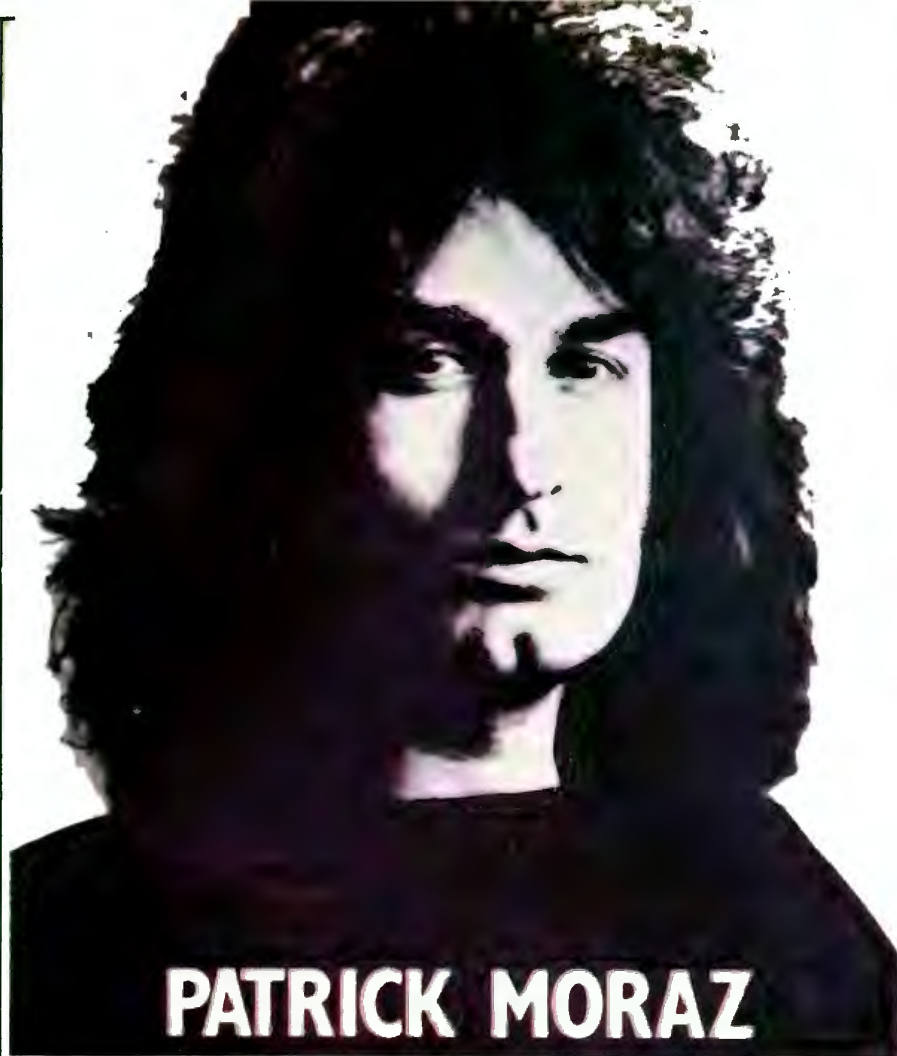


# YESMEN



"The wriling is more of a joint effort, the band is very strong at the moment..."





## PATRICK MORAZ

"Big cities have a profound influence on the way I write..."

During the summer of 1974, *Yes* manager Brian Lane placed a call to keyboardmen Patrick Moraz (then with *Refugee*) inviting him to come see *Yes* rehearse and perhaps jam a bit. (Rick Wakeman had recently split the band) Five days later the Swiss born Moraz started to work on the groups' seventh album 'Relayer'. Pat agreed to sit down with *Hit Parader* and chat about his career.

**HP:** Didn't you have a band that released an album in England prior to *Refugee*?

**PAT:** I formed my first band with Jean Ristori, who engineered my new solo album. The band was called *Mainhorse* and Jean played bass, also there was Gary Wright's drummer and a very talented guitarist; Peter Lockhart. This was my first piece on vinyl.

