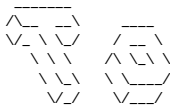
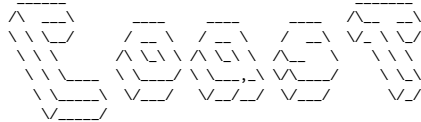


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#48
March 18th
2002



|||||
INTRODUCTION
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Hello Everyone!

Here we are with 2002 in full swing and Glenn's schedule hasn't let up since the New Year celebrations subsided. Within the first two weeks he was performing live with his pals in 'Voices of Classic Rock' during a hot and humid week in Maui, Hawaii - which by the way was caught on video for a 'VH-1 Classic' channel airing which is scheduled for a late Spring time airing.

He was also spotted backstage at two shows by Bad Company in Las Vegas and Anaheim, hanging out with the other 'voice of rock', Paul Rodgers! Hmm...now wouldn't that be a match made in heaven!! What with his hectic schedule over the past few months, Glenn and Gabrielle took a well earned holiday and spent a few days in February back home in Cannock as well as a brief shopping trip to London, but still found the time to be interviewed by the UK satellite and on-line radio station, TotalRock.com.

So as you see, already this year has been a busy one, and we haven't even mentioned HTP (Hughes Turner Project) yet! There's lots going on with Glenn and Joe - their debut HTP album was released in Japan on February 6th and today, March 18th, marks the release in Europe. No word on a US release date, but we're sure it's in the works. The anticipated tour to support the album has come to fruition and includes dates in Japan, although Glenn mentioned in his interview on TotalRock.com, that UK and European dates are planned for September/October. We're sure we'll here more concrete information on that shortly.

Glenn will be making a couple of live appearances before the HTP tour kicks off - coming up shortly at the end of this month on March 30th-31st in Koblenz, Germany. He's participating at the Drum & Sounds Festival 2002 which will be holding "A Tribute to Jeff", in memory of Toto member, Jeff Porcaro. Joining Glenn in this event will be amongst others, Bobby Kimball, Steve Ferrone, Greg Bissonette, Alex Ligertwood, Joe Porcaro, Mike Porcaro, Mike Miller, Lenny Castro, Larry Klimas, Steve Gadd and David Garfield. Also, we spotted on the rockforever.com web site, that 'Voices of Classic Rock' are due to play in the USA during the month of April - the 6th and 7th to be precise, both in Florida, with the first in St. Augustine (Liberty Mutual Legends of Golf) and the second in Orlando (Hard Rock Hotel) - no definite confirmation as to whether Glenn is appearing with them, so keep your eyes peeled to both Glenn's and the VCR web site!

As we are currently based in the USA, we just had to remind you it was 1 year ago this very week that Glenn played his first solo US tour - we have fond memories of our trip to New York last year in very different times - we know there are thousands of US fans just gasping for some news on either Solo or HTP dates for the US - so far, it looks like we'll have to be patient just a little while longer. As always if anything is announced, you'll be the first to know - keep the faith.

We'd like to thank those of you who have taken the time to provide submissions for inclusion here. CTC now has a subscriber base of over 1,500 and we would love to hear from more of you on a regular basis - even if only 5% of the subscriber base submit contributions every once in a while, we'll be in a good shape! We are HUGE fans of Glenn and his music, but we are only two people and have only so much stuff to share. So we'd love to hear from YOU. Please consider it - an exclusive newsbrief, have you spotted him backstage somewhere, a review of a live show, past or present. An album review, a guest appearance, reminiscing the old days - anything you think would be of interest to us all.

You'll find us in the Fan Forum @ ghpg.net more or less daily and every 3rd week of the month, we also host an on-line CHAT to talk about all things Glenn!! Topics with dates and times are posted in the FAN FORUM.

We hope to see you there sometime.

Until the next issue...drop us a line anytime and take care.

Cheers,

David & Shirean

dands@ghpg.net

<http://www.ghpg.net/ctc/> - CTC @ ghpg.net
<http://www.ghpg.net/chat/> - CHAT @ ghpg.net
<http://fanforum.ghpg.net/> - FAN FORUM @ ghpg.net

|||||
SUBMISSIONS
|||||

A PERSONAL MESSAGE FROM GLENN TO ALL CTC SUBSCRIBERS

" I would just like to say thanks again everyone for your ongoing support of my music and my life.

It is a spiritual path that I have taken, and it's spiritual progression rather than perfection that I seek. I have been blessed with a remarkable life filled with love, sensitivity and best of all laughter. I can not repay what you have given to me, so I will write and produce and perform my music in fine form.

Your gracious host,

Glenn "

From: David & Shirean [mailto:dands@ghpg.net]
To: ctc@ghpg.net
Subject: CTC: HTP Japanese Tour Dates

HTP (Hughes Turner Project) - Japanese Tour Dates

May 2002

Saturday, May 11th - Drum Logos, Fukuoka, Japan
Sunday, May 12th - Club Quatro, Hiroshima, Japan
Monday, May 13th - Big Cat, Osaka, Japan
Wednesday, May 15th - Bottom Line, Nagoya, Japan
Thursday, May 16th - Junk Box, Nagano, Japan
Friday, May 17th - Club Quatro, Tokyo, Japan
Sunday, May 19th - Club Quatro, Tokyo, Japan

Thanks to Fedor for the heads up!

From: David & Shirean [mailto:dands@ghpg.net]
To: ctc@ghpg.net
Subject: CTC: Your Requests for HTP Japan Tour needed

Your Requests for HTP Japan Tour needed

Send your 10 REQUESTS for the HTP Japan Tour!

HTP and Pony Canyon, Inc. are looking for your requests!

They are planning to record a few of the HTP shows in Japan and release it as a live album, they are doing the same campaign in BURRN! magazine too.

Your requests don't necessarily have to be from the HTP album. You can choose from RAINBOW, DEEP PURPLE, JLT's Solo & some cover albums, GLENN's Solo and MORE!

Please send your 10 songs which you'd like HTP to play on stage by E-mail - also your opinions about HTP are welcome!

The closing day for this campaign is:

March 25th, 11:00PM Japan time.

Send your E-mail to: aandr@ponycanyon.co.jp

Please write your Subject as "HTP Request B!" on your E-mail.

** Caution! **

Pony Canyon CANNOT accept any questions regarding the live album from your e-mail.

From: MTM MUSIC / Sebastian Eder [mailto:eder@mtm-music.com]
To: ctc@ghpg.net
Subject: CTC: MTM Music

Hello DEEP PURPLE fans,

We would like to announce the release of a great band: GLENN HUGHES, and JOE LYNN TURNER, two living legends, both ex-DEEP PURPLE, both remarkable vocalists, on one album!

The album "HTP" will be released in March 18th and is featuring two guest musicians: PAUL GILBERT (RACER X, MR. BIG) & JOHN SYKES (THIN LIZZY, WHITESNAKE)!

Check it out - good and honest down to earth rock music!

More news on www.mtm-music.com

Best Regards,

Sebastian

=====
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=====

From: Shirean [mailto:shirean@ghpg.net]
To: ctc@ghpg.net
Subject: CTC: E-III is Japan bound...

Stacey Ellis recently revealed to me that ELLIS are about to have their recently released third album, E-III (see my review further below) has been picked up for full distribution in Japan in the next couple of weeks. So all of you who are based there, be sure and call you local radio stations to get them some air play!!

From: David & Shirean [mailto:dands@ghpg.net]
To: ctc@ghpg.net
Subject: CTC: Glenn goes APE!

GLENN & APE QUARTET!

Glenn has provided the vocals for the song 'Its Gonna Break' on the album "Please Where Do We Live?" by the electronic music duo, Ape Quartet. Hailing from the Los Angeles area, Ape Quartet are made up of Mark Kilian and Chris Beck, film/TV composers by day! They originally released a 5-track demo which was played on several collage radio stations.

Co-founder of the group, Mark Kilian kindly provided us the scoop and some gig info...

"Ape Quartet are basically 2 frustrated composers working in film and television who are in love with electronica and wanted a creative outlet.

The idea behind the band is that everything we do on stage is live and improvised. We use no backing tracks and no computers. We play all sorts of instruments (and non instruments!) both electronic and acoustic. All the samples and beats are triggered live.

I met Glenn through his wife Gab and had used him occasionally to lend his awesome set of pipes and bass playing skills to some TV and film work. The Apes thought it might be a very interesting mix of styles to invite Glenn to sing on one of the tracks. Happily, he agreed.

As it turned out, he more than sang on the track; he ended up co-composing it with Ape Quartet.

This is Ape Quartet's first album. Ape Quartet have a few upcoming gigs in LA. Wednesday, the 20th March at Twine which is in the Alterknit room at the Knitting Factory in Hollywood. Starts at 10pm and the cover is \$5. Also on the 20th April at the Temple Bar in Santa Monica. The Apes will be opening for Dreamworks recording artists, AI (Artificial Intelligence) - Starts at 10:15".

For more info, checkout their website, <http://www.apequartet.com/> where you can also purchase the new album and listen to short audio samples including Glenn's contribution.

From: David [mailto:david@ghpg.net]
To: ctc@ghpg.net
Subject: CTC: Soto & Hughes

JEFF SCOTT SOTO..Soto parts ways

Former Yngwie Malmsteen vocalist Jeff Scott Soto has parted ways with Z Records due to scheduling problems surrounding the release of his soon-to-be-recorded solo project. Apparently it was an amicable split - it seems the label just couldn't get it out quick enough for busy-man Jeff.

Glenn is scheduled to appear on the album, covering Sly & The Family Stone's song, 'I Wanna Take You Higher'.

From: David [mailto:david@ghpg.net]
To: ctc@ghpg.net
Subject: CTC: HTP Review

HTP (Hughes Turner Project)
Pony Canyon International - PCCY-01556 - Japan
MTM Music - Europe

Wow, this is one CLASSIC ROCK album!!

Glenn succeeded big time with his writing style for this outing. It provides the listener the full spectrum of both Glenn and Joe's talent and allows them to highlight their star-studded careers. Combining the best of the Purple and Rainbow sounds of the 70's and 80's with a heavy dose of the modern day talent they both still exude on tracks like 'Mystery Of The Heart' and 'Heaven's Missing An Angel' just to name a couple.

The choice of core musicians to share in this winning formula include the outstanding keyboard wizardry of Vince di Cola, the always maturing guitar talents of JJ Marsh and drummer Shane Gaalaas. Guests include Paul Gilbert ("You Can't Stop Rock'n'Roll"), John Sykes ("Heaven's Missing An Angel") and Akira Kajiyama ("Ride The Storm" & "Against The Wall") who bring their artistry to the forefront when they enter the project.

There's a chemistry going on throughout the album highlighted by the complimentary vocal talents of Hughes & Turner, while the other performers are perfect in their delivery of the ever-timeless rock'n'roll riffs and solos.

Highlights include the opener, 'Devils Road' with Glenn and Joe sharing thundering vocal deliveries with a thumping bass pumping in the background and keys and guitar riffs throughout! 'You Can't Stop Rock'n'Roll' and 'Missed Your Name' are 'put your fist in the air' stompers yet include some great harmonies by both vocalists. 'Mystery Of The Heart' is Joe Lynn Turner's impressive solo number co-written with Glenn, for fans of 'Street Of Dreams' this one is going to bowl you over and is worth the price of admission alone. 'Sister Midnight' features some funky honky-tonk keyboard and guitar parts and vocal performances highlighted by Glenn who's in full swing on this one. There's also some smooth harmonies by both vocalists which "back in the day" would make this one a good candidate as a '45 single release. 'Heaven's Missing An Angel' is Glenn's solo performance with guitar duties provided by John Sykes. A classic from Glenn on this wonderful song, one minute you get the 'rock god' vocal delivery quickly followed by the soulful whisper that only he can perform. 'Run, Run, Run' is delivered with a 'bang your head' classic metal riff and shows off all the musicians on the track, this is definitely a 'top down, peddle to the medal' rocker! 'On The Ledge' starts off with Vince di Cola in fine form on keyboards with a classic mixture of 'Lord and Emerson' influenced passages, followed by the band gradually fading into a thunderous beat and then Glenn on a classic Hughes intro vocal, a rocking chorus follows shortly thereafter - this track is almost an anthem that would say 'this is what the HTP sound is all about'. A quick mention of 'Against The Wall' which you'll find as the Bonus Track on the Japanese release - a thunderous 4-1/2 minute rocker with Akira Kajimara and JJ sharing a classic Thin Lizzy style riff throughout the song, again Vince di Cola is outstanding and includes some bombarding vocals by both Glenn and Joe.

