

yesshows

WORLD TOUR 1977



SPECIAL GUEST
DONOVAN

OFFICIAL PROGRAMME



Yes
K40034



Time and A Word
K40085



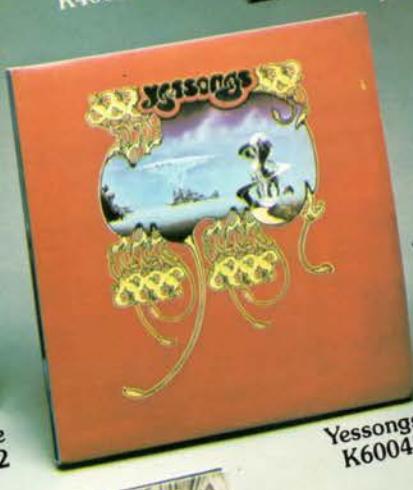
The Yes Album
K40106



Fragile
K50009



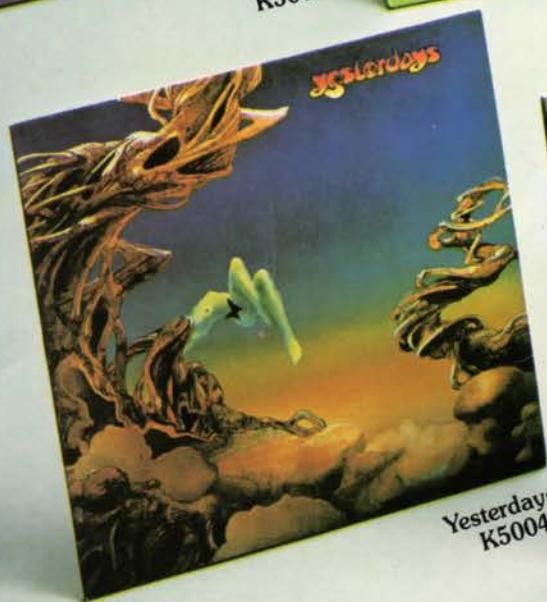
Close To The Edge
K50012



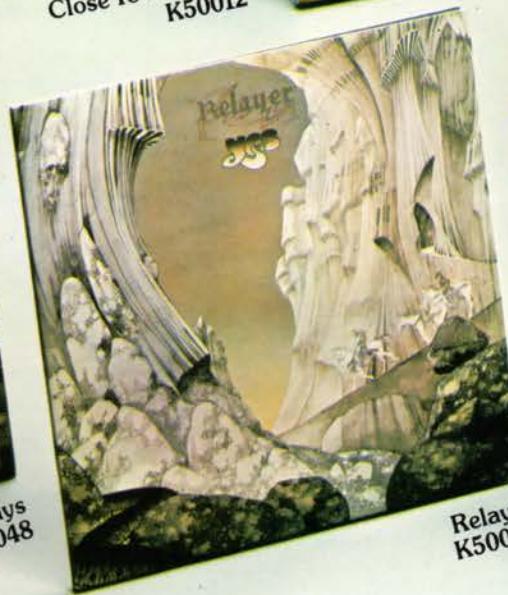
Yessongs
K60045



Tales From Topogr



Yesterday's
K50048



Relayer
K50096



Going For

All of
YES

Available on Atlantic Records and Tapes



YES

TOUR DATES

AMERICA

Jul 31 Wheeling, W. Virginia
 Aug 1 Hampton Roads, Virginia
 Aug 2 Philadelphia
 Aug 3 Philadelphia
 Aug 5 New York
 Aug 6 New York
 Aug 7 New York
 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
 Aug 23 Detroit
 Aug 25 Atlanta, Georgia
 Aug 26 Birmingham, Alabama
 Aug 27 Nashville, Tenn.
 Aug 28 Cincinnati, Ohio
 Aug 29 Cincinnati, Ohio
 Aug 30 Indianapolis
 Aug 31 Madison, Wisconsin
 Sep 1 Milwaukee
 Sep 3 Chicago
 Sep 17 Vancouver, B.C.
 Sep 18 Seattle
 Sep 19 Seattle
 Sep 21 Oakland, Calif.
 Sep 22 Oakland, Calif.
 Sep 23 Los Angeles
 Sep 24 Los Angeles
 Sep 25 San Diego
 Sep 26 Long Beach, Calif.
 Sep 27 Las Vegas
 Sep 29 El Paso, Texas
 Sep 30 Abilene, Texas
 Oct 1 Houston
 Oct 2 Dallas
 Oct 3 Oklahoma
 Oct 4 St. Louis
 Oct 5 St. Louis
 Oct 6 Kansas City
 Oct 7 Jackson, Miss.
 Oct 8 Shreveport, La.
 Oct 9 New Orleans

