

YES



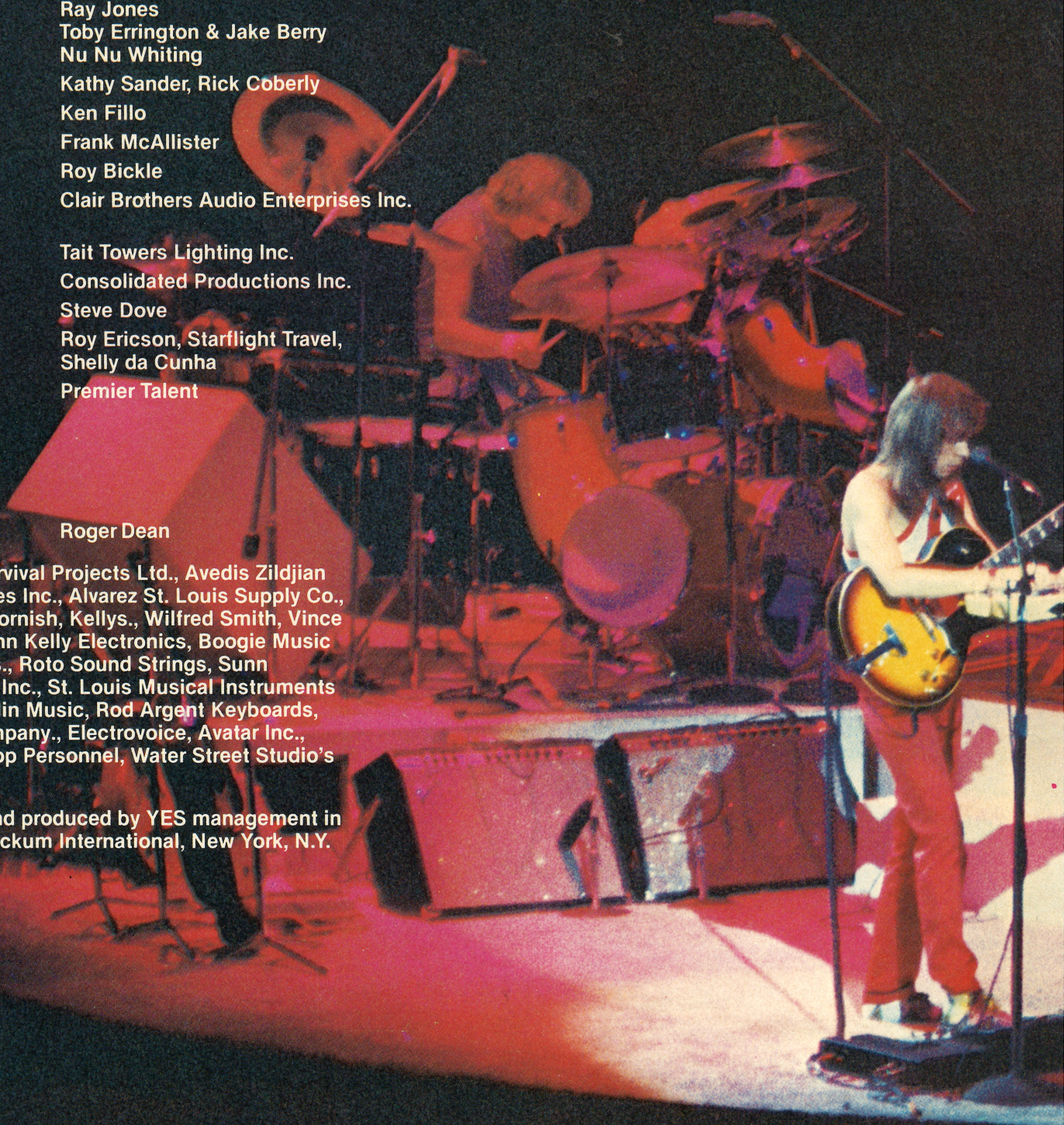
Management: Brian Lane
Assistant Management: Sandy Campbell
Secretary: Jacki Field
Personal Manager: Jim Halley
Assisted by: Paul Adam
Production Manager: Michael Tait
Stage Manager: Chip Irwin
Sound Engineer: Nigel Luby
Lighting Designer: Michael Tait
Supervising Engineer: Roy Clair
Monitor Mixer: Mike Roth
Jon's equipment: John Martin
Steve's equipment: Claude Johnson-Taylor
Chris's equipment: Ray Jones
Rick's equipment: Toby Errington & Jake Berry
Alan's equipment: Nu Nu Whiting
Sound Crew: Kathy Sander, Rick Coberly
Master Electrician: Ken Fillo
Master Carpenter: Frank McAllister
Master Rigger: Roy Bickle
Sound System: Clair Brothers Audio Enterprises Inc.
Lighting System & Rotating Stage: Tait Towers Lighting Inc.
Trucking: Consolidated Productions Inc.
Electronic Engineer: Steve Dove
Travel USA: Roy Ericson, Starflight Travel, Shelly da Cunha
Agency: Premier Talent

Programme:

YES logo Design by: Roger Dean

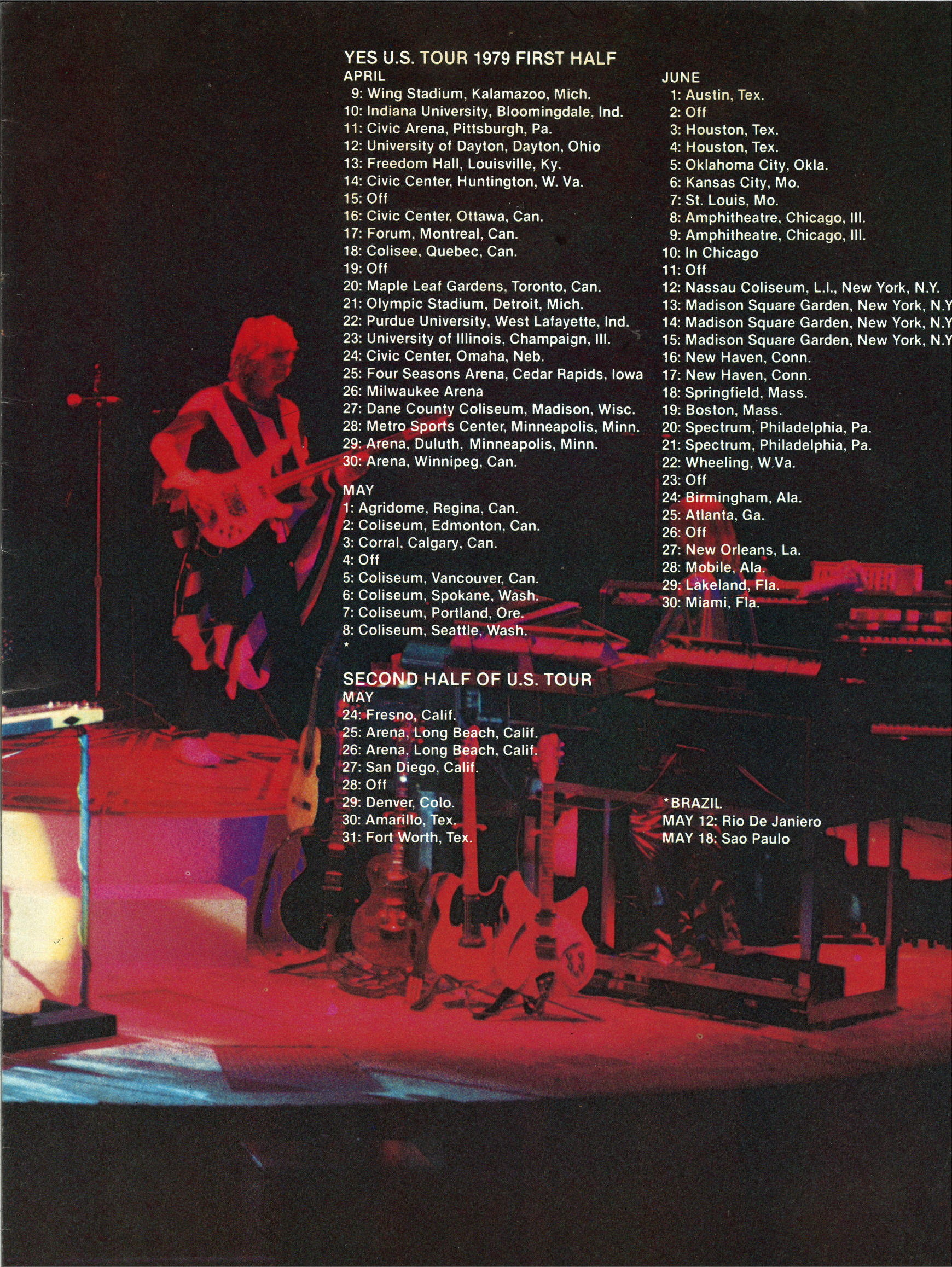
Special thanks to Survival Projects Ltd., Avedis Zildjian Inc., Ludwig Industries Inc., Alvarez St. Louis Supply Co., Brian Gaylor, Peter Cornish, Kellys., Wilfred Smith, Vince Hill, Rose Morris, John Kelly Electronics, Boogie Music (Sid), Gibson Guitars., Roto Sound Strings, Sunn Musical Instruments Inc., St. Louis Musical Instruments Inc., Val Joseph, Norlin Music, Rod Argent Keyboards, Packhorse Case Company., Electrovoice, Avatar Inc., Clair Bros. Audio Shop Personnel, Water Street Studio's and Global Shipping.

Program designed and produced by YES management in conjunction with Brockum International, New York, N.Y.



YES U.S. TOUR 1979 FIRST HALF

APRIL

- 
- 9: Wing Stadium, Kalamazoo, Mich.
 - 10: Indiana University, Bloomington, Ind.
 - 11: Civic Arena, Pittsburgh, Pa.
 - 12: University of Dayton, Dayton, Ohio
 - 13: Freedom Hall, Louisville, Ky.
 - 14: Civic Center, Huntington, W. Va.
 - 15: Off
 - 16: Civic Center, Ottawa, Can.
 - 17: Forum, Montreal, Can.
 - 18: Colisee, Quebec, Can.
 - 19: Off
 - 20: Maple Leaf Gardens, Toronto, Can.
 - 21: Olympic Stadium, Detroit, Mich.
 - 22: Purdue University, West Lafayette, Ind.
 - 23: University of Illinois, Champaign, Ill.
 - 24: Civic Center, Omaha, Neb.
 - 25: Four Seasons Arena, Cedar Rapids, Iowa
 - 26: Milwaukee Arena
 - 27: Dane County Coliseum, Madison, Wisc.
 - 28: Metro Sports Center, Minneapolis, Minn.
 - 29: Arena, Duluth, Minneapolis, Minn.
 - 30: Arena, Winnipeg, Can.

MAY

- 1: AgriDome, Regina, Can.
- 2: Coliseum, Edmonton, Can.
- 3: Corral, Calgary, Can.
- 4: Off
- 5: Coliseum, Vancouver, Can.
- 6: Coliseum, Spokane, Wash.
- 7: Coliseum, Portland, Ore.
- 8: Coliseum, Seattle, Wash.
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SECOND HALF OF U.S. TOUR

MAY

- 24: Fresno, Calif.
- 25: Arena, Long Beach, Calif.
- 26: Arena, Long Beach, Calif.
- 27: San Diego, Calif.
- 28: Off
- 29: Denver, Colo.
- 30: Amarillo, Tex.
- 31: Fort Worth, Tex.