In conclusion, there isn't really a duff track on the CD, but the one's mentioned above deserve special mention.

This album is definitely made to be played live and this is one show we wouldn't want to miss and is definitely a prime candidate for a live CD release and should be considered for a DVD package to capture what will undoubtedly herald some breathtaking live performances.

HTP has arrived folks!!

HTP - JAPAN CALLING...
Interview by Kaz Hirose - February 2002

The Hughes/Turner Project album, in which wonderful vocals by Glenn Hughes and Joe Lynn Turner clash against each other, has been finished. All the songs on the album are of the traditional hard rock vein from the Seventies, and make the most of the personalities of both singers. For the fans, this is the album they have been hoping for. Let's ask Glenn, who took the initiative in the production, to talk about the process of making this project.

KH:
I heard that you wrote the songs for the HTP album with JJ Marsh in February 2001.

GH:
The lyrics were written by Joe and me, and the music was mainly written by me and JJ. The day after I finished my solo album, "Building The Machine", I entered my home studio and started making songs for HTP. I wrote seven songs in one afternoon. It is my way to write a lot of songs in a short period of time in a studio.

KH:
Pony Canyon told me, even in September 2001, that they did not know what songs written by who were included in this album.

GH:
That is probably because there were many songs which I wrote but were not included on the album. I wanted to make this album as classic rock, which brings out Joe's and my voice. We needed songs appropriate for ex-Rainbow and Deep Purple singers to sing together.

KH:
Did Joe also help select the songs?

GH:
Of course. This is also Joe's project. I first asked him to listen those seven songs. He liked the songs and asked me to write more in the same way.

KH:
How did you share in writing the lyrics?

GH:
We wrote the lyrics together. However, Joe wrote the lyrics for his ballad "Mystery Of The Heart", which he sang alone, and for my ballad "Heaven's Missing An Angel", myself and John Sykes, who is on a backing vocal on the chorus, wrote the lyrics together.

KH:
The recording started in September?

GH:
We originally planned to start the day after the tragedy on September 11th and Joe was planning to come from New York to Los Angeles where I live. However, the airports were closed and the arrival was delayed - the actual recording started on September 16th. Then, we worked on recording for 18 days. Joe liked the sound of my album which was due to Michael Scott, the engineer and co-producer. Therefore, Joe and I reached the conclusion that we should use him on this album. Because Michael has a studio at home, the album was recorded there. Because it was an ordinary house, we could relax a lot. The drums and a guitar were recorded on the second floor and a keyboard was on the first floor. Finally, we recorded vocals in the living room on the second floor by Joe and me singing together on a single microphone. If you listen to the album, you can tell that Glenn and Joe were singing live.

KH:
How did you decide on the guest players?

GH:
I discussed with Joe and Michael and decided that we should have guest players to play guitar solos. We thought one of them should be Akira Kajiyama, whom played with Joe, because the Japanese tour we played together was the start of this project. Paul Gilbert and John Sykes came up immediately, too. Both are my friends and understand classic rock. I knew which song they should play. I thought Paul should play "You Can't Stop Rock'N'Roll", because it was a type of music Mr. Big is good at. I wanted John Sykes to participate on my ballad. I have been saying that "I will play with John Sykes" and it finally happened. It was the best moment by Hughes & Sykes. It was modeled on the Whitesnake sound, typically John Sykes and very beautiful.

KH:
On the songs the guest guitarists played, did you imagine the players when you wrote the songs?

GH:

As for Paul Gilbert, I considered him after the song was recorded. In the case of Sykes, I wrote songs which he should play. Joe and I decided that Akira should play "Ride The Storm". Because it's a fast song, it would not be surprising - we thought Akira was the right player. We also thought that "Against The Wall", which is a bonus track in the Japanese press, would be perfect for Akira because it was Blackmore-type music.

KH:

How did you divide vocal responsibilities?

GH:

That's a wonderful question. I can say that it was mutually decided who sang what. It was the same way as David Coverdale and Glenn Hughes did in Deep Purple in the past. Joe is a versatile singer and I think myself so, too. We talked about the parts, each of us sings, in advance, but we made final decisions when we stood in front of the microphone. We did not make pre-production. I asked him, just before singing, "How about you singing here? I will sing there." - "How about you singing an ad-lib, while I am singing this part?" or we both brought up ideas, or sang together anyway and saw how it was like. I was very excited because that process went very well.

KH:

Please comment on each song in the album.

GH:

The first song, "Devil's Road" was the last song we wrote, and JJ, I and Joe finished it when Joe came to LA on September 16th. Because this album needed a big opening, like "Burn" and "Highway Star", we finished the song, which I started making with JJ and Joe. I think it is a wonderful opening. Joe and I wrote the lyrics and Joe came up with the title.

"You Cant Stop Rock'N'Roll" is the song I really wanted Paul Gilbert to play, when I was selecting songs for the album. The music was written by JJ and me, and Joe and I wrote the lyrics. It has a big chorus, melodic and very simple words, so this is good for audience to sing together.

I originally wrote "Missed Your Name" for Paul to play, but I changed the plan at the very end. This is one of the songs I wrote at the end, and I wrote it because I wanted an up-tempo song, which was missing from the album. The music was JJ and me, and the lyrics were written by me and Joe. I think the melodic but piercing vocal chorus would grab the listener's heart.

"Mystery Of The Heart" is the song I wrote for Joe. When I was walking on the beach and asked him over the phone "what type of ballad do you want me to write?" - he said "a song like 'Street Of Dreams'". On the way walking back to my home, I came up with an idea, so I immediately went to the studio and wrote the song with a keyboard. Joe made it the best ballad.

JJ and I wrote the music, and Joe and I wrote the music of "Sister Midnight". It is the most melodic rock song on the album, and Joe and I like this song a lot. I think it's very modern classic-rock.

I wrote both the lyrics and music for "Better Man". I wanted to write a song like "Sail Away" from Deep Purple, and I think I was successful in actually expressing the feeling of the Seventies. I am very satisfied with it because it's a very danceable and melodic song.

When I originally wrote "Heaven's Missing An Angel", the title was completely different. I sent the song to Sykes. He responded to me one week later, saying that "The verse of this song is one of your best. The verse is much better than the chorus. So, I want to write the melody and lyrics of the chorus". So, I said "If you think something better than what we have now, of course, I will listen to it." Two weeks later, we mixed the song. I listened to Sykes singing the chorus with the new melody and lyrics ten times, and found that he was right. Sykes wrote up a truly wonderful chorus. So, I left his lead vocal and, of course, it has a lot of his backing vocals. I really appreciate John Sykes. He has a wonderful talent.

"Fade Away" is the last song written among the seven songs JJ and I wrote in February. I think it is musically rich. Joe especially likes this song. It is a deep and emotional song. I think it is one of the highlights in Joe's and my career.

"Ride The Storm" was made as a result of my hope to have a song with a tempo and rhythm similar to "Spotlight Kid". When I was writing with JJ, we made a chorus too close to "Spotlight Kid". So, we recorded it after changing the guitar part to a new pattern. I think this is a classic especially for Joe. Joe and I wrote the lyrics and JJ and I wrote the music. I am featured on the bridge, and Joe told me that it is like Glenn Hughes on "Burn". This is also the best moment of Glenn and Joe. Akira's playing is also wonderful.

"Run Run Run" is one of the first seven songs I wrote with JJ. I enjoyed writing the lyrics with Joe a lot. It is a simple song, but simple songs are more important. You cannot enjoy songs which are too serious.

I wrote "Against The Wall" because I wanted to have a Deep Purple-like

shuffle in the album. Therefore, of course, we decided to ask Akira to play. I wanted to make it with a Blackmore-like sound, and I think it went well. Joe wrote the lyrics all by himself.

"On The Ledge" is the song I like very much. This is another highlight - I think this is the best song. Because we did not have a song which was appropriate to end the album. I went to the house of Vince DiCola, the keyboard player, without an idea, and told him to start with a classic organ just like Keith Emerson and John Lord would play. I wanted to make it like a modern "You Keep On Moving". This song features Glenn and Joe's voice with a sound of progressive Hammond organ and metronome in the back. Joe and I wrote the lyrics of each verse. The chorus sounds magnificent, and the bridge is also magnificent. Glenn and Joe sing like Gods here! This is a terrific song. I cannot express with words how much I am satisfied and excited with this song. The Hughes Turner Project will be a project to bring big success to Joe and me. It is not about money, but about an emotional side and a spiritual side as an artist. This project is the favorite for both of us.

KH:

I got the impression that the direction of song writing on HTP, in itself, is quite different from that of your solo albums. Is it the result of trying to make the songs sound like Deep Purple and Rainbow?

GH:

That is absolutely right. I wanted the music complete different from Glenn Hughes albums. My albums contain a variety of songs because my soul let's me write these songs. For HTP, I wanted to make something fans all over the world would be pleased with. Something which is accepted by people who like Deep Purple and Rainbow.

KH:

I had the impression that these are many songs which have strong influence by Joe in their vocal melodies. Please tell me the songs which incorporated his ideas significantly.

GH:

Of course "Mystery Of The Heart". Others might be "Against The Wall", "Ride The Storm", "Can't Stop Rock'N'Roll", and "Run Run Run". For the songs which have a rock edge, many of Joe's opinions are incorporated. In contrast, I wrote "Sister Midnight". This sounds like a pop Glenn Hughes and has a big chorus. "Fade Away" and "On The Ledge" were also mostly done by me. "Devil's Road", too. Overall, I can say that both Joe and I brought ideas on melodies. We used a melody which was more appropriate for a song. For example, I originally wrote the melody of "On The Ledge". I told Joe the title and asked him to write the lyrics which match with it. But, eventually, Joe came up with a wonderful idea on the verse. On the other hand, I wanted to make the pre-chorus he wrote sadder, and sang my idea for him, and he liked it very much. Most of the melody making was done at my home studio before entering the studio.

KH:

I thought "Mystery Of The Heart" has a backing pattern similar to "Stone Cold" rather than to "Street Of Dreams".

GH:

Yes. It was originally supposed to be like "Street Of Dreams", but once we actually recorded with a base guitar in, it surely became like "Stone Cold". I did not send this song to Joe, but I asked him to come to my house. The story goes back and forth, but, two weeks after finishing the first seven songs, Joe came to my house from New York. At that time, he listened to the seven songs at my home studio for the first time. For "Mystery Of The Heart", I think he immediately started writing the lyrics there. It was decided at the beginning that most of the songs were to be sung by the both of us and to also have solo ballads; one sung by Joe alone and another by myself.

KH:

In the middle of "Missed Your Name", there is a flamboyant battle between a guitar and a keyboard. Didn't you think that, for this Deep Purple-like song, you should have asked Akira or Paul to play?

GH:

Yes. This was originally written for Paul to play. But, I also wanted Paul's guitar on "You Can't Stop Rock'N'Roll", because it is more commercial and good for radio play.

KH:

Do you think that "Devil's Road" is also a song which needs a player like Akira and Paul?

GH:

About that song, we didn't have time to send to somebody else because it was written right before the recording. If possible, I would of wanted Paul to play on 3-4 songs, but he could only play on one song.

