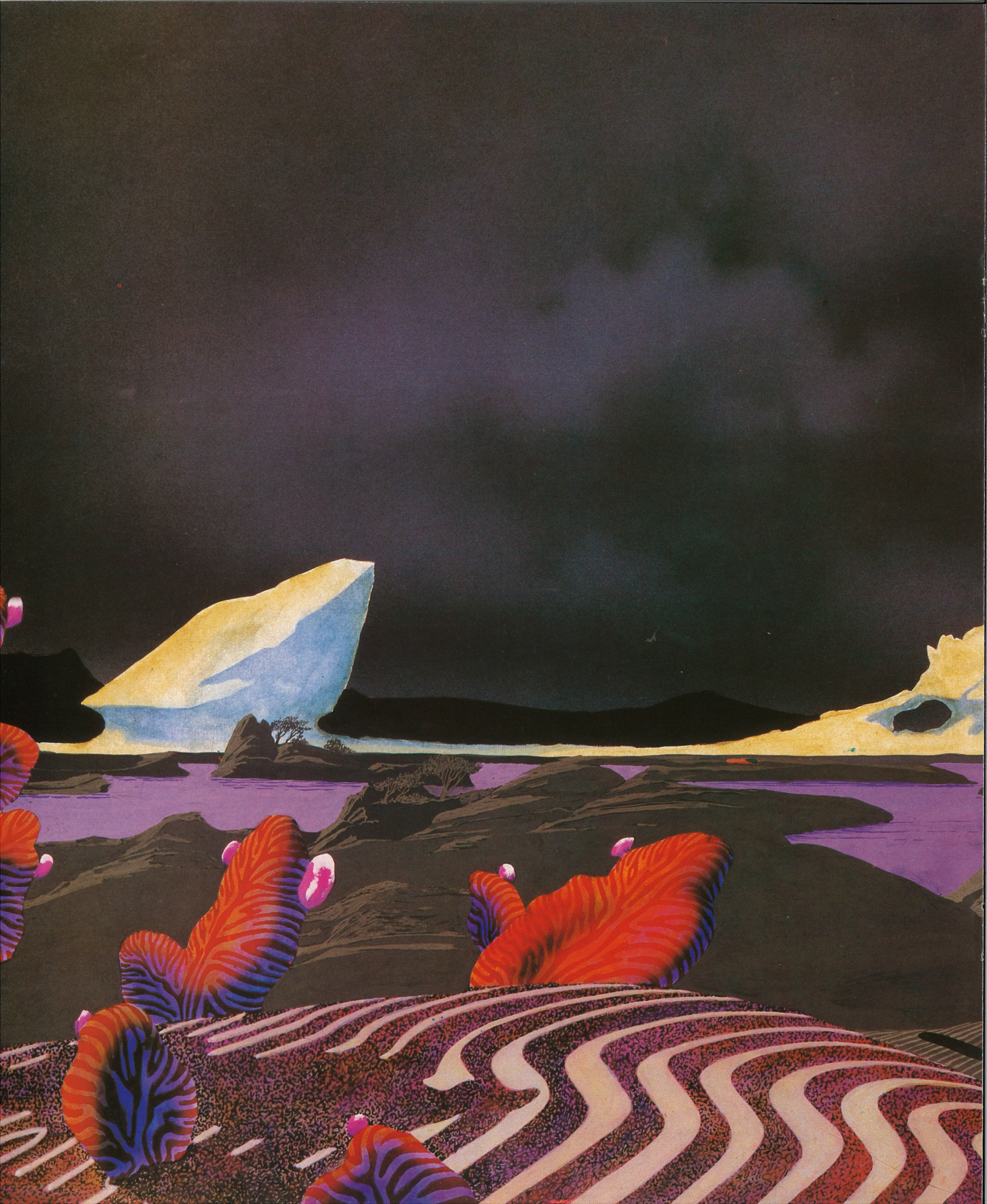
Trevor's first instrument was the double bass. His father, a professional double bassist himself, trained the fledgling rhythm-man in the complexities of that instrument, his tutelage enabling Trevor to join the Youth Orchestra of his home town, Durham, Yorkshire.

As often happens, the call of rock'n'roll was too great, and Trevor began playing bass with various semi-pro rock bands. Simultaneously, he was developing an interest in studios and sound-recording techniques. This interest almost developed into a profession, with Trevor co-founding a recording studio in Leicester, England, but wanderlust struck before the studio was finished.

He moved to London, pursuing his interest in the more complex aspects of music through session and production gigs, and it was during this time that he met Geoff Downes. Finding that their ideas coincided to an amazing degree, they went on to form the infamous Buggles, and found themselves with number one hits in Australasia and across Europe.

