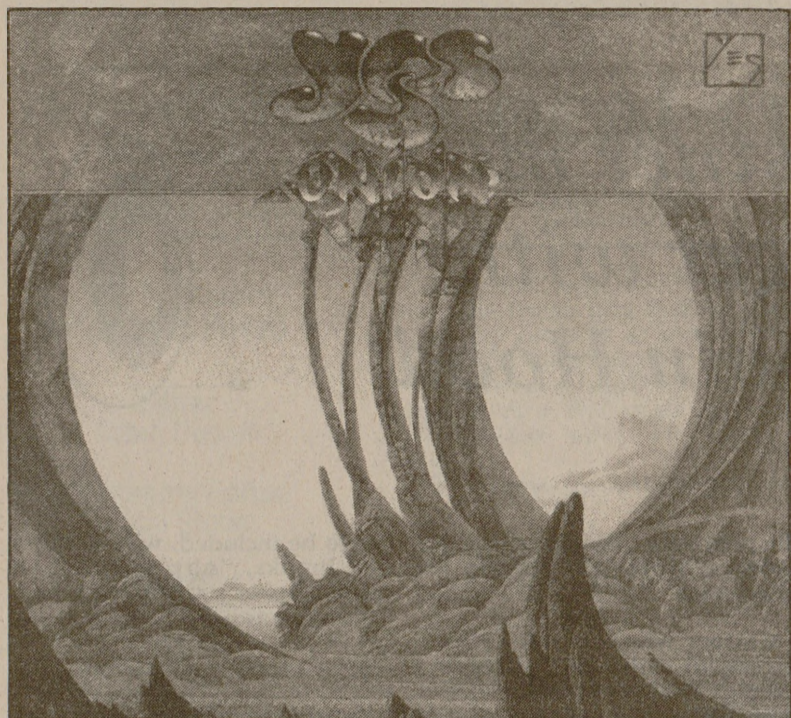


New and old Yes members fail to unite on latest



By Timm Doolen
Yes
Union
Arista

First off, let's get something straight. Yes' most recent album is anything but a "union" of the eight artists listed on the cover. The album is being billed as a collaborative effort of all eight, and Arista should be sued for its false advertising.

The truth is that there are really two Yes bands and the only artists to appear in both are Jon Anderson and Chris Squire, both with vocals only.

Of the 14 songs on the album, nine are from the Anderson, Bill Bruford, Steve Howe and Rick Wakeman version of Yes; four are from the Tony Kaye, Trevor Rabin, Squire and Alan White version; and the last is a beautiful guitar solo by Howe, called "Masquerade."

The sappy liner notes explain how it all happened basically, Anderson heard that the Rabin-Squire group was about to do some songs, and wanted to add his vocals to them. In return, Squire put his vocals on the ABWH tracks.

And, quoting the mushy liner notes, "It followed that, in the light of all the ideas and action, they should all aim to do one album, one album of enormous effort and creation. A 'Union.'"

With that out of the way, I must say the album is actually pretty good. It's a step up from the 1989 self-titled creation by Anderson, Bruford Wakeman and Howe. And while it cannot compare with some of the older early-'70s Yes, it is on par with 1983's 90125 and 1987's Big Generator.

It surprised me, but the four Rabin-Squire tunes are the better songs on the album. The two songs that have received airplay, "Lift Me Up" (Rabin-Quire) and "I

Would Have Waited Forever" (Anderson-Howe), are both good rock songs, while the best song on the album is "Saving My Heart" (Rabin), a light-hearted love song with a melody superior to anything else on the disc. This song has also recently received some airplay.

On some of the songs, it is obvious the ABWH group is trying to regain some of the mystique of the old Yes songs ("Angkor Wat," "Take the Water to the Mountain"), but it just doesn't work as well as the old stuff. Anderson's mysteriously meaningless lyrics prevail while some great guitar and keyboard parts are overshadowed by the vocals and occasional obtrusive ethereal sound.