KH:

Does JJ Marsh's solo play lack flamboyance for HTP in which two amazing singers are aiming at something like Deep Purple?

GH:
Because you are my friend, I will take it as praise of the vocals and also as constructive criticism. It was impossible to ask Paul Gilbert to join in on the whole album because of a contract problem. It was a tough decision on which song we ask him to play. However, it is my opinion that JJ Marsh's playing is wonderful.

KH:
Why didn't you ask Gary Ferguson to play drums?

GH:
Of course I could of asked Gary this time, too. But, it was my judgment that Shane Gaalaas is musically more suited for this project.

KH:
I think it is a shame that "Against The Wall", which has the best feel of "Hughes and Coverdale in Deep Purple" among all, is just a bonus track in the Japanese press.

GH:
To be honest with you, it was a very tough decision to me, too. At first, I thought that "Run Run Run" should be the bonus track. But, at the very end, Joe and I decided to pick "Against The Wall" as the bonus track. We really wondered because one of them had to be the bonus track!

HTP BURRN'IN JAPAN!

Interview: John "Shooter" Harrell - January 2002

Two ex-Deep Purple vocalists, Glenn Hughes and Joe Lynn Turner, made an album - HTP (Hughes Turner Project). This album will be on sale in Japan beginning February 2002. This project was started when Glenn was asked by Joe to play together in Japan, right before Joe's Japan tour in October, 2000. As Pony Canyon hoped, in this new album, they play melodic hard rock, something like a fusion of Deep Purple and Rainbow in a modern manner, featuring big vocals and a hammond organ, "The songs in this album were basically written by myself and JJ Marsh within two days", Glenn said. "I had a strict idea on how this album should sound. During a two-day period, I was very creative and concentrated on writing. And, now I think that this album grasps completely what type of musicians myself and Joe are. You can hear the big vocals. This album is truly unbelievable and will be on sale in 2002".

All the songs in this album were already written in February, 2001. The twelve songs featured in this album were recorded in about 15 days between September and October, 2001. As you know, because both Glenn and Joe were extremely busy in their own solo projects, it was difficult to find good timing. Nonetheless, they adjusted their schedule to turn the project into reality. Ten of the songs in the album feature double vocals by Turner and Hughes, and both singers sing leading parts. "On the eleventh song, I sang a ballad, and on the twelfth, Joe sang a ballad", Glenn explained. "One day, I was walking on the beach, talking with him over the phone. I asked him what type of ballad he wanted me to write. His answer was 'Street Of Dreams'. On the way walking back to my home, the song was finished in my mind. As soon as I arrived at my home, I went straight to a keyboard and taped the song and sent it to Joe in New York. He thought it was the best among all the ballads he sang since 'Street Of Dreams'."

Among the numbers on the album, Akira Kajiyama is featured in "Ride The Storm" and "Against The Wall", Paul Gilbert in "You Can't Stop Rock'N'Roll", and John Sykes in "Heaven's Missing An Angel", as lead guitarists. Other titles are "Devil's Road", "Missed Your Name", "Mystery Of The Heart", "Sister Midnight", "Better Man", "Fade Away", "Run, Run, Run", and "On The Ledge". "Against The Wall" is a bonus track for the Japanese press only. Musicians who played in this album are, other than the guitarists listed above, JJ Marsh <Guitar>, Vince DiCola <Keyboards>, Shane Gaalaas <Drums>. Glenn played bass by himself. This is a lineup of Glenn's recent band. The album was produced by Joe, Glenn and Michael Scott, with whom Glenn always works with.

"In this album, you can listen two ex-Deep Purple lead singers. One also belonged to Rainbow, and another sang on a Black Sabbath album. Such a powerful combination did not exist since Deep Purple with David Coverdale and Glenn Hughes. "We would like to go on a tour after the release of the album. If the album sales goes well, we might make another album.", Glenn said. He finished by saying, "This album is for all the fans who love what I and Joe did in Deep Purple and Rainbow".

From: Shirean [mailto:shirean@ghpg.net]

To: ctc@hpg.net
Subject: CTC: Voices Rock Kaanapali! Review

Voices Rock Kaanapali!
January 11th-12th, 2002
Maui, Hawaii

Here we are GH fans, we're on our way to see Papa Glenn R.O.C.K. Maui!

With the unfortunate Orlando cancellation and the previous VCR show in Las Vegas scheduled on a work night (Monday), we decided it was time to cash in our last remaining air miles coupons and pack our backpacks and head for Maui!

It's a little over a 4 hour flight from San Francisco and as I was looking through the In-Flight Magazine and noticed they were featuring the new "Kiss Box Set" on the in-flight programming, so I tuned in, it certainly made the time fly! As we touched down in Maui, all I could see was endless fields of sugar cane and massive volcanic mountains, it reminded me a bit of Hong Kong's Victoria Peak, so beautiful. This was our first trip to Hawaii, so we played the typical tourists. David was looking out for Steve McGarrett, while I was in search of "Danno", it was our running joke all weekend...(yes, Hawaii Five-0 fans here)!!

When we got to our room I noticed a huge AD for the Concert on the table, no lack of promotion here folks! In the lobby there were 2 "HUGE" poster stands where tickets were being sold. We also managed to pick up some of the local papers, it was advertised in every paper we opened. "If only they could promote a new release from Glenn like that", we said to ourselves!

We heard them jamming across the street, so we headed over and low and behold Glenn was up there thumping on his bass with a couple of other "Voices". We waved to Glenn and he approached the mic and said "You guys made it"!! He then directed us over to Gabrielle and the other "Rock Wives"! It gave us a chance to catch up with Gabrielle. It was supposed to be a "Closed Rehearsal", but by the end of the night there were people up in the bleachers, drinking beer and hanging out, what a treat "they got a free show", we said to ourselves!

The "Voices" had a grueling schedule ahead of them. 'VH-1 Classic' wanted each artist to do a "Full Dress Rehearsal", in case it got rained out, so they would get "Something" on tape"! So after the "day" rehearsals were done, all the artists returned in their "gig attire" and did their piece. Man everyone sounded "Great", when it was Glenn's turn, David ran down front and took a few pics before the cameras started rolling. They had a strict "NO" camera policy throughout the weekend (sigh).

Glenn and Pat Travers on guitar opened with "You Keep On Moving" then "Stormbringer" emerged, its one of my favorite songs I never tire of hearing it. A blistering version of "Mistreated" followed, David was blown away at Glenn's vocals as well as Pat Traver's performance on this song.

The evening was coming to an end when all the "Voices" came out and did the "Rockforever Anthem", an original tune written by them all, it reminded me a little of the Dio-led 'Hear-n-Aid' "Stars" song, although heavier, each member had a line to sing and all joined in on the chorus. The last song of the evening was a great rendition of "Smoke On The Water". After it was over, David and I went back to the hotel for a bit of R&R.

Saturday morning arrived and after a walk along the sun drenched beach and a quick dip in the ocean (heh, we're in Hawaii after all), we headed back to the tennis stadium early, so we could try and speak to Glenn before the show. Our timing couldn't have been any better; we literally bumped into him as we entered the parking lot, he was heading back to the villa to pick up his bass and equipment. He invited us to walk with him and 'have a chat'. Once there, we briefly met the VCR webmaster (John Gates), had our quick chat and then helped Glenn carry his stuff over. You should have seen David with Glenn's bass, sure wish I had taken a picture ;-)

Glenn was very generous letting us hangout stage left and the backstage area to watch the sound checks, and that's where we ran into George Nastos. What a nice guy, we had met for the first time a year ago in New York during the US solo tour plus 'spoke' online since then, and he remembered us instantly! We asked him if he was playing that night, but he was unsure 'cuz he didn't have an amp! Then out of nowhere, an amp appears!! They broke into "Burn", great to see them playing together again, they have some great chemistry!

After Glenn was done, we went back to the villa to get caught up and Joe Lynn Turner and his manager, Mark, walked in. They were very nice, JLT has got a grip on him, my hand hurt after he shook it!! Showtime was fast approaching so we headed back to the hotel for a few beers before the gig.

An hour passed, we went to enter the Stadium. Inside they had intense security, checking bags, I thought it was a bit over the top, "For God's sake 'we're in Hawaii' of all places"! The only good thing about it, was you were able to go out whenever you wanted, as long as you had the right wristbands on!!

Now for the show - there were a couple of performances I did enjoy, Spencer Davis "I'm A Man", "Gimme Some Lovin", David Jenkins Pablo Cruise songs, Leslie West, Alex Ligertwood - "I'm Winning", all of Joe Lynn Turner's mini-set "Street of Dreams", "Stone Cold", "Hush" and "Woman from Tokyo". It was great to see Glenn sing backup on the various numbers - he's not going to do these during one of his solo shows! It really shows off his versatility! That's also true for all the VCR members, you really get to see the full spectrum of their talent and not just what they're known for.

Glenn was up next, the first few bars of "Burn" started, and the crowd went "CRAZY". Glenn looked and sounded "Great", strutting across the stage in those "dangerous" white platform boots working the crowd and the cameraman. It was a surreal experience to witness the filming of it, with the huge camera booms hovering over the crowd up front. Towards the end of "Burn" George's amp starts playing up with feedback starting to screech, but he manages to finish the song. Then the director tells Glenn he must re-do the song! George fights with his amp a bit longer, but it wasn't cooperating and he then storms off stage! Can't blame him at all, it was a bit of a fiasco. Luckily, Pat Travers steps in and GH fans are given "Burn II". If Glenn was annoyed at what just happened he sure didn't show it he was only too happy to do it again, although it was a little less powerful, 'cuz after giving a blistering no-holds barred vocal outing the first time round, and in the heat, it wasn't surprising!

I think the days events seemed to take a toll on a few of the "Voices", Charlie Morgan flipped a wobbly mid-set but it was topped off, after the show as the crowd was dispersing, when the 2 ton 30-foot camera boom came crashing to the ground, just missing people by inches - "Do I hear lawsuit!!" Luckily no one was injured.

As we left the stadium they had a make-shift T-shirt stand where "ladies" from "Hooters" were selling "Voices of Classic Rock" T-Shirts, Hats and CD's. Also a few of the Voices came out after the show and signed some stuff for the fans, which was great.

"What a weekend"...

As Sunday lunchtime approached, David and I headed to the airport for our flight back to the mainland. I had one last Mai Tai and bid farewell to Maui.

Until next time...

From: Shirean [mailto:shirean@ghpg.net]
To: ctc@ghpg.net
Subject: CTC: Ellis - E-III Review

ELLIS - E-III

Available for purchase directly from Ellis's web site at:
www.EllisMusic.com

Based out of San Diego, California, Ellis is made up of Stacey Ellis (lead vocals, bass), Brett Ellis (guitars) and Mike McFarland (drums). With this release, the band delivers their third outing and so the appropriately titled album was eagerly awaited by my CD player!

It kicks off with "Looking For Love" an Ellis trademark song. Stacey delivers at full throttle accompanied by Brett's smoking guitar riffs. After the track is over I hear myself saying, "Is this really a power trio?!!!"

Next up is "Slide" probably the most melodic track on the CD, it showcases Brett's classical guitar work and Stacey compliments it with some stunning harmonies.
(Sigh back to reality)

"Have You Seen Her" is a bluesy funk track I think you would all agree is "screaming for audience participation"!

"Mash Taters" is a bluesy instrumental which sounds more like a sound check which never seems to take flight.

"Superstition" is a fine rendition of Stevie Wonder's classic song - my only gripe is that I've heard it covered too many times and perhaps they should have had Glenn participate on this one too!

"Empty Pockets" is MASSIVE, plain and simple, Stacey shows off her full range on this one and delivers the ultimate in a vocal performance. Brett's guitar work is just amazing and highlights both his acoustic and electric talents. The chorus is a classic and if one track is the price of admission, then this it!