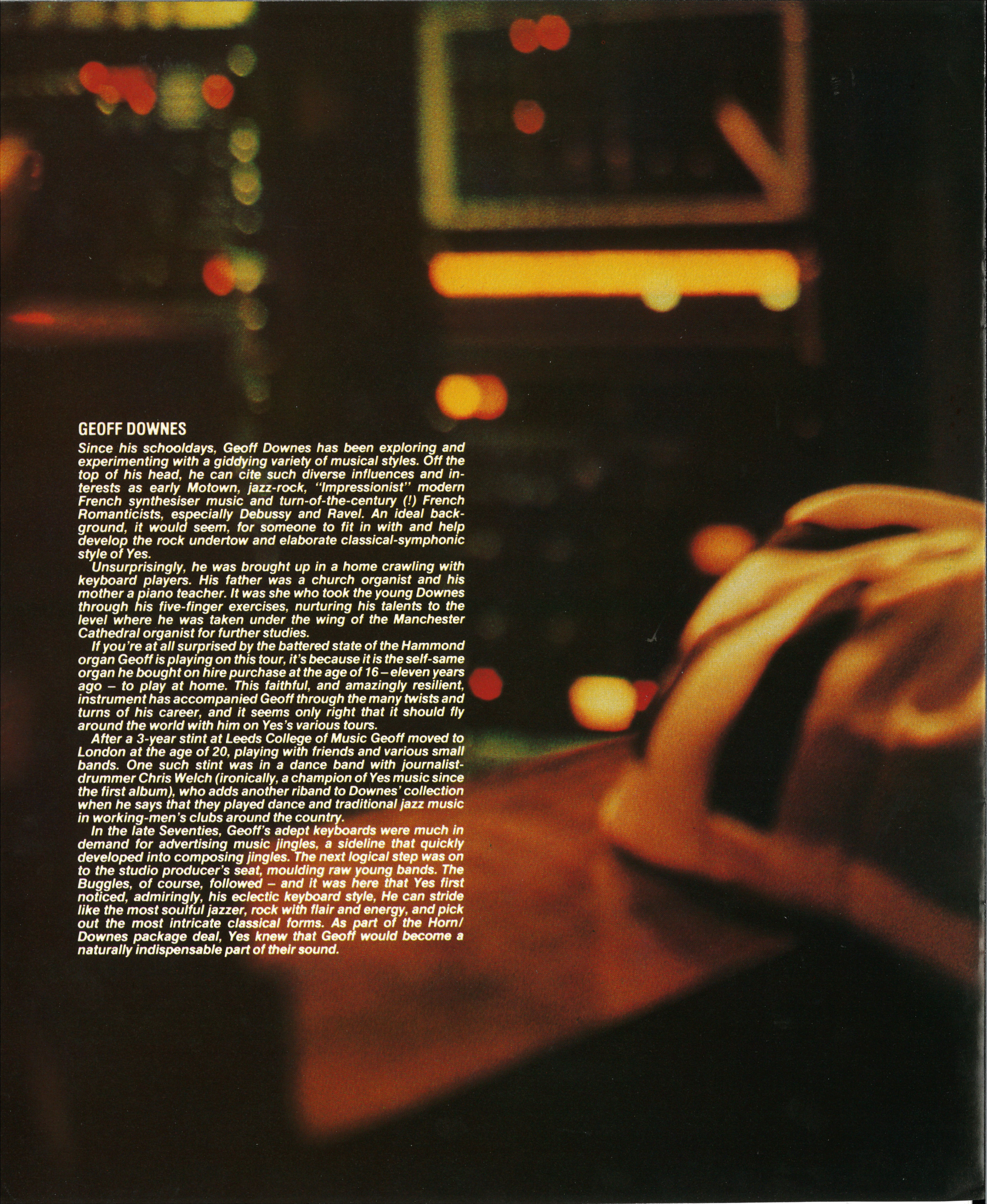
Then, as if to prove to themselves and others that their talents extended far beyond the Buggles, they wrote a song for one of their favourite bands – Yes. They approached the band with a tape and were awestruck by the enthusiasm that met their material. And it didn't stop there. Trevor's vocal and lyric-writing abilities, both self-developed since the formation of the Buggles, gravitated naturally to the front-mike of the Yes set.





303 DRAMA





GEOFF DOWNES

Since his schooldays, Geoff Downes has been exploring and experimenting with a giddy variety of musical styles. Off the top of his head, he can cite such diverse influences and interests as early Motown, jazz-rock, "Impressionist" modern French synthesiser music and turn-of-the-century (!) French Romanticists, especially Debussy and Ravel. An ideal background, it would seem, for someone to fit in with and help develop the rock undertow and elaborate classical-symphonic style of Yes.