Incidentally, the European version contains an extra track, "Give and Take," which I have not heard.

The album is pretty good overall, and I just wonder where Yes is headed in the future.

As far as the past is concerned several of Yes' old albums have been released on compact disc in the past few years, including *Time and a Word*, *Yesterdays* and *Drama*.

All are superb, though I warned that *Yesterdays* is a compilation primarily of material from the first two albums plus a unique version of Simon and Garfunkel's "America" that originally appeared on an Atlantic compilation album.

Yes is Yes' first album, and contains a remake of the Beatles' "Every Little Thing" that is nothing like the original, and sounds great. *Drama* is the only Yes album not to have Anderson singing.

All that is left to be released is *Tormato* and two live albums, *Yesshows* and *9012Live*, none of which has been released domestically on compact disc, though Japanese versions are available for outrageous prices.

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Broadway titles change at whim

NEW YORK (AP) — What's in a name? A lot, if it's the title of a Broadway musical.

Over the years, there have been some interesting changes from first inspiration to opening night for many shows.

Take "The Will Rogers Follies," this year's Tony Award-winning best musical. At various times during its long journey to Broadway, the show was known as "Will Rogers," "Ziegfeld Presents Will Rogers" and "Will Rogers at the Ziegfeld Follies," before the producers and creative team settled on "The Will Rogers Follies."

The creators of "Once on This Island," the charming Caribbean fairy tale now at the Booth Theater, considered 67 other titles before settling on a name they felt best captured the fable-like qualities of their show. Among the rejected candidates were: "Island Girl," "Song for a Stormy Night," "Caribe," "Daughter of the Sea," "Voices in the Wind," "Out of the Blue," "Turquoise," "Spirits of the Heart," "The Human Heart" and "Hearts of the Caribbean."

Broadway's best-known title change involves "Oklahoma!" which played out-of-town in New Haven and Boston as "Away We Go!" That title, which neither composer Richard Rodgers nor librettist and lyricist Oscar Hammerstein liked very much, apparently came from the old square dance call, "do-si-do and away we go."

In Boston, the team was asked to write a new duet for the young lovers, Laurie and Curly. Producer Theresa Helburn suggested to Hammerstein that he write "a song about the earth — the land." Out of her idea came "Oklahoma," and instead of it being a love song, the number — without an exclamation point — became a large choral piece. It stopped the show and also became its new title — with an exclamation point.

Title changes were not uncommon in the 1920s. "Dearest Enemy," the Rodgers and Lorenz Hart hit, once was "Sweet Rebel." George and Ira Gershwin's "Smarty" became "Funny Face." Their "Oh! Kay!" had previous lives as "Mayfair," "Cheerio" and "Miss Mayfair." Somehow "Perfect Lady" evolved into "Sweet Little Devil."

"Tell Me More," a now-forgotten Gershwin show, was known out of town as "My Fair Lady" long before Alan Jay Lerner and Frederick Loewe ever thought of it.

The creators of the Rex Harnson-Julie Andrews musical had more than enough trouble naming their own show. They had died about titles like "Liza" and "Lady Liza," but thought a marriage proclaiming "Rex Harnson in 'Liza'" just wouldn't look right.

Loewe loved the title "Fanny's room," a rarely used English word meaning someone who blows his own horn. He even liked it after Lerner reminded him how similar "Fanny's room" was to "Brigadoon."

"After a brief summary of the candidates, we decided the title we found the least indigestible was 'My Fair Lady,' and with a helpless shrug we agreed to it," wrote Lerner in his autobiography. "A few months later we all thought it was brilliant."

In 1963, when Jerry Herman was in Detroit with his new musical version of Thornton Wilder's "The Matchmaker," the composer's music publisher showed up at the Fisher Theatre during rehearsals. The man was carrying a 45 rpm recording of a song from the show that Lerner Armstrong had just recorded. During a rehearsal break, the record was played through the sound system of the theater.

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