"Couldn't Make Her Stay" - a beautiful instrumental dedicated to Dave Peverett of Foghat who recently passed away. Lots of jazz influences inside, Brett yet again, shows his versatility. You melt on this one, like being on a beach staring up at the blue sky watching the day go by,

but then suddenly a twist and a turn and you're jumping up and down getting into the groove of the day!!

"Growing Wise", a wonderful duet with Glenn Hughes - Stacey and Glenn deliver an unforgettable performance. They have some real chemistry on the softer moments of the song, but are both given the opportunity to show off their vocal talents to the full. Let's hope we hear more of the same from the two of them in the not too distant future.

"Grace", wow yet another musical direction. What a great jazz number proving that Ellis's middle name is, Diverse! Nice keyboard work and vocal gymnastics highlight this wonderful song.

"Use Me" starts out slow then proceeds to punch you in the gut at it's conclusion. A very acoustic and "Heart-like" guitar passage leads you through to a classic hard rock guitar break and accompanying solo - great stuff!

"Happy To Be Cool", a lovely and catchy song with a superb chorus, not surprising since Glenn collaborated on it! Once again Brett delivers the goods with some awesome 70's-like sounding guitar riffs.

"Throwing Stones", an upbeat get up off your seat rocker! Hendrix/Stevie Ray riffs throughout, you 'gotta love it. This is another "must play" in their live show, I feel the sweat already!!

"Cold North", the album closer is an ever moving ballad, the guitar work shines throughout. You have it all here with haunting vocals, power riffs and violin highlights. It brings the CD to a wonderful ending, and leaves you begging for more.

Throughout the album Mike McFarland provides solid drumming and easily accomplishes the required highs and lows with such a diverse set of material, I especially like his work on "Happy To Be Cool" and "Throwing Stones".

In closing, this is one hell'uva CD and should be considered a "must have" for your collection. Ellis has demonstrated their diversity with this project, there's something for everyone inside. Metal, classic hard rock, the funk, blues, jazz and the ever important ballads.

What are you waiting for, get your copy - NOW!

From: EG Messner [mailto:graham@innernet.net]
To: ctc@ghpg.net
Subject: CTC: Good Story

As GH fan Graham Messner realized what his wife had done and accidentally threw away his prized Glenn Hughes autograph, there was one thing that kept him from going off the deep end.

"September 11 had just occurred and crying over a lost autograph or using the word 'devastated' seemed pretty lame," Messner said. "So I went to the website."

In the post onto the site, he simply asked if he could purchase any extra signings that any fellow GH fan might have and left his cellular phone number.

The next morning, while sitting in his office, he got a call from Glenn's great friend/Soulful Christmas Executive Producer Ken Ciancimino, who explained to Messner that Glenn had seen the post and that they would send him another as soon as he returned from South America.

"I was pretty blown away that Glenn would respond by asking Ken to respond to my post," Messner said. "They promised they send me something to replace my piece that was about to be a focal point in my newly renovated bar area."

About three weeks later, Ciancimino called Messner again. This time he was at home. As the two chatted for a few seconds, they were then joined by Glenn, who was in California.

"Now I am really blown away," Messner said. "We talked briefly about the Joe Lynn Turner Project and how long I had been following him. He's really pleased with the JLT album and he's eager for it's release. He said he wasn't sure if he could write another Purple-esque album, but believe he pulled it off! He was very gracious and didn't seem in a hurry to get me off the phone. Glenn had always been very special to me as a musician and singer, but this was above and beyond and showed how thankful he is of his fans. The only bad thing was that now my wife believes she can just throw stuff away and celebrities will call and talk to me."

Messner said he was also amazed at the amount of GH website users offered up items in an effort to help. "It was heartening."

GRAHAM MESSNER

From: David & Shirean [mailto:dands@ghpg.net]
To: ctc@ghpg.net
Subject: CTC: 'N BETWEEN TIMES

'N BETWEEN TIMES
An Oral History of the Wolverhampton Group Scene of the 1960's

by Keith Farley - KeithFarley1946@AOL.com

An absolute must have! This book contains a vast collection of information on the wonderful Wolverhampton music scene of the 1960's.

It's only available directly from Keith, the author. So what are you waiting for - email him and place your order immediately!

It has great detail behind local artists and many stories from club go-ers of the Gaumont, the Club Lafayette, the Scala, the Cleveland Arms and many other local venues. If you know of Finders Keepers, Trapeze, Slade, Led Zeppelin just to name a few, then this book is for you. Keith has interviewed many members of the local groups and includes their memories along with a large number of photographs.

For purchasing information, contact Keith Farley directly via email at KeithFarley1946@AOL.COM

A WEEK IN THE LIFE OF GLENN HUGHES

Jerry Ewing talks to the former Deep Purple vocalist to find out how he spends his days

"Me and the Missus get up at 6am every day. We've got a new puppy, a long-haired Chihuahua, which is ruling our universe at the moment. Anyway, my wife's a TV producer, so she gets up every morning for work anyway. We get up and walk the dog and then we'll have some breakfast and she'll go off to work. At that point I like to get on the computer and answer some emails, and I also like to get in the little studio I have here in the house and do some writing. I do that not only because I'm a songwriter, but I also need to do it. It sustains my soul.

"I'm a member of a gym, and every day, Monday through Friday, I go up there and meet up with all my mates, this gang of blokes I hang around with. We do two or three hours in the gym and have lunch. And we do that daily. I do a lot of walking where I live. It's about seven miles all around. I walk to the gym, which is by the beach, and I walk from Hermosa Beach Pier to Manhattan Beach Pier and back again. I run on the bike path, though, not on the sand. Running on the sand will make your arse hard, but I'm not really looking at that at the moment.

"I'm in great shape these days. I saw this video that someone took of me and Pat Thrall at the NAMM show in 1990 - the year before I went into Betty Ford. I said to myself: 'Who the f**k is that fat geezer?' And it was me! You know the story, but I took a look at myself inside and out, and decided that I had to change. And since then I've been obsessed with looking and feeling good.

"The jogging thing and walking is not just to look good, I feel really good when I do it. A lot of runners will tell you how good they feel when they run. The truth of the matter is that I get a lot of writing done when I'm running, too. I take a little digital recorder with me and anyone who sees me, must think that I'm a fu*king nut job, talking into this machine. But I get a lot of songs written for my albums. My days are centered around getting my heart started and feeling good. I used to exhibit this strange behaviour by spending thousands of pounds on chemicals to feel this good, now I do running and I feel that good.

"The evenings are pretty much spent having a few dinner parties. And with my wife working in TV we have a fair few functions to go to. We don't really do a lot of Hollywood stuff, basically it's more house mingling, although Bobby Kimball from Toto does come round with his wife for dinner sometimes. At the weekends we pretty much hang out at the beach with the dog and go for lots of walks. I'd love to be able to tell you that I beat up young punks, but I don't do that sort of thing, ha ha.

"The weather here is great, although I have to admit that the cooler weather, for me, the better for running. Living near the ocean is great because with the sea breeze it's a lot cooler than it is living in the valley.

"I'm also a prolific reader. I'll read anything that's put in front of me - anything. I'm on my UFO thing again, reading a lot about UFOs. And I've gone through the Harry Potter books. They're amazingly written. My wife is an avid reader, she'll go through two or three books a week, so there's always stuff for me to read. Primarily, my main hobby is the walking thing that I keep going back to. I also do a lot of chanting and stuff like that. And songwriting, I am a songwriter, and I love writing songs. I write far more songs than I actually publish.

"I like cooking, but in a British vindaloo kind of way. Vegetable curry is my speciality. My Missus is a phenomenal cook. She's American, but of German descent, and she just won't let me in the kitchen. I'm married to a dream. She's like: 'Get out of my kitchen'. I do cook the odd vindaloo, though.

"I used to go out on the road and get shit-faced and stay up all night, but that's all changed now. I do like meeting the fans, but it's tough for me to do those tours now. When I can I do. It's very easy for me to come home from being on tour. The whole rock star thing, when I got sober in the early '90s, with the blond hair and the not playing bass - that was my cock rock period - is not me now. About two years ago I found my legs on stage, cracking gags and stuff, and I don't become that rock ponce any more. There's no big deals in life for me now. I've done it, I've got the platinum albums and I'm not chasing them any more. It'd kill me to do that now. I come home, I look forward to getting into my bed. I'm comfortable with who I am now."

From: Regisboylejr@aol.com [mailto:Regisboylejr@aol.com]
To: ctc@ghpg.net
Subject: CTC: Vegas Review

The Voices of Classic Rock is a brilliant concept. I recently saw the show in Vegas at the House of Blues. The idea is to have a number a great singers get together & sing the songs they are most famous for. Most fans don't know the singers by name but the second they hear the first note of these monster hits they know every lyric by heart. With Glenn Hughes (Deep Purple), Alex Ligertwood (Santana), Joe Lynn Turner (Rainbow, Deep Purple), Dave Jenkins (Pablo Cruise), Mike Reno (Loverboy), John Cafferty, Pat Travers & Kevin Dubrow the show was awesome. Sitting in the front row I loved every second of it. It was well worth calling in "sick" to work. Glenn as usual was the best singer I have ever seen live. If you ever get a chance to see this show you have no excuse to miss it no matter what.

Reggie Boyle
Thousand Oaks, CA.

GLENN HUGHES - OCTOBER 2001
by Andrew J McNeice - melodicrock.com

Building The Vocal Machine

Hey Glenn...so how are things with you anyway?

So everything's good man, the reviews this week are strong so I'm just, I don't know, startled. All I can tell you know is, I just made another record and people are digging it.

Yeah, absolutely, Absolutely. And I'm one of them.

Oh yeah? You know, Andrew I've got to tell you, I guess being married and having no... I didn't want to listen to anybody's advice on what my album shouldn't be like. I get a lot of people, trust me, telling me what to do. Like for instance, you can't, you know, be funky. Or you can't have echo and you can't have background vocals. And you shouldn't have any chicks. And you can't have any horns. And whatever you do, don't have... I get people all the time suggesting. And I just locked myself in my studio and I wrote songs. Off the record I said, I wonder what Trapeze would sound like doing this or let's put an acoustic track here. Let's put some real Hammond on there. Let's, let's put some more vocal on the record, let's have more vocals. Let's um... I just had fun.

Yeah. It sounds like it.

It's a good album. It's mournful in places because there's two songs about people that died. But it's, it's a very... I mean look at Kip Winger's stuff, some of the stuff he's done has been mournful, but it's good, your know?

Oh absolutely, absolutely.

I just got off the phone with him.

Ok. So you guys are friends?

Yeah. Well, I'm going to give you an exclusive. You might be seeing something from the two of us in the next two years.

Really!?

Yeah, we're actually talking at the moment, but I mean, we're thinking about putting our heads together. The music obviously is going to be, what it's going to be, it's going to be Kip and Glenn doing... and it's going to be a mix. But we are actually talking about it and Rod

Morgenstein and Andy Timmons are the other two geezers.

Oh wow! What a powerful line up.

Yeah, we haven't... Once again, we haven't written anything. Kip's writing now and I've got some ideas. But we're really, really into pursuing something special.

Yeah. Kip's got an interesting sound on his own, his solo sound these days. You two mixed would be very interesting.

Yeah well, you know, I like his lush arrangements and I like... see I dig..., you know he's had a lot of bad luck in the last few years, we know that. And I'm akin to the soul of him. Not the soulfulness of his voice, but the soul of who he is as a man. And I admire him as a man. I get asked so many times, write with this guy or write with... and all these prats out there you know. But you know, I don't have any time to work with anybody that's not loving and nurturing. And he's a lovely bloke. But it's been a heavy week. This is the last interview and it's been great because some of the interviews I get normally, some of the people are difficult, because of different languages they are really difficult. And they're like, rude.

