

yesshow

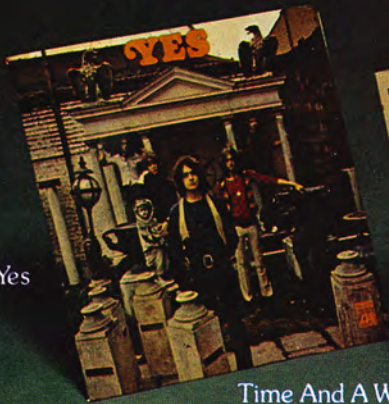
WORLD TOUR 1977



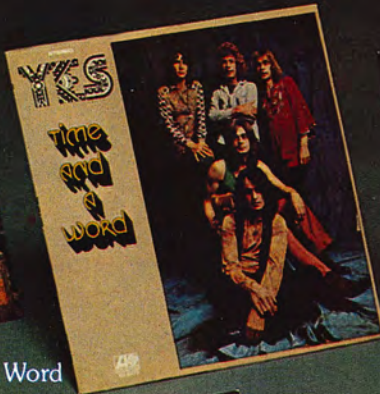
SPECIAL GUEST
DONOVAN

OFFICIAL PROGRAMME

All of



Yes



Time And A Word



The Yes Album

Fragile



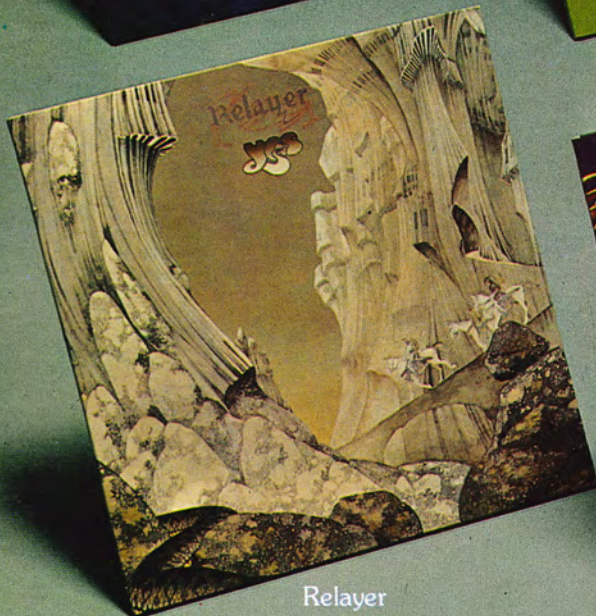
Close To The Edge



† Yessongs



* Tales From Topographic Oceans



Relayer



Yesterdays



Going For The One

On Atlantic Records and Tapes.



*Two-Record Set
†Three-Record Set



AMERICA

- Jul 30 Toledo, Ohio
- Jul 31 Wheeling, W. Virginia
- Aug 1 Hampton Roads, Virginia
- Aug 2 Philadelphia, Pa.
- Aug 3 Philadelphia, Pa.
- Aug 5 New York, N.Y.
- Aug 6 New York, N.Y.
- Aug 7 New York, N.Y.
- Aug 8 New Haven, Conn.
- Aug 9 New Haven, Conn.
- Aug 10 Springfield, Mass.
- Aug 12 Boston, Mass.
- Aug 13 Boston, Mass.
- Aug 14 Portland, Maine
- Aug 15 Providence, R.I.
- Aug 16 Washington, D.C.
- Aug 17 Cleveland, Ohio
- Aug 18 Cleveland, Ohio
- Aug 19 Pittsburgh, Pa.
- Aug 20 Buffalo, N.Y.
- Aug 22 Detroit, Michigan
- Aug 23 Detroit, Michigan
- Aug 25 Atlanta, Georgia
- Aug 26 Birmingham, Alabama
- Aug 27 Nashville, Tenn.
- Aug 28 Louisville, Kentucky
- Aug 29 Cincinnati, Ohio
- Aug 30 Indianapolis, Ind.
- Aug 31 Madison, Wisconsin
- Sep 1 Milwaukee, Wisconsin
- Sep 3 Chicago, Illinois
- Sep 17 Vancouver, B.C.
- Sep 18 Seattle, Wash.
- Sep 19 Seattle, Wash.
- Sep 21 Oakland, Calif.
- Sep 22 Oakland, Calif.
- Sep 23 Los Angeles, Calif.
- Sep 24 Los Angeles, Calif.
- Sep 25 San Diego, Calif.
- Sep 26 Long Beach, Calif.
- Sep 27 Las Vegas, Nevada
- Sep 29 El Paso, Texas
- Sep 30 Abilene, Texas
- Oct 1 Houston, Texas
- Oct 2 Dallas, Texas
- Oct 3 Oklahoma City, Okla.
- Oct 4 St. Louis, Missouri
- Oct 5 St. Louis, Missouri
- Oct 6 Kansas City
- Oct 7 Jackson, Miss.
- Oct 8 Shreveport, La.
- Oct 9 New Orleans, La.

EUROPE

- Oct 24 London, Wembley
- Oct 25 London
- Oct 26 London
- Oct 27 London
- Nov 2 Stafford
- Nov 3 Stafford
- Nov 6 Glasgow
- Nov 7 Glasgow
- Nov 8 Glasgow
- Nov 12 Gothenburg
- Nov 13 Copenhagen
- Nov 15 Dortmund
- Nov 17 Dusseldorf
- Nov 18 Frankfurt
- Nov 19 Nurnberg
- Nov 20 Zurich
- Nov 21 Heidelberg
- Nov 23 Munich
- Nov 24 Rotterdam
- Nov 25 Rotterdam
- Nov 26 Antwerp
- Nov 27 Bremen
- Nov 28 Berlin
- Nov 29 Cologne
- Dec 1 Paris
- Dec 2 Paris
- Dec 3 Lyon
- Dec 5 Barcelona
- Dec 7 Madrid
- Dec 8 Madrid