**HP:** Did you go right into *Refugee* or was there something in between?

**PAT:** A bit before *Mainhorse* and up until *Refugee* I had completed 30 film scores. I had a very big interest in the film industry and there were also elementary reasons, like I needed bread.

**HP:** Did you know the *Nice* members before you formed *Refugee* and were there plans for a second album?

**PAT:** I had known them from a jam session with Keith Emerson when they came to Switzerland. There were plans for a second album just before I joined *Yes*.

That is where everything became difficult because of management problems. I really wanted to do a very good album and the company at the time wanted to allow us only about one week or ten days and I needed more time. The album I've just completed was the type I wanted to make then and ten days in the studio made that impossible.

**HP:** When did you begin studying music?

**PAT:** I started studying classical music when I was a kid, then I evolved through many different musical situations. I was always interested in new sounds, construction and architecture in music.

**HP:** What was it like playing your first gigs with *Yes*? And has your writing style changed since joining the band?

**PAT:** It was an important challenge that I accepted as an artist who knows what he is or is not capable of. Through *Yes* I discovered America and much of the world. Big cities have a profound influence on the way I write.

**HP:** What is the title of your solo album? Does the symbol on the album represent the letter 'i'?

**PAT:** Yes, 'i' is the title.

**HP:** Does this 'i' represent I as in you, as in your story?

**PAT:** No, no, no, it means - it's i-you, it's everybody, it's the struggle of one individual or several individuals amongst a community, and also it's the ninth letter

in the alphabet. Nine is a number in numerical terms that is very symbolic, nine is the number of reincarnation, love, death and also a search of certain philosophy. When I joined *Yes* I was the ninth member of the band and it was the ninth month of the year, I also found I to be a universal symbol. That particular logo is the graphics of the letter 'i' from an ancient Indo-European alphabet.

**HP:** Dare I ask, what is the basic concept behind 'i'?

**PAT:** It is a story set in the Brazilian jungle, centering around a 900 story complex. On each floor entrants engage in games passing up to the next level when they win. When they get to the top they have to jump off. These contests are broadcast to people's homes and onto cinema. The people in the buildings become society's heroes. Heroes of the one thing in society that remains to be experienced being death.

**HP:** On the cover of the album I noticed the name John McBurnie. Had you played with him before?? Also had you known drummers Alphonse Mouzon and Andy Newmark?

**PAT:** John McBurnie was on Brian Jackson's 'Jackson Heights' album. He wrote the English lyrics on 'i'. I wanted the lyrics not to be obscure, not *Yes*. Since it was already an alchemist type story so the lyrics needed to be more understandable. As far as the musicians, I took mostly American musicians like Jeff Berlin. Also Ray Gomez who is French but lives in the States and is a fantastic guitarist. I think we will hear more from him in the future. Alphonse Mouzon I've known a few years and I've always wanted to play with him. The first side needed to be more intense musically because it was the description of the landscape and concept and side two needed more magic and laid back kind of feeling so I chose Andy Newmark.

**HP:** How did the idea for the Rio De-Janeiro percussionists come about?

**PAT:** I thought percussionists would be very rich and yet primitive. I used 16 members, if I had been able to, I would have used more resident percussionists and put the total to 100 or 200, maybe someday I may do this on tour.

**HP:** Have you added any new effects of your own to the tour?

**PAT:** I'm planning the use of laser guns very soon, which is an idea that has not been used yet.

**HP:** Will the next *Yes* album be similar to others, will the songs be long cuts, with as much spacey, meditative music as on 'Relayer'.

**PAT:** It will probably have more tracks, and possibly more change and more callous.

**HP:** Have you any ideas as to your next solo album, if in fact there will be one?

**PAT:** There are tentative plans for another solo effort. The next one will be very different from this one, I might use all piano or perhaps it will be considerably more electronic. But that is to be decided in the coming year.