Oh really? (laughs)

Oh, some of the Germans are rude, yeah. But, all in all, every interview and review have been very strong. And they want to know what I did differently. And I said well, I just wrote some more music. You know I just wrote and I sang. You know I have that gift where sometime... you see I'm living inside this body and people go, 'how do you... God, you're Glenn Hughes.' I say, what do you mean? I said like, I'm just a human being for Christ's sake. I just happen to sing because God chose me to sing. And it really is that simple you know. I mean I have been blessed with this, with this beautiful gift that, let me tell you, I tried to abuse that for so long. In the eighties you know. I was so out of my head. And I had no idea what I was doing to my soul. I was in like an empty, you know, tank. And now I've got this life ex... and here's the deal, I have so much life experience to draw from in my music. And I don't, as you know sing about weasels and goblins, I sing about human conditions.

Yes you do.

And it all is coming from deep, deep down.

Whatever sort of part of your life you moved onto, I just think the songs on Building are really a strong collection of songs.

Yeah, and I'll tell you what. I hate to say this but the next one, I'm even going to get even more melodic. Not because you've got melodicrock, I'm not saying that to appease you. I've got to tell you that I sometimes in the last 5 years have gotten lost in the performance of how great a singer I'm supposed to be or how many great licks can Glenn sing. I am trying to not derail myself on the ride by keeping to a great melody. I keep forgetting it's the tone of my voice that is strong. We all know that I can sing rips and all that stuff and I can do all that stuff with my voice. But I'm coming home now to a place of this is a great tonal instrument. Just that one note can change people's lives. Just the one single note, you know, like Paul McCartney has that great tone. That's what I'm coming... in my older years, I'm coming to grips with the voice. Not just the rips and the ad-libs and all those screams and those long, winding notes. Which like the Mariah Carey syndrome. You know what I'm talking about?

Yes. Yes I do.

So, you know, some of the album smacks heavily of a young Glenn Hughes in like 'Out on Me' and 'Slip Away'. Those performances I could... an 18 year old kid. I was blown away when I sang out on me. I'm going, listen to this little bastard. I sounded like a child. I'll tell you, I have not felt so enthused singing on a record in since probably Play Me Out.

You know what? You really can hear it. When I put this on I could really feel a spirit in the record. Even in iCan't Stop!, the first track, when I go up-down the second verse It's like it's whoa! It's like, a guy that really means it. And let me tell you Andrew, I'm not kidding you, all of these songs, pretty much first takes.

Really!

Yeah.

Wow!

You know I don't really sit a home mapping out the structure of the melody, what I'm going to do. I just, well I sort of blues it out you know. It's a beautiful thing to have that thing. Whatever tools we're given. I mean the tools I've been given, it's taken me almost half my life, more than half my life to realize that I sustain my soul by singing, either to one person, or one thousand, or ten thousand, or twenty thousand. I write music to sustain my soul, to make me a better person. A Glenn Hughes that isn't writing and producing is not a happy guy. And I've got nothing to give back to the human

race. And I do change people's lives. It might not be millions anymore. But people do get affected by my music.

They do. You've got a very vocal fan base.

I do. And they are very sweet. And even the die hard, let's call them the die hard Purple fanatics that have grown over the years to love the funky, ballad Glenn too. Because if you like Glenn, you've got to know Glenn comes from Trapeze. You know, and that was 30 years ago. And I'm so proud of that man. When somebody says to me, I'm a Trapeze fan. That really tickles me. When somebody says, I'm a huge Trapeze fan, whether I'm a Purple fan or a Sabbath fan. I go, Oh my God, you must know who I am. You know? Coverdale got his copy two days ago and he's very, brutally frank with me. We talk about all of my releases and he was blown away by it. And I was really happy 'cause he really criticizes. In a very good way, we talk about our records.

I like David a lot. Actually I did a really good interview with him.

He's a good interview. He gives great interviews.

Yeah he's very intense, but he's also got a... he's aware of himself. Got a good sense of humor. He's gearing up right now to doing a record. I think he's told you we're going to do a duet.

Oh, on the record. Are you really?

Yeah, well you can go to his ..., he's talking about it on his web site, so it's not going to be a secret.

Yeah, great, great. I'd love to see you two do a record together.

Andrew, you know the deal is for me, and this is the beauty of it. You interview lots of artists. And you'll ask the question, 'Well what's up coming up for you?' And they'll probably tell you what's coming up. I know what's coming up for me. You know JLT's coming in this week and we're going to do the album. But what's coming up for me in the next two or three years is I don't know, but it's going to be fun. 'Cause whatever it's going to be, I'm going to be there for it. I shall be present and correct, standing at attention, ready to go. Whether it's with David or Kip or whether it's with another KLF type crazy venture or whether it's a bloody opera. I'm up for it. And the deal is, I'm not chasing the double-platinum success I had in Deep Purple every year 'cause I'd kill myself. It's that Dorian Gray thing. I'm going to be fifty-years old, I feel fucking great. People say I look great. And the thing is, is that... Did I tell you that story of David Lee Roth, years ago. About five-years ago. We're having dinner and he said... I'd lost all this weight. And he said to me, 'Man,' he says. 'You can lose like another twenty pounds, you like, you can hit those notes you used to hit.' I said David, I can hit them and more. I said, well, what about Pavarotti, for Christ's sake? He was looking at me like, it's like a physical thing. Singing for me isn't about that. It's about, deep within. It comes from somewhere so deep. It comes from generations of life. There are certain singers, that obviously you know, in your feeling that sing from somewhere that is so deeper than most people. They draw it from somewhere, you go, 'Where are they finding that?'

Ah, absolutely. Absolutely.

Right? Like for me, where does Jeff Beck find those notes? A certain, whatever. A certain soccer player. How did he do that? It comes... It's just deep. And I don't mess around with that. So what I do is, I flow with it knowing, there's something coming here. And whatever it is, I'm present and correct. You know what I'm saying? I'm actually using it now as the tool that God gave me. Now I'm not talking religiously crazy Andrew. I'm telling you that the world now knows that the s????????? Glen uses is a little deeper than most peoples, singing wise. So it comes from a place were it's special. And I tell you, Andrew, I'm a humble, grateful man for that.

I can tell. I can absolutely tell. I can tell the difference between what you're saying now and what you said the first interview I did with you about three years ago maybe now.

I remember that. The Way it is, right?

You were sort of searching a bit more then. You're sounding more comfortable now.

At that time, I think I'd just done The Way it is, or I was making it. I took a two and a half year hiatus from Addiction. The Addiction album damn near killed me. I was revisiting the period were I got sober and the album was so dark.

It is dark.

I'm telling you I got ill making that album. And I was hard pushed to promote it. I promoted it and I was sick, I had my band... at that time I wasn't playing bass I had this 5 or 6 piece band we were going out and playing it. And some of the songs were so exhausting. Drawing from that experience, I don't want to live that way again, that song was damn near frightening to

sing. That's why Building the Machine, although some of it is mournful, I found it to be refreshing to sing, you know, refreshing.

Yeah. You sound revitalized. That's probably the best word.

Revitalized and comfortable in one's skin. Comfortable again...um, I'll tell you, I've come a long way these last ten years of sobriety that It's like..., the spin of the coin Andrew is, is I should be dead for Christ's sake. You've seen these Behind the Musics, these Motley Crues, 'Oh I was dead, I turned blue'. Well you know sort of the same thing with me, you know, I came back from the dead. And I'm not, you know, wearing like diamonds and dripping with gold and wanting you to think I am some sort of super god. I came back in a spiritual path. Which I don't really talk about that much, but I did. And low and behold I met a wonderful woman and I've got great friends. Rock and roll is not going to kill Glenn Hughes, like it's killed many of people. You know like the Phil Lynots and the John Bonhams and you know the drugs and the alcohol have just killed the '70s legends. All of those, Jim Morrisons and Janis Joplins and Jimmi Hendrixes you know. You don't see so much Kurt Cobain, you don't see so much of that anymore do you? Hopefully I won't be one of those statistics, I won't be a statistic like that.

Yeah, never. You've got another 50 records left in you.

Well, you know, it's scary isn't it? Because I'm producing...I think since I've got sober, I've been on about twenty, twenty odd records. Eight of my own, well, nine of my own and then tribute records. You know I've done, in the..., since I've spoke to you last, I've done..Christ...in the last four months I've done an Aerosmith tribute, a Queen tribute and a Nazareth tribute. After I said I was never going to do any more tributes, I did three in like a week.

I've heard the Queen one.

How is that?

Fantastic!

I haven't got a copy of it.

Haven't you?

No. I'll call Bob Kulick.

Yeah, I had to buy one from Japan myself. I still enjoyed it a lot. And the Nazareth one, I have not got yet.

That's 'Piece of my Heart', the Janis Joplin song.

Oh, that'll be good.

And the Aerosmith song, I've got to tell you the truth, it's a song that wasn't a hit in the '70s. And I can't remember what it was called. Something about kings or something. Well they chose that track for me 'cause it was like an obviously not a Glenn Hughes..., I just turn it into something new. Steve Lukather to play guitar. It's great. It'll be coming out in the next year or something. Kind of cool.

Yeah, ok. Well they're good fun to do aren't they?

Ah, you know, Bob Kulick's the tribute king.

He's the best producer of them isn't he?

He is for that you know, and I get to play with like Steve Lukather and all those guys. I like those guys. People say to me 'what do you do that for man, you're taking away from your record sales.' Bullshit! In the big picture, it don't mean a diddly squat.

No, I agree, it doesn't.

'The mystique of Glenn Hughes...' Well I should be dead already. Let me sing. Let me sing for Christ's sake.

I tell you what. I did my own little compilation of a bunch of tunes that you'd covered. You know, from tribute albums or from whatever. And there are some really fantastic versions of some songs on there. I mean just to hear you sing 'Whiter Shade of Pale'.

Of that's a nice moment. Did you get the live version of that?

No.

Because you know, Keith Emerson, and Mark Bonilla and myself recorded it live in San Francisco two years ago. I thought you might have got a bootleg of it.

Oh ok. No.

There's not a bootleg going about but there's a live album coming out with that song on it and I sing 'The Talk is Sweet' and there's about... there's 12 cuts that Keith and I are going to put out, I think in the spring. The live version is great too. It's a great live version of that song.

Yeah, fantastic song, it really suited you. And I also liked 'Video Killed the Radio Star'.

Oh that's wonderful. I was, I think, sick when I sang that at Jeff's studio. I love that. You know, it was his idea to strip away the... to just have the piano. It was just totally... 'cause that was a quirky song wasn't it?

Oh absolutely.

And then all of the sudden, here comes this melodic voice, like an angel singing it. I thought it was very cool.

Oh it was, it was. I enjoyed that one immensely. And I must say, I probably told you this before but still as much as I love all of your records, my favorite is still From Now On. Well to tell you the truth, I didn't listen to From Now On for a number of years because I thought it was. Let me just say this honestly to you, I thought it was an unhip album. Probably because I did it with players that were very, very good, but very technical in their way, and not at all soulful. And here's the kicker...I didn't listen to Burning Japan Live for the same reason. Because everybody thought it's a great live album, and it is vocally, it's great. But then again, I, six months ago, started listening to those two albums and I was bowled off my feet. With the song content, number one. And the... it was a... From Now On is a great album. So I've actually gone on print and said, you know, I take it back. I was wrong. It's a great album. And I'm actually thinking about playing some of those songs live again.

Oh great, great.

'Cause, somebody sent me a video of some of the stuff from somewhere... some footage of me singing some of that and I went...this is a good record.

Yeah, it is, it is.

It did really well you know. It was a big one. Some have said that if I'd have kept on that path, probably would have done more with my career. But you know, because I don't have an A & R guy like a John ????? nor a huge Columbia records or you know, ten producers on my album. I'm not Aersomith. I get to conceive an album, produce it, arrange it, write it, sing it, play it. Because that's who I am. It becomes a little bit much sometimes.