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 Empire Pool, Wembley
 Wed. Nov 2 Stafford
 Thu. Nov 3 Stafford
 Fri. Nov 4 Glasgow
 Sun. Nov 7 Glasgow
 Mon. Nov 8 Glasgow
 Tue. Nov 10 Copenhagen
 Thu. Nov 11 Oslo
 Fri. Nov 12 Gothenburg
 Sat. Nov 14 Hanover
 Mon. Nov 15 Dortmund
 Tue. Nov 16 Düsseldorf
 Wed. Nov 17 Frankfurt
 Fri. Nov 18 Nuremberg
 Sat. Nov 19 Zurich
 Sun. Nov 20 Heidelberg
 Mon. Nov 21 Munich
 Wed. Nov 23 Rotterdam
 Thu. Nov 24 Rotterdam
 Fri. Nov 25 Antwerp
 Sat. Nov 26 Bremen
 Sun. Nov 27 Berlin
 Mon. Nov 28 Cologne
 Tue. Nov 29 Colmar
 Fri. Dec 2 Lyons
 Sun. Dec 4 Paris
 Mon. Dec 5 Paris
 Tue. Dec 6 Paris

Harvey Goldsmith, by arrangement with Sun Artistes presents

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

Technical Advance Man — Chip Irwin

Press — Dan Hedges

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 Clayden

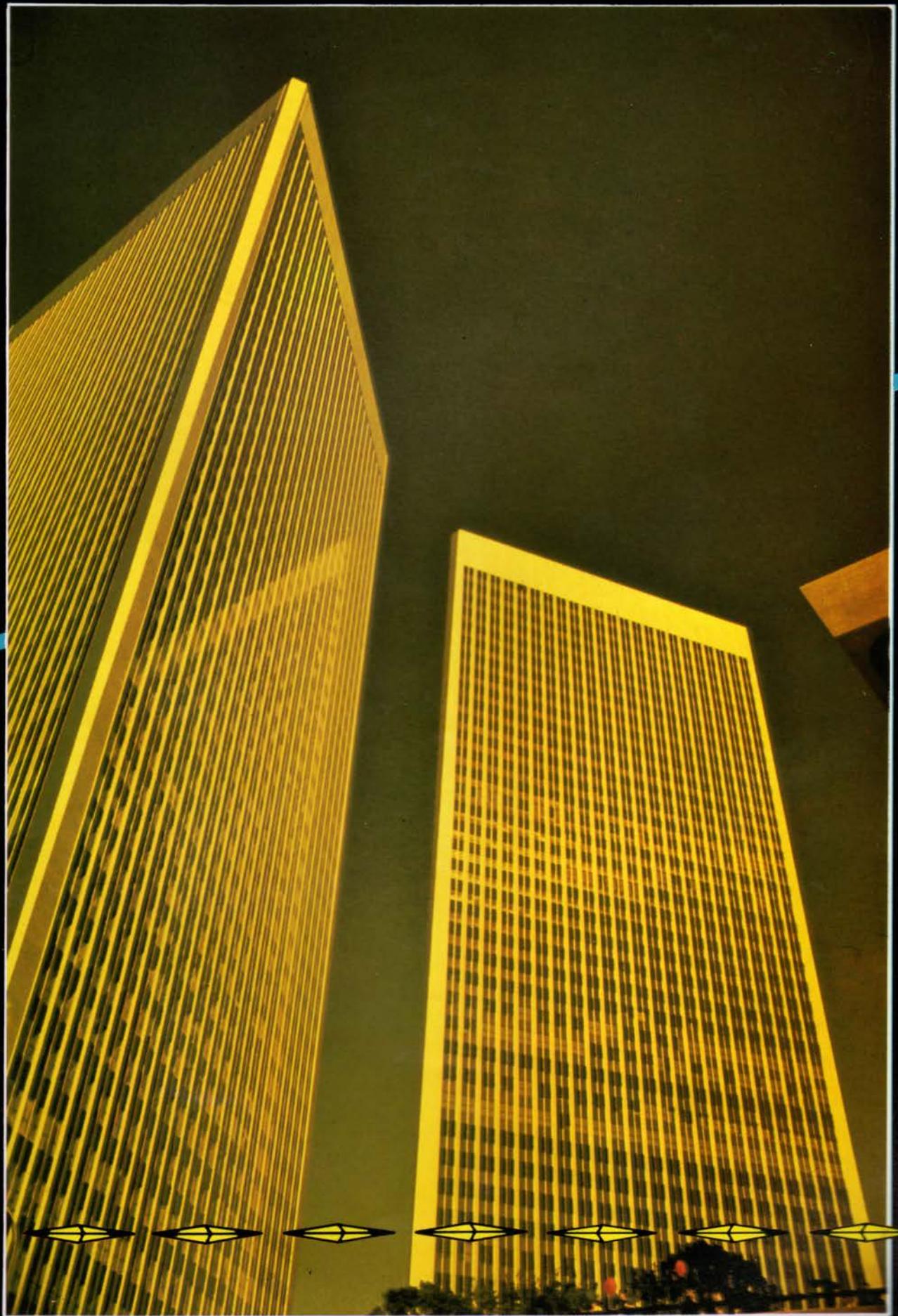
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25000 Million Light Years ago is as far as the Eye can see
on the Clearest of Nights.