—Marc Zakarin



# JON ANDERSON



"Playing all the instruments can be considered a pure and complete solo album..."

Michael Putland

**YES**, one of the first dominant factors in the so called English 'progressive' rock scene have just embarked on their 1976 summer tour, coinciding with the release of solo albums by all five members. Almost eight years have passed since singer-songwriter Jon Anderson left his brothers' band *The Warriors* and found himself with a cleaning job at Soho's LaChasse Club where he eventually met bass player Chris Squire and formed *Yes*. **HIT PARADER** decided to pick up Graham Bell's gift to the world and have an over-the-wire conversation with Jon Anderson.

**HP:** Hi Jon, how are the gigs working out?

**JA:** Fine we're having a good time.

**HP:** Where and when did this tour begin?

**JA:** Two days ago in Virginia.

**HP:** How long will it last?

**JA:** The first half is four weeks with three weeks off in the middle.

**HP:** How many states will you cover?

**JA:** Every one I think, nearly every one.

**HP:** Will you be performing material from the soon to be released new *Yes* album?

**JA:** NO, We've been rehearsing it and we've got alot of things together but everything seemed to come up very quickly toward this tour and we decided it would be better to do a summer tour and then record in the winter. We don't particularly enjoy winter tours.

**HP:** So, does this mean the new *Yes* album will be held back a while?

**JA:** Yes, until Christmas.

**HP:** Can you give us some insight into the group's new album?

**JA:** As always it will be different, as good as we can be, and the writing is a bit more of a joint effort, the band is very strong at the moment.

**HP:** What music then, does the tour encompass?

**JA:** Some old *Yes* material and Heart of the Sunrise. We're trying to do a revised side two of 'Topographic Ocean' and also a set of solo playing. We're also working

on a piano piece, a guitar piece and a bass piece.

**HP:** What about music from the solo albums?

**JA:** We are introducing some tidbits into the sets as of now, but we have three or four that we can add when we feel it's right.

**HP:** Now that Alan's solo album has been released this only leaves yours. Has its release date been set? Does it have a title yet?

**JA:** It will be released in about three weeks and the title is 'Alias Of San Hilo'.

**HP:** Is it a concept and if so what is the concept?

**JA:** It's a story and very simply there is a planet called San Hilo and the three wise wizards come from afar to take the four tribes from that planet because it is on a destruction course. One wizard builds a ship, another sings to them to bring the tribes together and the third is a guide (the harp player).

**HP:** Who plays on the solo album?

**JA:** Just me, I play all the instruments.

**HP:** What was the reason you decided to play all the instruments and are there any new instruments or effects on the album?

**JA:** Playing all the instruments can be considered a pure and complete solo album. I've added quite a bit of electronic music and I have also added an Irish harp, which I love, and I'm using it now on stage in the tour.

**HP:** Have you been taking up any other new instruments?

**JA:** Yes, I've been studying the flute. I have a Chinese one and I'm not into the flute ala ordinary. I prefer a wooden and any kind of Indian flute. I'm more into meditative possibilities.

**HP:** Do you have any further plans to do any work with acts such as you did with *Vangelis* or intentions of producing anyone?

**JA:** Yes, I think there is every possibility that if I got the chance, I would work with whoever, whenever it happens.

**HP:** Is the cover on your solo album conceived by Roger Dean?

**JA:** No, it is by a guy named Dave Rowe.

**HP:** Is he new on the scene?

**JA:** Yes, he was introduced to me towards the end of last year. Roger was very involved in his book and couldn't spend time with me. I was then introduced to Dave and things took off from there. I'm very pleased with Dave Rowe's work.

**HP:** Have you seen Roger's new book?

**JA:** Yes. It's tremendous, he's very, very good. It was worth all the effort he put into it.

**HP:** Is Dave's work similar to Roger's?

**JA:** It's very similar to Roger in some respects, but it's more intense because it's a story that is based around certain events.

