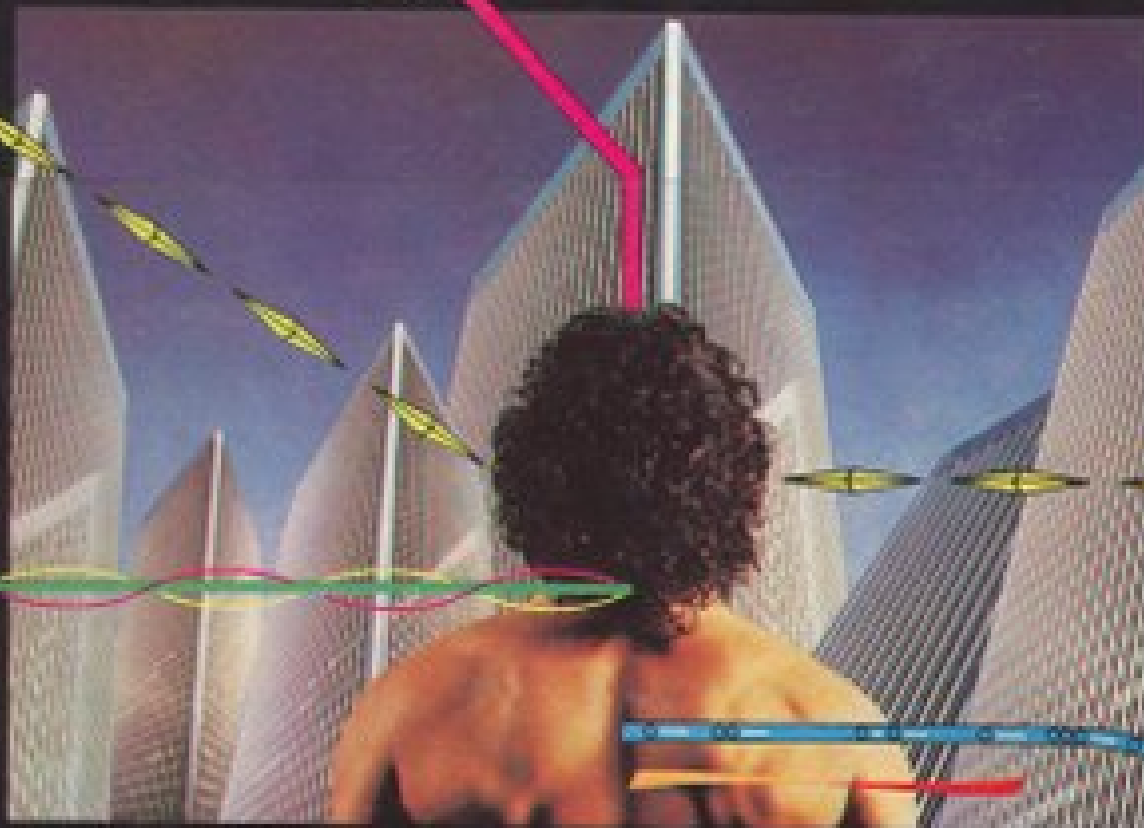


yes shows

WORLD TOUR 1977



SPECIAL GUEST
DONOVAN

OFFICIAL PROGRAMME



Yes
KS0034



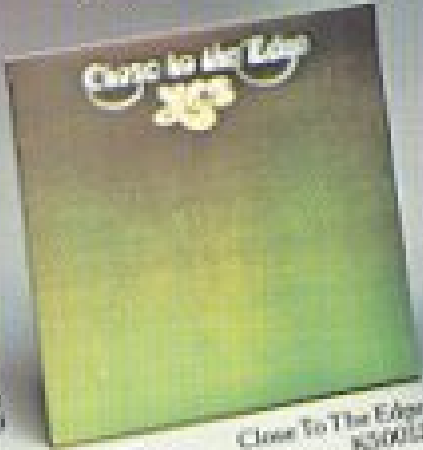
Time and a Word
KS0063



The Yes Album
KS0044



Traffic
KS0051



Close To The Edge
KS0012



Yesongs
KS0045



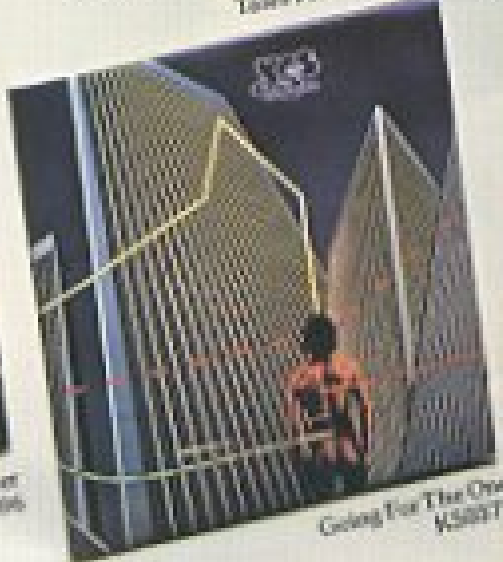
Tales From Topographic Oceans
KS0001



Yesterday
KS0048



Relayer
KS0036



Going For The One
KS0079

All of



Available on Atlantic Records and Tapes





TOUR DATES

AMERICA

- Jul 31 Norfolk, W. Virginia
- Aug 1 Huntington Beach, Virginia
- Aug 2 Philadelphia
- Aug 3 New York
- Aug 4 New York
- Aug 5 New York
- Aug 6 New York
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EUROPE

- Mon Oct 24 Empire Pool, Wembley
- Tue Oct 25 Empire Pool, Wembley
- Wed Oct 26 Empire Pool, Wembley
- Thu Oct 27 Empire Pool, Wembley
- Fri Oct 28 Empire Pool, Wembley
- Sat Oct 29 Bradford
- Sun Nov 1 Bradford
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- Tue Nov 3 Bradford
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- Sat Dec 5 Bradford
- Sun Dec 6 Bradford