Yes, I can imagine that.

I would love. I would love to have the money and label that would afford me to have a top-notch producer. Somebody to come in and produce me. 'Cause man, you know, it would be wonderful. I would love to be produced by someone. You know, I'm telling you, a lot of artists wouldn't say that. But I would love it. To have a label, a big label and a producer come in. Lilly, that is not very cool. My dog is eating shit, again. Come on outside, outside, outside Lilly.

(Laughing) What kind of dog have you got?

She is a long-haired Chihuahua. Now when I say that, she probably would freak if she heard me saying that she eats shit but she is the cutest, physically, the cutest looking dog. It's not like a Chihuahua in the aspects of bulging eyes and small. She's got long legs, beautiful blue eyes and she's white with fawn markings. She's like a little princess, with her little diamond collar. But she eats her shit. And it drives me and my wife fucking crazy! I mean, she'll do it and we'll go and get some toilet paper to wipe it up. And before we can get it, she's eaten it. Now I'll tell you, it's horrible. And it happens all the time, and we have people over.

But all I'm doing is keeping busy, and keeping busy means that, I believe... see now one thing, I really want you remember this... I'm not chiseling away to get double platinum. It would be nice to have platinum records you know. And a guy at Columbia, this big cheese at Columbia said to me a month ago, he said, "You possibly Glenn, in the rock genre of your peer group, you're probably one of the only guys at your age that could actually come back and have huge radio and TV success doing rock if you really, really, really found the right label, producer, manager, etc." And you know something? He's probably right. So I say this to the universe: I'm welcoming a label and a manager and producer to come in and put the ship together. David Coverdale my dear friend, will tell you the same thing. He's a very wealthy man. But I'm sure David..., I don't know where he's going to go, I think he might produce himself again. But you know, we're all in the same boat, the guys from this generation. The Limp Bizkits of today are ruling because twenty-year-old kids don't want to be me and David, they want to be Fred Durst and all those other geezers.

It's a shame thought, isn't it? But if you look at it, it's just near the top and it's about the MTV music awards that were on the other night.

Listen, that was absolute... I waited to the last second saying, OK,

somebody blow me away.

Yep. And they didn't did they?

You know Andrew, it was absolutely...it was a bloody... Here's what I'm predicting. I might be wrong. I'm predicting and this is, as you know, the Led Zeppelin catalogue is mammothly successful. I'm predicting because people, young kids now are being told by their parents go listen to Led Zeppelin or Pink Floyd or Deep Purple or something like that. I'm predicting the age of the rock gods, guitar players and singers is coming aback.

I hope so.

It's got to man. Because rap is huge, is never going to go away. It's going to be huge for the next fifty years. But rock music as we like is teetering. It's on the brink of sort-of doing something. But this Limp Bizkit stuff it's like bubble gum, for me.

Yep!

I predict that the song-writing, singer guy with the guitar player foil, you know good looking. Doesn't have to be eighteen, could be thirty, thirty five, is going to come back.

I hope so.

Stripped down, bass, drums, guitar, vocals, a little bit of Hammond organ.

Oh yeah, good ol' Hammond.

You know why? Because it's everything. Be it clothes, be it whatever, it comes full circle. It comes full circle. So you never know where we're going to be. I mean, all I know is I'm plugging away. I'm singing, I'm writing, I'm producing. I've never been so creative. I don't hardly get any sleep. People say, 'How do you sleep'? I say I don't get a lot of sleep.

(Laughing). And next week you're back into it again.

Joe arrives on Tuesday, we rehearse on the 15th, 16th, 17th and we start cutting the 18th. And we're done the 12th of October. The album will be released world wide, February.

Great!

Called 'HTP' and the album will be called HTP. The songs I can tell you now are pretty much, 90% of it... there's always going to be one song on the record that's a bit of a twist for Glenn, but it's not that much of a twist. There's one epic song but the rest of it is... you could actually find... For me I wrote in a way that it would definitely fit on a Deep Purple or Rainbow record in mid '70s to mid '80s.

Wow, you know that sounds pretty cool to me.

Yeah, and it's going to be authentically produced in a Fender Stratocaster, Hammond again, acoustic drums with Glenn and Joe trading vocals. Two songs, one song sung by Joe, ballad, alone. One song sung by Glenn alone, ballad and then the rest is Glen and Joe at toe-to-toe going at it.

That's what we want to hear!

It's just the two lead singers, you know there ain't really anybody done it since me and Coverdale. So you're going to get it with me and Joe, and let me tell you, Joe's no slouch.

Oh I know that. I just got his new record.

How is it?

Ah, great, really.

Is it good?

Yeah, good, rocking album.

I was in New York when he was cutting it. It's called Slam, right? I heard a couple of cuts while I was in the studio and it sounded great. That guy Akira is coming to town, he's playing a couple of songs on our record too. That guy Akira is a Blackmore influenced.

Yeah, he's quite a swift player.

He's good.

Yeah, absolutely. Absolutely. Look Glenn, that's about... anything else you want to throw in? I think that just about covers it.

You know, I'm... this is personal to you. I just...it's really good since you started your company that you've got a lot of people go there and it's very influential. I want to leave this on a personal level, to say, the first time

we spoke you were very nice to me and I'm a huma...I'm just you know...rather than... I want you to know me as a friend. I just happen to be a singer. I think it's very cool we have this relationship where you can call me anytime, that you know that.

Thank you.

Remember this. I should be dead. So every day of my life is a fucking gravy. So I have been given this tremendous gift of life which every day I wake up going, Yeah man, I'm fucking still here!! So just remember me for being like that. And I'm glad you like the record and there's way more to come.

All right, Glenn, thank you.

Thank you brother.

Great talking to you again.

And you bro'.

From: Molly [mailto:mollys1@sympatico.ca]
To: ctc@ghpg.net
Subject: CTC: Glenn Hughes Overall Album Review

Here's a (sort of) personal review of a lot of Glenn's recorded work, particularly from the 90's, on. I should first point out that I haven't read one single word of anyone else's review, which will make reading other people's (at least for myself) that much more interesting.

Until recently, (in fact around a year ago), I had no idea Glenn had any CD's out since the Hughes/Thrall project of the 80's.

My first new Hughes listening adventure was an album which, (along with "The God Of Voice"), I consider to be one of the two best examples of an overall view of the differant styles which Glenn has embraced over that ambitious decade, "The Way It Is". I would highly recommend both as primers for those who have yet to hear that amazing voice. And Glenn is no slouch when it comes to composing either! And, if that weren't enough, you can almost always count on some great musicianship from the other players as well, particularly in the drum and guitar department.

Once you've been initiated, I would point to the great "Burning Japan Live", "Feel", and "Addiction" some of which are featured on "The God Of Voice". I might mention "From Now On", except that I've only heard the few examples found on "The God Of Voice", which, to me, probably indicates yet another great Hughes work.

And let's not forget the amazing "Blues", which (thank goodness), is anything but typical twelve-bar blues, but finds it's heart in the best region of that territory nonertheless.

And with the advent of a new decade upon us, we have "Crystal Karma" which explores new ground and a differant type of "heavy". "Building The Machine" offers a sort of "Karma" (smoothed-out), combined with slight past stylings, and perhaps a hint of future cool-jazz-blues vocals.

I look forward to whatever Glenn has next, and would strongly advise him to go where his heart leads him, (and hopefully he'll do something with Jeff Beck someday) - I wish!!

Sincerely,
Joe Szilagy
(see Afro-Nubians)

UNIVERSAL WHEELS ROCK NEWSLETTER
Kevin Julie - December 2001

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GLENN HUGHES

Often cited as one of the Greatest singers in rock n roll for the past 25 years, Glenn Hughes' career has been a roller coaster of ups and downs, personal tragedies and triumphs, and a musical class above most of his contemporaries. His story reads like a book, from a young guy in Wolverhampton, England fronting the funk-rock band Trapeze, who reached moderate success before he was spotted and brought in to Deep Purple, one of the biggest bands at the time in 1974, and then after DP broke up year of different yet unique and usually classic projects such as Hughes/Thrall, a short stint in Black Sabbath, numerous solo albums, and guest appearances, and up until a decade ago, a career often riddled with substance abuse and addictions. But in recent years, clean, sober, and in charge of what he's doing, Glenn Hughes has become THE voice of rock. Check out guest appearances like Stuart Smith's "Heaven & Earth" debut, or the various tribute albums

he's contributed to, and most notably his latest string of albums - "Crystal Karma", "Voodoo Hill" [a classic hard rock album with Italian guitarist Dario Mollo], and his best work to date - "Building The Machine"; my favorite album release of 2001. It was again, a privilege to interview Glenn about his latest work [my 2nd opportunity], and the inspirations for many of the songs, as well as get his views on Trapeze and Uriah Heep :-), as well as touching on other projects he's currently involved in.

[KJ] What can you tell me about the new album, as far as making it different from the last one? Any new influences or ideas ...?

[GH] I wanted to continue in a way I used to write for Trapeze, in a very acoustic formula such as guitar, bass and drums. I wanted it to sound simple; I don't want a lot of over-produced things. Songs are more important to me than flash and grandiosity of it. So, I wanted to go back to a more commercial, ya know 3 or 4 chord things. And for me, it worked quite well.

[KJ] It's probably more of a mainstream Hard rock album compared to most of the other stuff you've done...

[GH] It's difficult in a way for me, and it should be easy, but I make things difficult because there's so many different fans. I have fans that like the Hard rock Glenn, fans that like the Bluesy Glenn, fans that like the extremely Funky Glenn, and the soulful fans, the jazzy fans, ... and if I do all of those on one album - in different forms, it confuses a lot of people. It really does, and I found this out to be fact, so what I tried to do on this particular album was I tried to give them a mix of them in all the songs, such as a song with heavy funk overtones, with very heavy, and very soulful; and also having acoustic moments like "Big Sky". As I said before, ... I didn't want it to sound like 70s retro, but it's a lot more near to that form to sound the way it should.

[KJ] The acoustics stuff's really good, like "I Will Follow" and "Big Sky", Big Sky was written about Bill Eskridge

[GH] Bill was my best friend 10 years ago when I was in treatment for alcoholism, and he became my best friend over the years, and spiritual guide, and he passed away last December [a year tomorrow] of liver failure and kidney failure, even though he'd been sober a long time. He was a very dear friend to me. I wrote the song for him as a 'good-bye'. Songwriters do that, we write about personal things, and this was one of those times I had to do that.

[KJ] Do you get a lot of other personal stuff on the album?

[GH] Yeah, I do write about what's going on with me. Obviously "I will Follow You" is about my wife, and moments like "you Can't Stop The Flood" which is about my creativity and my aggression towards myself, ... I write, Christ I continuously write songs all year 'round, and it occurred to me is 'I've got an onslaught of songs, which should I write?' ... Other songs like "Don't Let It Slip" can mean anything; it can mean your life, your spirituality, your emotions, and to me, it's all of the above. "Out Of Me" is about 2 brothers fighting. A lot of stuff on there is autobiographical. There's also stuff in there that's subliminally written for those people that are having things going on in their life, that they can catch too and obviously understand.

[KJ] Can't Stop The Flood and Inside are probably my favorite 2, aside from Big Sky. It's a hard-hitting intro.

[GH] Thank you. When I wrote with my guitar player, and said to him 'OK, now we're going to write the opening cut'. Every album I've ever done in the last few years, I always go out and go 'I know exactly what I'm going to write for the opening cut' And when I wrote this opening, I was 'Oh - this is going to be an amazing cut!' And when the chorus comes in with those big harmonies that we haven't heard from Glenn in a while, I just thought - 'here ya go! Let's make an album that is very hard to make, but let's get those big harmonies back'.

[KJ] You also do a couple of covers on here, like the one with Pat Travers. How did that come about?