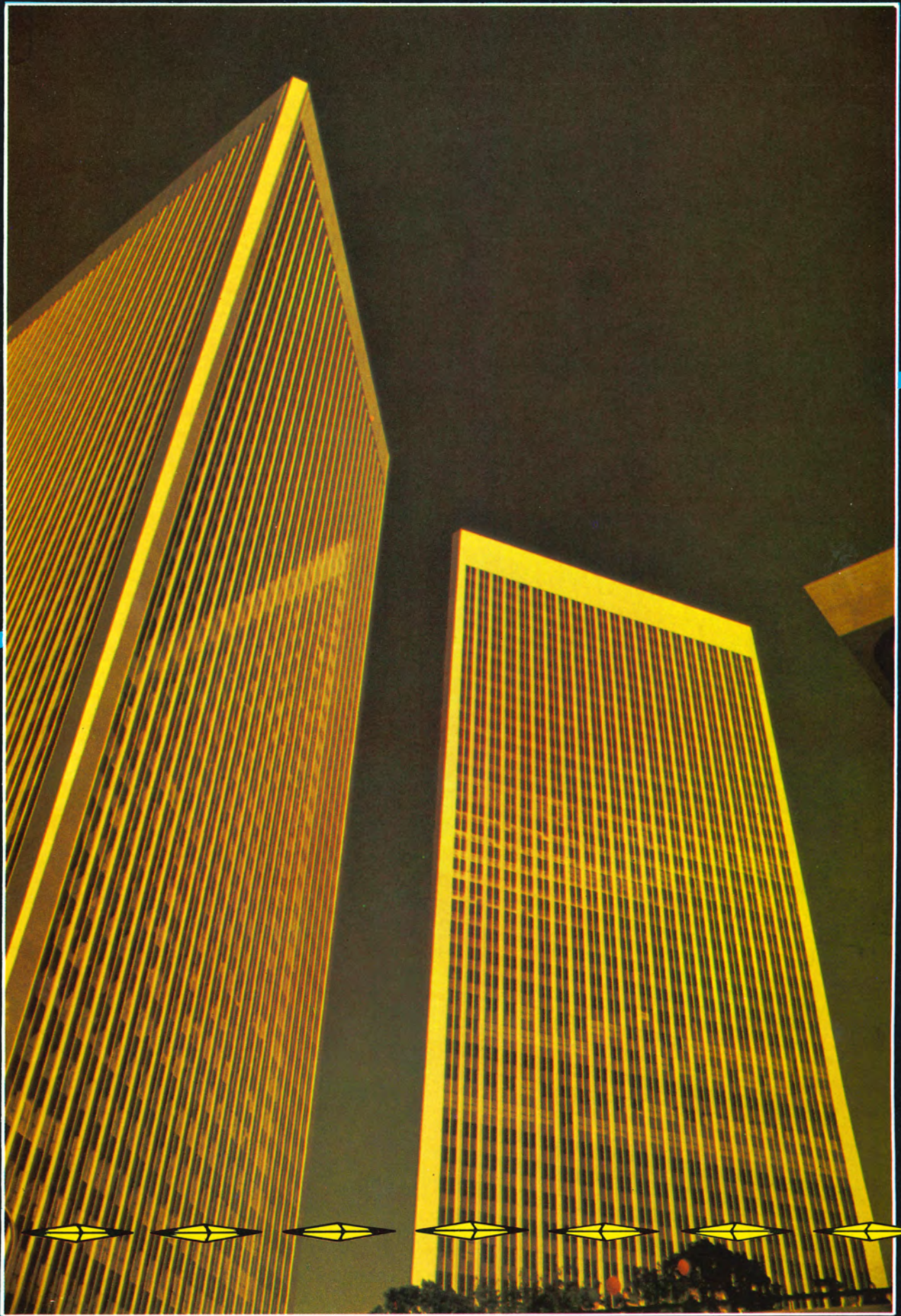
Yesshows

Management – Brian Lane & Alex Scott
Assistant Management – Sandy & Jill
Personal Manager – Jim Halley
Production Manager – Michael Tait
Sound Engineer – John Timperley
Assisted by – Nigel Luby
Sound System by – Clair Bros Audio with thanks to Roy Clair
Mike Roth, Al Winters
Lighting by – Michael Tait
Assisted by – Adam Wildi
Set Design – Clive Richardson, Mike Tait, Adam Wildi
Laser Operator – Adam Wildi
Film By – Special Effects Worldwide Ltd.
Steve's Equipment – Claude Johnson Taylor
Chris' Equipment – Steve Wilson
Alan's Equipment – Nu Nu Whiting
Jon's Equipment – John Martin
Rick's Equipment – Toby Errington
Electronic Engineer – Christopher Penycate
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Trucking USA – Clair Bros Audio & Clark Transfer
Trucking UK & Europe – Edwin Shirley Trucking Ltd.
Travel USA – Roy Ericson, Starflight Travel, Sherrie Rubin
Agency – Premier Talent Associates
Programme – Hipgnosis/Richard Evans with Alwyn Cayden
Yes Logo Design by – Roger Dean

Special thanks to Sam Li, Roto Sound, Mannys, Rainbow Freight UK, Global Shipping N.Y., C P Cases, Snythe Engineering, Derek Deirden, C.J. Frame, Tait Towers Lighting Inc., Ken Fillo, Tom Swan, Packhorse Case Co Ltd, Peter Faulkner, Pat Farley, Jo Baker, Brenda Franklin and Omisk

Programme printed, published and distributed by
Brockum International Limited, 180 Finchley Road, London NW3 in Europe
and Brockum International Inc., 6th Floor, 130 West 57th Street, New York City in America.

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Yesshows

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

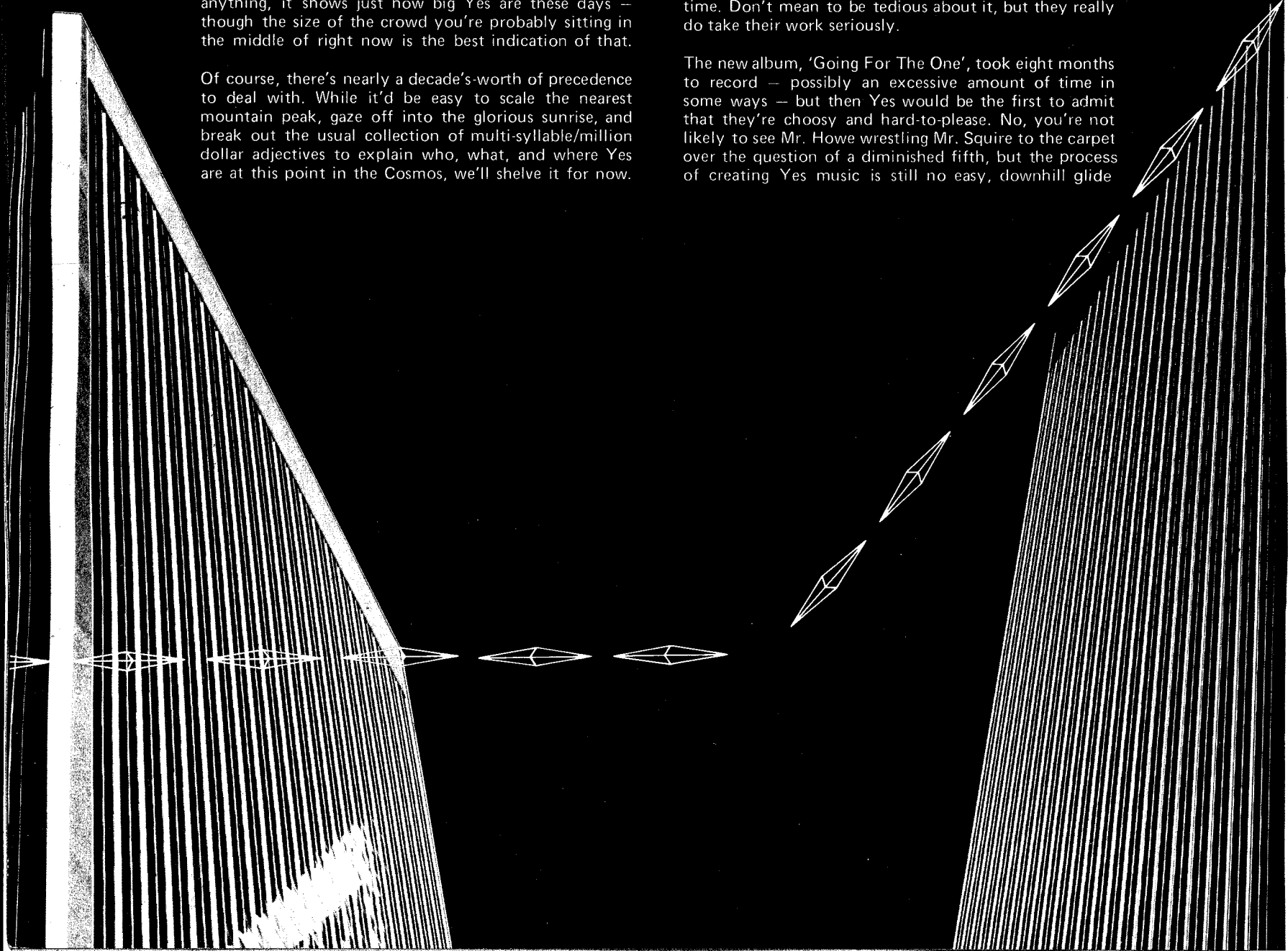
Only fooling. We know exactly where we are. Depending on at what stage along the trail you're reading this however, the Yesshows '77 tour is, was, or is going to be a bit like setting off on the Crusades. By Christmas, they'll have played to something like two million people in America, Britain, and 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.

