



**THE PROGRESSIVE MUSIC AWARDS ARE BACK!
ALL THE 2017 NOMINATIONS REVEALED INSIDE...**

PROG

ASTOUNDING SOUNDS
AMAZING MUSIC

Are the prog legends tearing themselves apart again?

**Exclusive new
interviews with:**

Anderson, Howe,
Wakeman, White,
Rabin, Sherwood,
Davison and
Downes.

Future

PROG 78 JULY 2017
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+

Amplifier

Cosmograf

Tim Blake

Bent Knee

FaUST

Nad Sylvan

**BBC Radiophonic
Workshop**

Cate Le Bon

Sgt Pepper

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IF IT'S IN THERE IT'S ON HERE



JEFF KRAVITZ/FILMMAGIC/GETTY IMAGES



**"Somewhere,
Chris
Squire is
having
a good laugh
at all this!"**

Yes p34

Prog presents both sides of the coin in the latest Yes storm...



It is with a huge amount of delight that we welcome back the Progressive Music Awards this issue. As I say elsewhere, it's been a strange six months that we here at Prog have endured, from the demise of our old parent company just before Christmas to our return to previous owners Future Publishing. For a while there was uncertainty in the air, but this is the fifth issue we've now published with Future, and everything's motoring along nicely.

So it's the perfect moment to announce the return of progressive music's big night in the spotlight. You can read all about the awards, the raft of new categories for you to vote in and, more importantly, who's been nominated, on page 14. And then head over to www.progmagazine.com/awards and get voting. You'll be amazed how quickly September will be upon us!

Prog legends Yes grace our cover this month. That's *both* versions of the band now that ARW are officially known as Yes featuring Jon Anderson, Trevor Rabin and Rick Wakeman. In the wake of the fractious fall-out of the band's long-awaited Rock And Roll Hall Of Fame induction, are we headed, I wonder, for the kind of acrimony that surrounded the 90125 line-up of the band and ABWH in the 80s? Or, heaven forbid, another potentially ill-fated Union-style affair? We speak to every member of both line-ups to try and work out where it's all headed.

There's your usual round up of the current prog scene, with exclusive interviews with Amplifier, Bent Knee, Tim Blake, Cosmograf, Nad Sylvan, FaUSt, the BBC Radiophonic Workshop, Valdez, Gungfly and more.

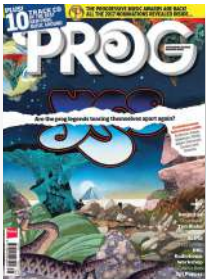
Also, it's been great to helm the *Prog Magazine Radio Show* on the new TeamRock Radio, with old presenter Philip Wilding in the producer's chair. If you've not joined us yet, we air on Sundays at 5pm. Click the 'listen' button on the top right of the Prog website. And enjoy.

We're back August 4. Until then, as always, prog on...

Jerry Ewing - Editor



You can subscribe to Prog at www.myfavouritemagazines.co.uk/PROG. See page 116 for further details.



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INTRO

IF IT'S OUT THERE, IT'S IN HERE

VOTING OPENS FOR THIS YEAR'S PROG AWARDS!

New categories announced at the 2017 Progressive Music Awards, plus your chance to pick the winners.

► The Progressive Music Awards 2017 returns for the sixth year this autumn. The event will be held during the second week of September at the Underglobe in London, the exact date is still to be confirmed at time of writing. This year, the annual ceremony will include nine new categories all created with the aim of exploring prog's growing impact in the world of music and culture over the last 12 months.

In the reader-voted categories, new categories include Video Of The Year, Album Cover Of The Year and Reissue Of The Year. The popular Band/Artist Of The Year category has now been divided into International Band/Artist and UK Band/Artist to reflect the popularity of progressive music around the world. Event Of The Year has been extended beyond live concerts and festivals with the aim of showcasing prog's renewed popularity in popular culture. Included among this year's nominees are Yes' induction to the Rock And Roll Hall Of Fame, the V&A's popular Pink Floyd exhibition and the BBC's tribute to satirical prog god, Brian Pern.

A number of previous award winners have returned to the list of nominees. Among them are Big Big Train – can they match last year's hat-trick of awards this year? They're up for awards in three categories including Album Of The Year and Album Cover Of The Year. Marillion are also up for another three categories – their popular Marillion Weekends are up for voting in the Event Of The Year category. They last won Live Event in 2015, but can they beat the tough competition to scoop it in 2017?

The Progressive Music Awards doesn't just pay tribute to established acts. This year, the nominees in the reader voted categories have been carefully selected on reflect the diversity of music now being made by newer artists as well. This includes the popular Limelight Award which was specifically created to honour the up-and-coming bands and acts profiled in the magazine section of the same name. Ten new names are up for selection this year, including Ghost Community and Kepler Ten.

Elsewhere, the new Unsung Hero and Industry VIP have been added to the magazine voted categories. Both pay tribute to those working behind the scenes who might not always get the credit they deserve. Meanwhile, the Chris Squire Virtuoso

Below: Matthew Wright hosted last year.



Above: Prog editor Jerry Ewing with Steve Hogarth.



"We're back in familiar territories but given the categories a shake up."

Jon Anderson was crowned 2016's Prog God. Who will win this year?



This month, Intro was compiled by
Isère Lloyd Davis
Malcolm Dome
Jerry Ewing
Jo Kendall
Martin Kielty
Hannah May Kilroy
Rhodri Marsden
Grant Moon
Natasha Scharf
Rick Wakeman
Sarah Worsley



The Prog Awards will return to the lavish Underglobe.



The Prog Awards celebrates the old and the new.



Jakko Jakszyk is presented his award by Ade Edmondson.



Big Big Train cleaned up at last year's awards.



Van der Graaf Generator picked up the Lifetime Achievement award. Right: The Anchoress wins Limelight Award.



Award will return for another year, along with the coveted Prog God. Who will be awarded the very highest prog accolade? Keep your eyes peeled on the pages of *Prog* for the latest updates.

"It's been a strange six months for us at *Prog* magazine to say the least," says Editor Jerry Ewing. "With the well-publicised demise of the old TeamRock company and our subsequent return to our old stomping ground of Future Publishing, I felt we wanted to try and both convey the shifting to pastures new but equally get the message across that it very much is business as usual. To that end, we're back at the familiar surroundings of the Underglobe, a venue that has served us well over the past three years and is incredibly popular with everyone who attends the Awards. But we've given the categories a really good shake up to try and adapt to continually changing times. And it also allows us to offer a far greater amount of bands the recognition of being nominated, and offers the readers a much more varied selection from which to decide who gets their vote. This is certainly the most comprehensive and far-reaching list of nominees we've ever had, and also represents a very good cross section of where progressive music is at in 2017."