yesshows

Management – Brian Lane & Alan Scott

Assistant Management – Sandy & Jill

Personal Manager – Ann Haley

Production Manager – Michael Tan

Sound Engineer – John Timperley

Assisted by – Nigel Lubry

Sound Sources by – Clair Broadcast with thanks to Roy Dier

Alan Smith, Al Weston

Lighting by – Michael Tan

Acoustic by – Alan White

Set Design – Clive Richardson, Mike Tait, Alan White

Laser Operator – Alan White

Film by – Special Effects Workbooks Ltd

Gene's Equipment – Geoff Johnson Taylor

Clair's Equipment – Scott Wilson

Alan's Equipment – Nu Nu Whang

John's Equipment – John Martin

Bob's Equipment – Tony Frittinger

Electronic Engineer – Christopher Poynter

Technical Advisor Alan – Chris Invern

Prose – Dan Hodges

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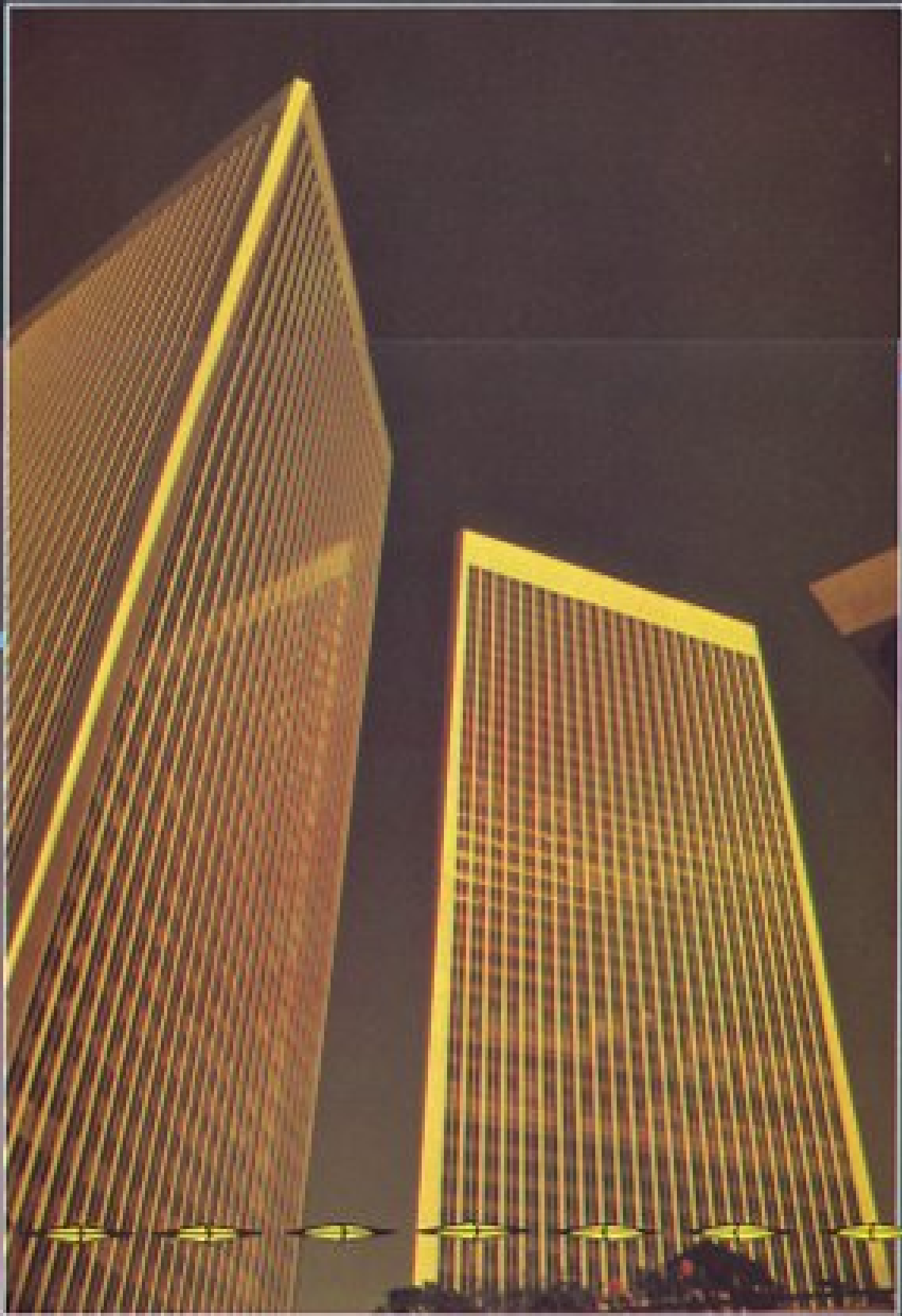
Shipping N.Y., C.P. Clark, Synthe Engineering, Derek Denton, C.J. Frame,

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Peter Fairburn, P.M. Farley, Jo Baker, Brenda Franklin and Chris

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yesshows

Christ. Where are we now? New York? Cleveland? Oklahoma City? Or is it London? Or Paris? Or Frankfurt? Or ...


Only looking like some exactly where we are. Depending on what stage along the trail you're reading this however, the Yesshow 77 tour is, yes, or is going to be a bit like setting off on the Crusades. By Christmas, they'll have played to something like two million people in America, Britain, and Europe. Nearly five months, close to a hundred cities, and your guess is as good as mine how many thousands and thousands of miles. If anything, it shows just how big Yes are these days — though the size of the crowd you're probably sitting in the middle of right now is the best indication of that.

Of course, there's really a doctor's worth of procedure to deal with. Since it'd be nice to scale the nearest mountain peak, care off into the glorious sunsets, and break out the usual collection of multi-faceted-trillion-dollar adjectives to explain who, what, and where Yes are at this point in the Cosmos, we'll share it for now.

All that "Guns Descending From Olympus To Destroy Us Morale" just is beginning to wear a bit more energy. Yes get out when it rains, just like the Rolling Stones — so let it suffice to say that the reason Yes have gotten to where they are, is due to the simple fact that they're one of the finest rock bands on the planet. Full stop.

Granted, they might not appreciate the aesthetics of sending entire sizes of hotel furniture hurtling from twentieth-story windows, or its reducing fashionable downtown salons to heaps of smouldering rubble — but then they've honestly got better things to do with their time. Don't mean to be tedious about it, but they really do take their work seriously.

The new album, "Going For The One", took eight months to record — possibly an excessive amount of time in some ways — but then Yes would be the first to admit that they're slower and hard to please. Big, who's not likely to see Mr. Howe selecting Mr. Brown to the carpet over the question of a divorced fifth, but the process of creating Yes music is still no easy, doesn't glide



For every hour of entertaining unity, there's at least another hour's worth of . . . er . . . "intimidated discussion." Words are exchanged, tempers become frayed, and there's a fair amount of mauling, guarding, complaining, and changing before a satisfactory compromise between two very different (and totally professional) opinions is reached. They might drive themselves and everyone around them crazy in the process, but they always reach it in the end — and the fruits of their sweat and tears are among the things you'll be having over the next couple of hours.

It's not all heart-rending drama and nail-biting intrigue though. Rick's book is the hand for a start, so that any attempt at maintaining a sense of Corporate Dignity inevitably comes up against some pretty stiff competition. But then, it'll be nice to have a substitute of Jon Radding, his ever-unsunderated outlandish plot about Several Anonymous British Journalists And Politicians. Or of one of Clark and Rick's, invariably brandy-soaked Pete n' Dad routines ("What's the worst job you've ever had?"). Or of Alan blowing the lid off

the Brown Rice Myth when his hamburger habit gets too big to conceal. Or of Steve definitely slipping down the food pyramid and coming no closer to a hot chicken dinner than the colour index of baryard animals that he mentions his wife, his kids, and ten years' worth of summer holidays that he'll probably show you if you've got a holiday to spare.

Oh, but we're getting off the basic track — the point being that you are one of the finest rock bands on the entire planet. If you don't already know that, it's safe to say that you will before the concert's over.

At any rate, next year marks Your tenth anniversary. Ten years since "Jon Anderson was sweeping up and sleeping rough on the floor of London's La Chaux Club when he decided to run into Chris Squire." Quite a lot's gone down since then. For them. For all of us. But whether you're an old fly fanatic from way-back-when, or a brand new recruit to the cause, Yes wish you well — and they thank you very much for coming.

— DAN HODGES





25000 Million Light Years ago is as far as the Eye can see
on the Clearest of Nights.



Photography: Jennifer

yes

JON ANDERSON

If you haven't seen Yes in action, you'll probably recall that Jon Anderson's leaping out on a hot air balloon. He's still the frontman, and the guiding influence that's kept the band on a surprising, but for now, less steadily ascending over the past couple of years — and he hasn't stopped yet.

In the early days, he was clearly content to stand and sing while the others provided the instrumental backdrop. Today, he's clearly stepping out of the shadows as a composer in his own right, via guitar, keys, and the battery of percussion instruments of all shapes and sizes that he's been happily taking out across the stage. We haven't tried to compare with anyone for the Power Of The Year award, but it's relatively broad coverage

that really adds a fresh new dimension to the band's sound and stage presence.