Unsurprisingly, he was brought up in a home crawling with keyboard players. His father was a church organist and his mother a piano teacher. It was she who took the young Downes through his five-finger exercises, nurturing his talents to the level where he was taken under the wing of the Manchester Cathedral organist for further studies.

If you're at all surprised by the battered state of the Hammond organ Geoff is playing on this tour, it's because it is the self-same organ he bought on hire purchase at the age of 16 – eleven years ago – to play at home. This faithful, and amazingly resilient, instrument has accompanied Geoff through the many twists and turns of his career, and it seems only right that it should fly around the world with him on Yes's various tours.

After a 3-year stint at Leeds College of Music Geoff moved to London at the age of 20, playing with friends and various small bands. One such stint was in a dance band with journalist-drummer Chris Welch (ironically, a champion of Yes music since the first album), who adds another riband to Downes' collection when he says that they played dance and traditional jazz music in working-men's clubs around the country.

In the late Seventies, Geoff's adept keyboards were much in demand for advertising music jingles, a sideline that quickly developed into composing jingles. The next logical step was on to the studio producer's seat, moulding raw young bands. The Buggles, of course, followed – and it was here that Yes first noticed, admiringly, his eclectic keyboard style. He can stride like the most soulful jazzier, rock with flair and energy, and pick out the most intricate classical forms. As part of the Horn/Downes package deal, Yes knew that Geoff would become a naturally indispensable part of their sound.