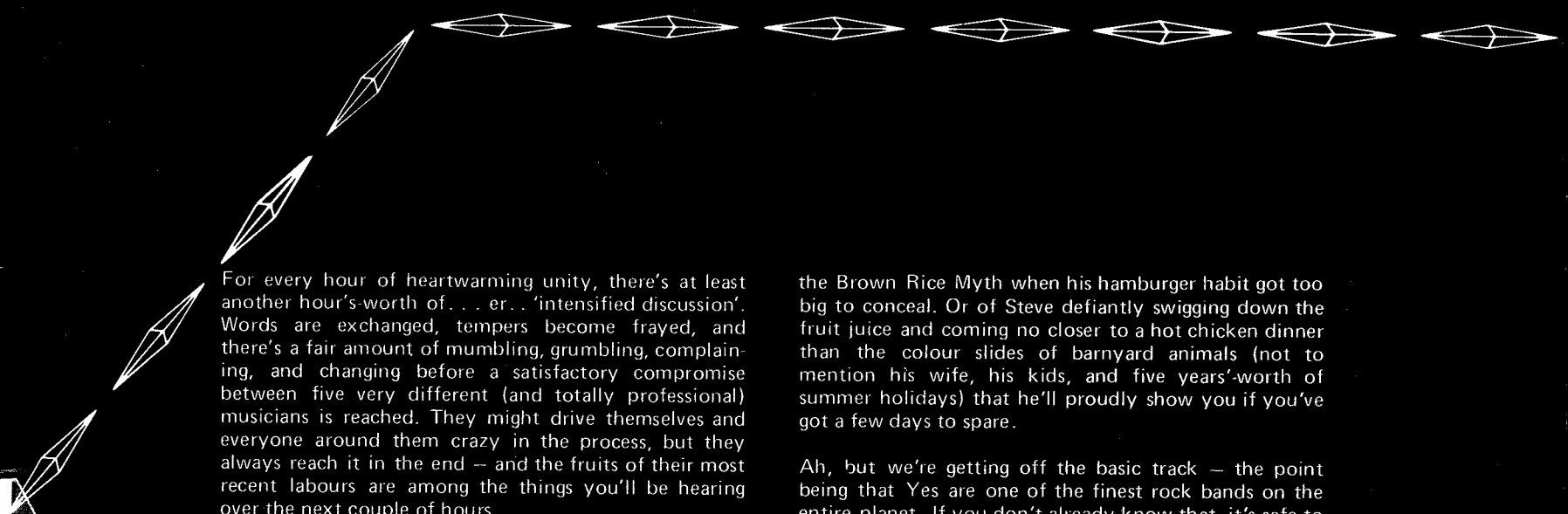
Of course, there's nearly a decade's-worth of precedence to deal with. While it'd be easy to scale the nearest mountain peak, gaze off into the glorious sunrise, and break out the usual collection of multi-syllable/million dollar adjectives to explain who, what, and where Yes are at this point in the Cosmos, we'll shelve it for now.

All that 'Gods Descending From Olympus To Entertain We Mortals' jazz is beginning to wear a bit thin anyway. Yes get wet 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 suites of hotel furniture hurtling from twentieth storey windows, or in reducing fashionable downtown eateries 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 choosy and hard-to-please. No, you're not likely to see Mr. Howe wrestling Mr. Squire to the carpet over the question of a diminished fifth, but the process of creating Yes music is still no easy, downhill glide





For every hour of heartwarming unity, there's at least another hour's-worth of . . . er . . . 'intensified discussion'. Words are exchanged, tempers become frayed, and there's a fair amount of mumbling, grumbling, complaining, and changing before a satisfactory compromise between five very different (and totally professional) musicians 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 most recent labours are among the things you'll be hearing over the next couple of hours.

It's not *all* heart-rending drama and nail-biting intrigue though. Rick's back in the band for a start, so that any attempt at maintaining a sense of Corporate Dignity invariably comes up against some pretty stiff competition. But then, it'd be nice to have a videotape of Jon hatching his as-yet-unconsummated custard pie plot against Several Anonymous British Journalists And Politicians. Or of one of Chris and Rick's bleary-eyed, brandy-powered Pete n' Dud 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 got too big to conceal. Or of Steve defiantly swigging down the fruit juice and coming no closer to a hot chicken dinner than the colour slides of barnyard animals (not to mention his wife, his kids, and five years'-worth of summer holidays) that he'll proudly show you if you've got a few days to spare.

Ah, but we're getting off the basic track — the point being that Yes 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 Yes' tenth anniversary. Ten years since "Jon Anderson was sweeping up and sleeping rough on the floor of London's La Chasse Club when he chanced 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 Yes 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 HEDGES

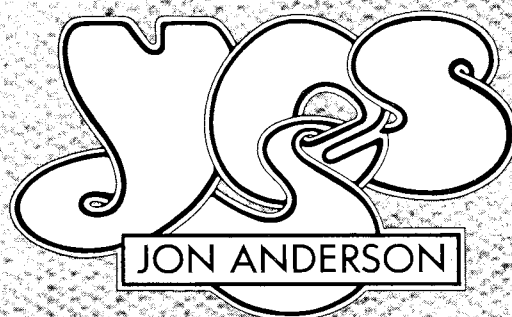




25000 Million Light Years ago is as far as the Eye can see
on the Clearest of Nights.



Photos by Jennifer



If you haven't seen Yes in awhile, you'll probably notice that Jon Anderson's branching out quite a bit these days. He's still Yes' front-man, still the guiding influence that's been there since the beginning, but his role's been steadily expanding over the past couple of years — and he hasn't stopped yet.

In the early days, he was quietly content to stand and sing while the others provided the instrumental muscle. Today, he's rapidly stepping out of the shadows as a musician in his own right, via guitar, harp, and the battery of percussion instruments of all shapes and sizes that fill his newly staked-out corner of the stage. No, he's not trying to compete with anyone for the Player Of The Year award, but this relatively recent develop-

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

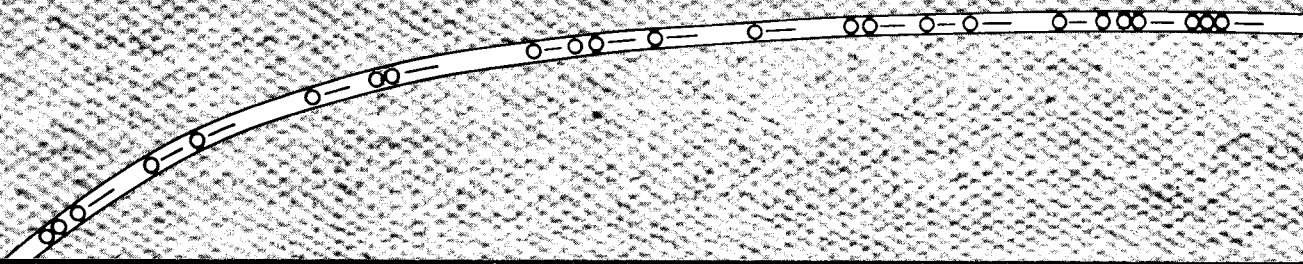
Of course, it's still secondary to Jon's primary function and importance in Yes — which is (as it's always been) that of singer and lyricist. Clear, high, and pure, his voice is still the cornerstone of those unmistakable Yes harmonies. And his lyrics? Well, if you'll excuse the expression, they're like word-paintings — often involved, and often mysterious in their imagery, but a unique and essential facet of Yes' music (and Jon's solo ventures like 'Olias Of Sunhillow') just the same. Don't read him wrong though, Jon Anderson doesn't claim to be Yes' leader. Nobody is. If anything, he's their voice and their spokesman. Looking back over the past nine years, it's plain to see that it's a job he handles very well.

