Yes played to nearly full houses on August 12 and 13 in the Boston Garden as over 22,000 area music fans attended the local stop on the English group's 1977 Going For The One tour.

Yes fans have always been known for their rabid devotion to the quintet, and with keyboardist Rick Wakeman returning after a three-year absence, the audience reaction was even more frenzied than usual. The group began with their guitarist Chris Squire's "Parallel," from the recent release which the tour was named. The band's first new material since 1974's greatest hits, but not as inescapably as "Your Move - I've Seen All Good People" and "Close to the Edge," both Yes landmarks from the early 1970s.

Gone were the flowing white barns and literature which defined their earlier tours, but the group's usual stage presence was well as the green laser beam show, set back the expectations from Going For The One. "Parallels," the mellower "Turn of the Century," "Wondereous Stories," and the melodramatic "Awaken" mixed well with such old staples as "And You And I" and "Starship Trooper.

All of the members showed their versatility throughout both performances, each of which lasted more than two hours. Vocalist Jon Anderson did some fairly stunning work on acoustic guitar and harp. Guitarist Steve Howe played acoustic, electric, and pedal guitars as well as the mandolin-like vachola. Keyboardist Rick Wakeman ramped from polimonic and mellifluous to full organ, while bassist Trevor, known for his extended instrument, was steady throughout, as usual preferring his own Take Five. As always, the group played the classic "Roundabout," as an encore, and the night's crowd being treated to a second encore performance of "Your Age in Dogears."

Singers singer Donovan was the warmup act in a new souncheck, but his heartfelt hand and aging vocal chords barely kept the crowd's attention.

— David B. Kester

I've seen all good people turn their backs each day
So satisfied I'm on my way
— "Your Move," The Yes Album

Catbellon Records

Jon Anderson

Steve Howe

Rick Wakeman

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