Readers will be able to find out all the gossip from the ceremony as it happens via the *Prog* website at www.progmagazine.com. And we'll be bringing you live coverage from the event itself, so make sure you're logged in during the night. The *Prog* Magazine Progressive Music Awards souvenir issue will go on sale October 12.

Now turn to page 14 for the list of this year's nominees. Who will you vote for? **NRS**



A PAUSE FOR QUIET REFLECTION

A reader on the perils of arguing online.

I've been following the multifarious Facebook threads posted on the *Prog Magazine* Readers forum with a mixture of interest, excitement... and bemusement.

Lots of new bands to check out, opportunities to reminisce and share our album and concert experiences, and naturally a bit of robust debating as we each try to put the world of prog to rights. And for the most part it's been friendly and cordial, and for me, it's become a sort of home away from home. It's a vibrant community that supports the magazine and the genre, and gives us a vital prog fix while we wait for the next issue to arrive.

However, as we all know from experience, sometimes a random comment can be easily misconstrued, or someone takes personal offence at an implied criticism, and before we know it a casual query becomes a verbal battlefield.

Just recently someone posted a comment inviting suggestions for albums which might change his opinion of a certain high-profile prog band. The initial responses were friendly, if perhaps a little querulous in some cases, but for the most part I found it interesting to read all the differing views around this band's considerable legacy of music.

Let's face it, when it comes to our favourite bands, we all have something earnest to say. Unfortunately some of us are a little more earnest in our contributions; it gets a little heated, and suddenly our community becomes the very thing we dislike about those other music forums which we perceive to be blinkered and prejudiced. Worse, it starts to drive people away from our own community.

I've been pleasantly surprised by how quickly this group has grown, and how much goodwill we show to each other in supporting a music genre that's all too often derided elsewhere. It would be a shame if this progress started to decline because of a few ill-judged posts. (I, too, can be just as prone to posting a ratty comment in the heat of the moment!)

Perhaps we should be asking ourselves: in the time it's taken to write and post our comment for argument's sake, how many new songs could we have listened to? How many new acts have missed their window of opportunity on the Facebook page because we were too busy reheating the same arguments about an established band? Said band doesn't need our approval, and probably cares less what any of us think. But the new bands trying to get our attention *do* care and need all the support they can get.

If any of you have seen the opening scene in the movie *The Warriors*, think of Cyrus addressing the massed gangs, berating them for fighting one another for their own little piece of turf. "All we have to do is keep up the general truce[...] because it's all our turf!"

Can you dig it?

JOHN STOUT

Got an opinion on the matter that you'd like to share? Please email us at: prog@futurenet.com.



HAVE A CIGAR

Saluting the scene's supporting crew



Clifford and Thomson with Roger Dean and Rick Wakeman.

TRADING BOUNDARIES

Eat, drink, shop and prog? **Michael Clifford** and **Tracy Thomson's** unique venue lets you do all four!

Behind the red-brick facade of a former Georgian coaching inn in rural Sussex lies one of the UK's most unusual spaces. Trading Boundaries is an award-winning live venue, retail complex and restaurant that also houses Roger Dean's official art gallery. As far as venues go, it's certainly unique and has some very famous fans.

"I remember one extraordinary weekend where we had Steve Howe for lunch, Steve Hackett for dinner, and Robert Fripp turned up for tea with Toyah!" laughs the venue's director and co-founder Michael Clifford.

He and business partner Tracy Thomson opened Trading Boundaries as a specialist furniture shop in Surrey in 1996. Little did the two former property developers realise it would be so successful, they would soon end up moving to a larger space in Fletching. The move gave them the opportunity to expand beyond anything they could have imagined.

"Before we were offering proper food in the café, we would fire up the barbeque on bank holiday Mondays," says Thomson. "We started adding music and it became so popular that the next natural step was to add regular live music into the café."

The Elephant Café has hosted numerous live performances over the last decade, including exclusive shows from some of the biggest names in the world of prog. Rick Wakeman, John Wetton and Focus are among those who've played at the 150-capacity venue, with Caravan, Gryphon and Steve Hackett all planned for this year.

"Both Tracy and I were brought up with Genesis and Yes, so we love that sort of music," says Clifford, "but Focus were probably one of the first prog artists we put on [in 2008]. I hadn't realised they were still touring and went to see them in concert. I met Sir Thijs van Leer afterwards and asked if he and the band would come and play at Trading Boundaries. They did and they loved it. They've been back several times now."

Sir Thijs Van Leer Live At Trading Boundaries came out last year as a limited edition via the new Trading Boundaries label. The owners

hope it'll be the first of many exclusive releases.

"This really is one of those places where people go, 'Oh my God, there's such-and-such!'" says Clifford. **NRS**

For the latest gig listings, see: www.tradingboundaries.com.



"Robert Fripp turned up for tea with Toyah!"

PROG IN BRIEF

Soul Enema have teamed up with Arjen Lucassen and Yossi Sassi on their second album, *Of Clans And Clones And Clowns*. It'll be available from iTunes and Bandcamp at the end of June and is the follow-up to 2010's *Thin Ice Crawling*.



Next To None (left) are to release their second album, *Phases* through InsideOut on July 7. It's been mixed by Periphery bassist Adam 'Nolly' Getgood. The band, featuring Max Portnoy, are currently on tour with Shattered Fortress.

Chasing The Monsoon's debut *No Ordinary World* will be released this autumn through Immrama Records. The project was formed by Karnataka's Ian Jones, and includes the band's former vocalist Lisa Fury as well as Nightwish's Troy Donockley.

Violinist Anna Phoebe and Jurojin guitarist Nicolas Rizzi have released a new single as **Papillon**. *Indigo* is the first in a series of recordings which will lead to an album early next year. The duo are currently performing around the UK.



Beyond And Before

Yes remain one of the busiest progressive rock bands on the planet. In the year ahead they've got Yestival and another Cruise To The Edge to contend with. And, it transpires, they're thinking about a new album. All five members offer their thoughts...

Words: Paul Lester **Images:** © Roger Dean



Ask Yes a question and you get five quite different answers. Actually, these days it's even more complex than that. Two days after their induction into the Rock And Roll Hall Of Fame on April 7, ARW morphed into Yes Featuring Jon Anderson, Trevor Rabin, Rick Wakeman, and so now there are eight possible answers to even the simplest enquiries.

But for this half of Yes — what you might call Yes Mk 1, although *Prog* realises that this is a hugely contentious proposal — each of the five put their own spin on things.

Even when they're asked where they are for this interview, Alan White explains that he is at home in Washington, still recovering but almost back to full fitness following his back operation last year. Geoff Downes is near Monmouth in South Wales. Jon Davison is in Lake McQueeney near Austin, Texas where his girlfriend's niece has family. And Billy Sherwood is in Los Angeles. As for Steve Howe, despite being known to live in South

Molton — and indeed having a phone code that confirms this — his reply is a somewhat enigmatic, "Hmm, let's say 'London' for a change."