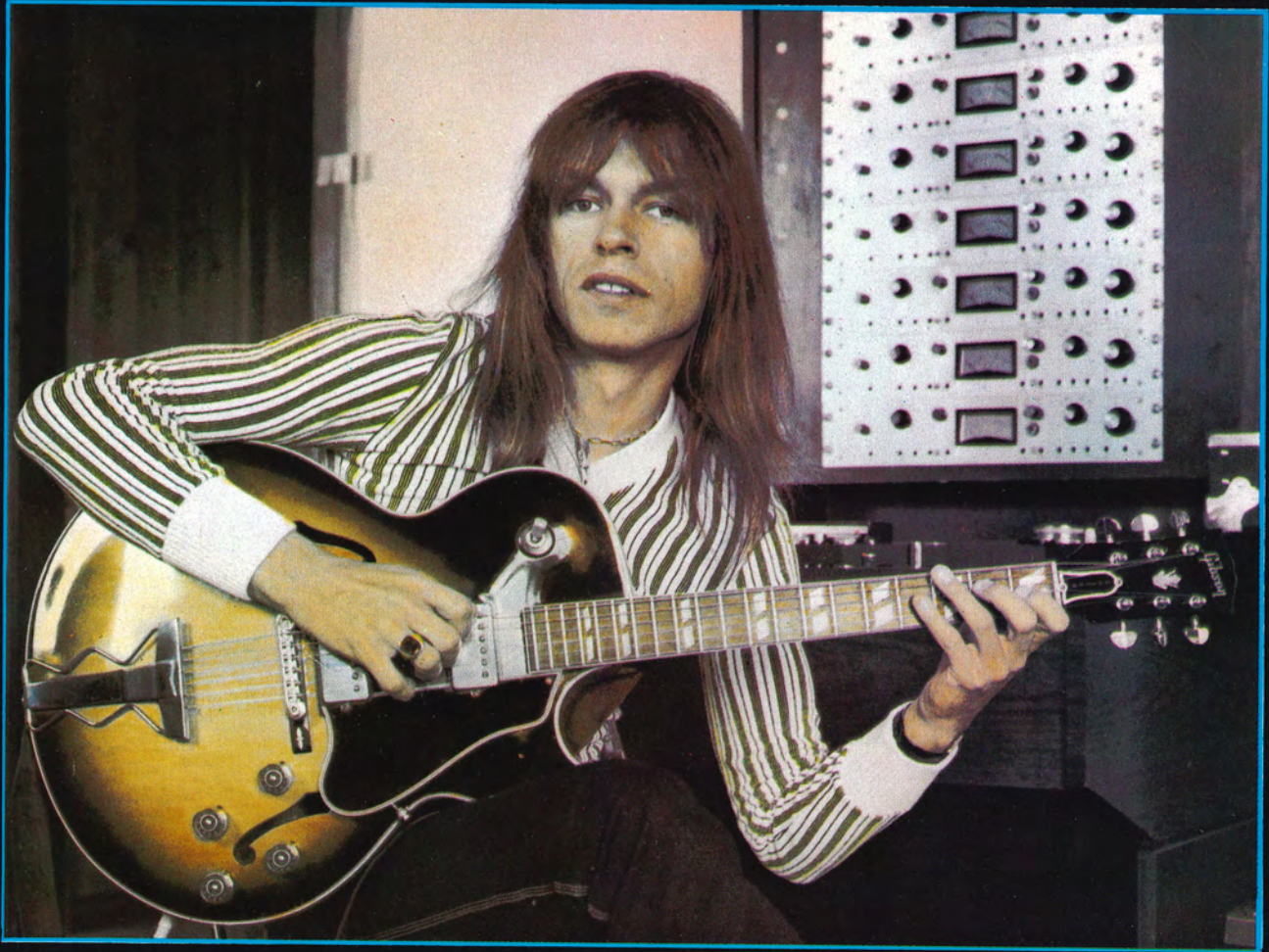
JON'S STAGE EQUIPMENT

GUITARS: Gibson Melody Maker, Les Paul Jr., Gibson acoustic; Martin 00-18 acoustic; Alvarez 10-string

AMPLIFICATION: Fender Twin Reverb amp; Yamaha mixer with two wedge monitors (powered by Crown amps)

MISCELLANEOUS EQUIPMENT: Irish harp, electric drums, assorted percussion







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 shine like a kid 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 claustrophobic boundaries of rock n' roll.

Rock obviously forms the foundation, but Steve's music culls its influences from country, classical, ragtime, jazz, and . . . well . . . you name it. He's mastered the not-so-simple art of *listening* — subsequently absorbing and synthesising 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 sure. 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 175D, 345 Stereo, 'The Les Paul', 6/12 double-neck; Fender Telecaster, Stratocaster, twin-neck steel guitar; Sho-Bud pedal steel; Rickenbacker 12-string; Coral electric sitar; Martin 00-18 acoustic; vachalia