**HP:** Did Roger design your sets for this tour?

**JA:** No, another Dean - Martin Dean. The set has to be seen. It's hard to explain, it's very animal-like and has some kind of vibe about it.

**HP:** How has the audience response been so far on tour?

**JA:** Beautiful. As always.

**HP:** Are you using anything new in the stage production such as video, films, or special effects?

**JA:** Video will be there for the big outdoor concerts because we feel we need it. We've also been working on laser beams for about a year now and we're just starting to use them in the show, we have a very good system. I feel laser beams are going to be used by alot of bands all the time.

**HP:** How do you feel about outdoor gigs? Do you have any sound problems?

**JA:** We enjoy outdoor concerts very much and our sound men are very together.

**HP:** How do the U.S. concert halls compare to the English ones?

**JA:** The U.S. has a very good seating situation, England and Europe are trying to catch up and get 5,000 and 10,000 seat halls organized. They realize alot of people do like to see music and there is nothing wrong in that.

**HP:** What of ex-*Yes*man Tony Kaye since *Badger* split?

**JA:** He's working with David Bowie now.

**HP:** Have you seen David's movie yet?

**JA:** Yes, it's good and doing very well in Britain.

**HP:** How did the 'Yessongs' movie do? Do you plan to do another?

**JA:** I hear it did very well and we have plans to do another at a big Bicentennial show in Philly.

**HP:** What are your feelings on music such as Reggae and Disco coming out today? Have you heard *Druid* or any of the other bands reminiscent to the *Yes* sound?

**JA:** We saw *Druid* in London a few weeks back and they've got a good sound. I'm totally for the opening of new directions in music. There's alot of good music around at the moment. I love Reggae, I always try to go to Jamaica every year. Disco music is for those who are young and free. When I go out with Jennie we have a great time dancing to Disco, I feel the next years will bring forth more great music than any previous decade.

—Marc Zakarin



# CHRIS SQUIRE

## And The "Clean" Bass Sound



"I wanted to make an album people could listen to..."

"*Fish Out Of Water* is not just a solo album, in a way it's another Yes album, because it's all part and parcel of the same package," says virtuoso bassist and Yes group motivator Chris Squire as he sits in the darkening shadows of the elegant Plaza suite ante-room. Blending right into the muted splendor of the surroundings, Squire answers questions about his debut solo effort with the delicate precision that has always characterized his enormously influential style of bass playing. In essence, Squire took the streamlined Rickenbacker bass and combined it with round - wound "Rotosound" strings to get a very crisp and melodic sound for the electric bass: "Yeah, I just wanted to get away from that 'thunk - thunk' sound, you know? Playing this way I still get that rhythmic feel, but it sounds a lot more melodic." This observation about his bass playing may sound like instrumental nit-picking until you realize that this style has been the most powerful influence on young rock bassists in recent years.

Ironically, Squire often mentions great Motown bass players like James Jamerson as early influences, though the sound he's developed is quite different. He admires contemporary bass talents like Stanley Clarke and Larry Graham, but, knowing that they are working within a "jazz/funk" context at opposite poles from the majestic, layered tapestry of the Yes sound, he feels there is really "no competition" between them. As far as the album is concerned, he just "tried to play the bass as well as I could, fitting it into the texture of the LP. I wanted to make an album that people could listen to. It was a personal challenge. I'm still learning the process of making an LP."

Most of the dense, intricately constructed material on the album was written at the piano, since Squire considers himself to be a rhythm guitarist, "at best." Each track is built on a tightly compressed foundation of multiple overdubs with Chris' propulsive, articulate bass pumping the musical flow along. He was very glad to work with former Yes per-

cussionist Bill Bruford on *Fish*: "Bill has always been a fine, tight drummer, but recently, he's really come on. It was great working with him again." Although he doesn't own as many instruments as Yes guitarist Steve Howe, Squire used several basses (a Rickenbacker, Gibson Thunderbird and a Fender) to achieve the specific voicing he had in mind for each track.