There is no such obfuscation when quizzed about his erstwhile bandmates in this most combative of cosmic rock troupes, their respective antics at the Hall Of Fame and subsequent name-change. In fact, he discusses both in vivid detail, using language both damning and colourful. Unfortunately, the next day he calls *Prog* to insist on it all being retracted when it occurs he has said too much (see page 38). On the subject of the Yestival tour, which will feature Todd Rundgren and Carl Palmer's ELP Legacy, however, he is no less loquacious, just more charitable.

"Todd's written some great songs and never done anything ordinary," he says of arguably America's first and foremost prog rocker, happy with his choice as support alongside the sole surviving member of ELP. Sherwood is "very excited" to be touring with Rundgren — in 2002, he produced an album called *Todd Rundgren And His Friends* which featured the Runt's vocals over performances



"Everybody in the band has a certain amount of material they want to get off their heads. Maybe early next year, after the cruise."

Alan White





of his songs by Dweezil Zappa, Edgar Winter and Steve Lukather among others. "I'm a huge fan," he says.

Sherwood "never imagined in a million years" that he'd get the call from another of his heroes, Chris Squire, to follow in his footsteps before his untimely death in 2015.

"It was a really mindblowing time and it's still surreal that he asked me to do what I'm doing, but I'm honoured," he says. "It's so strange to grow up worshipping your favourite band and one of the main guys who you've been idolising asks you to take his place."

How have the fans taken to him?

"The general vibe I get is that people are on board with the idea. Part of that is, I think, is my relationship with Chris — they knew we worked together and were tight. There were some negative comments that leaned into the idea that now that Chris has gone there shouldn't be a Yes and I've tried to explain that this is what he wanted."

He laughs. "So do I go with your idea or Chris? I think I'll go with Chris and you'll have to take it up with him."

Compared to Yestival, the fifth annual Cruise To The Edge has a fuller line-up, which when it takes to the seas in February 2018 will include Palmer's ELP Legacy again, Gong, Marillion, Steve Hackett, Stickmen, Martin Barre (of Jethro Tull) and Anathema. Howe says, "It is what it is: a madhouse of bands, some old, some young, some well-known, some not so well-known. It's like a festival on water."

With his band, Palmer, Hackett and Tony Levin's Stickmen on the bill, Downes is delighted to see represented "the four big progressive rock bands — Yes, ELP, Genesis and King Crimson. It's a real prog-fest".

What's it like being stuck at sea with hardcore proggers?

"I'm among my own people," decides Sherwood, who has already performed



on a Moody Blues cruise, with the all-star The Prog Collective. "I'm a people person and I enjoy meeting the fans."

"You get a couple of those," Downes sighs of overzealous types. "Prog fans are a strange breed, as you know. You get weirdos in all walks of life but generally they're all very respectful."

"I can relate to those fans because I've been a prog fan," Davison offers.

"I enjoy it, and you try to be on-point

Yes, L-R: Billy Sherwood, Jon Davison, Steve Howe, Alan White, Geoff Downes.

"Fly From Here was pretty good; Heaven & Earth was not so clever. The Ladder, Magnification and Open Your Eyes were not much fun. That era, so many musicians in the band were so sad and disappointed that they didn't sell, and I wasn't."

Steve Howe

most of the day, but by the end of the cruise I'm completely drained. It's a good tired, though, I want to make that clear. It's not a drag to be close to the fans. But I need to take a cruise after the cruise!"

"It takes some getting used to," adds Howe of the close confinement. "We have controlled privacy. It varies from ship to ship whether we have restaurants only for us. There's some avoidance of masses of fans and some interactions. But I'm very confident that our fans are not idiots or rowdy or drunk at nine in the morning. I instill a bit of trust and we get along."

He pauses to reflect on the six days at sea. "It's nice when we get off — 'Ah, back on dry land.' I was never designed for water activities — I'm not a terribly strong swimmer."

Are package tours like Yestival and Cruise what — no pun intended — keep bands of Yes' vintage afloat?

"Well, unless you're up there in the big league, it's tough," says Downes,



who notes that Yestival will find the band playing in venues ranging from 1,500 to 12,000, “A package featuring a few compatible bands can be safe.”

How do they feel about touring their substantial catalogue?

“We’ve always been the kind of band who push forward with new material, who look over the horizon rather than at it,” White says. “But it can be a lot of fun. We change our sets around; we’re still adventurous about what we play.”

As creative musicians, are they dying to get back in the studio?

“I need to be creative and in the studio — I thrive on that — and once I get a full belly of that experience I start missing being out performing, and vice versa,” Davison says. “You need the balance.”

“Everybody in the band has a certain amount of material they want to get off their heads,” White adds. “Maybe early next year, after the cruise.”

The drummer admits he enjoyed making *Fly From Here* (2011) and *Heaven*

& *Earth* (2014), and has good things to say about their recent output.

“There are some classic songs on those,” he says. “Chris’ *The Game* [from *Heaven & Earth*] is a fantastic song to play. *The Ladder* [1999] has some great songs on it. *Magnification* — I had the pleasure of writing a song with Jon Anderson for that one called *In The Presence Of*. It was a lot of fun to make.”

Sherwood helped with the vocal arrangements and mixing of *Heaven & Earth* and generally likes all Yes records. “I don’t draw lines between different eras and line-ups,” he says, diplomatically. “I enjoy it all. Even [1997’s maligned] *Open Your Eyes*. I’m a diehard: what can I say?”

Howe has less positive things to say about Yes’ latter-day output: “*Fly From Here* was pretty good; *Heaven & Earth* was not so clever. *The Ladder*, *Magnification* and *Open Your Eyes* were not much fun. That era, so many musicians in the band were so sad and disappointed that they didn’t sell, and I wasn’t. I wasn’t surprised, because the old days, you don’t go back there — you remodel yourself for future work. Take the Rolling Stones, they still make new records. Do you like them as much as *Sticky Fingers*? I’m not drumming up a hornet’s nest here, just looking at it logically.”

Ultimately, White acknowledges the need to satisfy the band *and* the fans.

“We’ve got to please the public and come up with a new album,” he decides, “even though it’s a lot of work for us. We’re not spring chickens.”

Is it the ultimate paradox: the future-facing band spending much of their career looking back?

“Yes, it’s a complete paradox,”

Downes agrees. “Progressive music is by its nature constantly evolving.”

What does he estimate is the ratio of fans demanding nostalgia and new material?

“To be brutally honest,” he replies, “there isn’t the clamour to hear, say, the next Yes or Genesis album. Much as I think it’s important for a band to keep its integrity and make new music,

in terms of the people that come and see you, they will always remember the great tunes they grew up and they formed the backdrop of their lives. Whenever we play tracks from the latest album they rarely have the

impact of the classics.”