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

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

YES

CHRIS SQUIRE



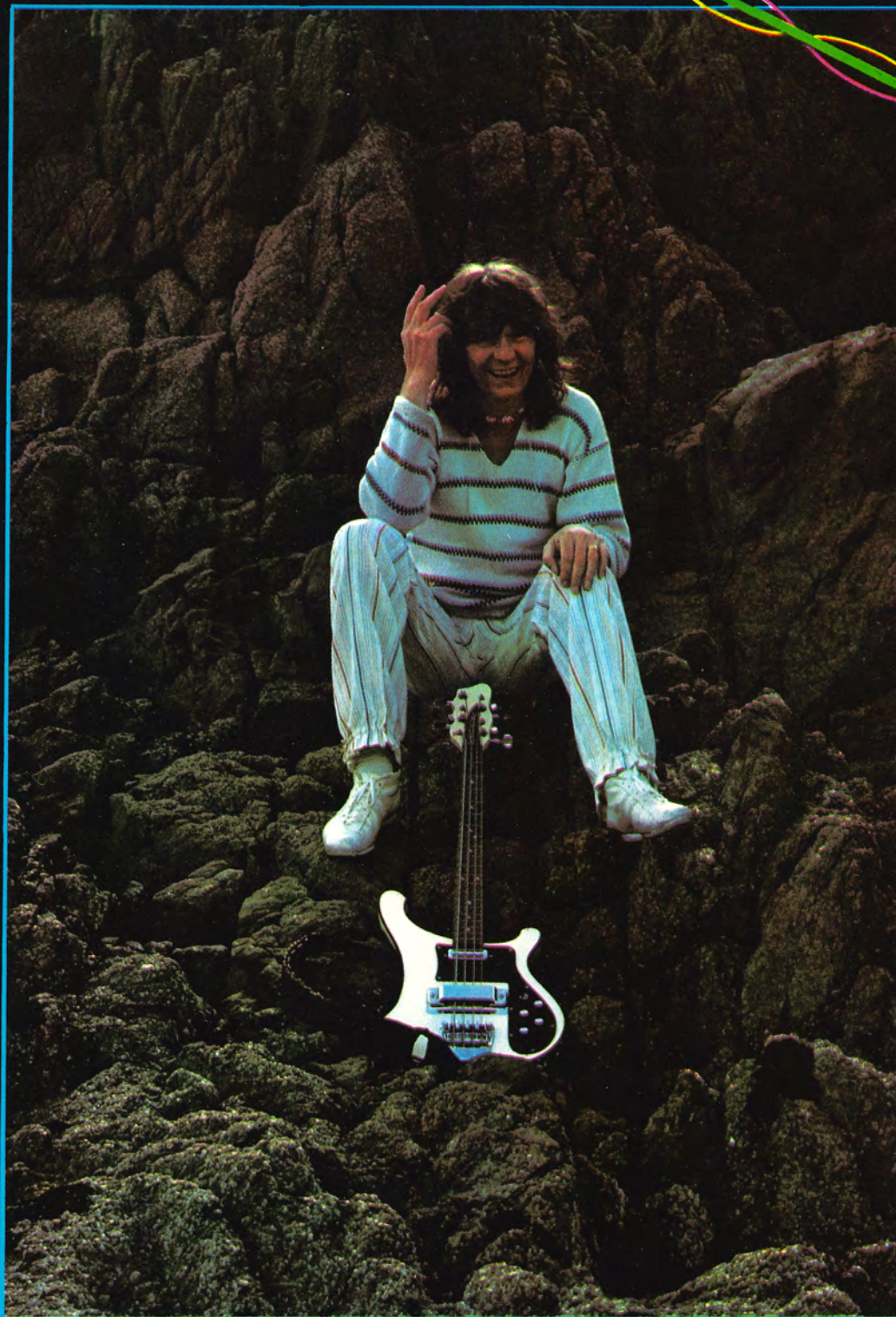
Photos by Nigel Luby and James Merrell

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 listen to *very* carefully, and his musicianship's *that* powerful. Real Cecil B. DeMille stuff, in fact — full of heathen magnificence and apocalyptic doom that's the building 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 thunderstorm 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* exploiting) 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 that any other bassist in rock today. In other words, *nobody* plays bass like Chris Squire — and though imitation might well be the sincerest form of flattery, very few even come close.



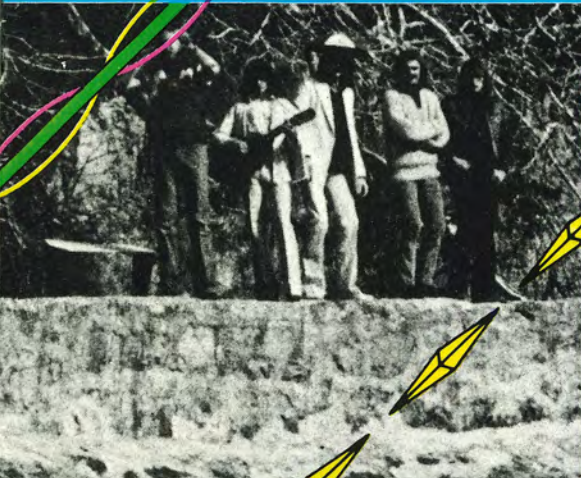
CHRIS' STAGE EQUIPMENT

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

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

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







For someone who was 'asked 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 calibre of 'rock' keyboard playing to an incredibly evolved level of musical and technical proficiency.

Surrounded by a formidable arsenal of synthesisers, 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 mark without resorting to the overstuffed, holier-than-thou

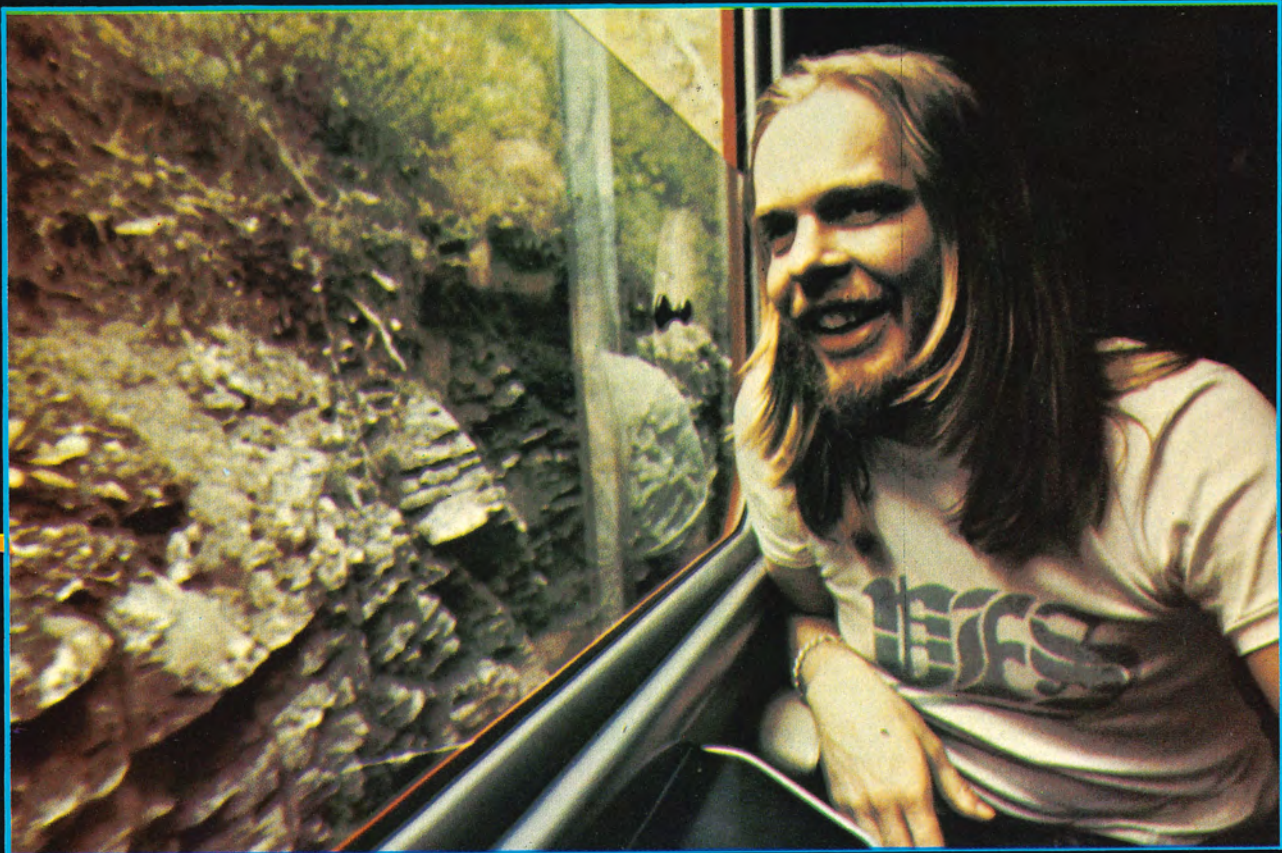
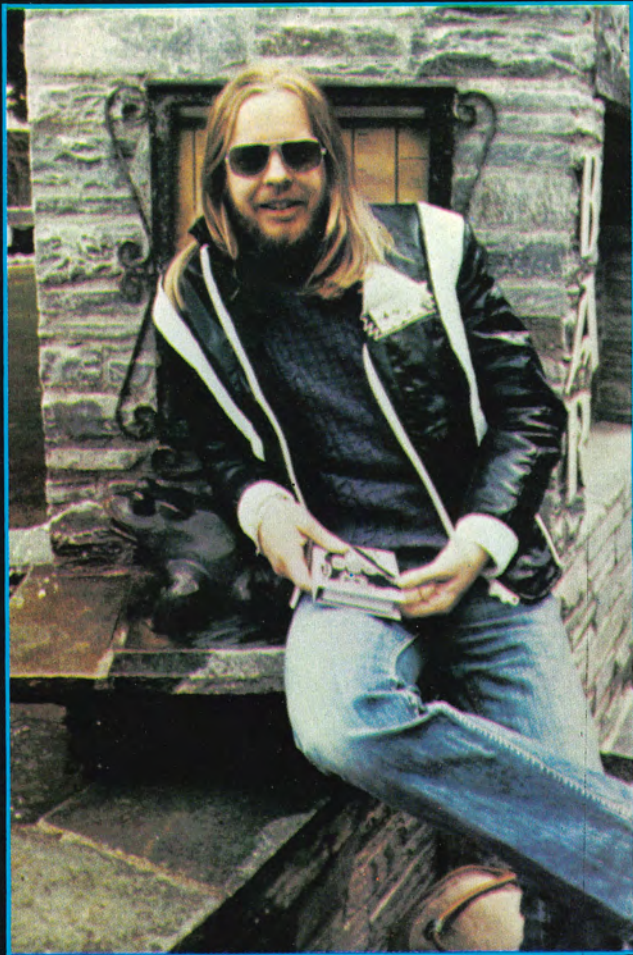
tactics that you'd almost expect of someone with his musical abilities. All that business about Rick being 'comfortably down to earth' is true. While high standards provide the primary drive in the Wakeman Method, humour and a free-wheeling sense of theatrics are never far behind.