JUNE

- 1: Austin, Tex.
- 2: Off
- 3: Houston, Tex.
- 4: Houston, Tex.
- 5: Oklahoma City, Okla.
- 6: Kansas City, Mo.
- 7: St. Louis, Mo.
- 8: Amphitheatre, Chicago, Ill.
- 9: Amphitheatre, Chicago, Ill.
- 10: In Chicago
- 11: Off
- 12: Nassau Coliseum, L.I., New York, N.Y.
- 13: Madison Square Garden, New York, N.Y.
- 14: Madison Square Garden, New York, N.Y.
- 15: Madison Square Garden, New York, N.Y.
- 16: New Haven, Conn.
- 17: New Haven, Conn.
- 18: Springfield, Mass.
- 19: Boston, Mass.
- 20: Spectrum, Philadelphia, Pa.
- 21: Spectrum, Philadelphia, Pa.
- 22: Wheeling, W.Va.
- 23: Off
- 24: Birmingham, Ala.
- 25: Atlanta, Ga.
- 26: Off
- 27: New Orleans, La.
- 28: Mobile, Ala.
- 29: Lakeland, Fla.
- 30: Miami, Fla.

*BRAZIL

- MAY 12: Rio De Janiero
MAY 18: Sao Paulo



With their tenth anniversary behind them, Yes, as strong as ever, are embarking on this tour, the opening event of their second decade. Although the band is looking to the future with the same kind of energy that has always made Yes so exciting, it seems not a bad time to recap some of the events of the last ten years.

As an on-going idea, Yes have been around for ten years now, yet they've collectively got this strange disinterest in most things remotely concerning their past. Sure, they'll walk out on stage and blast through "Roundabout," "Starship Trooper," "Siberian Khatru," and "Close To The Edge." That's music. They still love those as much as always, and they'll probably be playing some of them tonight. But when it comes down to things like times,

dates, places, events, and slapping themselves on the back for past achievements, you'll more often than not get a mystified shrug with a "...but does it really matter?"

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

Mind you, the high points have been in the majority by far—albums that clicked so perfectly, tours that buzzed in their heads for weeks afterwards, the awards for outstanding musicianship and all the other good things that have happened to Yes in their rise from "Britain's



Brightest Hope of 1969" to one of the world's most successful and highly respected bands. But it's possibly that tendency they have to regard the past in the past tense, and not worth worrying about (even if you're only talking about last week), that's helped them weather the storms and slippery patches they've had to pass through. If money was scarce, they'd hang on and wait. If somebody left, they'd find somebody new. If certain critics gave them a hard time, they'd learn from the valid points, reject the rest, then move on to the next stage.

It sounds simple, but plenty of other bands haven't found it that way, unable or unwilling to flow with the changes.

With Yes, it's always been a matter of looking forward, not behind. It'd be silly to get all heroic about it though—conjure up a lump in the throat and ramble on in hushed tones about "Anderson and Squire's Golden Vision." Maybe Yes are just lucky.

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

Ten years on, they thank you for that.