Howe isn’t aggrieved to be peddling nostalgia; far from it. “Not at all, no,” he says. “Some people have one album and that perpetuates their whole career. Yes and Asia and other bands I’ve been in have multiples of albums that are enjoyed, so it’s very rewarding

to work those records that are accepted pretty highly in the lists of great and big-selling records. There’s no distaste.

“I need new music, and I keep writing,” he continues. “But with a band like Yes, the new albums will never be as well-received, even if we could make records like we used to, like *Close To The Edge*, which is almost impossible. And that’s okay.”

Even if Yes’ future is largely based on their past, there are still reasons to look forward. So what of next year’s 50th anniversary? What plans do they have?

“I’m not telling you,” Howe teases. “We have nice plans, moulding the shape of an idea that’s a little different. It’s important to have heard the fans say what they would like. We’ve been out there for nine years listening to what Yes fans like. The other lot,” he alludes to Yes Featuring... “have been going for nine months. They’ve got some way to go.”

Still, he says, he wrote to them before their tour, wishing them good luck. “That’s my true spirit: that anyone can play Yes.”

They all believe that their version of Yes is playing in bigger venues, and that they have their own musical agenda — according to Davison, Yes focus on the 70s while Yes Featuring... with Rabin on board, are more 80s.

“We see ourselves as very different,” Howe insists. “What we’ve done for the last four to five years, and three of those with Chris, is be careful to play the music as it appears on the original recordings [on the album-replicating tours]. We’ve homed in on the actual early recordings and I don’t think that applies with the other group. They’re not so meticulous. Anyone is free to play whatever music they like. But we know what we like and we’re going to keep on doing that.”

Is there much chance of a *Union*-style reunion in 2018?

“No,” Downes states categorically. “I think that concept has been well and truly discarded by all concerned.”

“That’s a question above my pay-grade, to be honest with you,” Sherwood laughs. “I really respect all the musicians involved [in Yes ‘Mk 1’] and we’re having a great time out there. The band is sounding fantastic, the music is as fresh as when I heard it back in the day, and the fans seem to agree. Yes are in a good state right now.”

For their 50th anniversary, Yes will be continuing to honour the legacy and heritage of the band, as per the wishes of Chris Squire. Yes are working with Warners to celebrate the 50th anniversary, and the band will be touring around the world with a special 50th anniversary show. See www.yesworld.com for more.



Yestival (above) and Cruise To The Edge keeping the Yes show on the road.



Yes

"We'd said, 'You should go out as Yes featuring Steve, Alan and whoever is in the band and we'll go out as Yes featuring us three,' and they declined."

Jon Anderson

Perpetual Change

On April 7 2017, **Yes** were finally inducted into the Rock And Roll Hall Of Fame. But with the turbulent inner workings of Yes' various incarnations, it wasn't without drama. Multiple members of the band remember the event in their own words...

Words: Dave Everley and Paul Lester **Illustration:** Duncan Storr

Since it was established in 1983 by *Rolling Stone* magazine founder Jann Wenner, the Rock And Roll Hall Of Fame has largely kept progressive rock at arm's length. The organisers' sniffiness has meant that just a handful of prog bands and artists have been inducted over the years: Frank Zappa (1995), Pink Floyd (1996), Genesis (2010), Rush (2013) and Peter Dinklage (2014).

There are some glaring omissions — King Crimson, ELP, Jethro Tull — but one name stands out: Yes. As one of the genre's founding fathers and band who did more than any to popularise prog, their absence was grating.

All that changed this year when the band were finally accepted into the Hall Of Fame via a public vote. Controversially, the institution's complex rule system meant that of the 17 people who have officially passed through the band's ranks, just eight were eligible: Jon Anderson, Steve Howe (who was interviewed for this piece, but subsequently asked for his quotes not be used), Trevor Rabin, Bill Bruford, Alan White, Tony Kaye, Rick Wakeman, and, posthumously, Chris Squire. That meant no place for founding guitarist Peter Banks, vocalist/producer Trevor Horn or current members Geoff Downes, Billy Sherwood or Jon Davison.

The issue was clouded further by the fact that there are two incarnations of Yes in existence — the Yes led by Howe and Alan White, and the version featuring Anderson, Rabin and Wakeman called, until recently, ARW.

The Hall Of Fame was a chance for both halves to come together and potentially settle their differences. As with most things involving Yes, the reality proved to be more complicated...

JON ANDERSON: It started about 15 years ago, when I was on tour with Yes. Management at the time kept saying, "We're going to get you in the Hall Of Fame." I said, "[Shrugging] OK..." And this went on for about four years, and I said, "Forget about it — don't even talk about the Hall Of Fame until it happens." Of course, it took its time.

RICK WAKEMAN: There have been so many musicians that deserved induction and were dead before it happened. Jon Lord is an example — Deep Purple got in so late. And when Yes suddenly get inducted, and Chris had died the year before — the only solid guy throughout the entire history of Yes — that made me angry. I said, "I'm not going. I feel that's an insult." Then I got the message back that they were going to induct him

posthumously. Then I went, "OK. If you do that then I'll turn up."

GEOFF DOWNES: Was I unhappy about not being inducted? No. Had it been maybe two or three years ago when Chris was alive, I'm sure myself and Patrick [Moraz] and a number of others — maybe Trevor Horn — would have been inducted. But I'm not upset.

BILLY SHERWOOD: It's no secret that Yes is political as hell — it's always been that way. It seems to be that's one of the things that drives the engine. It should be a reality TV show.

The current and past members of Yes convened in New York the day before the induction ceremony. Given the band's turbulent history

TREVOR RABIN: The sad thing is that there were really no real rehearsals. There was a lot of posturing and crap going on, and I could have done without all that stuff.

JON ANDERSON: Steve wasn't the most — what's the word? — affable person. He can be a little bit stubborn. So I went over and shook his hand: "How you doing Steve?" And he was, like, [reserved] "Hello." OK, I'll just get on with it and have fun...

The induction ceremony itself took place on April 7 at the



Above: Jon Anderson playing at the induction with Geddy Lee of Rush on bass.

and the sometimes strained personal relationships, there was the potential for tension between the two camps.

JON ANDERSON: We met the night before. We were staying in the same hotel as the other Yes. There were smiles and "Hi!"s and things like that.

RICK WAKEMAN: Were we cordial? Depends what you mean by cordial. Did we laugh and joke and muck around? No. Were we polite to each other? Yes.

ALAN WHITE: I basically haven't fallen out with anybody, I don't think. We were talking together in different ways. I think we just got on with it, it was something we got to do together, and I felt good about the evening.

RICK WAKEMAN: It was nice to see Alan, who had been really ill. It was nice to chat with him. Then you get into the real nitty gritty of getting together to rehearse...

19,000-capacity Barclays Centre in Brooklyn, New York. Other inductees included Pearl Jam, Journey, ELO, Joan Baez and rapper Tupac Shakur, but the eyes of all prog fans were on Yes.