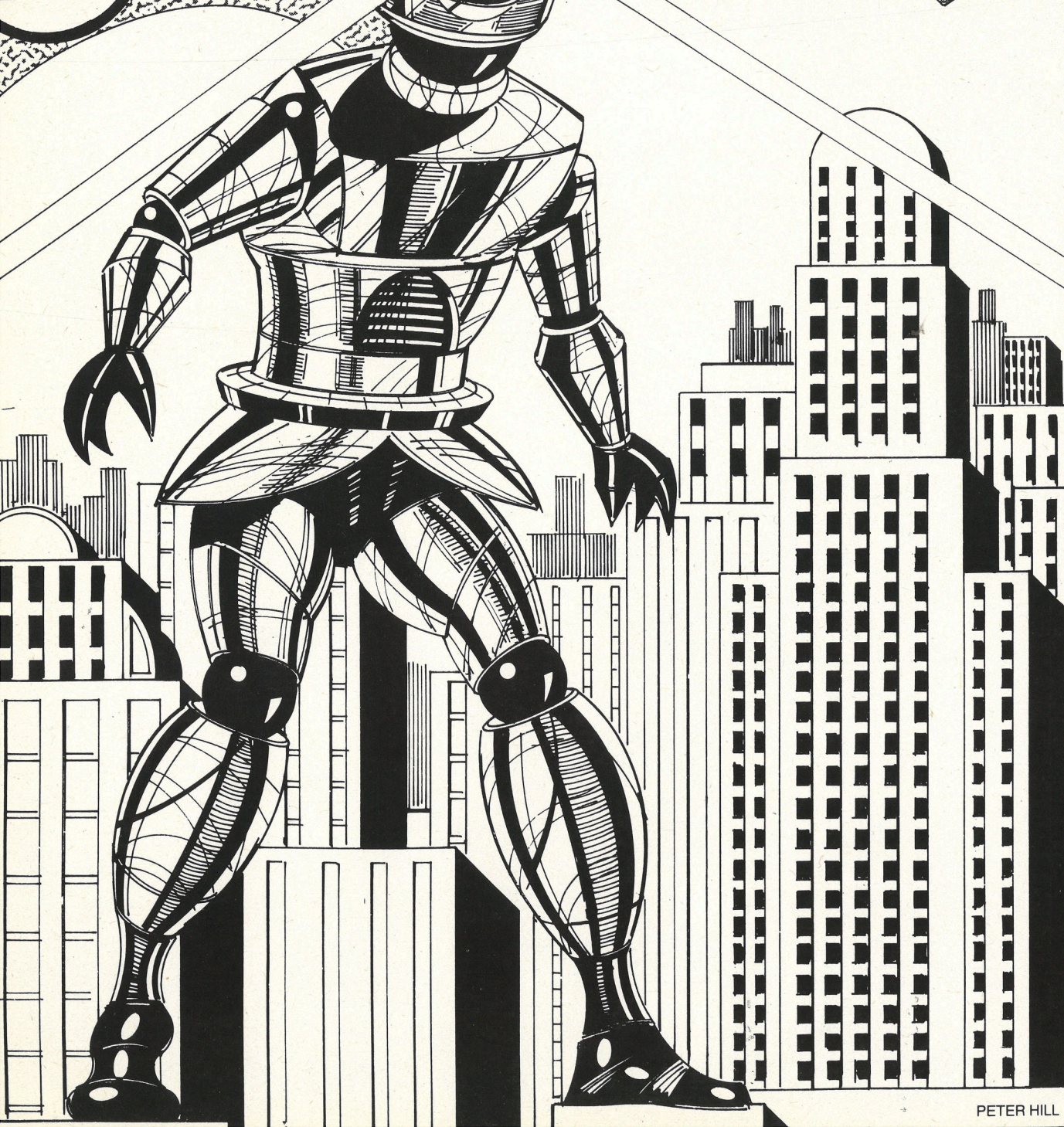




MACHINE

MESSIAH

PARTS
1 & 2



Part I
*Run down a street
Where the glass shows
That the summer has gone
Age, in the doorways
Resenting the pace of the dawn.
All of them standing in line
All of them waiting for time.
From time, the great healer,
The Machine - Messiah
Is born.*

*Cables that carry the life
To the cities we build
Threads that link diamonds of light
To the Satanic mills
Ah, to see in every way
that, we feel it every
Day, and know that
Maybe we'll change
Offered the chance
To finally inlearn our lessons
And alter our stance.*

Part II
*Friends make their way into systems of
chance (reply - Friends make their way
of escape into systems of chance)
Escape to freedom I need to be there
Waiting and Watching, the tables are
turning
I'm waiting and watching
I need to be there.*

*I care to see them walk away
And, to be there when they say
They will return.*

Machine, Messiah
*The mindless
Search for a higher
Controller
Take me to the fire
And hold me
Show me the strength of your
Singular eye.*

Part III
*History dictating symptoms of ruling
romance
Claws at the shores of the water upon
which we dance.
All of us standing in line
All of us waiting for time
To feel it, All the way
And to be there when they
Say they know that
Maybe we'll change
Offered the chance
To finally unlearn our lessons
And alter our stance.*

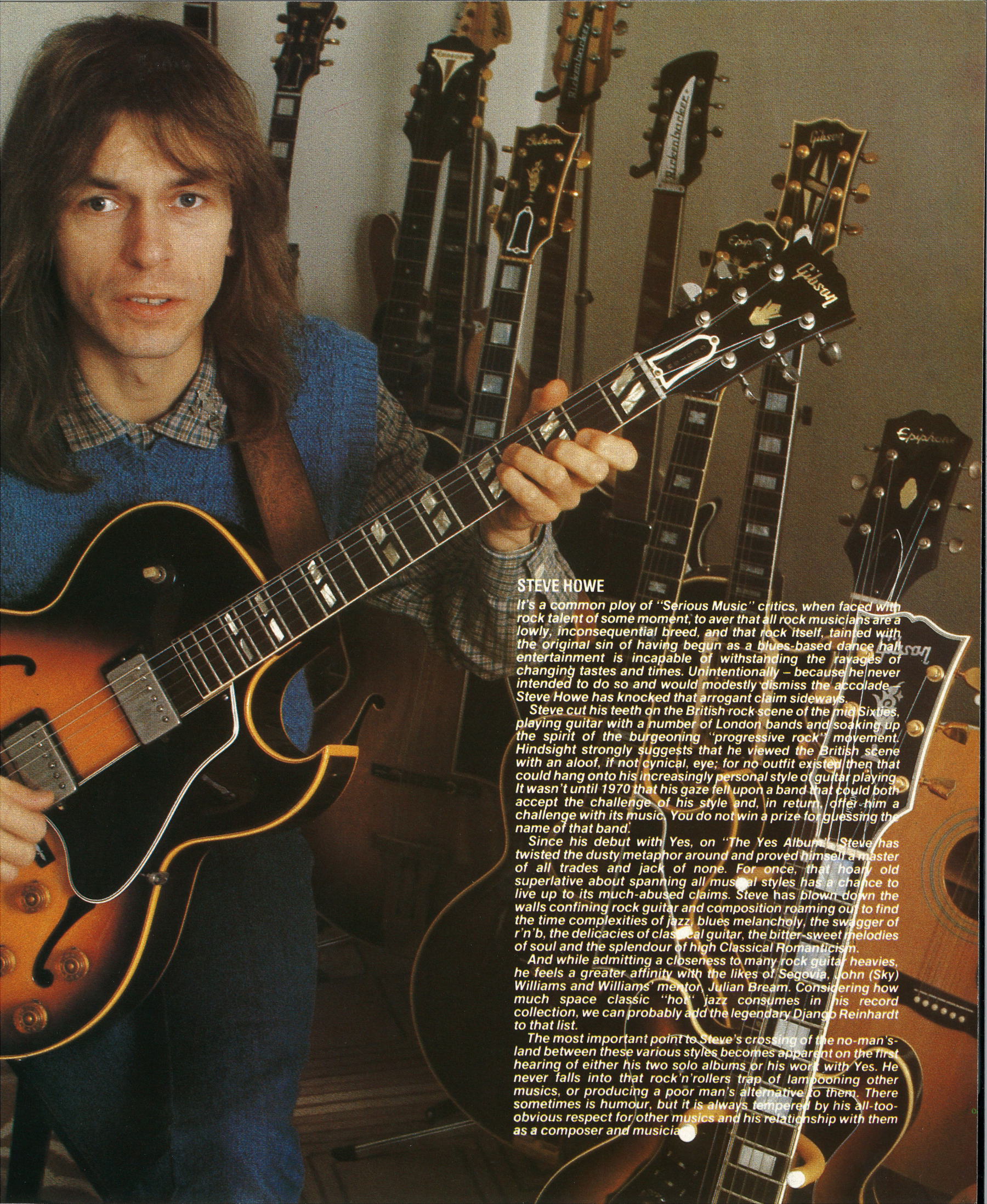
Machine, Machine Messiah
Take me, into the fire.