DAN HEDGES





Steve Howe

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

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

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

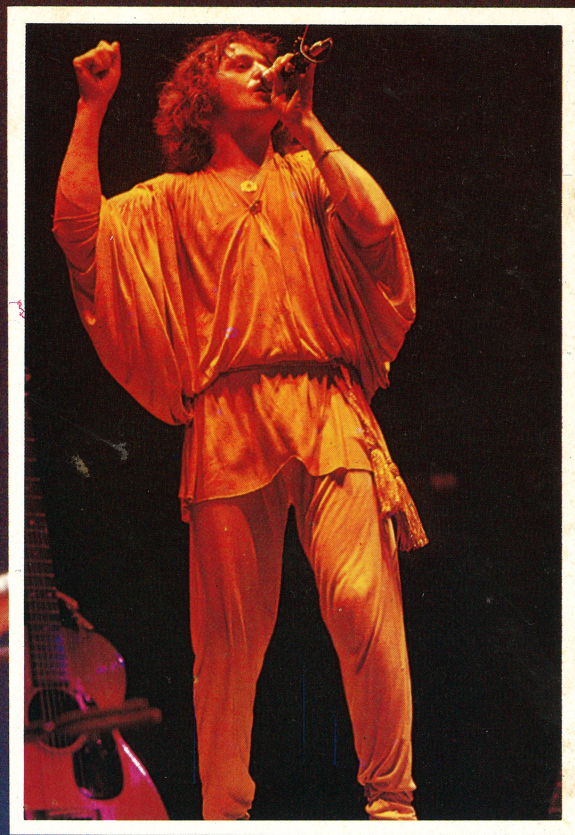
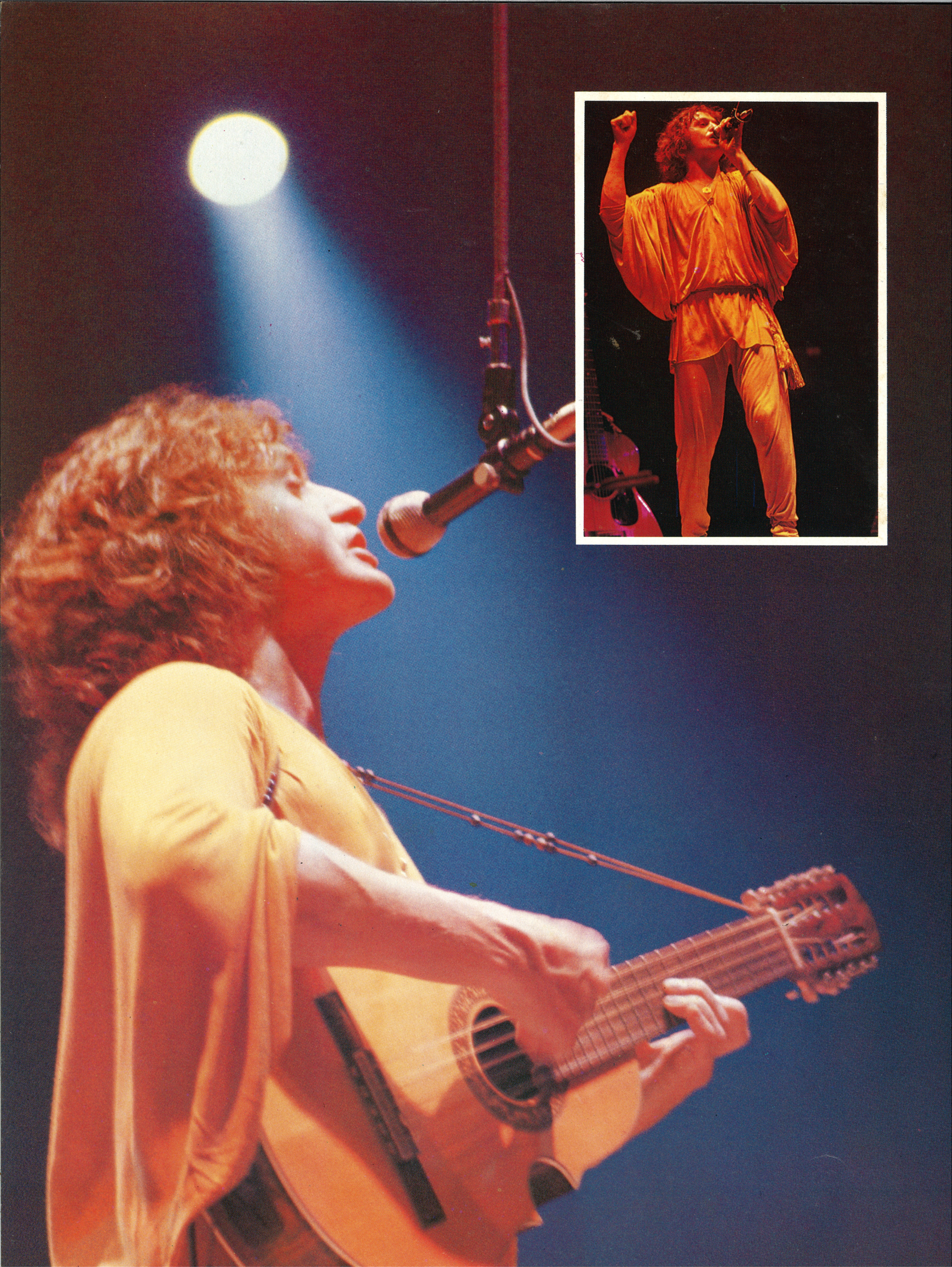
It's the only one that really seems to fit. Obviously, in the broadest terms, Steve's a *rock* guitarist—though his influences, interests, and styles branch into so many different areas that the term 'rock' tends to seem a bit limiting after a while. It's only a question of works anyway, so if you really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

