

least 20 women. They've all given me that story over the years.

**GM: Look at a band like the Rolling Stones. Do you see Yes celebrating its 50th?**

**CS:** At the moment, I don't see why not. I think I've got a bit more energy. I still enjoy playing. I know Steve does. There's no reason for us to not think that's a possibility. So, we'll just carry on and see what happens.

**GM: And Yes' 45th anniversary is 2013.**

**CS:** Yeah, we've got together in the summer of '68. I've come to think that there can quite possibly be a Yes in a hundred years or maybe even two hundred years. In a way like a symphony orchestra in one of the major cities or something that has been around that long, and there can still be a group of individuals playing Yes music into the future. Apart some amazing medical miracle, I don't think I'll be a member (laughs) but the legacy can carry on.

**GM: Or they can freeze you and bring you out two hundred years from now.**

**CS:** (laughs) Yeah, that's not really that proven yet.

**GM: Before we close, are there any bands that you particularly like as far as Prog rock. Yes is seen, of course, as one of the originators. But there must be plenty of bands that you admire.**

**CS:** There were a lot of bands. ELP were around the same time as we were and I used to like them back in the day. And, of course, previous to that Keith Emerson had The Nice, which was really the precursor to ELP. And then Genesis came along, on our tails, really – and they did a lot of great music. And I know nowadays there's a kind of modern prog. I know people kind of put Radiohead under the label of being prog, but it's kind of a different prog in a way. As is Tool. But there are elements of prog in those bands. And, actually, there are elements of prog in the Foo Fighters, too, believe it or not. I like a lot of their stuff. There's metal prog ... It's a wide format, really. But I expect that. I expect something to evolve and not just be copycat.

**GM: And Yes has persevered through it all.**

**CS:** Well, luckily we have. It's been quite a journey. **GM**

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## ONE PART YES PLUS ONE PART GENESIS YIELDS PROG-TASTIC 'SQUACKETT'

**WHEN MEMBERS OF DIFFERENT SUCCESSFUL ACTS COME TOGETHER** to form a super-group, they seldom last beyond an album.

But Squackett — the dynamic duo comprised of Yes bassist Chris Squire and ex-Genesis guitarist Steve Hackett — may just manage to break that trend with its well-balanced mix of pop melodies and prog intricacies. Hackett and Squire shared the songwriting heft and the vocal duties on the duo's eclectic-sounding second effort, "A Life Within A Day."

"I met Chris in the mid-'80s, not long after he had done '90125,' when Steve Howe and I had the GTR album," Hackett says. "Chris always knew that I liked his stuff. And he and I worked on his Christmas carol album (2007's "Chris Squire's Swiss Choir"), and I asked if he would return the favor, and we ended up recording a number of things. So, Chris and I have been in on about four different projects together to date. And most of those solo versions of things have been out already — about three albums, one of his and two of mine, that feature the combination of the two of us plus the latest one."

Although Hackett has performed with many others, he says there is something unique about teaming with Squire.

"For a start," says Hackett, "he's got a great bass sound. But he doesn't just function like a bass player. There's more to it. When he writes a bass line, it's usually identifiable as another lead instrument. That makes a huge difference. I worked with a lot of bass players, but usually I find

that they don't have that kind of thunderous thing where you have the top end and the bass side of things, as well. [Squire] tends to play with a lead guitarist's sensibility. It's a counterpoint to the lead melody. His background before Yes, of course, and the various bands he was involved with, was that he was in a choir as a boy. And I still think that that influence is there in the music that he is drawn to."

There was something special about the Squackett project. And what truly makes Squire a perfect collaborator is his enthusiasm to create.

"He's just like a kid when he was recording," says Hackett, "and that I found refreshing. His level of enthusiasm was very important to me. It was very good because in a way, he and I were working together [on Squackett] when I was going through a lot of personal difficulty with legal complications, and it was a great re-validation for me that I was doing the right thing and I was coming up with the right kind of music. And we had respect for each other, whether I was playing him an album of Bach pieces I had done or when I was listening back to '90125' with him, he was genuinely enthusiastic about what we had done. And I think we made a very strong combination indeed. I don't always get that with the musicians I work with. And sometimes the more successful, the more like hard work it seems. Chris was in there with his bass just like a new toy, and I thought, "This is great. This is wonderful. I can work with this guy!"

— Patrick Prince