*Hold me, machine messiah
And show me
The strength of your singular eye.*

YES DRAMA

PETER HILL





STEVE HOWE

It's a common ploy of "Serious Music" critics, when faced with rock talent of some moment, to aver that all rock musicians are a lowly, inconsequential breed, and that rock itself, tainted with the original sin of having begun as a blues-based dance hall entertainment is incapable of withstanding the ravages of changing tastes and times. Unintentionally — because he never intended to do so and would modestly dismiss the accolade — Steve Howe has knocked that arrogant claim sideways.

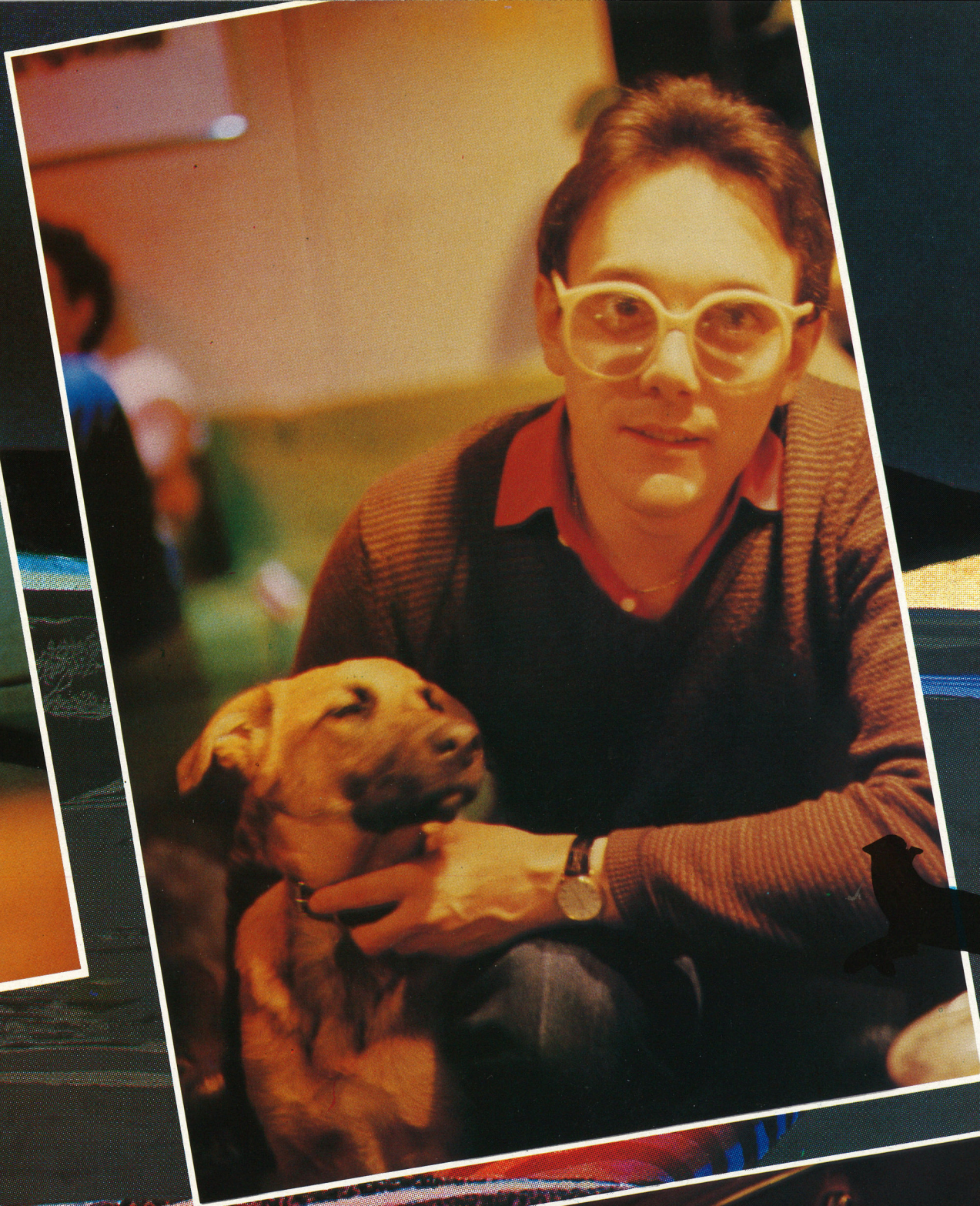
Steve cut his teeth on the British rock scene of the mid Sixties, playing guitar with a number of London bands and soaking up the spirit of the burgeoning "progressive rock" movement. Hindsight strongly suggests that he viewed the British scene with an aloof, if not cynical, eye; for no outfit existed then that could hang onto his increasingly personal style of guitar playing. It wasn't until 1970 that his gaze fell upon a band that could both accept the challenge of his style and, in return, offer him a challenge with its music. You do not win a prize for guessing the name of that band.