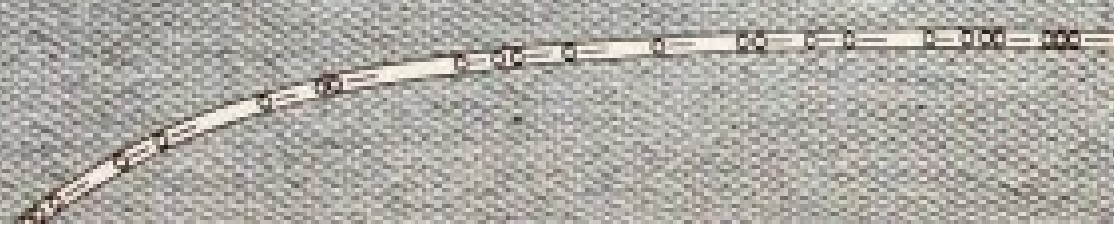
Of course, it's not necessarily in Jon's primary function and importance in Yes — which is, as it's always been, that of singer and tenor. Clear, high, and pure, his voice is still the cornerstone of those unforgettable Yes harmonies. And he's tried, well, it would appear the musician. They're the usual suspects — often complex, and often mysterious in their strategy, but a definite and unique facet of Yes' sound and that's not because the time he spends on the stage isn't being used to sing. Jon Anderson doesn't seem to be the leader. Nobody is. It's a band, and that's what makes it a band. Looking back over the past few years, it's clear to me that it's a job he's been doing very well.

HOW'S STAGE EQUIPMENT

GIORGIS (front) Macky Mako. Leo Paul A. Gibson acoustic. Mesa-Boogie. Ampeg B15000.

AMPLIFICATION Fender Twin Reverb/Carb. Yamaha/Ampeg with two wedge monitors (designed by Chris Wilson).

MISCELLANEOUS EQUIPMENT A&S. H&S. (of the studio) various percussion.





YES

STEVE HOWE

If you let him, Steve Howe will quite happily sit and talk about guitars, guitarists, and guitar playing all day long. It's in the blood, you see. He's a card-carrying 'guitar fan'. Stick him in a room with a rare, 19th Century Something-Or-Other, and he'll stare like a fool on Christmas morning. Introduce him to one of his all-time guitar heroes, and he'll positively glow.

The fact that many of his heroes hold an equal amount of respect for him is beside the point — though since joining Yes in 1970, Steve's become one of the most critically acclaimed guitarists on either side of the Atlantic. That well-deserved praise comes from many different corners of the guitar world too, because his

love for the instrument doesn't limit itself to the sometimes diatonic/bourgeois boundaries of rock n' roll.

Rock obviously forms the foundation, but Steve's music pulls its influences from country, classical, ragtime, jazz, and . . . well . . . you name it. He's mastered the not-so-simple art of drinking — subsequently absorbing and synthesizing the things he hears into something new and fresh. On stage, he often looks as if he's grinding his guitar to sawdust, but his playing is always precise. Always raw. Always unmistakable. You can hear it on Steve's solo album, 'Beginnings', and on every Yes album since 'The Yes Album'. It's some of the finest guitar work you'll come across anywhere — and that's the truth.

STEVE'S STAGE EQUIPMENT

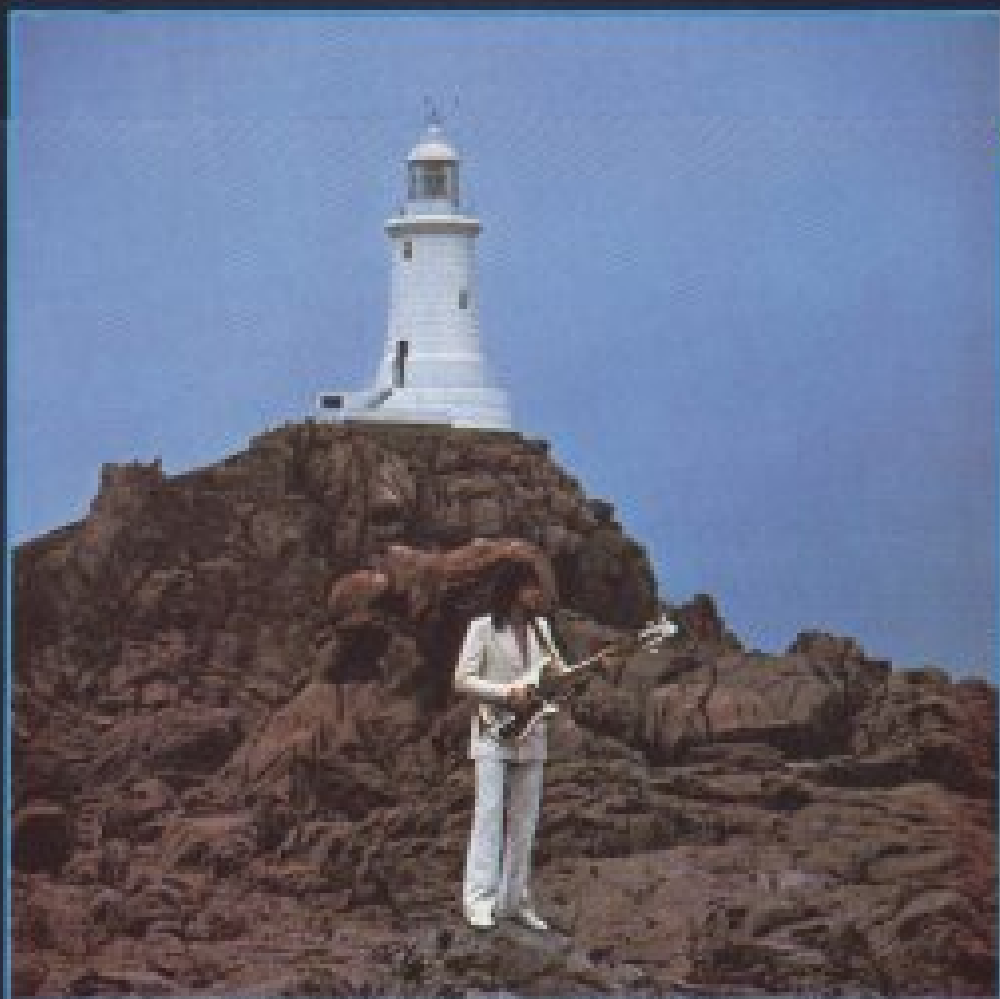
GUITARS: Gibson 1750, 345 Series, 'The Les Paul', 6/12 double-neck, Fender Telecaster, Stratocaster, palm-neck steel guitar, Sho-Bud pedal steel, Rockemberker 12-string, Coral electric sitar, Martin 00-18 acoustic, ukelele

AMPLIFICATION: 2 Fender Dual Showman amps, 4 Fender Dual Showman cabinets

EFFECTS AND MISCELLANEOUS EQUIPMENT: Pedal Board (custom built Kelly Electronics and David Taylor, incorporating MXR Phase 90, DBX Flanger, Gibson Fuzz Tone, Cry Baby wah-wah, Maestro Distorting, DBX Noise Reduction Unit, 4 Sho-Bud volume pedals, and 2 Electro-Harmonix Big Muff), Echoplex Groupmaster, Eventide Digital Delay, custom-built direct injection unit for acoustic guitar, special guitar picks made by David Taylor