[GH] He came here last year, and we were looking at putting together some songs, just having fun, and I said 'I really wanna cover this old song by Rare Earth!' It's about 30 years old, and I always liked that cut, and we recorded it. And when I came to compiling songs for Building The Machine I asked Pat if I could use this particular cut and he said 'Go ahead!'. But I do particularly like this version.

[KJ] You also do another Deep Purple tune!

[GH] That was initially done for a Japanese bonus track, but when I finished it, my engineer and co-producer Mike Scott said 'That's too damn good to be used Just for Japan, you should put it on... It's a great version of the song, you sing great on it, it's got a great vibe, and it sits on the album.' So, another old Purple song, but I think it shows what a good song it was and is.

[KJ] That's about the 2nd time in about you've done an old Deep Purple song!

[GH] I've done about 3 now.

[KJ] I got the Voodoo Hill album you did last year, about a week after we spoke then, and you did 'Gypsy' on there, and it's excellent!

[GH] You know Dario Mollo, he wanted to do a Zeppelin song, and I declined. I don't want to do Zeppelin covers. It's not right for me to do that. And I said 'I'd much prefer it if we did an old Purple cover.' , and then he gave me a couple of suggestions, and I said 'let's do Gypsy!'

[KJ] That's a great song! It sounds good there.

[GH] Thank you.

[KJ] You got a number of guests on this [new] album too!?

[GH] We got Pat Travers, who's a dear friend of mine for years; also one of my dear close friends - Bobby Kimball from Toto. He actually asked me to write him a part to sing, because he's always to sing on a record with me. I love Bobby very much, he's got such a distinctive voice, so I wrote the part for him on "Don't Let It Slip". Brett Ellis plays acoustic guitar on "Big Sky", and John Beasley, famous keyboard player plays on "I Will Follow You"; plays the Hammond. He's just an amazing keyboard player, and Vince DiCola is my new Hammond player on the album.

[KJ] I notice a good bit of Hammond. The Hammond is a bit more prominent with the heavy guitar and that.

[GH] I wanted that. I thought my previously couple of albums were lacking in Real Hammond playing by Real Hammond players. It's like, Hammond organ is an instrument that has to be played with the right guy playing it, and with Vince DiCola, he plays it better than Jon Lord or Keith Emerson - To Me. I mean, on this particular album, he plays it devastatingly brilliant. And I knew when I heard him play that I had to get him to play on this record.

[KJ] Where did he come from?

[GH] He's a guy from LA. He's a session guy.

[KJ] "Beyond The Numb"...

[GH] My favorite.

[KJ] Who's it for, JW ?

[GH] OK, a friend of mine - Pete Way from UFO, his wife passed away. She was a friend of mine, and I was really really upset when I heard the news. And I wrote that song about that incident. Because, let me just say that I was close to them in a spiritual way, but I couldn't get too close because I don't use drugs, so I was hoping that my recovery would rub off on them, or her, and unfortunately she had to be another statistic to drugs. And I'm not being negative or anything like that, because she was a very very nice person; it just really hurt me when she passed away, and I was a bit angry about that. And this track deals with that subject.

[KJ] How's the response been as far the main stream media and reviews and that..?

[GH] This is the truth, this album, Building The Machine has got the greatest response from critics, and I think from fans as well, in the last 10 years I've read reviews, like Q Magazine, and more cross-over ones that would review Sting or Madonna have been reviewing this record, so it's getting a wider span of reviews and a wider recognition from the man on the street. People who haven't heard Glenn Hughes before are hearing and going 'this is great, who is this?' What's it given me is it's given me the ammunition to write rock music in the form, which I think, is appropriate for me.

As I've said before I'm my worst enemy in a way that I've been very gifted in that I can write and sing and play in 4 or 5 forms of music. Most, let's call them 'heavy metalists' from 70s, can play Hard rock well, but they don't play jazz or R&B, or soul as well, but with me I can paint in all those pictures and I like to do that. And I think on this album I've done something that no one else has done yet. I'd like to continue that.

[KJ] Can I ask you about the artwork for the album? Where is that taken?

[GH] It was taken in my wife's office, in Venice Beach, California. I just wanted you and everyone to perceive that I was walking this stairway that's never going to end, really. What Building The Machine means, 'Building The Soul Machine', Building The character which one has been given or one is working on, and mine is blood boiling all the time. I'm a flyer that continues to grow rapidly, so I'm always working on something, musically, and I'm this is the machine that I continue to build. I'm on my way to building that machine on the cover.

[KJ] It's a unique picture....

[GH] If you look at it, it's not meant to be G-Q; I'm not really that sort of

person. It's basically an artistic cover; it really isn't anything other than...it's almost a stark photograph, I'm standing still, but I'm moving. It's a good fit.

[KJ] You do a lot of photo-shoots for the albums, and obviously a lot of different outfits and stuff...Are you in to the fashion stuff?

[GH] Yeah, I do have a lot of ... materials [ha ha]

[KJ] What else do you going as far as promotion goes? I know you did some touring, but nothing up here...

[GH] Well, what I'm going to do in North America, is promote via radio and maybe some TV promotion. As far as the live work, more will reveal as we see the sales. As you well know it's difficult to tour in North America, unless you've got massive tour support from a record company. And that would mean having to be in a band, like a younger band where big companies get behind, like Universal Records or Interscope, someone that signs younger bands. So, for older artists like myself, who don't have the promotional campaign and marketing campaign that younger artists have these days - it's difficult to tour. So, the chance of seeing Glenn Hughes in a live situation is kind of difficult. My desire is to tour extensively around the world, but I only get to do that outside of North America where I have tour support. But, we'll see...

[KJ] Regarding Voodoo Hill, how did you come across Dario Mollo?

[GH] My office in Germany, sometimes we get like 5 or 6 artists a year that want me to sing on their albums - at least 5 or 6! And I normally decline them all because 1 - they're not brilliant, and 2 - I can't have that much more work going on. But when Dario Mollo sent me these 10 or 11 cuts without vocals, I heard them. And I thought, this is obviously Hard rock, not funky, soulful stuff, it's more hard rock, which I did with Tony Iommi almost, and I said 'this would be a chance for my classic rock fans to get in to this type of album', and I did it for that reason, and also because Dario's a really gifted writer and guitar player. It was a lot of fun working with him; I went to Italy and did the thing. They're probably be another one coming soon; we'll probably do another one next year.

[KJ] Did you do any gigs with him?

[GH] No. That could probably happen next year too.

[KJ] It's a great album. I really like "Sensitive" and "Disconnected"...

[GH]Thank you, I like it too!

[KJ] A lot of people liked it, but I think it slipped by a lot of people because it's under another name.

[GH] Yeah, I don't know what's going to happen next time around, but I think you might know it's me next time because Voodoo will represent me as well, you'll know. People should keep their eyes open in the next 6 months or so.

[KJ] I also got the new Nazareth tribute that you are on...

[GH] Those guys are good friends of mine. The producer [Lea] sent me the rough backing track, and to be honest with you, at the time, there was no background vocals, and it was very raw guitar, bass, drums, and it was more retro and edgy than the finished product. The finished product to me sounds to me sort of generic. It didn't turn out as good as I wanted it to. The performance was OK, but the production was a bit too 'white'.

[KJ] I want to touch a bit on Trapeze and related... Have you ever heard of a guy named John Lawton? He used to be in Lucifers Friend and Uriah Heep in the 70s. I got a CD of his and he does a version of "You Kill Me" on it.

[GH]Lawton!!? Yeah, he's a nice guy. I haven't seen him for years! Actually he's a good singer.

[KJ] He's a great singer. He's a fan of yours, and I got his live album that's got a good version of You Kill Me on it.

[GH] Really!?

[KJ] Do you recall back after your Trapeze days they carried on and made a couple more albums? What did you think of those albums?

[GH] I loved those albums. I think "Hot Wired" is f**king tremendous! I wish I could've been on that album; really - I mean that sincerely! I think when I left the band Mel Galley really strengthened himself as a writer. The songs on Hot Wired were amazing! And the album "Running", which I actually helped write a couple of songs and never got credit for, I thought was brilliant.

[KJ] Which ones?

[GH] "Running" and another song "Breaking My Heart"? [or something... KJ- "Don't Break My Heart"] And then the Trapeze record that I sang a couple

of cuts on when I left and I was in Purple. Trapeze was my baby, that was the band I formed when I was very young, and anything to do with that now always comes back to Glenn Hughes. I sometimes get people who mention Trapeze before they mention Deep Purple, which tells me they're a big fan of Trapeze.

[KJ] Do you recall seeing them away back at the Lafayette Club in Wolverhampton?

[GH] You saw that???

[KJ] No, ... but I know of it. I'm talking about the late 70s when the new line-up came out.

[GH] I'd already moved to America in the late 70s, but I used to go home at Christmas, and I saw them a couple of times back then, yeah.

[KJ] What did you think of the singer then?

[GH] Pete Goalby!?

[KJ] Yes.

[GH] Good singer! A different sort of singer to me, but I recall him more of a pop-rock singer. He was a great interpreter. He wasn't a bluesy singer, but he was a great rock singer in that genre, very much so! And a nice guy!

[KJ] What else have you got on the go?

[GH] I've just done a new record with Joe Lynn Turner, and it's called 'H.T.P.' [Hughes-Turner-Project]. It comes out in the spring and it's f**king great! I will say this; it's a classic rock masterpiece. For me it's a very strong vocal-rock record. For anybody who likes the Deep Purple - Rainbow, and the modern rock stuff, they will love this album. It features 2 big voices, and I think it's going to creep up on people.

[KJ] Does it have a lot of Guests on it?

[GH] My band, the same guys as the Building The Machine record, and as Guests and solos we've got John Sykes, Paul Gilbert, and there's others that you'll probably know of.

[KJ] The last time I touched base with you, you mentioned being a 'fan of Ken Hensley's writing'. Can you give me any songs or anything?

[GH] Well, what it is about Uriah Heep stuff for me is it's "Gypsy",..It's the way those guys wrote very, and I say this very loosely, those very simple melodic rock tracks like Gypsy and "July Morning" - all these sweet classic songs. And I don't know if Ken knows this, or the guys in Uriah Heep, but I thought they were very good! World's apart from what I do or what I listen to normally, I have to say that I thought Uriah Heep, in the early years were very much overlooked. They were always looked upon like a '2nd rate Deep Purple' - that's what people thought of them, but I thought they had a place in rock, and I want to wish all the guys in Uriah Heep and Ken Hensley all the best because they're good guys.

[KJ] He's got a new album coming out.

[GH] He just made a left turn I guess, he was working at Ampeg for years, and now he's playing and singing. I think it's great!

[KJ] Anything else you wish to add?

[GH] Just to say 'Hi' to all my fans and tell them to look out for 'Big Daddy', he's coming to get you!

From: funkluv73@go.com [mailto:funkluv73@go.com]
To: ctc@ghpg.net
Subject: CTC: Updated Bios

Found these GLENN and TRAPEZE up-to-date biographies recently, although not totally accurate they are extremely detailed and worth holding onto if for no other reason!

TRAPEZE BIOGRAPHY

----- LINE UP:

Glenn Hughes (vocals / bass), Mel Galley (guitar), Dave Holland (drums)

A highly respected trio of elite players that, although held in high esteem by their musical contemporaries, would never reap the just rewards their undoubted talent deserved. Instead, TRAPEZE would found a loyal sales base in the Southern States of America and after their break up go on to influence the platinum hued careers of acts of such status as DEEP PURPLE, JUDAS PRIEST and WHITESNAKE.

TRAPEZE were formed around the nucleus of ex PINKERTONS ASSORTED COLOURS drummer Dave Holland, ex RED CAPS guitarist Mel Galley and bassist / vocalist Glenn Hughes. The trio originally came together to form FINDERS KEEPERS with guitarist Alan Clees and vocalist Ian 'Sludge' Lees. The latter individual later found success out of the Rock n' Roll field as a comedian.