Since his debut with Yes, on "The Yes Album," Steve has twisted the dusty metaphor around and proved himself a master of all trades and jack of none. For once, that hoary old superlative about spanning all musical styles has a chance to live up to its much-abused claims. Steve has blown down the walls confining rock guitar and composition roaming out to find the time complexities of jazz, blues melancholy, the swagger of r'n'b, the delicacies of classical guitar, the bitter-sweet melodies of soul and the splendour of high Classical Romanticism.

And while admitting a closeness to many rock guitar heavies, he feels a greater affinity with the likes of Segovia, John (Sky) Williams and Williams' mentor, Julian Bream. Considering how much space classic "hot" jazz consumes in his record collection, we can probably add the legendary Django Reinhardt to that list.

The most important point to Steve's crossing of the no-man's-land between these various styles becomes apparent on the first hearing of either his two solo albums or his work with Yes. He never falls into that rock'n'rollers trap of lampooning other musics, or producing a poor man's alternative to them. There sometimes is humour, but it is always tempered by his all-too-obvious respect for other musics and his relationship with them as a composer and musician.





INTO THE LENS

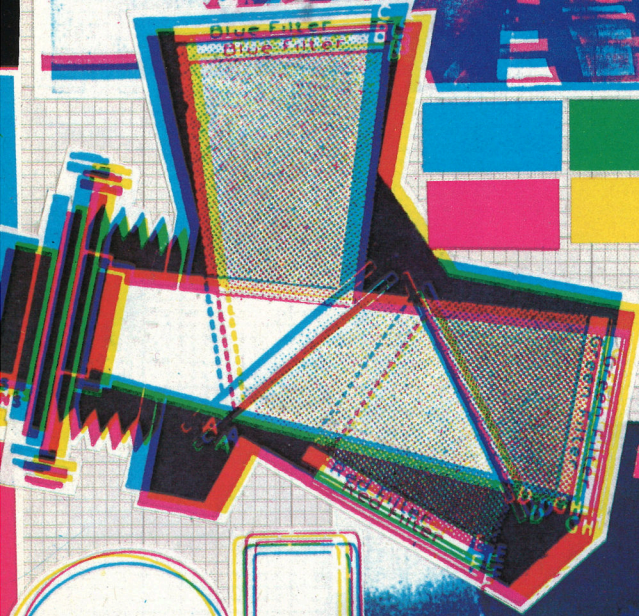
© 1980 Warner Bros./Ashford/Topographix



Memories, how they fade so fast
 Look back, that is no escape
 Tied down, now you see to late
 Lovers, they will never wait

I am a camera
 Take heart, I could never let you go
 And you, always let the feeling show
 Love us all, How you never broke your heart
 You lose them
 If you feel the feeling start
 I am a camera, camera camera
 And you, may find time will find you
 This to just remind you
 All is meant to be.