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





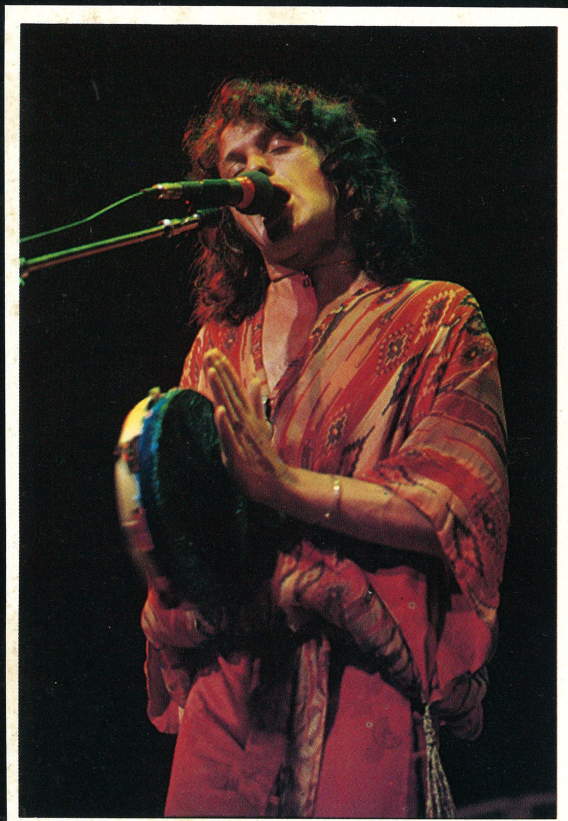




Jon Anderson

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

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



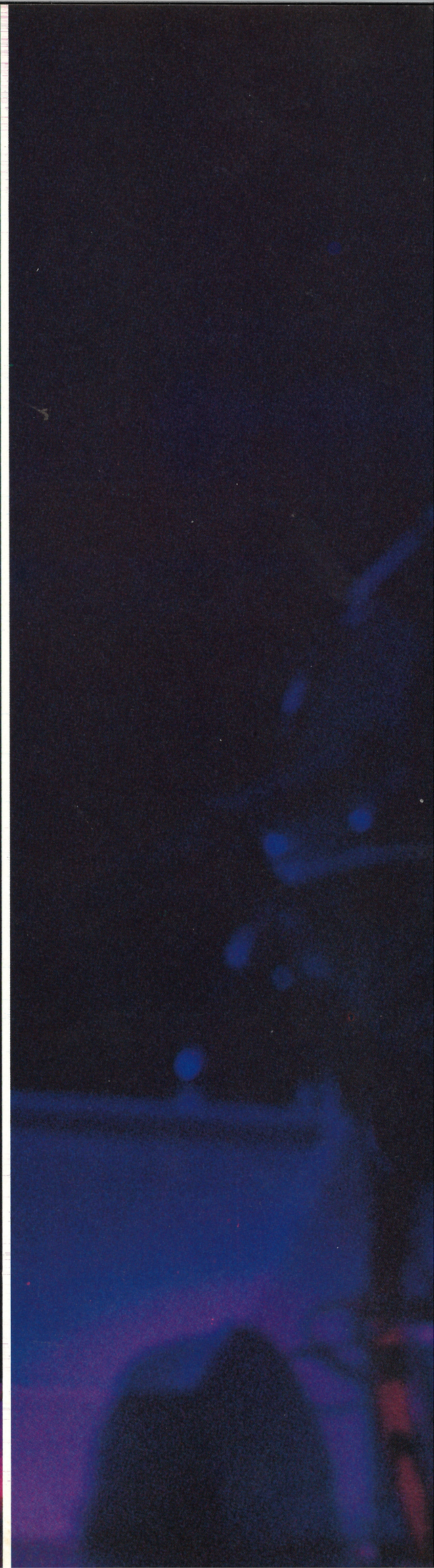
between four valid but stubbornly different points of view.

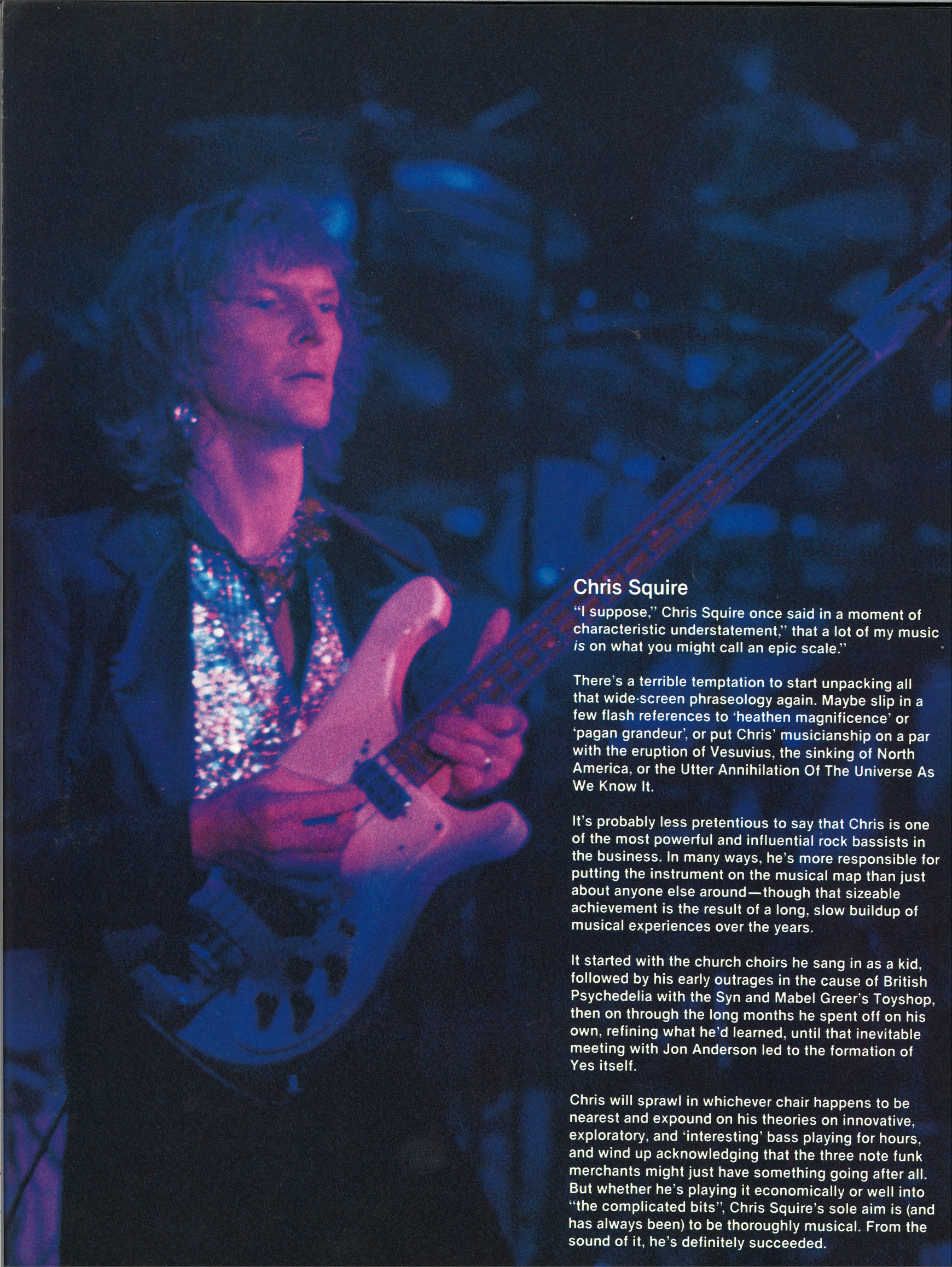
This isn't meant to make Life With Yes sound like a non-stop brawl, but it's a good way to illustrate what's one of Jon's most crucial roles in the band. Obviously, he's their principle voice. That, and his free, open-ended lyrics, forms one of the most instantly recognizable facets of Yes music. But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