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

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 than 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 Freqequalizer; 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.

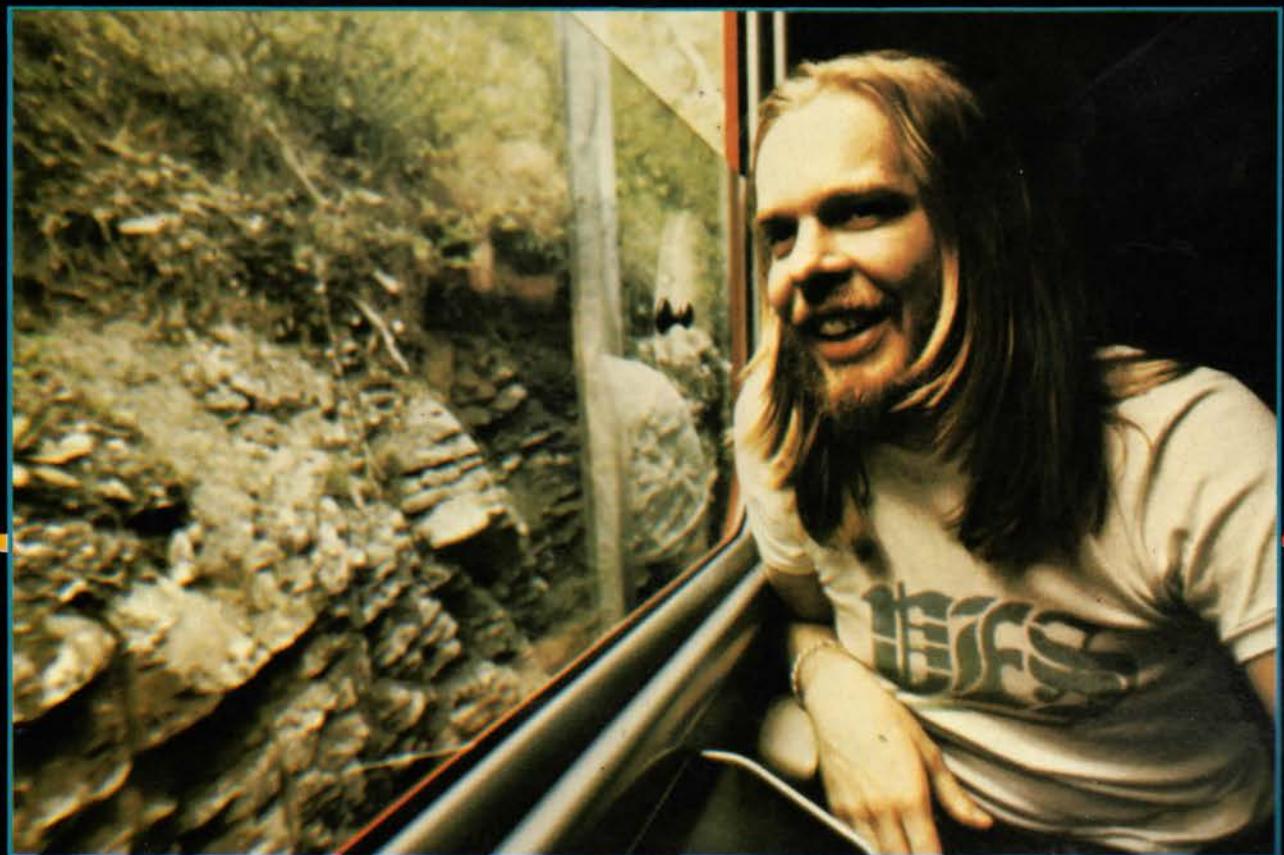
'Going For The One' and the Yes shows '77 tour mark Rick's second incarnation with the band. After playing on four Yes albums (from 'Fragile' through 'Topographic Oceans') he left in early '74 to devote his full energies to his rapidly expanding solo career. Sheer coincidence (he had time off between 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.