GEDDY LEE (INDUCTION SPEECH): It's not overstating things to say [Yes] changed the way I played and listened to music forever. So here we are, decades later, and the music of Yes is still echoing down through the years, showing me that music truly is a continuum.

GEOFF DOWNES: I liked Rush's induction speech. When Geddy Lee was inducted [in 2013] he said he thought it should have been Yes.

JON ANDERSON: I was so nervous. I'm generally not nervous onstage at all, but when I got onstage to speak my nerves kicked in. I was in a state, actually. All I wanted to do was get up and sing.



STEVE HOWE (ACCEPTANCE SPEECH):

Fame is fickle for many people, and some may long to bask in its glory. Others merely attempt to gain notoriety for their musical endeavors. Well, since music speaks long after its creation, this service has a payment for those with the respect for those who are no longer with us today. Allowing those to remain, to shine a light on all those who contributed to those such great ideas and melodies and lyrics and arrangements and direction with this Yes music.

BILLY SHERWOOD: I thought Steve's speech was really eloquent. I thought he spoke the most about what the essence of Yes really was.

ALAN WHITE: Steve is a little bit more serious about Yes music. With his guitar, he's almost religious about it. Rick's speech? It depends whether you want to listen to music or dirty jokes...

While the rest of the band members gave speeches that were heartfelt and respectful, Wakeman launched into a stand-up comedy routine that included gags about wanking, erectile dysfunction and prostate examinations.

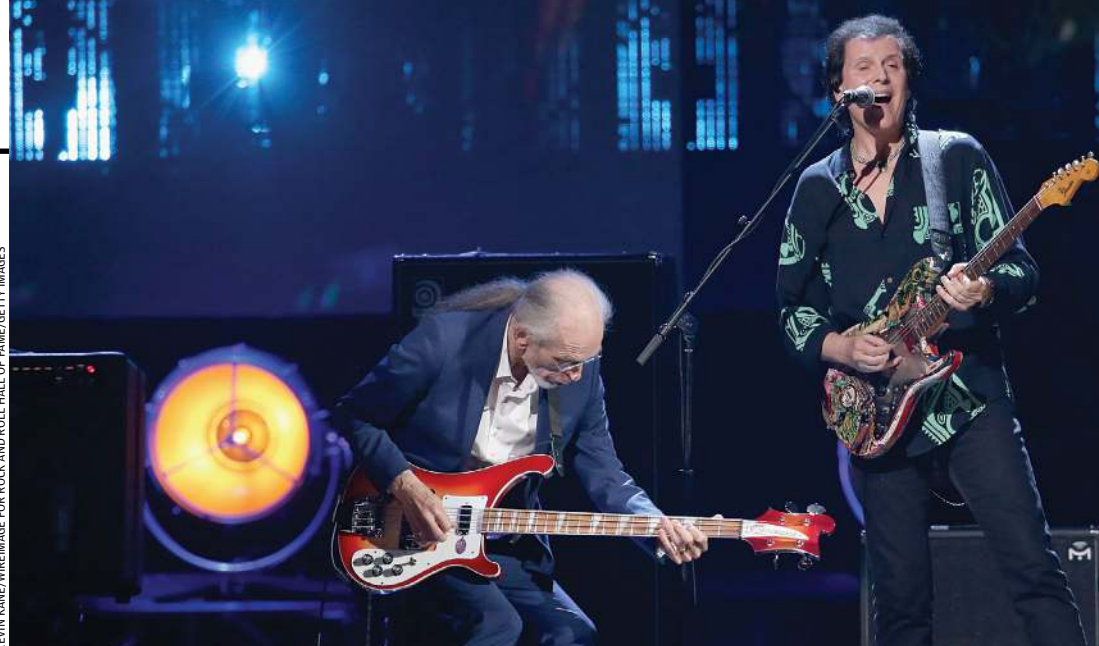
RICK WAKEMAN: Joan Baez's speech was great, and it was lovely to see Jeff Lynne and Roy Wood together. And then it all started to get a bit boring. I looked around and nobody was listening. Everybody was talking and drinking champagne. I thought, "This is ridiculous."

JON ANDERSON: I said to Rick, "Are you going to tell any jokes?" And he said, "I don't know, it's such a big audience, it might not go down well."

RICK WAKEMAN: It was actually our manager and agent who went, "Go on" at the table. And we got on the stage and Trev went, "Go for it." So I thought, "Sod it" and went for it.

JON ANDERSON: Rick started off and the audience were going bananas. Why not have humour? It's called fun.

JON DAVISON: Rick's speech had everyone cracking up. We were all at our banquet tables and not really expecting that, it threw everyone for a loop. He had some startling references. It was obvious he was making a statement.



ALAN WHITE: Obviously it's going to appeal to certain people, whereas certain stalwart fans didn't like the fact that he did that amongst all the serious Yes music.

BILLY SHERWOOD: Oh boy. I would have really liked to hear more about Yes, to be honest.

Not everyone in Yes loved Wakeman's speech. In a subsequently deleted blog post, Geoff Downes accused Rick Wakeman of "making a prick of himself", while Billy Sherwood criticised the keyboard player for not leaving time for Chris Squire's widow Scotty, who had joined the band onstage, to speak.

RICK WAKEMAN: That was totally not true. They programme who can speak and who can't. And the programme for who could speak was Jon and Trevor, Steve, Alan and myself. Bill [Bruford] was not programmed to speak. But we wanted Scotty onstage with us, and if you listen at the end I did craftily try to get her up to the mic. I said, "Welcome Chris' wife Scotty...", but the Hall Of Fame weren't having any of it. So

Top: Steve Howe and Trevor Rabin playing *Owner Of A Lonely Heart* at the induction.

Above, Yes L-R: Steve Howe, Alan White, Jon Anderson, Bill Bruford, Rick Wakeman and Trevor Rabin.

unfortunately that's a classic example of somebody not knowing facts.

BILLY SHERWOOD: I made a personal comment which sometimes I like to do. But it wasn't nasty or anything about anybody's skill-set or personality. I just said what I felt: that I'd have liked to have heard more about Chris and Yes.

GEOFF DOWNES: I thought maybe Chris should have had more of a mention in there. But these things are spur of the moment. People maybe just forgot about saying anything important about him. That's the only thing I was disappointed about. Chris being such an essential part of Yes — he was not really honoured in as equal a way as some of the other people.

JON DAVISON: We're trying to take the high road. They've taken a lot of public stabs at us. We've tried to maintain some dignity, and of course that weekend everybody was together and emotions were running high. I think Geoff and Billy flipped a bit there, but they were apologetic to the fans about that. We quickly removed those statements and we're trying to move forward.



JEFF KRAVITZ/FILMMAGIC/GETTY IMAGES

Yes put aside their issues for a two-song performance that saw Anderson, Wakeman, Howe and White sharing a stage for the first time since 2004. For *Roundabout*, they were joined on bass by Geddy Lee, while *Owner Of A Lonely Heart* saw Steve Howe swapping his guitar for four strings and ended with Rick Wakeman strapping on a key-tar.