yes

CHRIS SQUIRE



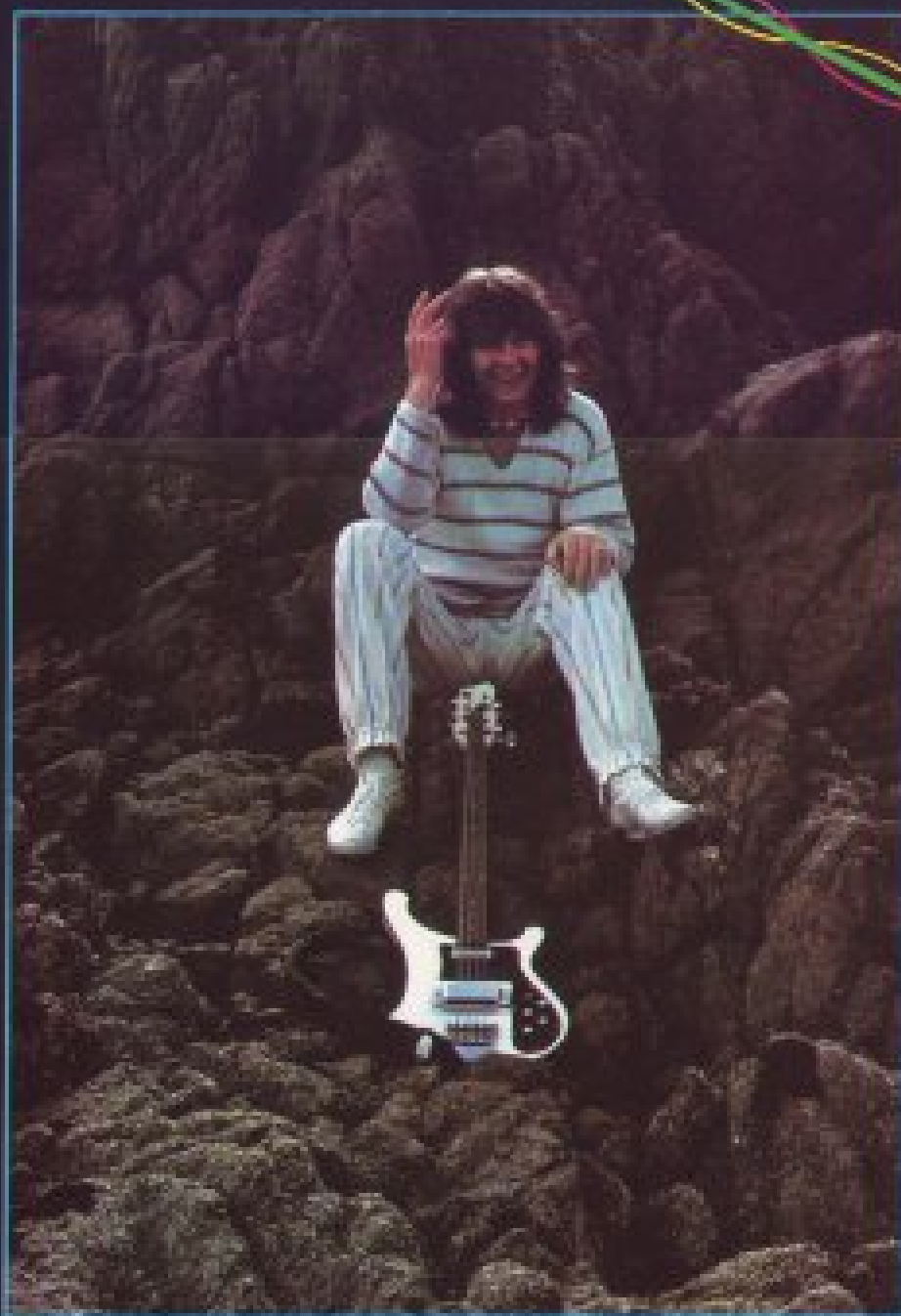
Photos by Nigel Latta and James Mennel

Given a little advance notice from the Almighty, Chris Squire could probably provide the soundtrack music for the *End of the World*. He's a bassist who other bassists hate to vary carefully, and his musicianship's that powerful. Real Cecil B. DeMille stuff, in fact — full of heathen magnificence and apocalyptic steam that's the backing of the pyramids, the sack of Troy, and the Fall of the Roman Empire, all rolled into one.

Hmmmm. . . sorry if that sounds a bit pompous, but there's really no other way to describe it. Listen to Chris' solo epic, "Fish Out Of Water", or the best of his work with Yes over the past nine years, and you'll get the full picture. On a good night, when the moon's right, he

could give a Frankenstein a run for its money. But then, Chris is one of the very few rock bassists who've made an all-out effort at exploring (and explaining) the full depth and power of the instrument.

There's cool aggression and proud arrogance in the Squire Approach, but it's carefully balanced out and complemented by an unusual streak of musical sensitivity — a rare, calm feel for melody and dynamics. It's won him more awards than he knows what to do with, and possibly more admirers than any other bassist in rock today. In other words, nobody plays bass like Chris Squire — and though criticism might well be the uninvited form of flattery, any few ears come close.



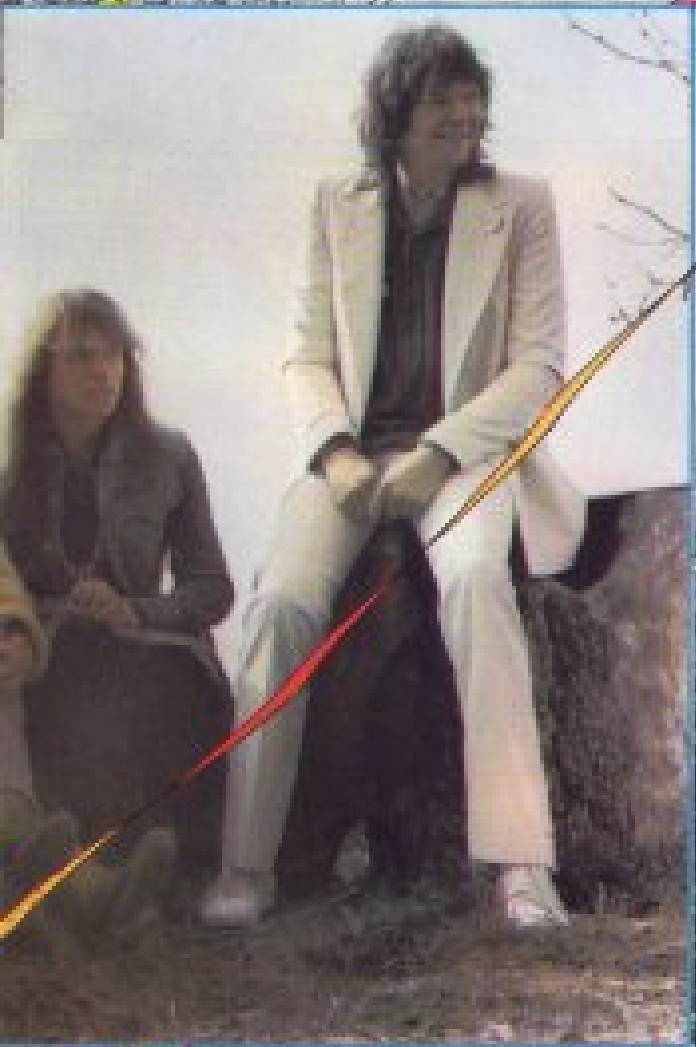
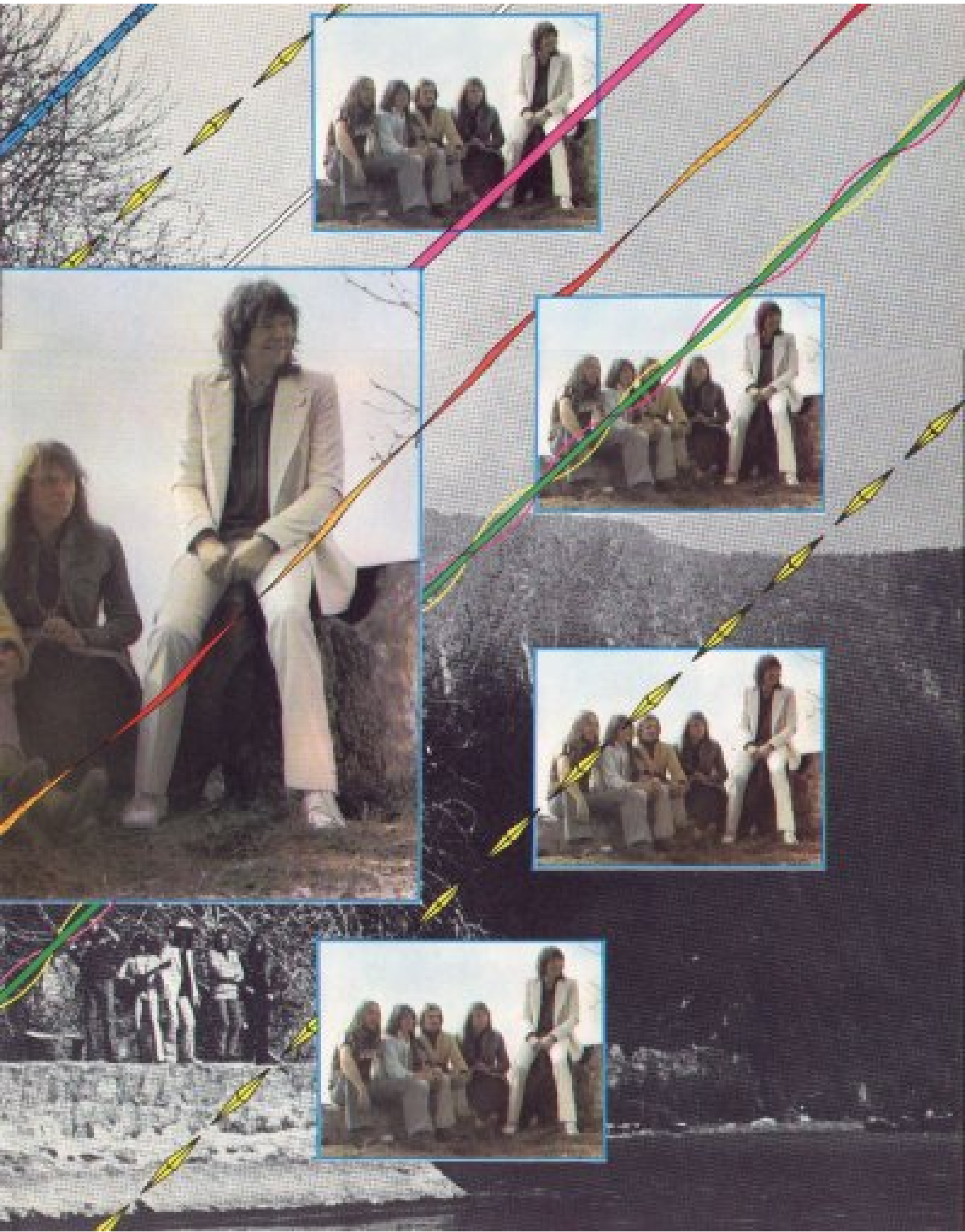
CHRIS' STAGE EQUIPMENT