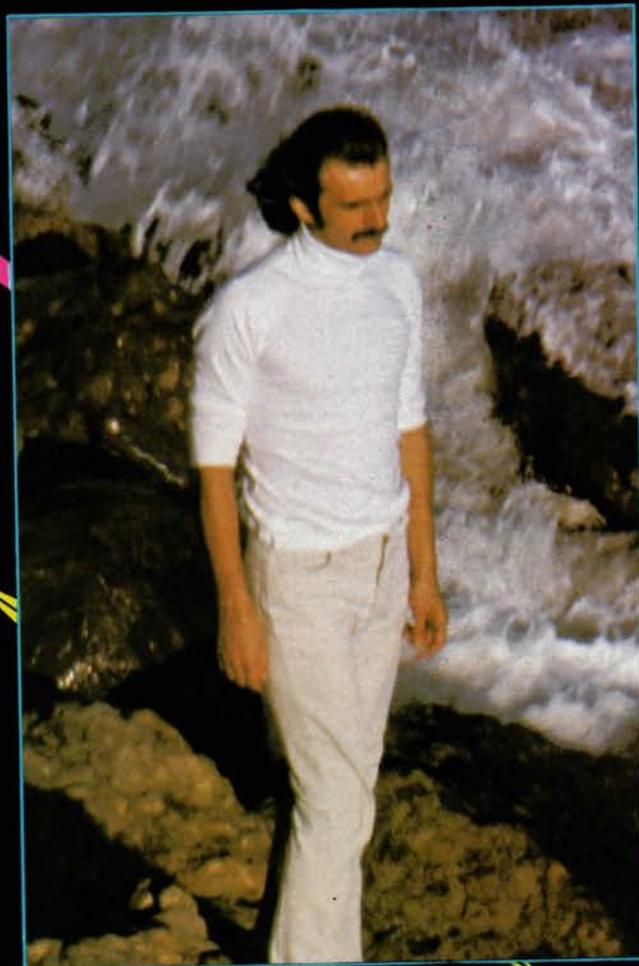
RICK'S STAGE EQUIPMENT

*Hammond C3; Polymoog; Fender Rhodes piano; Five mini Moogs
RMI Rock-Si-Cord piano; RMI Computer Keyboard
Hohner Clavinet; Four Birotans; Grand Piano
Mander Pipe Organ; Moog Bass Pedal*

EFFECTS AND MONITORS

*16-2 Soundcraft Mixer; Pro-Co Electric Crossover; 2 SAE Amps
2 DVX Limiters; JBL Cabinets and Horns; Phasing and Flanging by Systech
Lexicon Digital Delay; Roland Space Echo; Sequential Circuits –
Two Programmers and Five Sequencers; Helpinstill Piano Pick-Up;
Leslie Rotary Cabinet*





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.