In a larger sense Chris just wants to: "do a lot of things and be myself at the end of the day. It's hard to be objective about myself some times, especially as a bass player. I wanted to do my own music because it's worth it to establish oneself."

*Fish Out Of Water* is more than just a vehicle for self - expression however, it serves as an important function for Squire vis a vis Yes: "When I do something like this, it 're-generates' me for Yes. It gives me more energy. Right now we've (Yes) been rehearsing and I haven't had this much fun with it in a long time."

—Jean Charles Costa





"I'm completely self-taught..."

## ALAN WHITE

It was in July of 1972 that the much in demand drummer Alan White (whose credits include: *Alan Price, Plastic Ono Band* with John Lennon, Ginger Baker's *Airforce* and *Joe Cocker*) was invited to join the ranks of *Yes* as a replacement for Bill Bruford. Alan has just released his first solo disc 'Ramshackled', and *Hit Parader* decided to sit down and discuss Alan's days with *Yes* and his first solo project.

**HP:** What was the first work you did with *Yes*?

**ALAN:** When I joined the band we went right on tour. I had three days to learn the music, it was a crash course, and this tour became the 'Yessongs' album. Then we went right into the studio to record 'Tales From Topographic Oceans'.

**HP:** How long have you been playing drums? What type of set do you use? A Double bass ?? And where were you taught??

**ALAN:** I have been playing since I was very young. I started out on piano at the tender age of six. I've had six drums sets over the years, I'm completely self-taught and I occasionally practice on a double bass drum.

**HP:** After listening to 'Ramshackled' I

noticed that it was quite a departure from the *Yes* sound, does this reflect a desire to play styles that are normally inaccessible within the realms of *Yes*???

**ALAN:** Let's say that I wanted to experience new music, I had not yet been able to. It was also quite a good time with all my friends. I'm very into jazz and R&B root.

**HP:** Do you think this sound will probably give you a new following of possibly fans not even into the *Yes* type sound??

**ALAN:** I definitely think this will and is good. It gives me a broader area to create from.

**HP:** Did you recruit musicians from any known acts for the album?

**ALAN:** Yes, the bass player (Colin Gibson) is from *Snafu* and also ex-*Lindisfarne* keyboard player Kenny Craddock.

**HP:** Did you write most of the tracks?

**ALAN:** No, some of the tracks were co-written and others were written completely by other people. There is also a very *Yes*-like epic poem by William Blake.

**HP:** Have you any plans for any new percussion gizmos on tour?

**ALAN:** I'm having this machine built right now. The basic theme is amazing,

it's the first of its kind in the world and it's going to be able to analyze how I feel by the way I play things on the drums. It may take two years to develop. It will be programmed by a computer and never go out of tune, it is like a moog drum but unlike the moog drum it's controllable.

**HP:** Do you like American audiences as much as English ones?

**ALAN:** People that come to see *Yes*, usually know what they're coming to see, so both audiences have their good and bad days.

**HP:** Will you be touring England next?

**ALAN:** Yes probably around Christmas time.

**HP:** What are your immediate feelings about the next *Yes* album?

**ALAN:** It is still being developed but I think it covers a wider boundary than our previous music.

**HP:** On the solo album you set your own musical ideas into a different context quite successfully. Where then do you feel the music of today will be tomorrow??

**ALAN:** There is quite a bit of good music born everyday, I believe the many dozens of styles in today's music will mix over the years until we are left with many combined quality sounds with no room left to classify them.