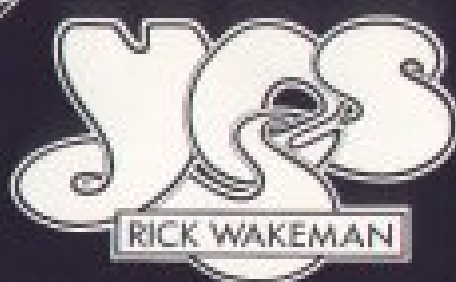
*BASSES: Rickenbacker 4-string, 8-string, fretless; Gibson
Los Paul Studio, Thunderbird; Fender Jazz, Telecaster;
Guild fretless; Earthwood acoustic*

AMPLIFICATION: Marshall 100 watt bass amp; 2 Suno 6 x 12 cabinets

*EFFECTS AND MISCELLANEOUS EQUIPMENT: Custom-built pedal board
(including Moog Taurus bass pedals, Du-tron bass
pedals); TMI Frequliner; custom-built effects units*







For someone who was 'told to leave' the Royal College of Music because he was spending more time in London's recording studios than in the lecture hall, Rick Wakeman's done pretty well for himself. The awards and critical acclaim that've come his way over the past eight or nine years are ample proof that, through the Strawbs, Yes, and his own solo projects, Rick's probably done more than anyone else to raise the caliber of 'rock' keyboard playing to an incredibly evolved level of musical and technical proficiency.

Beset by a formidable arsenal of synthesizers, mellotrons, organs, pianos, and what-have-you, Rick's merged the positive aspects of his classical background with an open-minded penchant for change and experimentation. At the same time though, he's made his name without resorting to the overstuffed, holler-than-thou

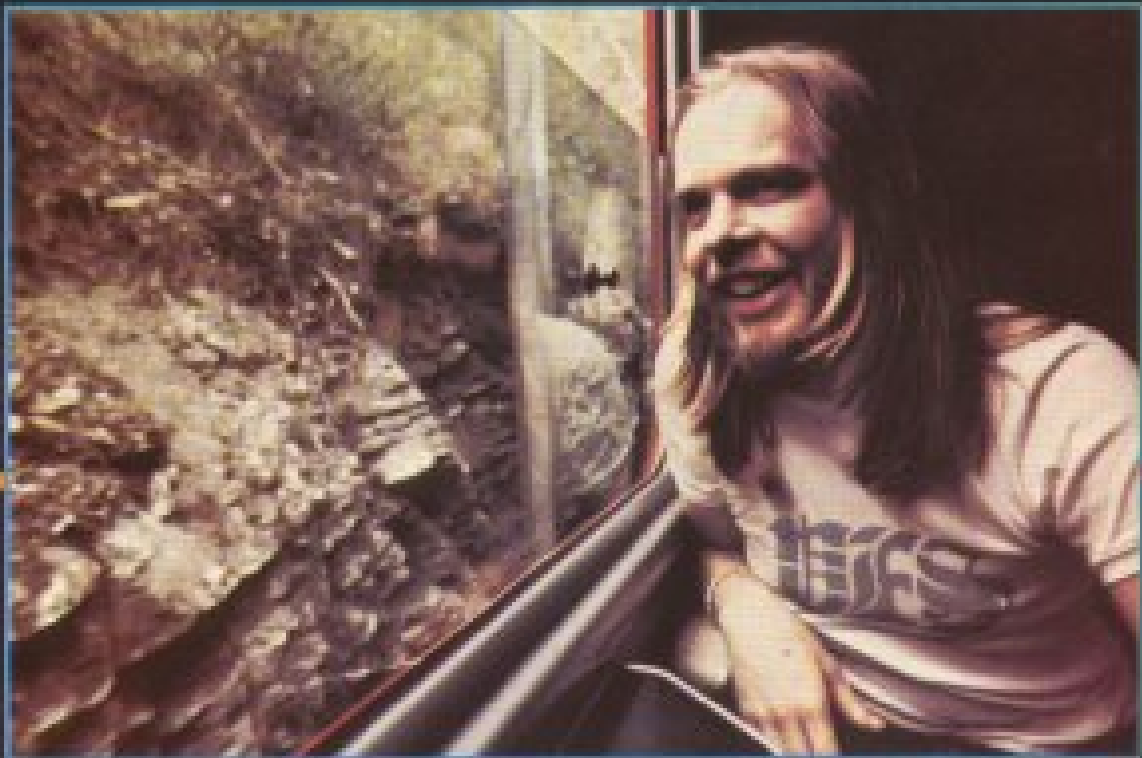
antics that you'd almost expect of someone with his musical abilities. All that business about Rick being 'comfortably down to earth' is true. While high standards provide the primary drive in the Wakeman Method, humour and a free-wheeling sense of theatre are never far behind.