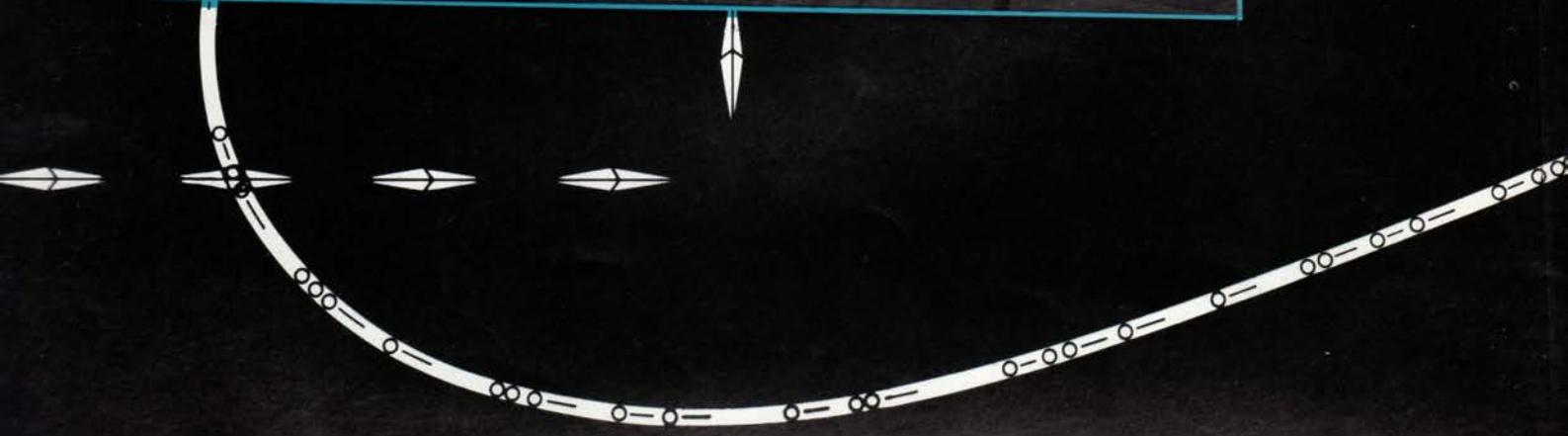
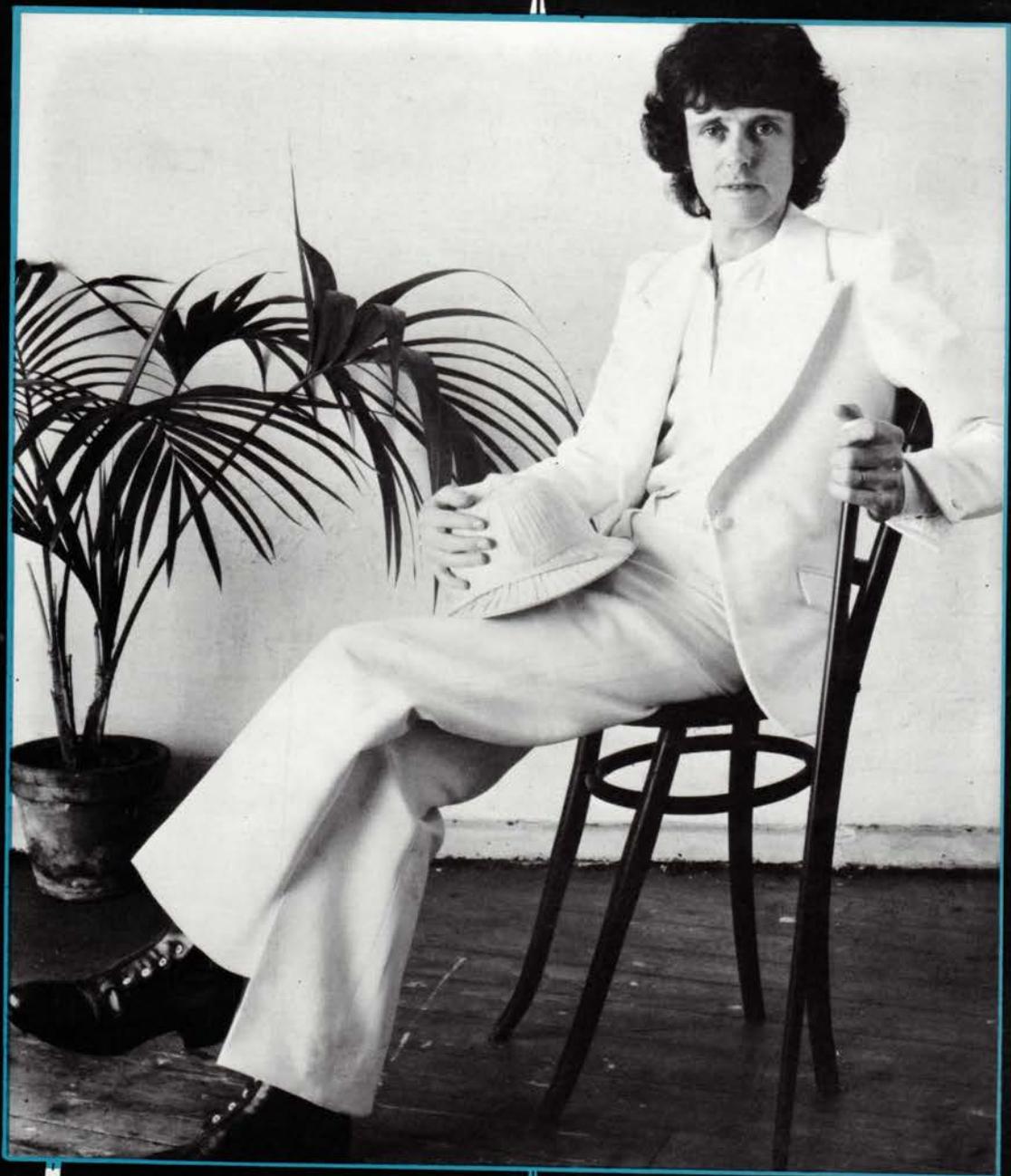
ALAN'S STAGE EQUIPMENT