—Marc Zakarin



# STEVE HOWE

## And His Family of Stringed Instruments

Now that Yes is currently embarked on a massive U.S. tour, the focus necessarily settles on the band as a whole. Recent solo efforts by group members Steve Howe, Chris Squire, Alan White and Patrick Moraz will take a temporary "back seat" as Yes stakes out a claim for unchallenged supremacy in the British "art-rock" genre — at least until Emerson, Lake & Palmer decide to come out of hiding. Hopefully these individual group LP's will not be completely forgotten, for each one provides a clearly defined view of the different musical personalities that make up the group. In addition, they enlarge the musical scope of Yes, adding new textures and possibilities to a band already rich in stylistic cross-currents. Steve Howe's guitar extravaganza, "*Beginnings*", is an excellent case in point.

In town a while back to talk about his pet project, Howe was intent on making the distinction between "his" music and the Yes group sound: "When I was putting the tracks down, I was convinced that it didn't sound like Yes. There were no 'Yes-isms' in the arrangements, 'cause I arranged everything from the guitar. Then when it came out, quite a few people told me that it sounded like Yes, but I don't agree." Listening to the subtle, dignified eloquence of the classically-flavored title track that opens side one, most discriminating listeners will concur with Howe's views. Obviously, some of the tracks with electric guitar invoke the Yes feeling because Howe hasn't completely altered his playing style for "*Beginnings*", but overall, the music is much more pared down and specifically guitar-ish in nature. His vocals, which have a soft, tentative "Speedy Keen" quality about them, differ substantially from Jon Anderson's pure British tenor sound.

The core of the album is built around an eclectic approach to guitar music that covers a multiplicity of styles and types of instruments: "At this point, I've got quite a collection of guitars collected over the years, about 65 that are playable. I originally started out with an 'Antaria,' an old F-hole guitar that cost me 15 pounds. Then I went to a Burns, an English solid body with a very 'hot,' treble-ey sound. My first *good* guitar was the Gibson ES 175 that I still use a lot... got that one about twelve years ago and it cost me a small fortune. I also like to

collect antique instruments, I'm always on the lookout for new and interesting stuff."

Unlike many of his contemporaries who occasionally get a ton of instruments either as a tax write-off or just plain old conspicuous consumption, Howe puts all of these guitars to good use. Being acutely aware that every guitar has a distinctive "voice" or texture, he carefully chooses the appropriate instrument for each track, synching right into the mood of each track. On "Doors Of Sleep" he used an old Les Paul Custom for the intricate electric guitar overdubs switching to valuable classical guitars and lutes for tracks like "Beginnings."

Conscious of his responsibilities as a solo artist and not just a guitarist, he made a conscious effort not to flood the proceedings with a deluge of fingerboard pyrotechnics: "I really tried to push the vocals more on the album, I didn't want the guitar hanging out there in front all by itself. Although I did a lot of guitar, about as much as one could let out without getting boring."