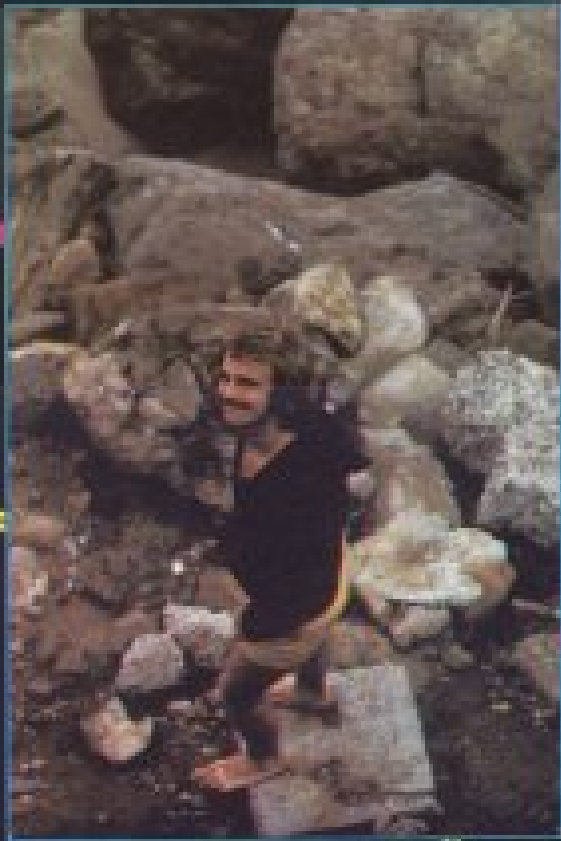
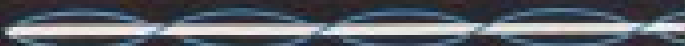
'Going For The One' and the Yes shows '77 tout mark Rick's second incarnation with the band. After playing on four Yes albums (from 'Fragile' through 'Topography: Ocean') he left in early '74 to devote his full energies to his rapidly expanding solo career. Their coincidence (the bad time off between projects, Yes needed a keyboardist most and the realization that he could play with Yes and maintain his place as a successful solo artist led to his rejoining them late last year. So he's enjoying the best of both worlds right now. He's happy. Yes are happy. And it looks like everything's going to work out fine.

RICK'S STAGE EQUIPMENT

KEYBOARDS: grand piano (with Hamptonal pickups); Mander pipe church organ; Hammond C3 organ; Polyphonic Moog; 4 Mini-Moogs; 4 Syntrones; Fender Rhodes piano; R.M.I. Computer Keyboard; R.M.I. Rock-Si-Chord piano; Baldwin harpsicord; Godwin organ

EFFECTS AND MISCELLANEOUS EQUIPMENT: Soundcraft 1612 mixer; 2 PhaseLinear amps; Clair Bros. electronic cross-over; Dattar digital delay; JBL speakers and horns; assorted effects (phasing, flanging, etc.) by Greg Hackman, Systems Tech Inc., Kalamazoo, Michigan





Photos by Pory





When Alan White joined Yes just prior to the start of their 1972 American tour, he had exactly three days to learn all the arrangements. Suppose that's what they call a 'trial by fire'. After all, it was a tall order — and though Alan admits that he really shed a few feathers in the process, he came through the ordeal with flying colours.

It's not really surprising though, because he's an amazingly good drummer — and that's all there is to it. To play with Yes, he'd have to be — though it's not a simple matter of holding back until The Big Drum Solo and then sweating nicely for the photographers in the orchestra pit. Yes music is complex, it's tricky, and it's often frighteningly unsteady — and keeping the whole thing firmly nailed to the floorboards calls for not only

first-rate musicianship, but a certain crazy brand of heroics. Alan's got both — though far from being content with merely serving as the proverbial anchor, he's taken his role more than a couple of steps further — approaching the art of percussion with rare skill and imagination.

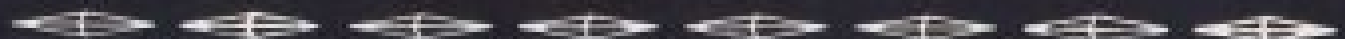
At the same time, his drumming is never needlessly fast, or cluttered, or flowery. Everything's there for a reason — to embellish, expand, and contrast, but never dominate. In the end, on both his solo album, 'Wambuckled', and on the four LP's he's done so far with Yes, he's combined a basic workman-like approach with a finely-tuned feel for variation and change. Yes are lucky to have him.