TREVOR RABIN: It was a little weird, but some of those guys are not the guys we worked with. So it was a bit contrived, musically.

GEOFF DOWNES: I thought the band played well, it was good to see Alan back up there cos he had his back surgery some time ago and he seems to be getting back on course. Seeing Steve play bass on *Owner...* was pretty interesting – he plays very good bass actually. It was a nice event.

TREVOR RABIN: It was trying to glue two different elements together. And the glue wasn't sticking very well. I think it would have been great if we'd all got there with the right vibe and really rehearsed properly.

JON ANDERSON: We wanted Lee Pomeroy to play bass on *Owner*. It's funny, he wasn't allowed to because he was already playing for ELO that night. So Steve said, "I'll play bass." "Oh, OK, that's cool..."

GEOFF DOWNES: I think it would have been nice if Billy [Sherwood] had played; he was up for doing it. He's a very talented guy and it was Chris' wish that he continued with the band. But I understand the reasons that prohibited him.

BILLY SHERWOOD: There was a question about me playing bass but it didn't work out and I'm cool with that. I was happy just to be a part of the event.

Inevitably, that wasn't the end of the matter. Two days after the Hall Of Fame induction, the ARW camp announced they were changing their name to Yes Featuring Jon Anderson, Trevor Rabin and Rick Wakeman, meaning there are now two bands trading under the Yes name.

JON ANDERSON: There was a lot of talk about going out as Yes when we started, but I said, "I don't want to confuse anybody. We'll go out as ARW to find out who we are musically and how it's going to work."

TREVOR RABIN: After the very first tour, management started saying, "We are inundated with people saying why are you playing all the Yes stuff but you don't call yourself Yes? Jon was the guy who started the band."

JON ANDERSON: I do get a lot of mail on my Facebook page: "I went to see Yes and you're not there any more." That's been going on for years now. Yesterday I was shopping and somebody came up and said, "So you're touring with Todd Rundgren?" And I said, "No, that's not me, that's the others."

RICK WAKEMAN: People get confused as to which is which. At concerts, fans hold up signs saying, "You are Yes." We had the same thing with ABWH.

JON ANDERSON: You should not confuse the fans. You should say who you are. We'd said, "You should go out as Yes featuring Steve, Alan and whoever is in the band and we'll go out as Yes featuring us three," and they declined. That was before the actual Hall Of Fame.

GEOFF DOWNES: They're perfectly entitled to call themselves whatever they want to call themselves. We're focusing on what we're doing and that's all we can do. We wish them well. We've got no axe to grind. We hope they succeed. They may have something against us. If they do that's their problem, not ours.

JON ANDERSON: Would the two parties come together? Your guess is as good as mine. If it's going to happen, it'll happen, and it should happen in the best of ways. If the band went out and said who they are and not fool the public, life would be much easier for them.

TREVOR RABIN: I can only speak for myself, but I have personally no interest in it. You'd have to ask Jon or Rick, but I certainly wouldn't.

RICK WAKEMAN: There's too much water under the bridge. There's a lot of issues that will never be made public because there's no point. Do I ever see a rapprochement? Absolutely not. I can bet my life on it.

What happens next is anyone's guess. While both parties are legally entitled to use the Yes name, the band's fractious history would suggest there may be stormy waters ahead.

RICK WAKEMAN: There's a couple of Bucks Fizzes out there. I think there's about 826 Drifters. There's nothing wrong with two Yeses.

ALAN WHITE: The internal politics with the band are such that we're both allowed to use the name really so... that's the reason we're going ahead and doing this. I'm just carrying on what I started doing 45 years ago.

RICK WAKEMAN: I've always said all along, I don't care what they do. They're fully entitled to do whatever they like. It makes no difference to me. I have no idea what they're doing, where they're playing. It's of no interest to me. Why would I look at them and go, "Oh, it's a rival band out there?" They're not a rival band. They're another lot out there playing Yes music, same as we are. We're just doing it our way and we're very happy with what we're doing, so why the hell should I worry about it? Good luck to them.

BILLY SHERWOOD: Would I go see them if they came to town? I would if I was free! Sure. I'm a Yes fan. In 2017, the more Yes, the merrier. As long as it's done with integrity and the delivery system is sound, no harm done.

JON ANDERSON: Somewhere, Chris Squire is having a good laugh at all this! He's loving every moment!

Top right: Rick performing at the induction to most peoples' amusement...

"Yes suddenly get inducted, and Chris had died the year before; that made me angry. I said, 'I'm not going. I feel that's an insult.'"

Rick Wakeman

YES

"It's the line-up that never existed. Nothing against Steve Howe or any of those other guys, but I think people want to know what might have been. So we tried to make it reality."

Rick Wakeman

The Yes Formerly
Known As ARW, L-R:
Rick Wakeman, Jon
Anderson, Trevor Rabin.

Re-Union

Jon Anderson, Trevor Rabin and Rick Wakeman united under the ARW banner last year, but true to the music in their souls, they've now adopted the **Yes** moniker. The trio give us an insight into their new music, promising some "epic", "amazing" and "special" things to come...

Words: Dave Everley

Images: Stephanie Cabral



Trevor Rabin hadn't played live for almost 20 years when he stepped onstage in Orlando, Florida on October 4, 2016.

The guitarist was nervous — surprisingly so for such a seasoned pro — and was wondering what the evening might hold. He was up there with Jon Anderson and Rick Wakeman, two musicians whose careers had been inextricably linked with his own over the past three and a half decades as both members of Yes and individual artists in their own right.

The three of them had reconvened earlier in the year under the name ARW in order to revisit their collective past and, hopefully, map out a shining new future. For Rabin, who had built a career as a successful movie soundtrack composer, this was a welcome return to the world in which he had made his name. "The minute I got onstage it felt like I was back home," the South Africa-born guitarist says today.

By the end of the show, he and Wakeman had embarked on a spontaneous walkabout around the crowd, ending up at the mixing desk, something that would become a ritual at subsequent shows. "The first time we went out, it wasn't planned," says Rabin. "We just kind of did it. And then we thought, 'This is great, let's do it again!' It turned into a little bit of fun at the end, to go up to the sound guy and pinch his bum."

That The Band Formerly Known As ARW's debut tour was going to be a ringing success was never really in doubt, but few expected it to be quite as well received as it was. For the three men involved, who have subsequently renamed themselves Yes Featuring Jon Anderson, Trevor Rabin And Rick Wakeman, it's a vindication of the wisdom of sticking to your musical guns and proof that the world can never have too many bands called Yes.

"It's interesting that in Europe, progressive music is very important," says Anderson, speaking from his home in California. "Over in America, you've got your stalwarts, but it's not a big part of the business. The music business is more geared towards the early 60s model of pop and money. Which is cool, that's okay. But progressive music has always been around, and we're part of that game."