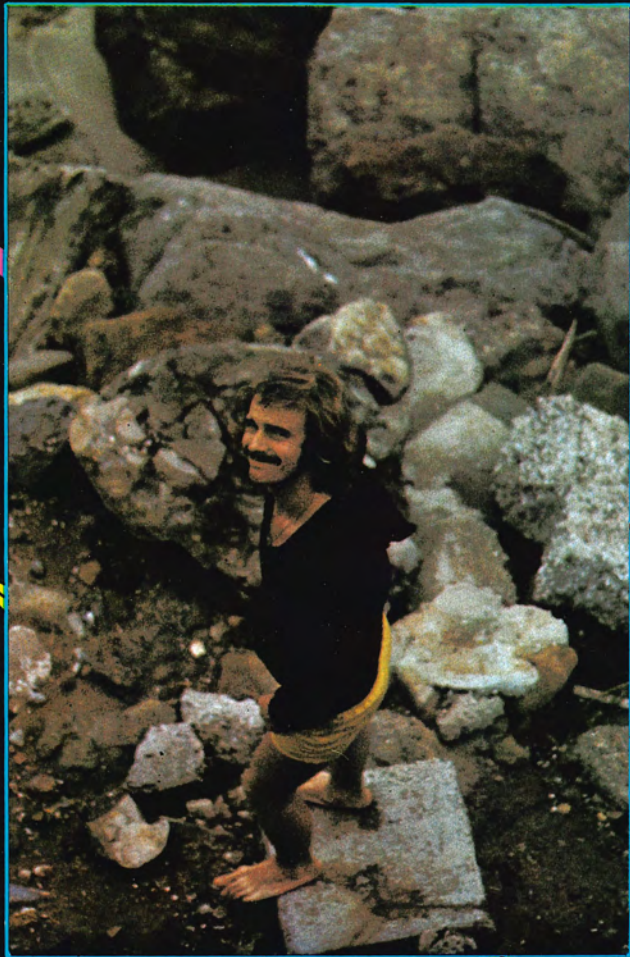
'Going For The One' and the Yes shows '77 tour mark Rick's second incarnation with the band. After playing on four Yes albums (from 'Fragile' through 'Topographic Oceans') he left in early '74 to devote his full energies to his rapidly expanding solo career. Sheer coincidence (he had time off between projects; Yes needed a keyboards man) and the realisation 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 Hempinstall pickup); Mander pipe church organ; Hammond C3 organ; Polyphonic Moog; 4 Mini-Moogs; 4 Birotrones; 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; Delter digital delay; JBL speakers and horns; assorted effects (phasing, flanging, etc.) by Greg Hockman, Systems Tech Inc., Kalamazoo, Michigan





Photos by Rory





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 nearly singed 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 unwieldy — 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 flash, 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, 'Ramshackled', 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.