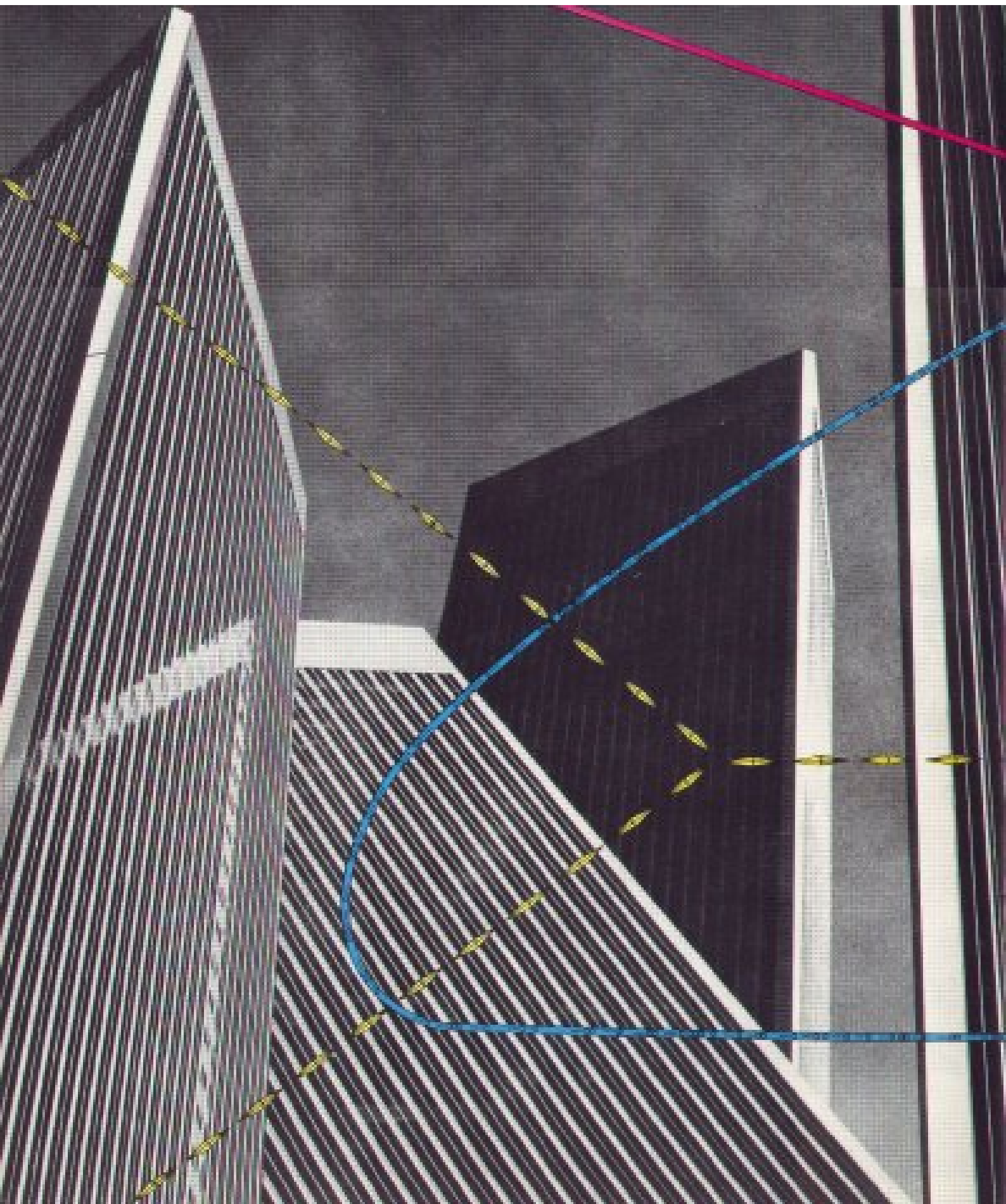
ALAN'S STAGE EQUIPMENT

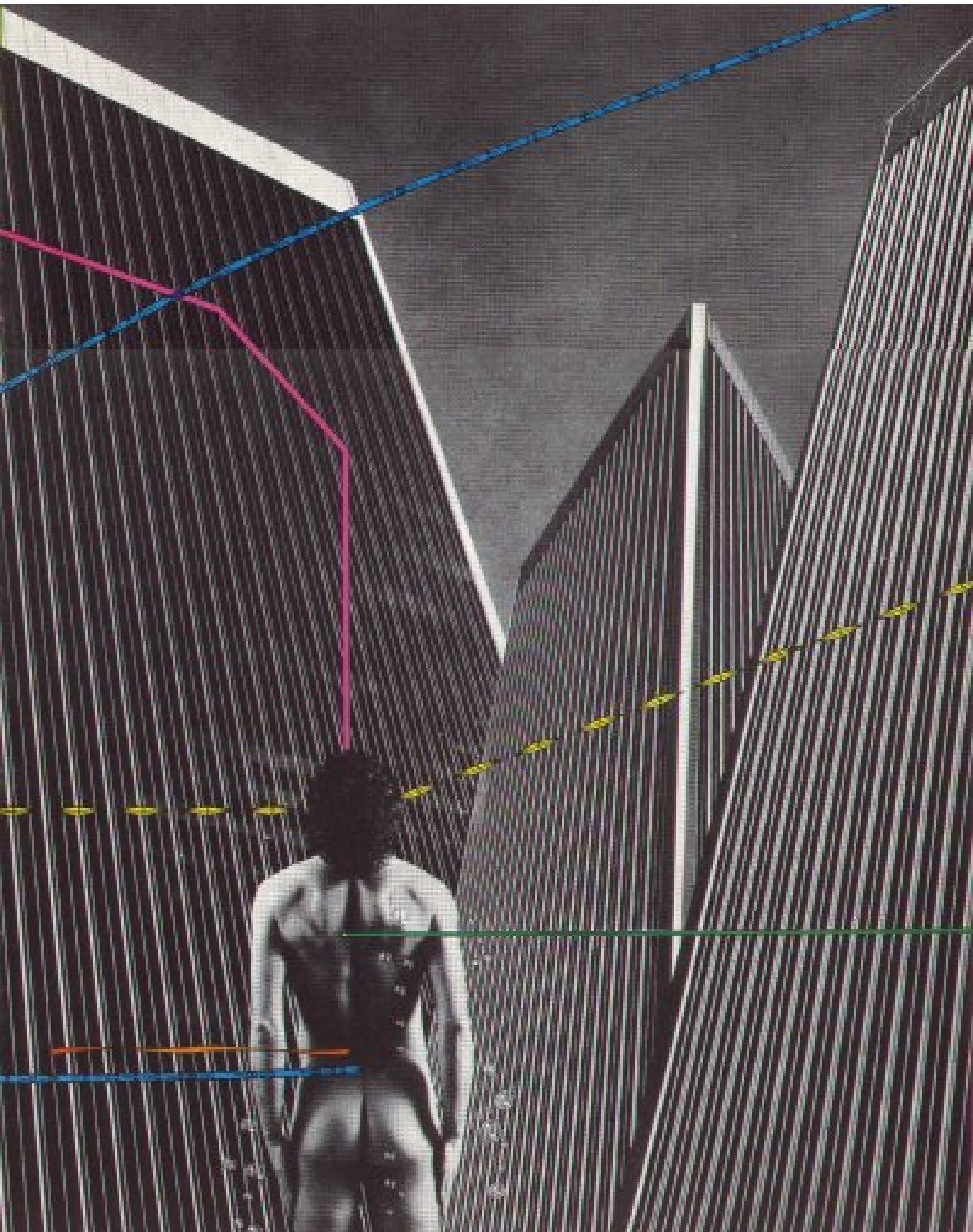
DRUMS: Ludwig kit (consisting of 22" bass drum and 12" x 9", 14" x 10", 16" x 16", 16" x 18" tom toms); 3 Averb tom toms (8", 10", 12"); 2 Mingor tympani

CYMBALS: Zildjian 18" Hi Hat, 3 20" Sizzles, 2 18" crash, 22" crash ride, 20" Ping.; Paiste 20" Chinese; 22" Chinese

MISCELLANEOUS INSTRUMENTS AND EQUIPMENT: Muzer vibes, four octaves of crotales, drum synthesizer (custom-built by Survival Projects), Premier 550C sticks









Donovan

There's got to be a way to get around it – the 'legendary' angle, that is – though if anybody's managed to make a much-respected name for himself over the past thirteen years, it's Donovan.

Don't know when or when you first heard him, but it's an even bet that somewhere in just about everyone's musical memory, there's a Donovan song or two that'll spark off a few warm recollections of a particular time or place. Maybe those memories go all the way back to the beginning – say 1964, or so. Early Donovan, down from Scotland. The Dylan cat. The harmonica. The acoustic guitar with 'The Matchless Mile' (a phrase borrowed from Woody Guthrie) plastered across the front of it. Lots of TV appearances – from England's 'Ready Steady Go' to America's 'Shindig'. Lots of romantic songs like 'Catch The Wind' and 'Colours'. It was committed, meaningful, and intelligent – at a time when the music business had little interest in intelligence, meaning, or commitment. Needless to say, the public knew better.

But then, maybe you picked up on him a bit later on – once his music had really begun to grow. With people like Jimmy Page (and later Jeff Beck) helping out, Donovan's hit singles started arriving one after the other – 'Sunshine Superman', 'Walkin' Yellow', 'Hurdy Gurdy Man', et al. All unique. All reflecting the spirit of a new era – crackling with acid-fueled electricity. *Psychédélic? Well . . .* Maybe yes. Maybe no. These records still hold us though. Listen to the radio. They still play them.

On the other hand, maybe it was Donovan's softer side that first caught your ear. The love songs, the child ballads, and the tales of the sea. The beach and the moon. Flower power? Could be. If you wanted it to be at the time. That's always been Donovan's specialty though. Variation – and songs you could take on several particular levels. Or no particular level at all.

But the 70's suddenly brought a whole new crop of changes for most of us. Other drastic ones too – and if things weren't quite as rose and innocent as they were before, that realization was echoed in Donovan's music. He took on a much lower profile – even disappearing

from the concert stage for awhile. Though albums like 'Cosmic Wheels' and 'T-Tape' still bore the mark of the romantic, the dreamer, and the troubador (ie: the 60's era) often filled to overflowing with the same old problems of a harder, more realistic outlook. As hopeful and as magical as ever, but not quite so head-in-the-clouds.

That's pretty much where Donovan's at today, in a matter of fact – still something of the 'wandering minstrel' (without being here about it), but definitely locked in to the realities of the 70's – as the new album, 'Donovan Rising', clearly shows. Mind you, he's never claimed to be an evangelist or a translator. If anything, his contribution to the 60's and now to the 70's remains that of a mirror – reflecting (1970) the mood of what goes on around him with sensitivity and good humor. Stopping just long enough to record the world and make his point, before moving on to something new.