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 child 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.

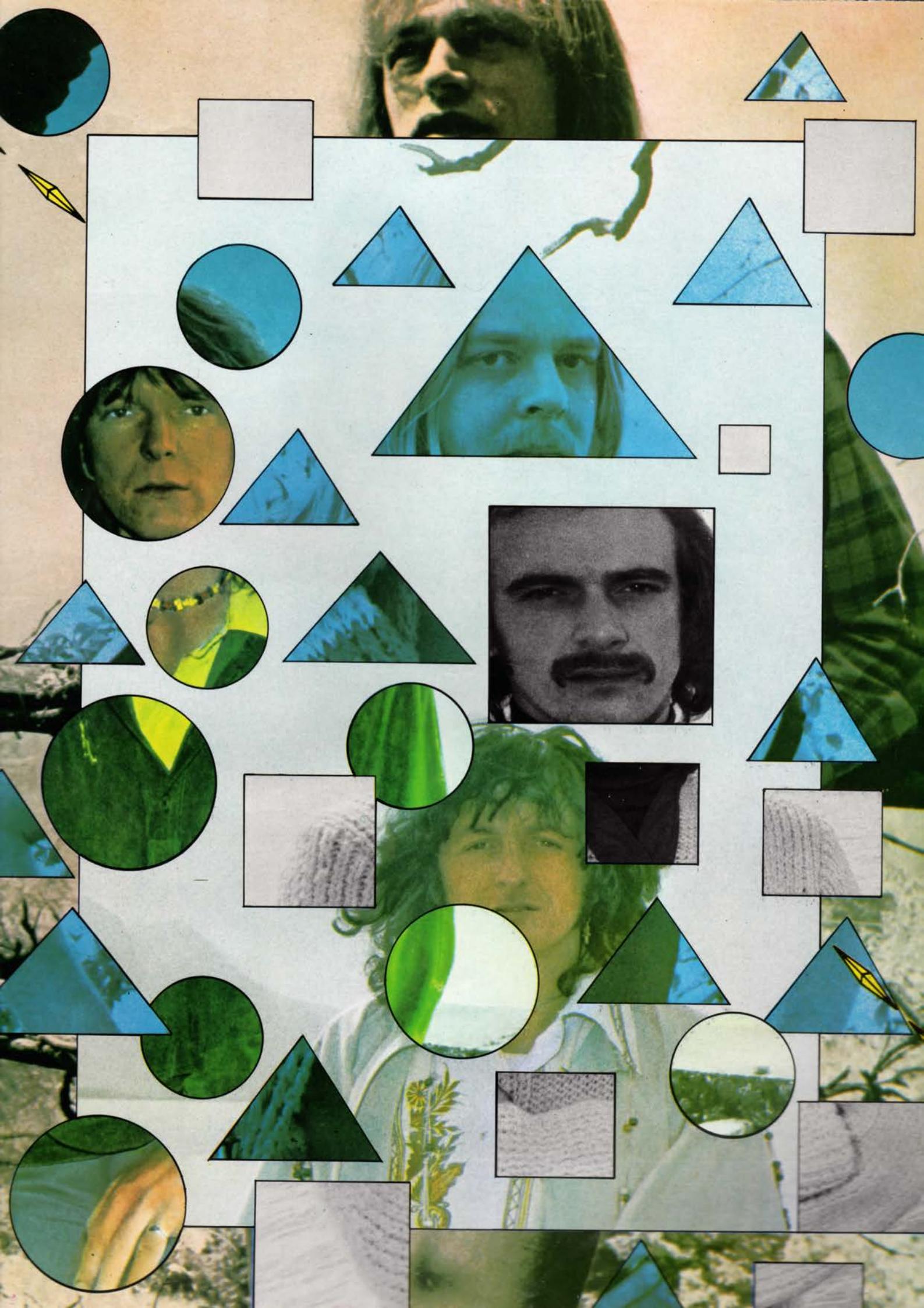
Although he's often performed solo in the past, this tour marks the debut of his new band — new to sharing the stage with Donovan, that is — though each has a long musical history stretching out behind him.