Still, it's been a long time coming. The roots stretch back to Yes' grand — and infamous — merger for 1991's *Union* album and tour. That was the only time Anderson, Rabin and Wakeman have appeared together on the same album (and even then, many of Wakeman's keyboard parts were reportedly overdubbed by producer Jonathan Elias).

"There are a lot of Yes fans who, for a long time, had been saying, 'Are you and Trevor going to do anything?'" says Wakeman. "That's the line-up that never existed. Nothing against Steve [Howe] or any of those other guys, but I think people want to know what might have been. So we tried to make it reality."

It would be nearly two decades before they picked up that conversation. The trio first began talking about working together in 2011, but it would still be several more years before the talk became reality. It begs the question: with hindsight, do they wish they'd done it sooner?

"You can only do it when you can do it," says Anderson. "And that's when everybody's available. We're all busy, but Trevor was so busy. I'd been down to see Trevor working on a couple of movies to see how it all worked, and it was just unbelievable, the amount of energy it takes for him to write a score. And that was his 39th movie."

"One of the things that you can't prepare for is timing," says Wakeman. "When is the right time to do



YES

something? If we knew that, we'd all be multi-millionaires."

Unsurprisingly, it was the death of Yes bassist and driving force Chris Squire in June 2015 that provided the catalyst to turn talk into action.

"The timing made itself when Chris died," says Wakeman. "None of us are spring chickens any more. We all got on the phone to each other and went, 'Right, we're not immortal, we should do this now.' That was the key moment, and I think it turned out to be exactly the right time."

For Jon Anderson, Squire's death made him reconsider his own relationship with the band he co-founded. As with many things Yes-related, the singer's departure in 2008 was complicated and chaotic.

"In some ways, I got very close to Chris again at the end," says Anderson. "We started the band, and my feeling was that eventually I would be in Yes again, because I never left Yes — they decided to do their thing when I was very sick. And so I just felt there was going to be a time when this was going to be called Yes."

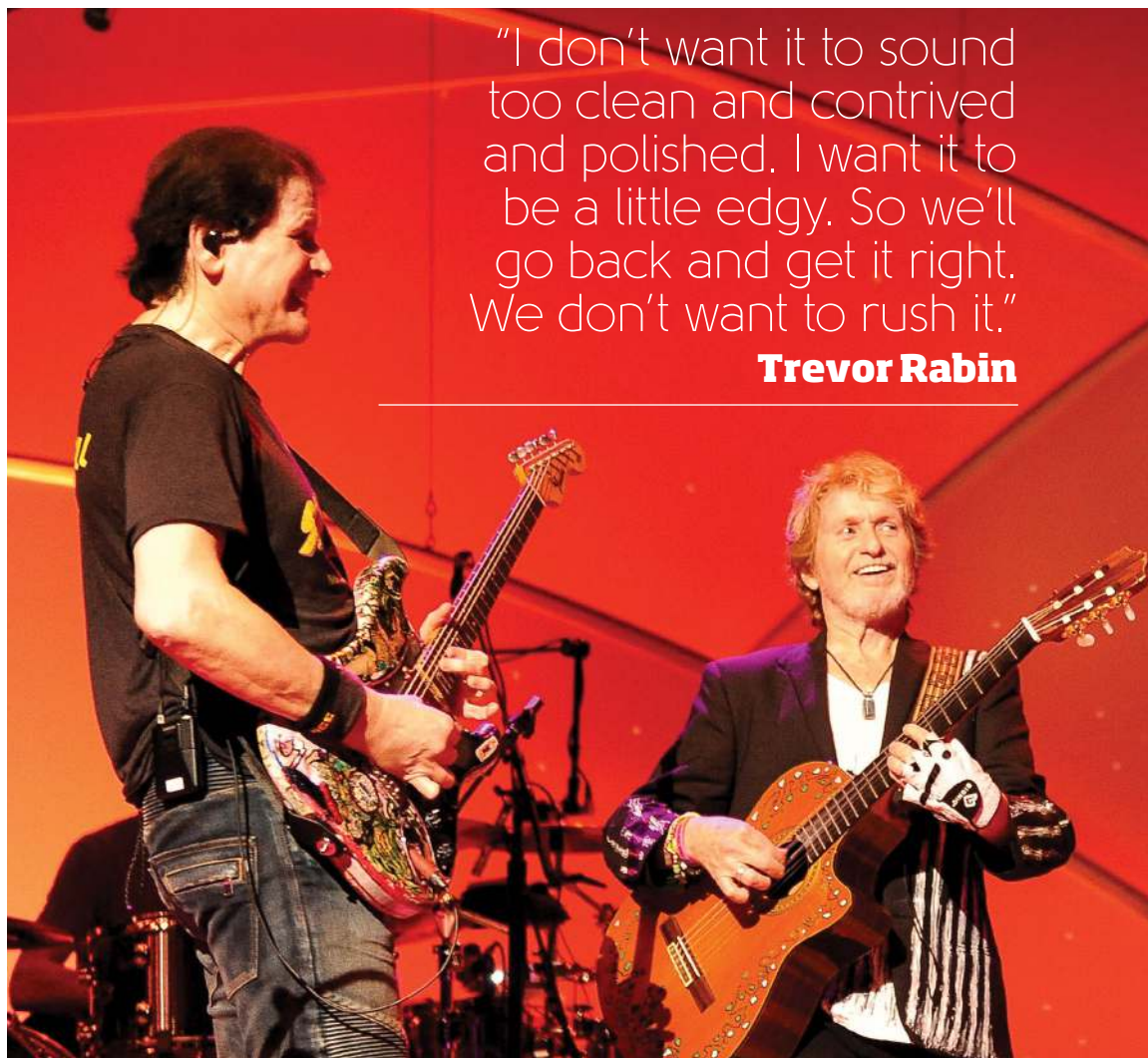
Anderson admits that his 2016 album *Invention Of Knowledge*, released with Roine Stolt of The Flower Kings, was his attempt to reclaim the Yes sound and draw out a potential roadmap for his new band's sound.

"That album was very much Yes style in my mind," he says. "Trevor loved that album so much. He said, 'You understand where Yes should be going in the future.' That's when we decided to go on the road."

For Rabin, this was an opportunity to reconnect with his musical roots. "It's funny, once I really started getting into film, I thought, 'I love doing this, I really don't miss the other thing,'" he says. "But then I did start missing it. I thought, 'God, I haven't played for so long. When am I going to play again?' That kind of led to it."

Wakeman says the trio went into this endeavour with a game plan: to recreate the essence of Yes without making a carbon copy. According to the keyboard player, they also laid down some rules right at the beginning.