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

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







Chris Squire

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

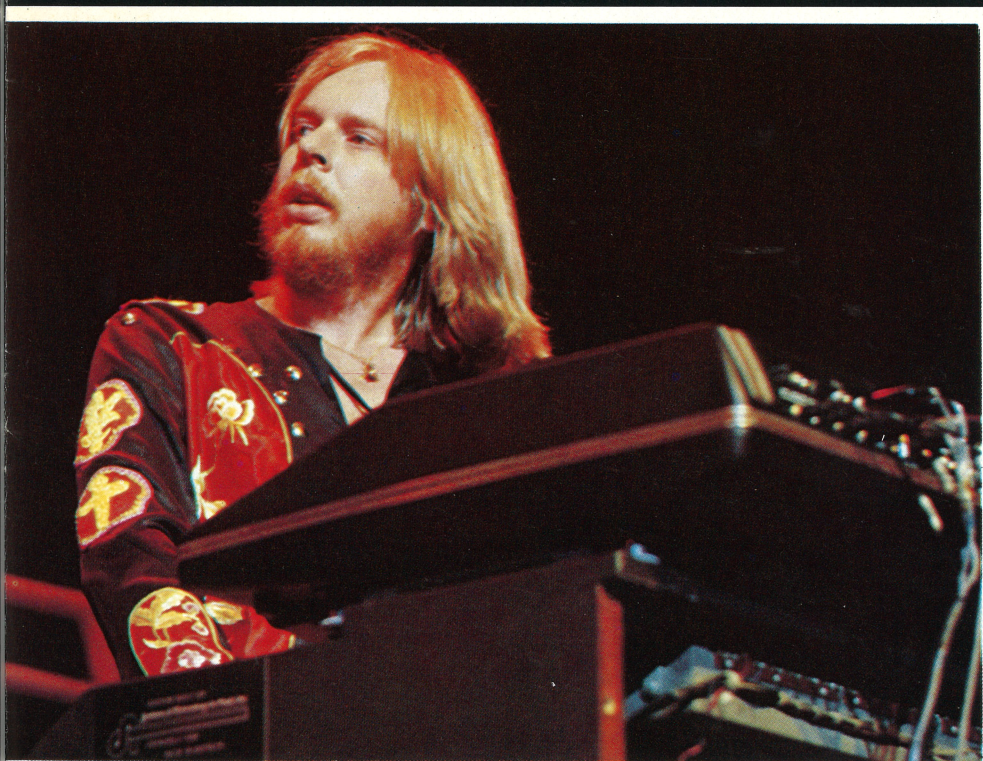
There's a terrible temptation to start unpacking all that wide-screen phraseology again. Maybe slip in a few flash references to 'heathen magnificence' or 'pagan grandeur', or put Chris' musicianship on a par with the eruption of Vesuvius, the sinking of North America, or the Utter Annihilation Of The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

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

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

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





Rick Wakeman

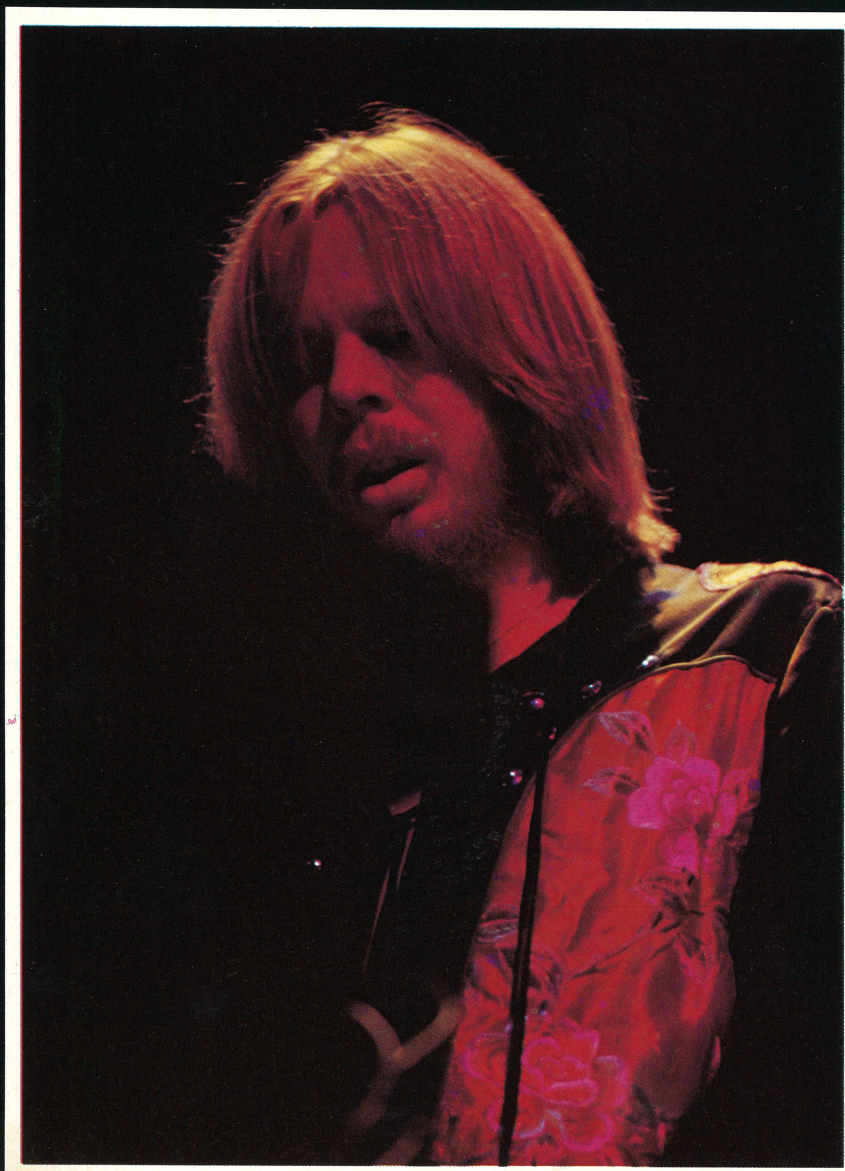
During a ninety mile-an-hour game of pool in Buffalo on the last U.S. tour, David Bowie's 'Space Oddity' began blaring from a radio in the hotel lounge. It's a record Rick Wakeman played on during his early days as a session man. Before the Strawbs. Before Yes.