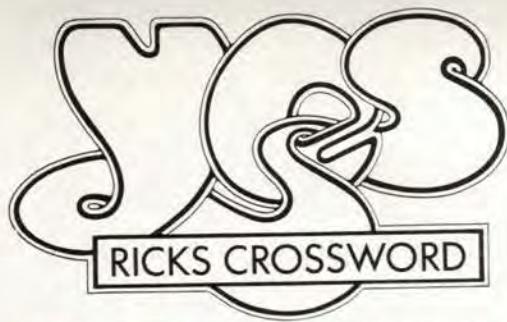
Ronnie Leahy (keyboards) and Colin Allen (drums) were both members of Britain's much-revered Stone The Crows. Ronnie's also worked with Alvin Lee, Jack Bruce, and David Essex; Colin's played with Focus and John Mayall. Then again, Miller Anderson (guitar) played with the Keef Hartley Band and Savoy Brown,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







ACROSS

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

DOWN

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

ACROSS: 1. Southside 10. Chris Square 12. Expert fail 13. Run 14. A for an age 16. Barn 17. Headache 18. One 20. Art 21. Adores 22. Wartfors 24. Paranoia 27. Two 28. Rick Wakeman 35. Act 36. Female reader 32. Rick Wakeman 39. Impartial 40. Driking 43 & 46. Jon Anderson 44. Emu 47. Arts 48. Organs 6. Astound 7. Elie 53. Naval Tutti 54. Interresting 55. Brian Lane DOWN: 1. Steve Howe 2. The sad drummer 3. Site 4. Dread 5. Organs 6. Astound 7. Elie 53. Naval Tutti 54. Interresting 55. Brian Lane 10. Clean roadside 11. Rug 15. Charge 19. New 23. Parks 24. Parts 25. Race work 26. Aile 27. Tee 29. Eat 30. Art 31. Rare violin 33. Aimond 34. More tru 37. Alan White 38. Ham 40. Dripette 41. Rubbers 42. Neatst 45. Bancid 49. Win 50. Over 51. Flee 42. Wartfors 44. Paranoia 27. Two 28. Rick Wakeman 35. Act 36. Female reader 32. Rick Wakeman 39. Impartial 40. Driking 43 & 46. Jon Anderson 44. Emu 47. Arts 48. Organs 6. Astound 7. Elie 53. Naval Tutti 54. Interresting 55. Brian Lane 10. Clean roadside 11. Rug 15. Charge 19. New 23. Parks 24. Parts 25. Race work 26. Aile 27. Tee 29. Eat 30. Art 31. Rare violin 33. Aimond 34. More tru 37. Alan White 38. Ham 40. Dripette 41. Rubbers 42. Neatst 45. Bancid 49. Win 50. Over 51. Flee

Donovan

