

# YES YES YES YES YES

Yes recently completed yet another successful American tour, have strange kind of musical therapy.

Arguing, apparently.

If you go backstage, it's 10 to 1 you'll hear them yelling at one another. It's apparently all part of the Yes musical therapy.



**YES is one of the latest British bands to break out on to the American scene . . . mainly through some heavy albums coinciding with some good tours.**

Says organ player Rick Wakeman:

"We do argue a lot but it's much better than letting things boil up. If someone thinks someone else is a berk (Cockney rhyming slang, roughly, for

a stupid idiot) then they tell him. And no one ever says he's sorry. We have ridiculous arguments over things other than music, but arguing gets us better results musically."

Most of the Yes arguments, however, are about music. Wakeman

explained: "It's much better to turn around to someone and say you think something is bloody dreadful than play along and say you think it's good just because he's a nice person.

"And the good thing with us is that if someone suggests a particular part of

## A Band That Loves To Argue



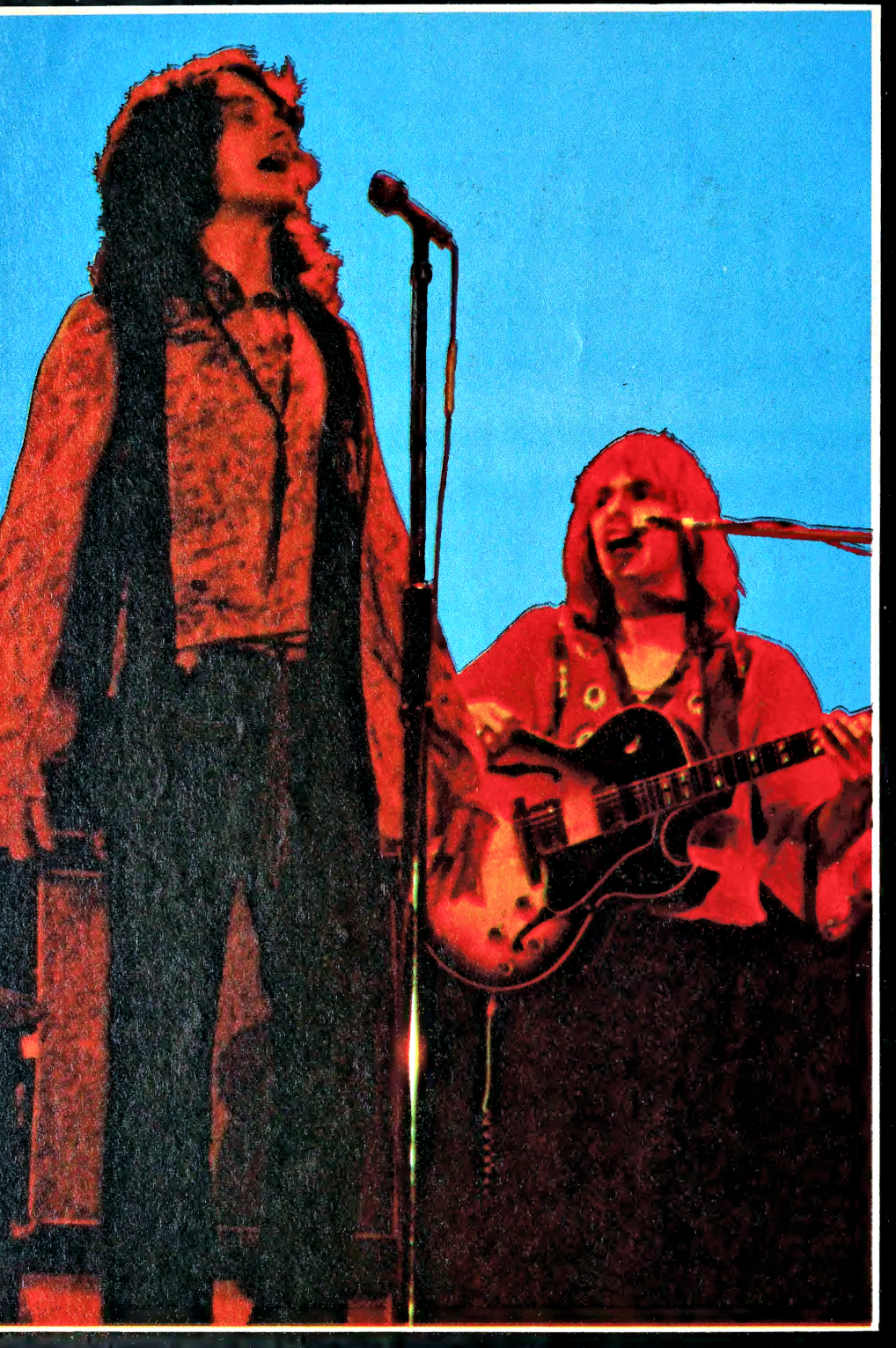


a number should be changed then we all listen and talk it out. We don't row all the time — sometimes we agree on things.

"Like what day it is!  
"When I first joined I couldn't believe the arguments they had. Now I think it's all very funny.

"I'm shouting with the rest of them.  
"Mainly we argue about sound and that's not too bad. Someone will say after we've been on stage that they





didn't like the Moog sound, and maybe one of us will say we did. So an argument follows but the end result will probably be a compromise of sounds which are far better than the original."

Talking of sounds, I asked Wakeman if the band had added any new instruments to their line-up.

He replied: "Yes. I bought this 'thing' in America which has to be made up and is being sent over to me. It's a little instrument that sounds like a cross

between a choir and the Queen Mary liner sailing under London Bridge.

"It hasn't got a name and it's not even a keyboard instrument. A guy came up to me when we were in Cincinnati and brought out this amazing contraption. He said he's only made three — one he had with him, one that didn't work and the other one which he's sending me.

"If I get the time I might be able to use it in our act. But there again, it might not be right and we may never

use it onstage — and I'll just play it at home."

By doing several tours of America, including the one they started in February, Yes are running into the usual trouble from their British fans — accusations of 'selling out' and ignoring the people who initially made them.

Wakeman replied: "That's a load of old rubbish. You've got to remember that America is a big place. You can do a tour of Britain and cover it in 23 dates but you need more to cover America. If we stayed back home and did 36 gigs in London, we wouldn't expand.

"We get ideas from our environment and by doing different places and getting different influences we have more to offer when we do come back home! Unless you see what other bands are doing, you are not really going to get anywhere. But we'd never do the sellout bit."

Do they find touring is detracting from the writing and recording sound of the band?

"No. We've already got ideas for the next album, although we haven't started working on it. We're not great believers in bringing out two albums a year because you have to. It's a waste of time bringing out albums if you have nothing new to offer. We've been asked to do part of a sampler album for Atlantic — just one track. It might be a re-work of 'America' though I doubt it. Or it might be 'Dea Father' — we haven't really decided. But what ever it is it has to be done before we go back to America.

"I don't think touring stops us from writing material. Jon Anderson is the one who usually comes up with a song and then we all get together and work out the arrangement. And Jon seems to be able to write anywhere. Sometimes he just locks himself in his hotel room when we're on tour and works out a song on his guitar.

"One advantage of doing a lot of gigs is that our stage act keeps changing. Only slightly maybe but the change is evident.

"The music is still heavily arranged and there's a definite format to the way things are written and worked out, but the changes are there. You see, if you only change a slight thing each night, after 70 gigs it is bound to get better. Personally I think out music is a lot tighter and a lot better because everyone is more confident." □ JULIE WEBB.