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

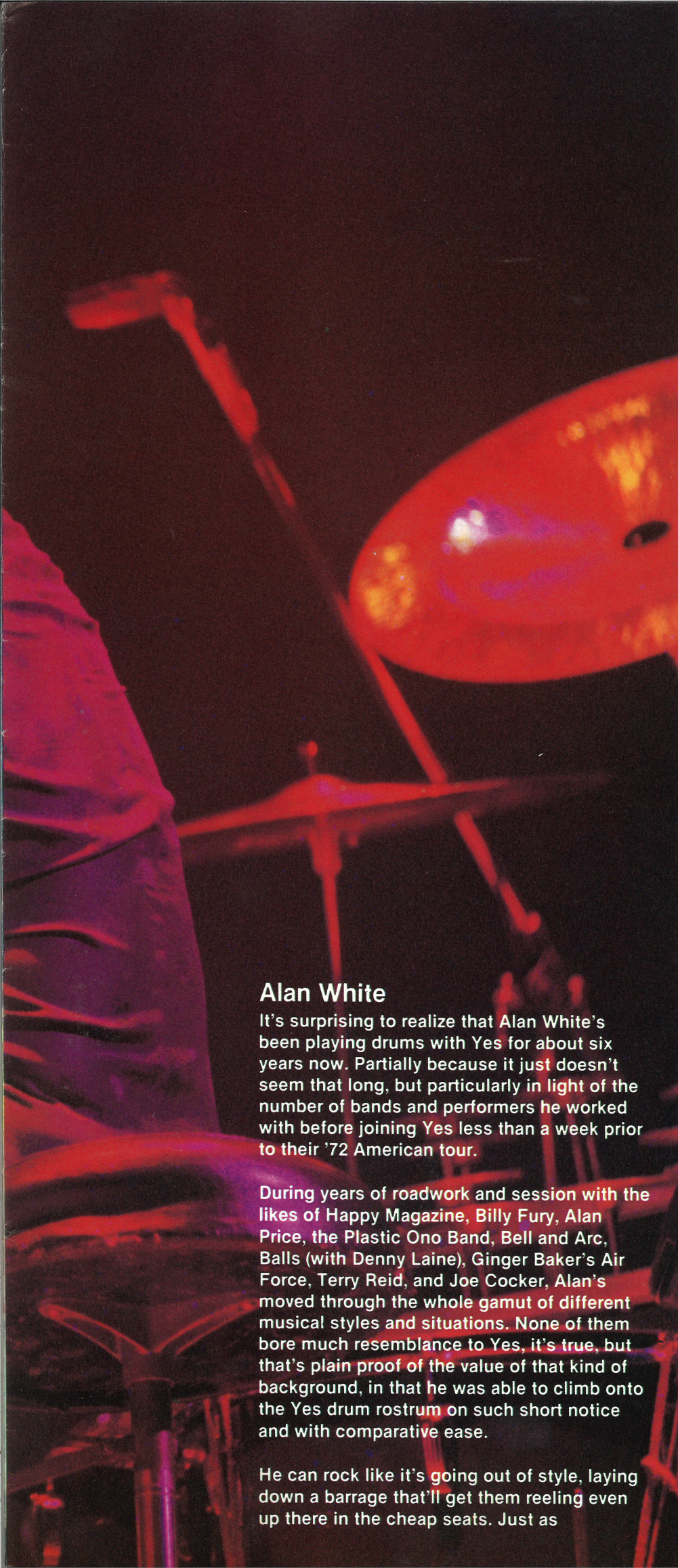
Granted, Rick needs no real introduction as one of the finest keyboard artists anywhere. All those Yes Albums, his solo projects, and a ton of awards speak for themselves, and his endless fascination with new musical colours and textures has helped develop the scope of electric keyboards (both musically and technically) to an incredible degree.