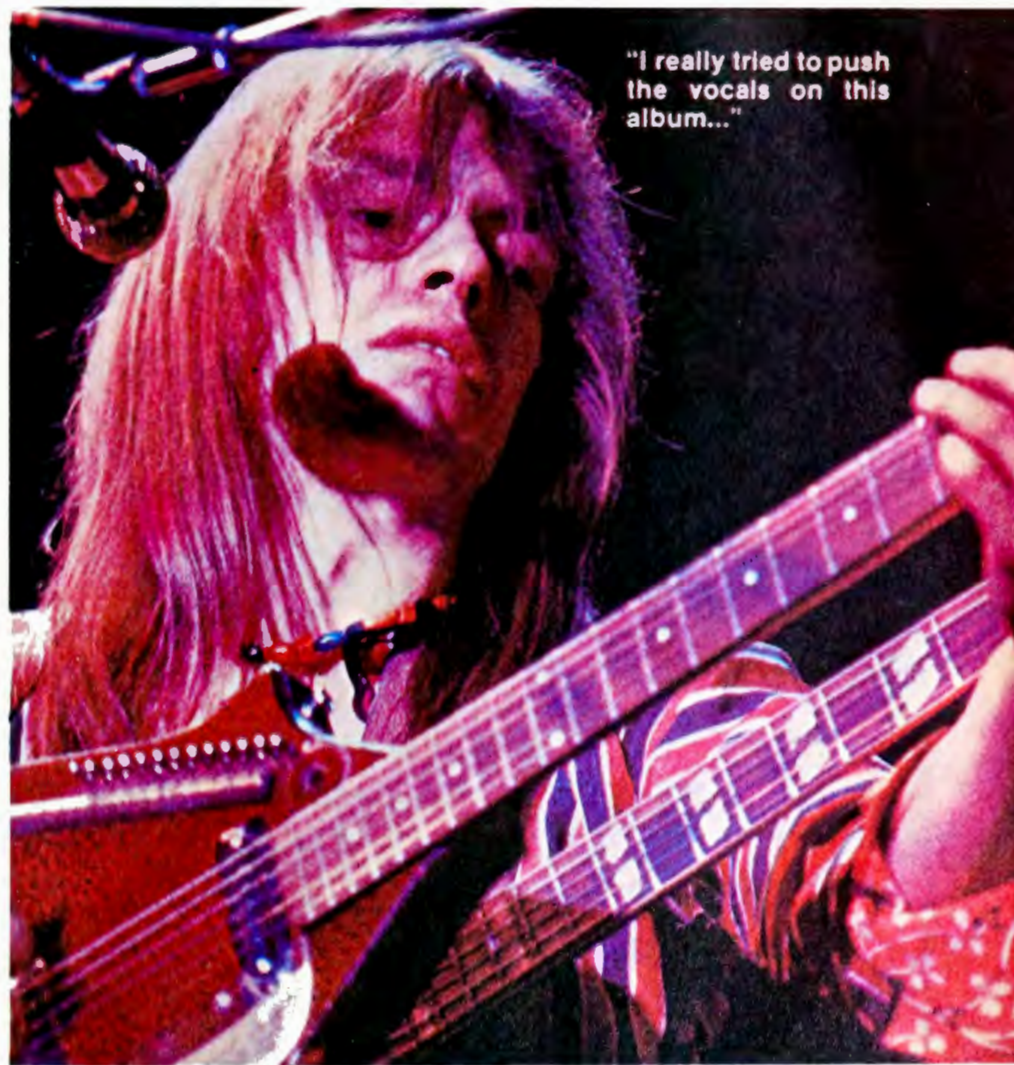
Even though *Beginnings* sounds like it required an inordinate amount of time and patience to record, Howe maintains that the studio process was actually quite relaxed: "The whole thing was very easy and 'automatic', really. I'd get up in the mornin' and say 'I think I'll go in and record this track today,' then I'd just go in

and do it. Since it was my own album and I knew exactly what I wanted to get on each track, it went a lot smoother than any of the sessions for Yes albums."

Howe has a few reservations about the final mixes on some of the songs but is generally pleased with the way things turned out. He is very definite about the fact that this album merely represents an outlet for his own musical creations. First and foremost, his primary musical commitment is still to Yes and he has no plans to go on the road as a solo artist. He still likes to listen to musicians outside the group, but his main source of inspiration are still great players from the past like Charlie Christian "my idol", Django Reinhardt, Barney Kessel, Chico Hamilton and James Burton. He is currently listening to a lot of Italian classical composers, especially Vivaldi, because he finds their music "refreshing."

Refining that distinctive flat pick / finger style with every passing day, Howe soon plans to incorporate the new Sears synthesizer guitar into his onstage arsenal, as soon as the "bugs are worked out." His main artistic aspirations as far as the instrument *per se* is concerned are to play with other guitarists and to "avoid cliches." *Beginnings* offers further proof that he is already well on the way to developing a powerful, individualistic approach to guitar that is anything but cliched.

—Jean Charles Costa



"I really tried to push the vocals on this album..."

Michael Putland