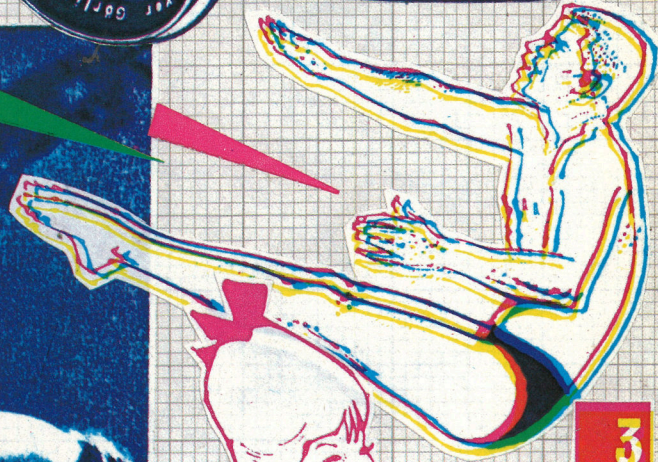
There, by the waterside
 Here, where the lens is wide
 You and me
 By the sea
 Taken in tranquility.
 Taken, taken, so easily
 To pass into glass reality
 Transform, to transfer, to energy.
 Taken, taken, so easily
 To pass into glass reality
 Transformer, transferring energy.
 YES DRAMA



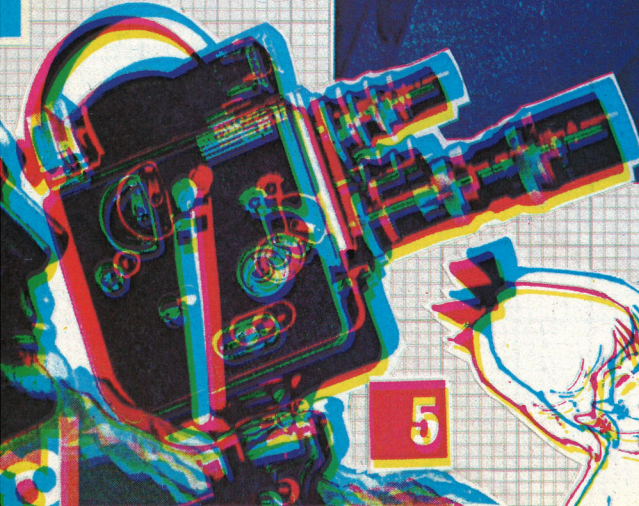
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1



3



5



4



2

PETER HILL



RUN THROUGH THE LIGHT

*I asked my love to give me shelter
And all she offered me were dreams
Of all the moments spent together
That move like never ending streams.*

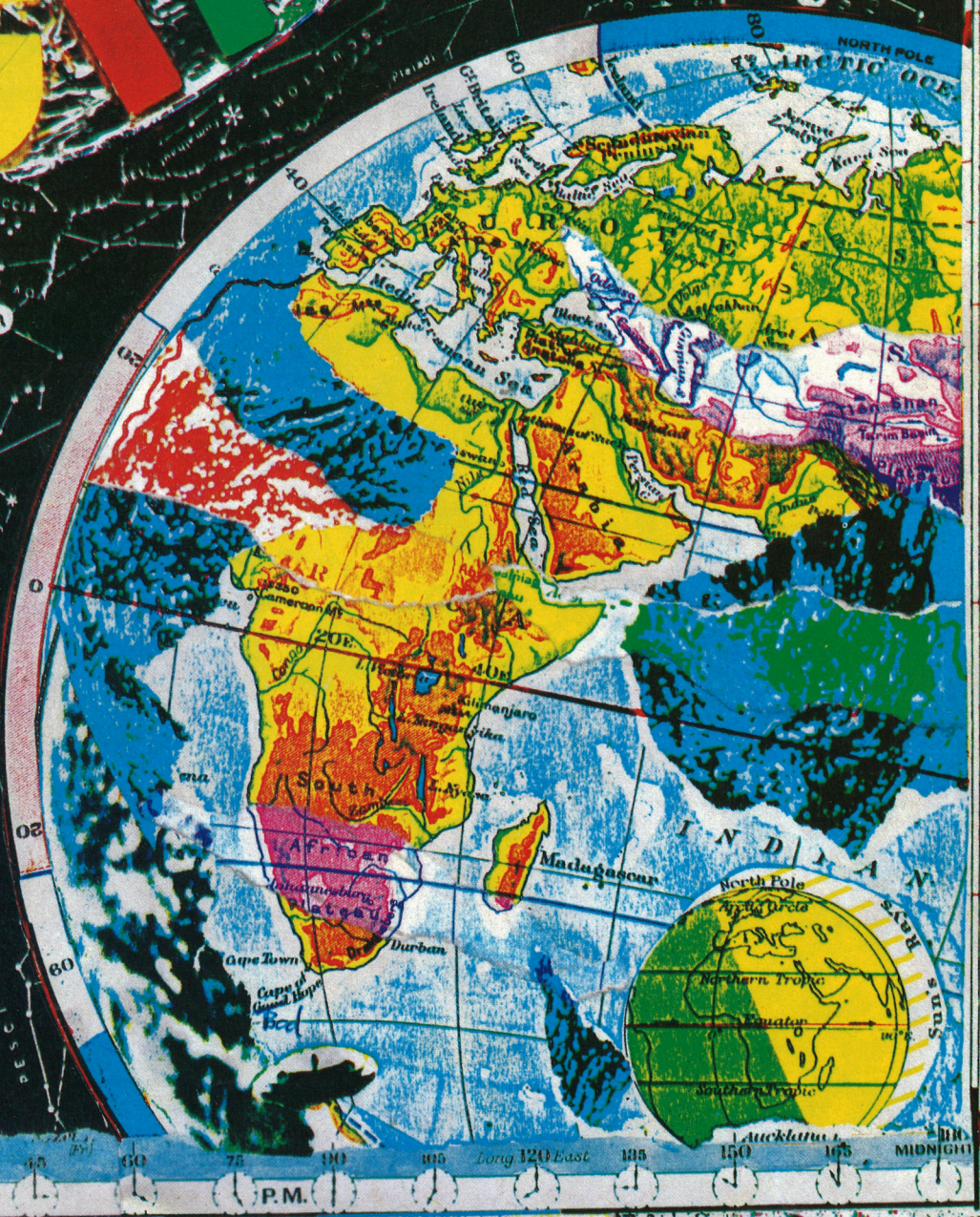
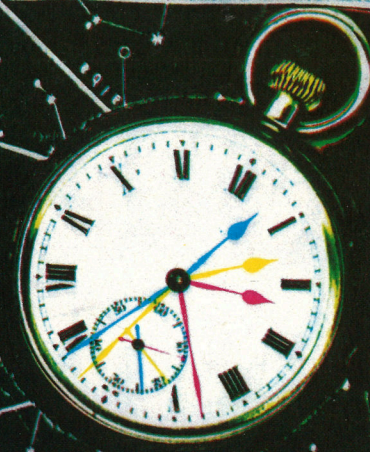
*Run to the light
Everything is alright
Run thro' the light of day
You run to the light of night*