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

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





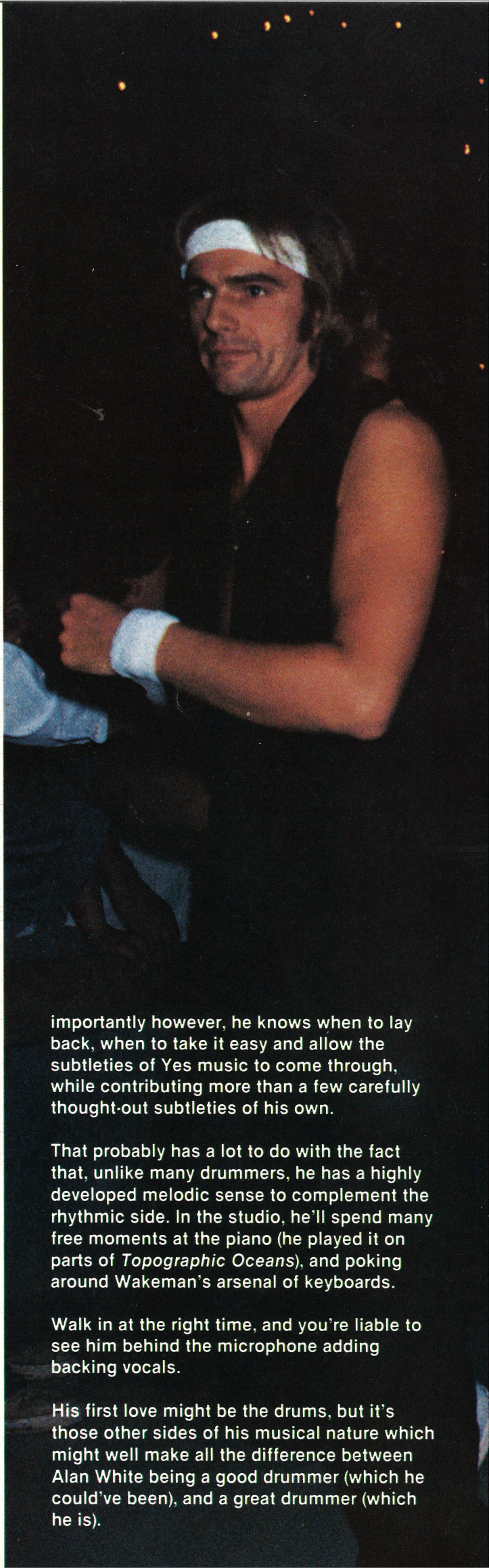


Alan White

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

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

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

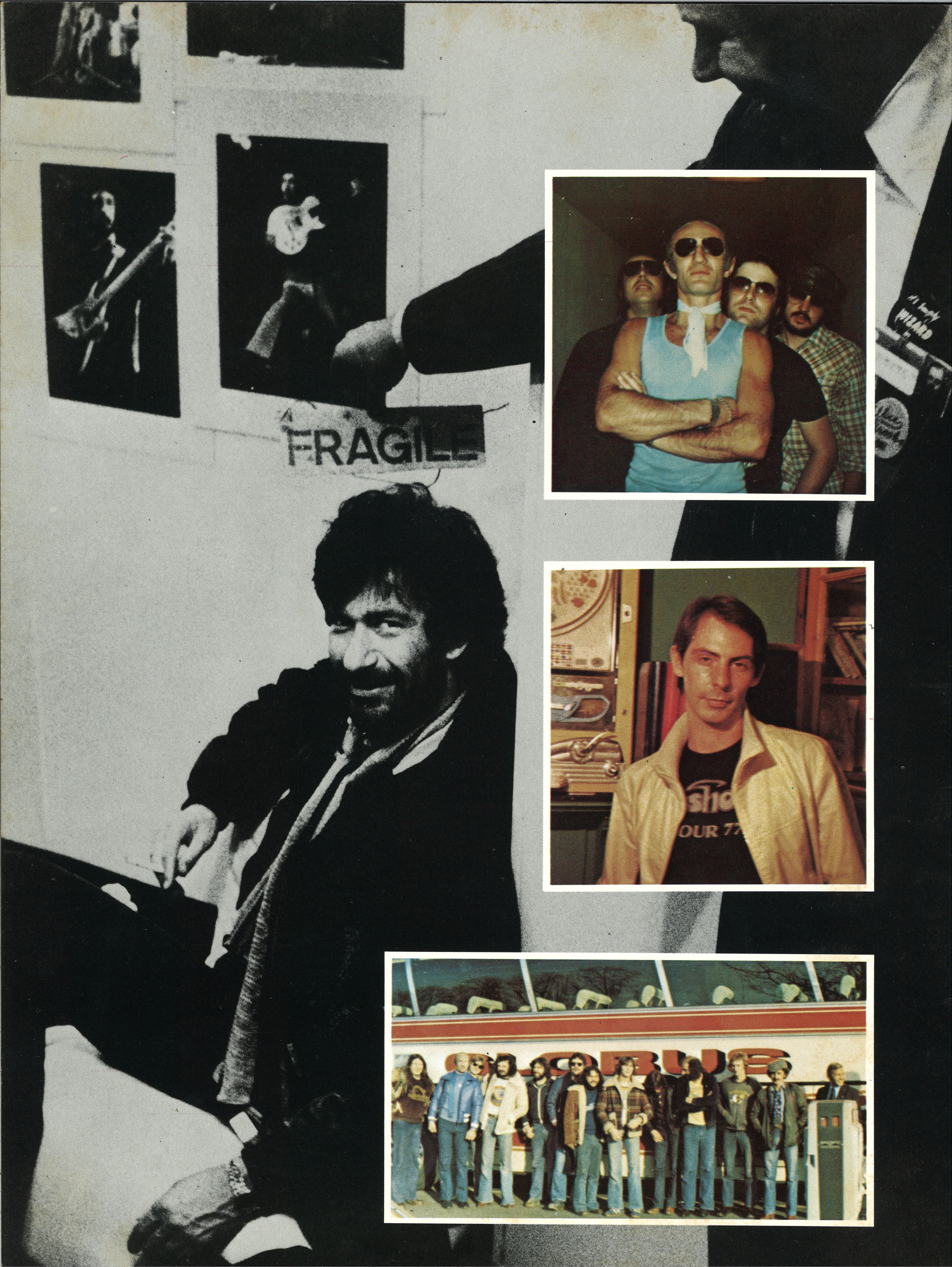


importantly however, he knows when to lay back, when to take it easy and allow the subtleties of Yes music to come through, while contributing more than a few carefully thought-out subtleties of his own.

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

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

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



YES.

When you're having more than one.

Tormato

Yes

Time And A Word

The Yes Album

Fragile

Close To The Edge

Yessongs

Tales from Topographic Oceans

Relayer

Yesterdays

Going For The One

The complete Yes catalog is available on Atlantic Records and Tapes



“Goodnight”