"One of them was that if you were playing a piece that you weren't on originally, what you would do is imagine what you'd have done if you'd been in the band at the time," he says. "Was there any preciousness? No, none at all. Quite the opposite in fact. I think we livened the songs up a bit with the things we added. I'd like to think we gave them a different lease of life."



"I don't want it to sound too clean and contrived and polished. I want it to be a little edgy. So we'll go back and get it right. We don't want to rush it."

Trevor Rabin

Given the fractiousness that has partly defined Yes over the course of their long career, there was the potential for friction.

"We were together in rehearsals for quite a long time," says Wakeman. "There were little tweaks here and there. But I can put my hand on my heart and say there was never a moment where somebody said, 'I don't want to do that.' That was another rule — if somebody said, 'I really don't want to do that,' then it wasn't even considered."

When the tour got underway in Orlando, the band — the three former Yes men plus bassist Lee Pomeroy and drummer Louis Molino III — quickly slotted into the groove. As anyone who saw it can vouch, there seemed to be genuine joy emanating from the stage — and not just in Wakeman and Rabin's bum-pinching antics.

"It was like a miracle," Anderson says. "It was just like being back in Yes for me. I'm in my 70s, and to be up on stage performing with a great band, that was just magical. Rick is obviously an extraordinary, talented artist, and Trevor, coming out of 15 or so years doing film scores, played guitar like

I've never heard guitar played. It's like all-powerful. When he went for solos, he was going crazy every night."

Wakeman is quick to shine the spotlight on Pomeroy and Molino, two men he says are as integral to the band as the three veteran members.

"It may have been called ARW, but it certainly is a five-piece band," says Wakeman. "Lou and Lee are equally as important musically, and put so much work into it. Lee knows more about Yes than all of us put together. He doesn't just know his parts — Chris' parts — he knows everybody else's parts as well, annoying little bugger that he is. We call him The Oracle, because he just knows everything."

Whether Pomeroy foresaw the band's name change is another matter. Just two days after Yes were inducted into the Rock And Roll Hall Of Fame, ARW announced that they would now be calling themselves Yes Featuring Jon Anderson, Trevor Rabin And Rick Wakeman. It's under that name that they're embarking on a US tour this autumn — and it's under that name that they'll be releasing a new album in 2018. Talk to the three of them today and they each have slightly different

Yes In The RAW:
Rabin, Anderson and
Wakeman on stage.



WONDEROUS STORY

The night Jon Davison met Jon Anderson.

Hard to believe, but true: Jon Davison and Jon Anderson had never crossed paths until April 7, 2017, when they met at a hotel in LA on the night of Yes' induction into the Rock And Roll Hall Of Fame. It wasn't quite the seismic clash of parallel worlds that fans might imagine. "No," says Jon Davison. "I'm not sure he knew who I was! It was really noisy. I just approached him as a fan and wanted to thank him. Because I don't feel any rivalry or intimidation. I consider him in a whole different class than myself. And he's a hero of mine. So I just thanked him for all the inspiration and being so instrumental in bringing me to what I do today."

"He was very warm," Davison adds. "But I don't sense that he could understand amidst the noise that I was the other singer! I almost enjoyed it better that way - it was a fan having a moment to thank his hero."

Anderson confirms Davison's take on this meeting of Yes men. "I honestly had no idea," he says. "He never introduced himself. It was only when he went away that I thought, 'There's something about that guy that's kind of strange.' Then I said to my wife, 'I think that guy's the singer with the other band.' And thought, 'Why didn't he tell me who he was?' Because then I could have said, 'Well done,' because he performs the songs and lyrics I wrote, and he does a good job."

Despite that, the encounter was entirely at odds with all the rivalry and factionalism. "When I looked in his eyes, there was harmony and I could relate to him soul for soul," Davison says. "I felt inspired. There's so much discord and people get so heated online and fans get so ugly, which is so unfortunate when you consider the all-embracing message in Yes' music and lyrics."

Davison recently declared on Facebook that he would like to record an album with Anderson. "That statement," he explains, "was meant to be the antithesis of the general mindset of these people who get so nasty. That's what I'd like to happen. To create a really unifying message, a bridge between the two camps and all the fanbases. If Jon and I could do an album together, we could rise above all the pettiness." **PL**



The Two Jons: Davison (left) and Anderson.

JON DAVISON: GLENN GOTTLIEB. JON ANDERSON: MIKE COPPOLA/GETTY IMAGES

views of where things are at with regard to new music right now.

"Yes, we are working on new music," confirms Wakeman. "We've discussed it a lot, we've been throwing ideas backwards and forwards, there's pieces we've been working on that have been flying from Jon to Trev or from Trev to me. We have got a lot of stuff that we want to look at, that we want to dissect. There's a couple of wonderful basic songs that need ARW-ifying, or Yes-ifying, however you want to put it. But the truth of the matter is that the best way to get the music actually sorted and done is if you're all sitting in a room together."

"We've written quite a lot of music," says Anderson. "We haven't finished any of the songs yet, but we've easily got over an hour's worth of musical ideas."

"We haven't done anything yet because we're not quite there," says Rabin. "We had quite a bit of stuff which we were close to being ready to release. I listened to it on my iPhone and thought, 'Ah, there's a couple of things that are missing on it.' So it's taken a bit of a back seat. I don't want it to sound too clean and contrived

and polished. I want it to be a little edgy. So we'll go back and get it right. We don't want to rush it."

All three are similarly cagey on exactly what the new music will sound like. For Rabin, at least, there's little point in retreading old ground.

"There's absolutely no desire to repeat what we've done in the past," he says. "We're not listening to our old stuff and saying, 'We're missing a bit of that sensibility or emotion in the song - we need to add some Yes-y stuff.' That makes me cringe."

"The plan is, for about three weeks at the end of January and into February 2018, we're all going to sit in the jolly old same room, like we used to do years ago, look at all the bits of the musical jigsaw we have and try to put them in a semblance of order," says Wakeman. "Then I'll come back here, Trev will go into his studio and Jon will go in his. We'll have a template of what to work for, rather than just flying in the dark."

And can we expect a new album by the end of 2018?

"Oh, I would like to think by summertime we'll have something special," says Wakeman. "There is one amazing idea that's floating

around, and if we can pull that off, it will be brilliant."

Amazing how? Musically? Visually?

"Let's just say the whole thing will be pretty epic if we pull it off," he says.

Of course, 2018 is a huge year for both versions of Yes. It marks the 50th anniversary of the band. Just as the other incarnation are holding their cards close to their chests, so the Anderson/Rabin/Wakeman line-up are being equally cagey, though the singer promises the band's golden jubilee won't go unmarked.

"We're planning really, really adventurous and wonderful stuff," says Anderson. "I can honestly hear it. We have all the music for it and, God willing, it's going to happen. We're trying to figure out the best way of getting the music out there to the people, instead of having to go through the business. Music is easy but the business is a bitch." **P**

See www.yesfeaturingarw.com for more information and tour dates.