*And every movement made together
Till every thought was just the same
And all the pieces fit together
In the game*

*Welcome to the light
Now everything is okay
Run thro' the light of night
You run to the light of day.*

YES DRAMA

TEMPUS FUGIT



Born in the night
 She would run like a leopard
 That freaks at the sight
 Of a mind close beside herself
 And the nearer I came
 How the country would change
 She was using the landscape
 To hide herself.

More the mind
 Than the body this feeling
 A sense at the end
 Of a circular line
 That is drawn at an angle
 I see when I'm with you
 To navigate waters and finally answer to - Yes,
 If you were there you would want to be near me
 Innocence, you could hold the materials
 And tho' nothing would really be living
 It would shock your fall into landing light
 In the north sky time flies
 Fast to the morning
 The cold of the dawn it meant nothing to us
 You were keeping your best situation
 An answer to - Yes.

And the moment I see you
 Its so good to be near you
 And the feeling you give me
 Makes me want to be with you
 From the moment you tell me - Yes.

If you could see all the roads I have travelled
 Towards some unusable last equilibrium
 Run like an athlete and die like a
 Dead beaten speed freak
 An answer to all of the answers to - Yes.

If I wait for an answer
 Will the silence be broken
 Do we wait for an answer
 Do we leave it unspoken.

YES DRAMA

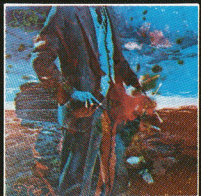
DRAMA:

the masterful new album
from YES.

Produced by Yes



On Atlantic Records and Tapes 



Tormato



Going For The One



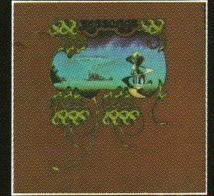
Yesterdays



Relayer



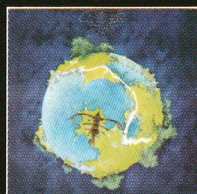
Tales From Topographic Oceans



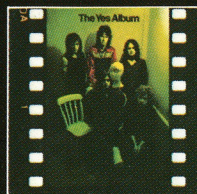
Yessongs



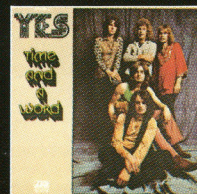
Close To The Edge



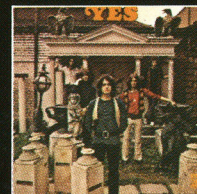
Fragile



The Yes Album



Time And A Word



Yes