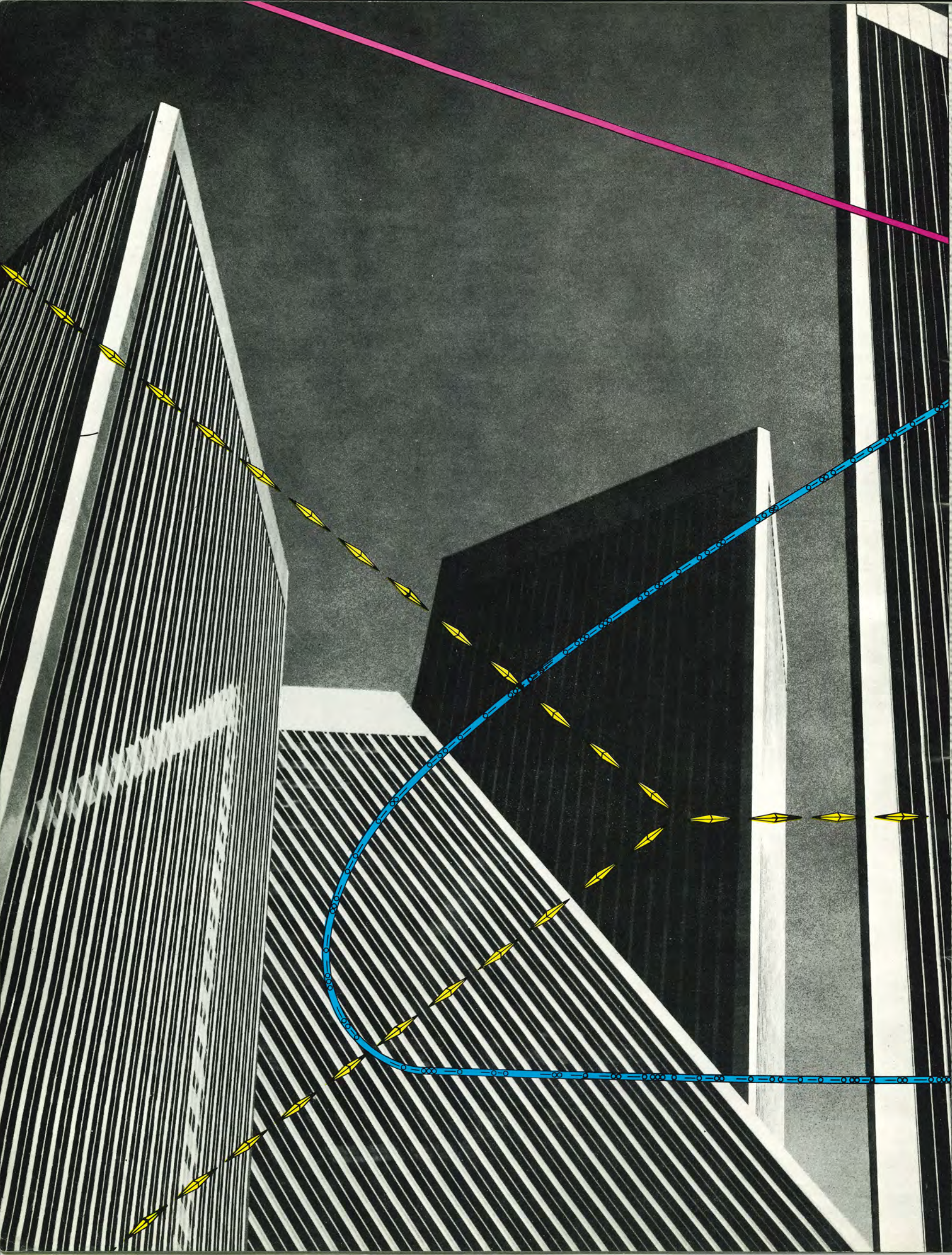
ALAN'S STAGE EQUIPMENT

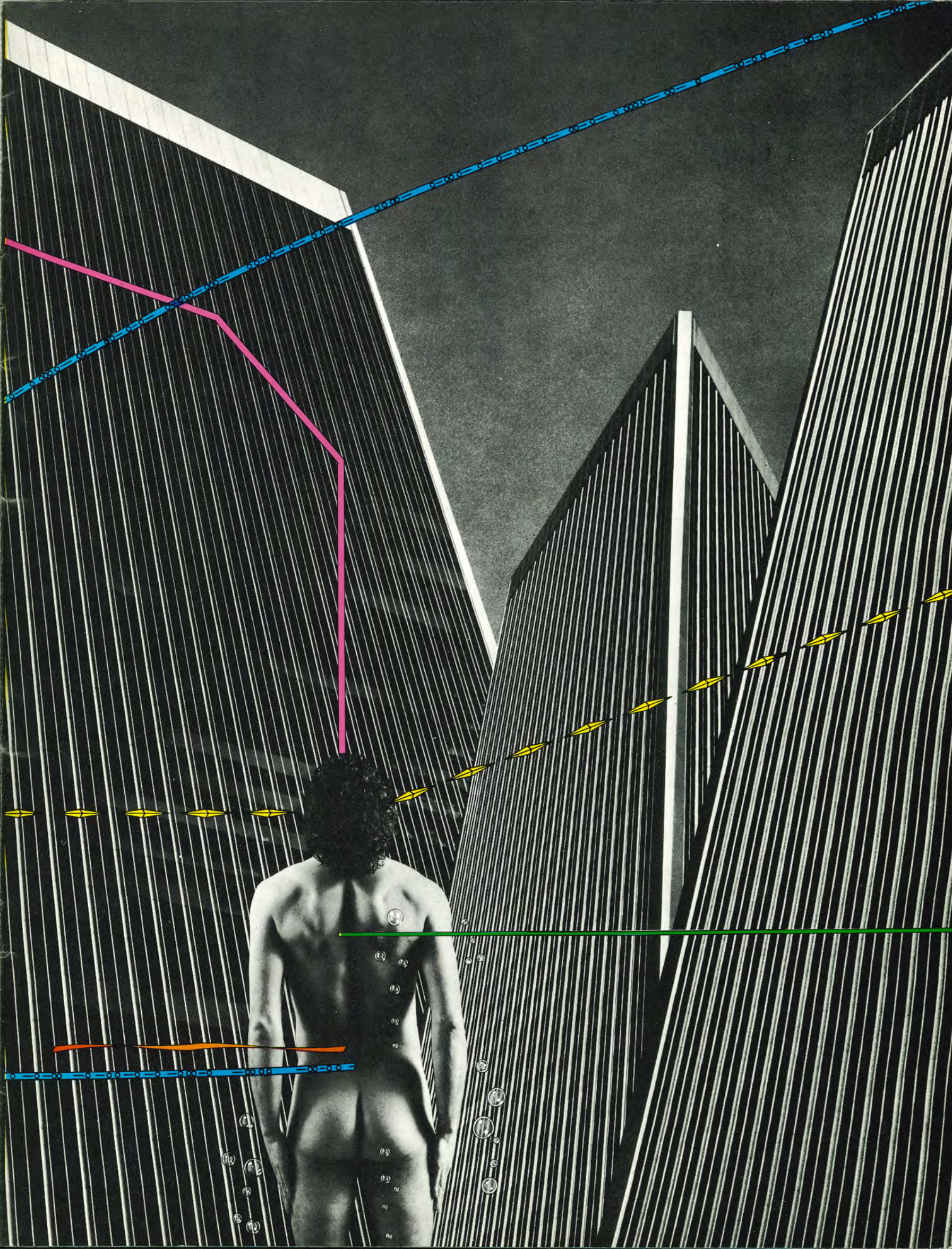
DRUMS: Ludwig kit (consisting of 22" bass drum and 13" x 9", 14" x 10", 16" x 16", 16" x 18" tom toms); 3 North tom toms (8", 10", 12"); 2 Ringer tympani

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

MISCELLANEOUS INSTRUMENTS AND EQUIPMENT: Musser vibes, four octaves of crotales, drum synthesiser (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 where 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 cap. The harmonica. The acoustic guitar with 'This Machine Kills' (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 now-classic 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', 'Mellow Yellow', 'Hurdy Gurdy Man', et al. All unique. All reflecting the spirit of a new era — crackling with acid-tinged electricity. Psychedelic? Well . . . Maybe yes. Maybe no. Those records still hold up 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 childe ballads, and the tales of the sea. The beads and the incense. Flower power? Could be. If you wanted it to be at the time. That's always been Donovan's speciality 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. Often drastic ones too — and if things weren't quite as rosy and innocent as they were before, that realisation 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 '7-Tease' still bore the mark of the romantic, the dreamer, and the troubador (as the 60's press often liked to describe him), they were the products of a harder, more realistic outlook. As hopeful and as musical as ever, but not quite so head-in-the-clouds.


That's pretty much where Donovan's at today, as a matter of fact — still something of the 'wandering minstrel' (without being twee about it), but definitely keyed-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 instigator or a trendsetter. If anything, his contribution to the 60's and now to the 70's, remains that of a mirror — reflecting (!?!!) the mood of what goes on around him with sensitivity and quiet humour. Stopping just long enough to record the scene and make his point, before moving on to something new.

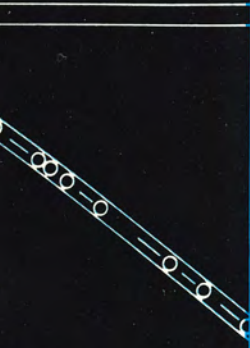
Although he's often performed solo in the past, this tour marks the debut of his new band — new to sharing the stage with Donovan, that is — though each has a long musical history stretching out behind him.