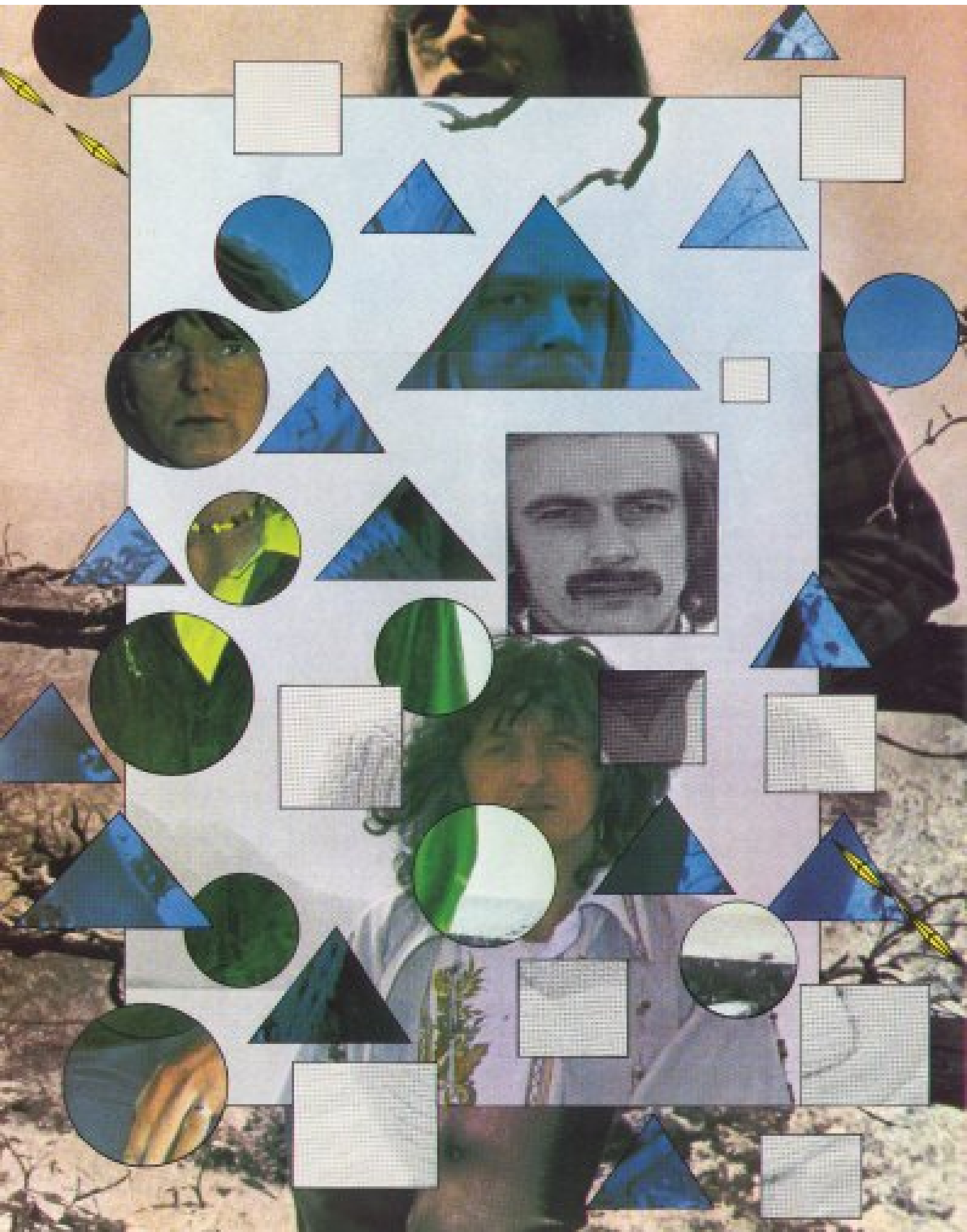
Although he's often performed solo in the past, this tour marks the debut of his new band – now to sharing the stage with Donovan, that is – though each has a long musical history stretching out behind him.

Rennie Lushy (keyboards) and Colin Allen (drums) were both members of Britain's much-revered Stone The Crows. Rennie's also worked with Alvin Lee, Jack Bruce, and David Essex; Colin's played with Focus and John Mayall. Then again, Miles Anderson (bass) played with the Karl Marxley Band and Larry Brown, while Nick South (sax) has worked with British blues legend Alexis Korner, as well as with Vinegar Joe and Steve Marriott. Together, they're playing Donovan's music in a brand new setting.

Not that he's forgotten what's gone before. From then until now, Donovan sees it all as being part of the same, unbroken flow. Sort of 'the continuing story of . . .'
– and there are still quite a few chapters left to go.

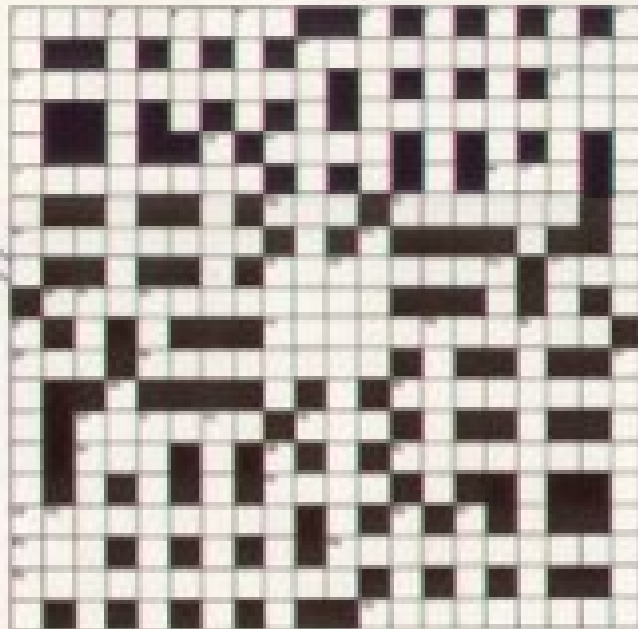
But it doesn't really matter whether you first heard about him in '64, '67, '71, last year, or five minutes ago. You're in that story, and you're a part of that flow too. We all are – and it's the most natural thing in the world.





YES

RICK'S CROSSWORD



ACROSS

1. The song of day 'The power' (4-4)
10. Slowly leaving no relation to the instrument (4-4)
12. What a reader can manufacture on reading every left (4-4)
13. Freddie don't do this very often (2)
14. Instrument of the music (1-3-2-2)
16. When Sam Artson's office members (4)
17. What 'The gun club' management and members (4)
18. You have them going for (4) (2)
20. Some 'The song' could end up as (free court of words) (2)
21. Second (singer's) (2)
22. An early group of Jim Anderson concerned for fighting (4)
25. The leading Yes's manager gave Arthur (singer's) (4)
27. The second age of the manager of 'The (2)
28. An infant who is just really (4-2)
32. As its last when 10 answers went (4-2)
35. Fish used to do this in (singer's) (2)
36. How 'The (singer's) (2)
38. How Brian Lane regards himself (2)
40. How you would describe some people's attitude with answer (4)
43. A (4-4) Forest or nearby used for (4-4)
44. A large land controlled by American (4-4)
47. A possible name for a (4-4)
48. To connect with this could be a (4-4)
52. Yes (management) left at last into a (4-4)
53. All the others playing together (4-4)
54. Hopefully what all 'The (singer's) (1-1)
55. Another way of saying God (4-4)

DOWN

1. How a word for the day (4-4)
2. An (singer's) part of Alan (singer's) (4-4)
3. A (singer's) part of Alan (singer's) (4-4)
4. Definitely not a 'The (singer's) (4)
5. Rock group with (4)
6. When 'The (singer's) to do a (singer's) (4)
7. 'The (singer's) (singer's) (4)
8. They used to play music from (singer's) (4)
9. Hopefully 'The (singer's) a (singer's) (4-4)
10. Everyone (singer's) (singer's) of (singer's) (4)
11. Some musicians like to play on (4)
12. Hopefully 'The (singer's) (singer's) (4)
13. They would be going for the (singer's) (4)
14. When a (singer's) from (singer's) (4)
15. The (singer's) (singer's) (singer's) (4)
16. Sometimes 'The (singer's) (singer's) (4-4)
17. Some musicians like to (singer's) (singer's) (4)
18. Sometimes you (singer's) (singer's) (4)
19. You (singer's) do this without (singer's) (4)
20. Harder working than the manager of 'The (singer's) (4)
21. One of the (singer's) (singer's) (singer's) (4-4)
22. What (singer's) (singer's) (4)
23. When some people would like to hear from 'The (singer's) (4-4)
24. Definitely not a (singer's) (singer's) (4-4)
25. Never found in (singer's) (singer's) (4)
26. How Brian Lane has managed to do to the 'The (singer's) (singer's) (1-1)
27. What's more (singer's) (singer's) (4)
28. Not able to change the (singer's) who is this (4)
29. A (singer's) (singer's) (4)
30. If there was a (singer's) (singer's) (singer's) (singer's) (4-4)
31. When a (singer's) is this (singer's) (4)
32. A (singer's) (singer's) (4)

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Donovan