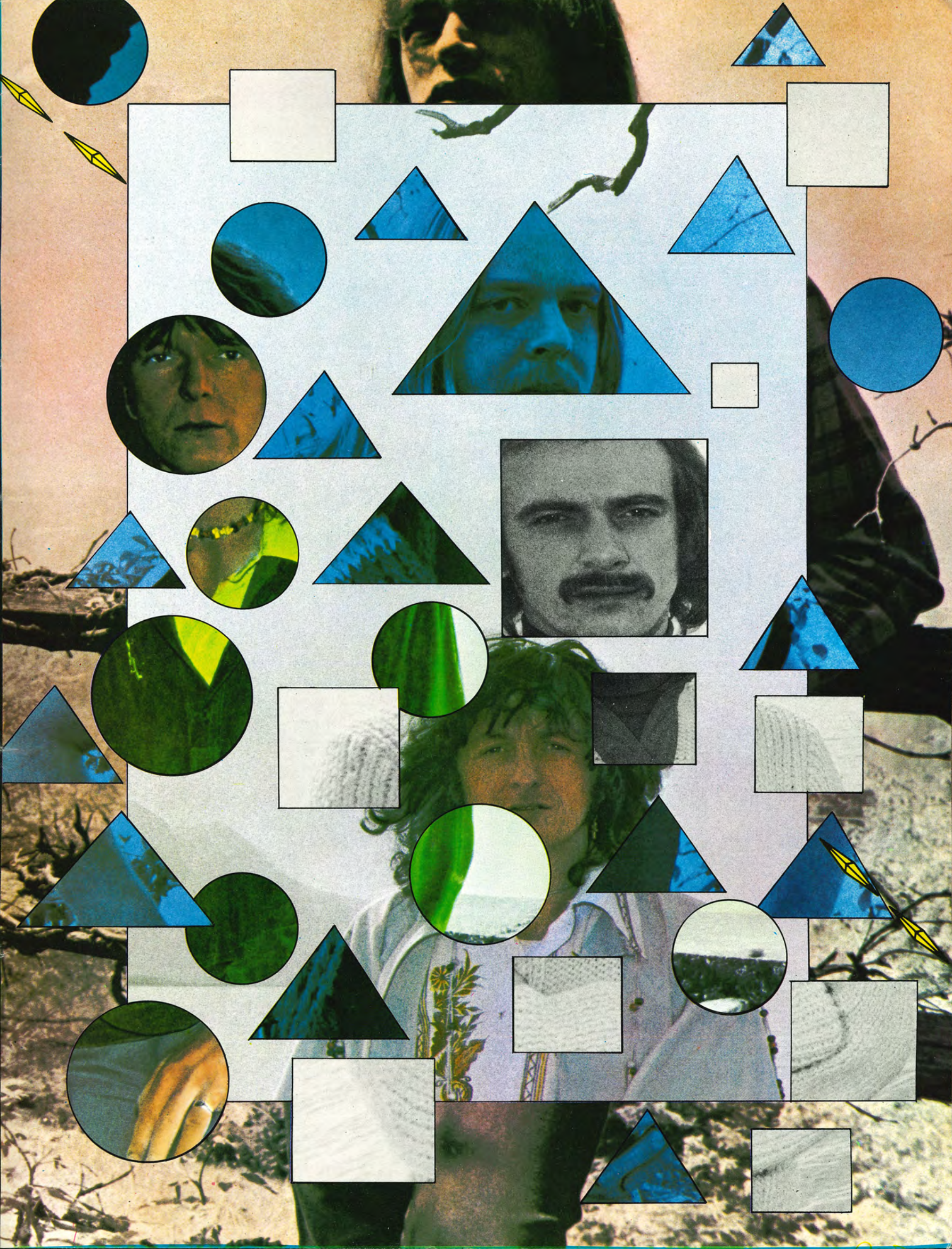
Ronnie Leahy (keyboards) and Colin Allen (drums) were both members of Britain's much-revered Stone The Crows. Ronnie's also worked with Alvin Lee, Jack Bruce, and David Essex; Colin's played with Focus and John Mayall. Then again, Miller Anderson (guitar) played with the Keef Hartley Band and Savoy Brown, while Nick South (bass) has worked with British blues legend Alexis Korner, as well as with Vineger Joe and Steve Marriott. Together, they're placing 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, uninterrupted 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.

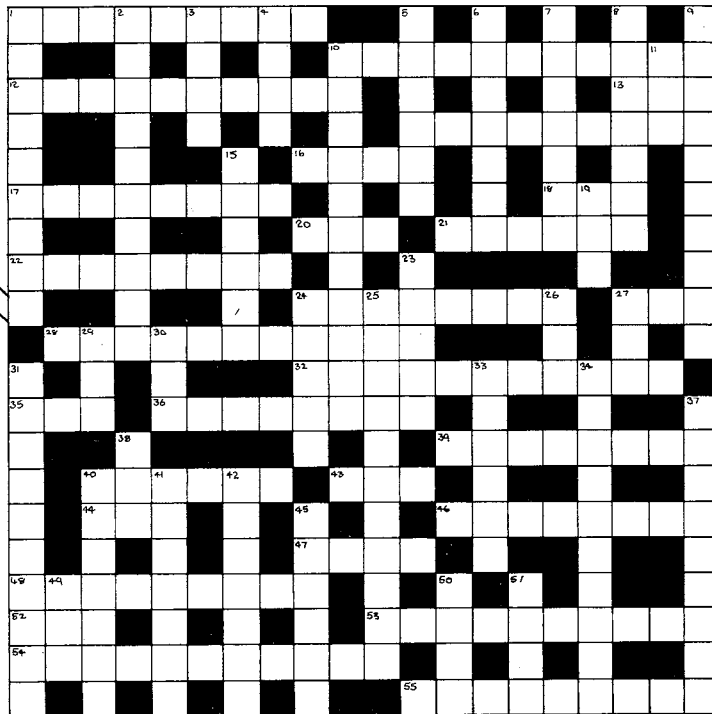






YES

RICKS CROSSWORD



ACROSS

1. The area of sky Yes prefer (5-4)
10. Vocally bearing no relation to his instrument (5-6)
12. What a roadie can manufacture on needing a day off (6-4)
13. Roadies don't do this very often (3)
14. Unheard of in Yes music (1-3-2-3)
16. What Sun Artistes office resembles (4)
17. What Yes give their management and vice versa (8)
18. Yes have been going for this (3)
20. Some Yes songs could end up as these sort of works (3)
21. Soared (anagram) (6)
22. An early group of Jon Anderson renowned for fighting (8)
24. The feeling Yes's manager gives Atlantic Records (8)
27. The mental age of the manager of Yes (3)
28. An inbuilt sense in each roadie (6-5)
32. At its best when 70 percent proof (4-7)
35. Rick tried to do this in Lisztomania (3)
36. Sure Test (anagram) (8)
39. How Brian Lane regards himself (8)
40. How you would describe some roadies exploits with women (6)
43. & 46. Fond of stanley until he folded (3-8)
44. A large bird controlled by Australian arm (3)
47. A possible name for a biblical group (4)
48. To conduct with this could be a hoot (4-5)
52. Yes management tell at least one a day (3)
53. All the sailors playing together (5-5)
54. Hopefully what all Yes songs are (11)
55. Another way of saying God (5-4)

DOWN

1. Has a mood for the day (5-4)
2. An unhappy part of Alan White's drum kit (3-3-5)
3. A good one is imperative for an outdoor concert (4)
4. Definitely not a Yes tour (4)
5. Rick plays with his (6)
6. What Yes try to do at each concert (6)
7. Yes have crossed this a few times (7)
8. They used to play music from boats (7)
9. Hopefully Yes Music is not limited to theirs (10)
10. Everyone musician dreams of having one (3)
11. Some musicians like to play on one (3)
15. Hopefully Yes do not overdo this (3)
19. You could say going for the one is this (3)
23. What a truck driver does anywhere (5)
24. The choir needed these on Awaken (5)
25. Something a Road Crew will never do (4-7)
26. Some musicians like one before going on stage (3)
27. Sometimes goes for 27 across (3)
29. Yes used to do this without meat (3)
30. Harder working than the manager of Yes perhaps (3)
31. One of the ten instruments not owned by Yes (4-6)
33. Often find one in Yes food (6)
34. What some people would like to hear from Yes (4-6)
37. Definitely not a ramshackled man (4-5)
38. Never found in Steve Howe's food (3)
40. What Brian Lane has managed to do to the Yes bank account (7)
41. Won't erase musical errors (7)
42. Not easy to choose the roadie who is this (7)
45. A roadie odour (6)
49. If there was a competition our road crew would do this (3)
50. When a tour is this its quite sad (4)
51. A roadies pet (4)

ACROSS: 1. Southside 10. Chris Squire 12. Expert fall 13. Run 14. A for an age 16. Barn 17. Headache 18. One 20. Art 21. Adores 22. Warriors 24. Paranoia 27. Two 28. Female rader 32. Rick Wakeman 35. Act 36. Trustees 39. Imperial 40. Daring 43 & 46. Jon Anderson 44. Emu 47. Arks 48. Ows baton 52. Lie 53. Naval Tutit 54. Interesting 55. Brian Lane DOWN: 1. Steve Howe 2. The sad drum 3. Site 4. Drab 5. Organs 6. Astound 7. Equator 8. Pirates 9. Generation 10. Clean roadie 11. Rug 15. Charge 19. New 23. Parks 24. Parts 25. Race working 26. Ale 27. Tea 29. Eat 30. Art 31. Rare violin 33. Almond 34. More ritual 37. Alan White 38. Ham 40. Deplete 41. Rubbers 42. Neatest 45. Rancid 49. Win 50. Over 51. Flea

Donovan