Hughes, Holland and Galley split to form TRAPEZE with ex MONTANAS vocalist Johnny Jones and keyboard player Terry Rowley. With this line up the band appeared on the TV show 'Colour Me Pop', scoring interest from Threshold Records. This was a new label set up by MOODY BLUES bassist John Lodge.

Terry Rowley took over production duties in order to record the debut 'Trapeze' album in 1971. The album was a noted success, with Radio One actually playing the album in its entirety from start to finish!

Despite this straight out of the box success all was not well within the band as Jones and Rowley quit. Coincidentally, when TRAPEZE slimmed down to the more familiar trio Jones followed Ian Lees into a comedy career.

TRAPEZE's second album, 'Medusa', was another success and the single 'Black Cloud' gained the band valuable American airplay. TRAPEZE by now specialised in hard Funk Rock workouts and achieved remarkable success in Texas, so much so that the band relocated to the US state. This would lead to TRAPEZE touring America six times in three years.

Needless to say, the band played infrequently in their home country due to concentrating on America. When the band did undertake the occasional club gig it was known that LED ZEPPELIN drummer John Bonham would often jam with them for encores if they were playing in the Midlands.

TRAPEZE only really came to public attention in their home country when Hughes left to join DEEP PURPLE following the 'You Are The Music, We're Just The Band' album. Hughes, after a creative if turbulent spell in DEEP PURPLE, was also to turn up later in various shades of distinction with HUGHES/THRALL, BLACK SABBATH and GARY MOORE.

TRAPEZE soldiered on, adding guitarist Bob Hendrick and bassist Pete Wright. The band's profile was kept high by the release of the compilation album 'The Final Swing' in 1974, which featured two new tracks in 'Good Love' and 'Dat's It'. It was the band's first album to crack the national American charts, peaking at number 172.

The new line up signed to Warner Bros. Records to release 1974's 'Hot Wire', another chart album reaching number 146. A further two albums followed with TRAPEZE maintaining their cult status in the southern states.

Having added vocalist Pete Goalby and bassist Peter Mackie, both previously with Wolverhampton band FABLE, in 1978 TRAPEZE debuted their new singer with a show supporting HUMBLE PIE before touring as support to NAZARETH. During the same year Holland upped and left to JUDAS PRIEST, a stay that lasted until 1990 and included platinum albums such as 'Screaming For Vengeance' and 'Turbo'.

The 1981 TRAPEZE live album therefore featured drummer Steve Bray as Goalby quit, briefly joining RAINBOW before finding a more solid base with URIAH HEEP.

TRAPEZE reassembled the same year with Galley, Bray, ex BIG DAISY vocalist Mervyn 'Spam' Spence and erstwhile MAGNUM keyboard player Richard Bailey.

This line up toured Britain supporting EDGAR WINTER. Bray was replaced by another ex MAGNUM member, Kex Gorin, and the band began recording for a projected album. However, Galley was also working on the PHENOMENA concept album project and was eventually lured to WHITESNAKE. Bailey teamed up with ALASKA. Many of the TRAPEZE recording session songs from this time were to turn up on the next WHITESNAKE release and the PHENOMENA album.

TRAPEZE toured in 1992 with the addition of ASIA and YES keyboard player GEOFF DOWNES.

TRAPEZE eventually reformed as the classic trio in February 1994 when the band played a New York show in tribute to former BADLANDS and BLACK SABBATH vocalist RAY GILLEN. Rumours of a more permanent Hughes/Galley/Holland reunion in 1993 finally bore fruit in mid 1994 with a batch of American dates.

During 1994 ex TRAPEZE man Pete Goalby teamed up with German guitar guru ULI JON ROTH for dates in Europe in a vocal quartet that also included JOHN PARR, ex ZENO vocalist Michael Flexig, former V2 and FAIR WARNING frontman Tommy Heart.

Whilst Hughes is still pursuing various solo projects Dave Holland manages Rock act THE LOVEGARDEN and has been planning to record a solo album. The drummer emerged onto the scene once more in 1998 when he teamed up with a fellow ex JUDAS PRIEST member AL ATKINS for his solo album 'Victim Of Changes'. Somewhat surreally the album is made up of early JUDAS PRIEST re-works, none of which Holland played on originally.

The pair are apparently working on new material, possibly under the band

name of STEELFORCE.

GLENN HUGHES BIOGRAPHY

Considered to have god-like qualities by his many admirers, Glenn Hughes' legend began with stints in both DEEP PURPLE and TRAPEZE. Indeed, the man can be heard on the TRAPEZE albums 'Trapeze', 'Medusa', and 'You Are The Music...' and DEEP PURPLE albums 'Burn', 'Stormbringer', 'Come Taste The Band', 'Made In Europe' and 'Last Concert In Japan'.

Whilst a member of DEEP PURPLE Hughes also contributed lead vocal to bassist ROGER GLOVER's solo concept album 'The Butterfly Ball' and also two tracks on Eddie Hardin's WIZARD'S CONVENTION eponymous album in 1976.

Hughes had already been planning his solo career whilst still a member of the by now fragmenting DEEP PURPLE and, initially, no less a figure than DAVID BOWIE had agreed to produce the first solo album, but further touring with DEEP PURPLE put the plans on ice.

Still, Hughes' debut solo foray turned up in 1978. Titled 'Play Me Out', the album was much more of a Soul record than Rock yet featured his old cohorts from TRAPEZE; drummer Dave Holland, guitarist Mel Galley and keyboard player Terry Rowley. Additional drums were supplied by ex RAINBOW drummer Mark Nauseef. Following completion of the album Hughes rejoined TRAPEZE for an American tour, but quit before it's finish having also contributed lead vocals to the 4 ON THE FLOOR project comprising of guitarists Jeff Baxter and Al Kooper.

In 1982, after five years as a virtual recluse, Hughes made his comeback with the critically acclaimed 'Hughes-Thrall' album recorded with AUTOMAIC MAN and PAT TRAVERS guitarist Pat Thrall and ex RAGAMUFFINS drummer Frankie Banali. This was the first of Hughes post DEEP PURPLE projects to come to fruition as he had previously attempted to establish bands with Ray Gomez and Soul man Narada Michael Walden, but ultimately to no avail.

The 'Hughes-Thrall' album, handled initially by former producer Bob Fraboni but finished by Andy Johns, remains a classic to this day. Banali joined QUIET RIOT midway through recording and the album also has contributions from drummers Gary Ferguson (BLACK ROSE) and STEVE MILLER BAND man Gary Mallaber. HUGHES/THRALL debuted with live dates supporting SANTANA in America on which drummer Tommy Aldridge sat in on the drum stool prior to leaving for OZZY OSBOURNE. Despite laudable press attention the album failed to sell well.

Hughes next appeared contributing vocal tracks to the first 'Phenomena' concept album in 1984, which saw the singer reuniting in the studio once more with Mel Galley. In early 1985, following an offer to reform TRAPEZE with Galley and ex MICHAEL SCHENKER GROUP drummer Ted McKenna, Hughes joined GARY MOORE's band for a brief if volatile period. The singer was then tapped to replace David Donato in BLACK SABBATH, a liaison that saw Hughes put in a stunning performance on the 'Seventh Star' album but saw him quitting the group in less than amicable circumstances.

Following his saga with BLACK SABBATH Hughes contributed to the 1987 'Phenomena Dream Runner' concept album then reacquainted himself with Pat Thrall to record the track 'City Of Crime' for the 'Dragnet' movie soundtrack. In 1991 Hughes was to turn up on another soundtrack album, this time contributing 'Haunted' to the 'Highlander II' movie.

With the dawn of a new decade, Hughes recorded a further solo effort with production from ex MAGNUM guitarist ROBIN GEORGE, but this album remains unreleased. Still, Hughes added his talents to ex EUROPE guitarist JOHN NORUM's 'Face The Truth' album in 1992, co-writing six of the songs and performing lead vocal on the majority of tracks. Interestingly, Norum's album featured a re-working of the PHENOMENA track 'Still The Night'. The same year saw Hughes pop up unexpectedly on the KLF single 'America: What Time Is Love?' credited as "The Voice Of Rock"!

In 1993 Hughes not only emerged with a new solo album, the Roadrunner issued 'Blues', but also contributed vocal tracks to ex DOKKEN guitarist GEORGE LYNCH's solo album 'Sacred Groove' on Elektra Records and also the STEVIE SALAS, Japanese only, release 'Electric Pow Wow' on Polystar.

Hughes released a brand new album in 1994 and the record, titled 'From Now On', featured many name guests including contributions from JOHN NORUM, RATT's Warren De Martini, GREAT WHITE's Mark Kendall, POISON's RICHIE KOTZEN, LOVE/HATE guitarist DARREN HOUSEHOLDER, M-TLEY CR<E's Mick Mars and former THE FIRM / BLUE MURDER bassist TONY FRANKLIN. Initially this record was only released in Sweden on Empire Records, but was swiftly re-issued through Roadrunner and this version added the DEEP PURPLE classic 'Burn' whilst a Japanese only release on Zero Corporation Records has another DEEP PURPLE number, 'You Keep On Moving'.

Hughes assembled a new band in 1994 featuring ex EUROPE men Ian Haugland on drums), John Leven on bass and keyboard player Mic Michaeli together with guitarists Thomas Larrson and Eric Bojfeldt. This line-up put in a successful appearance at the 'White Nights' festival in Russia.

The same year Hughes reunited once more with his erstwhile TRAPEZE colleagues guitarist Mel Galley and drummer Dave Holland for a farewell tour of the southern states of America. Later the same year the man debuted his new solo band on a highly successful British club tour, during which he performed many DEEP PURPLE and HUGHES/THRALL classics.

Almost as if to honour Hughes comeback RPM Records reissued the debut Hughes solo album, 'Play Me Out', with the full endorsement of Glenn. The reissue featured four extra tracks comprising of 'Getting Near To You' and 'Fools condition' from a 1978 session and two brand new recordings 'Take Me With You' and 'She Knows'.

1995's 'Feel' album saw Hughes once more reuniting his songwriting partnership with Pat Thrall and the man's latest touring line-up included ex HELLANBACH guitarist Dave Patton.

The following year Glenn contributed lead vocals to three tracks on ex NINA HAGEN BAND guitarist Billy Liesegang's 1996 solo album 'Leese-Gang' and also to BRAZEN ABBOT's 'Live And Learn' album.

The singer's own effort, 'Addiction', found Glenn working with guitarists MARC BONILLA and Joakim Marsh together with drummer Joe Travers.

In 1996 Hughes teamed up with BLACK SABBATH guitarist TONY IOMMI and his former TRAPEZE band mate drummer Dave Holland (more recently with JUDAS PRIEST) to cut tracks for a proposed album. The union failed to get to release stage as Iommi pursued a different direction but the tapes were released in Japan as the bootleg 'Eighth Star'.

As 1997 drew to a close it was revealed that Hughes had founded a fresh band project with noted guitarist STEVIE SALAS and former THE CULT and GUNS N'ROSES drummer Matt Sorum. The man also took time out to record lead vocals on a record titled 'Tribute 1997', a homage to Hughes late DEEP PURPLE partner guitarist TOMMY BOLIN. The record found Bolin's brother Johnnie on drums.

These sessions evolved into the 1999 album 'The Way It Is'. Other notable contributors included ex GARY MOORE drummer Gary Ferguson and EMERSON LAKE & PALMER's keyboard guru KEITH EMERSON. This connection was retained when Hughes sessioned on the EMERSON, LAKE & PALMER tribute album 'Encores, Legends & Paradox'.

Hughes also featured on MARC BONILLA's 1999 live album 'Middle Of A Dream' performing the ALLMAN BROTHERS 'Dreams I'll Never See', MONTROSE's 'Rock Candy' and PROCUL HARUM's 'Whiter Shade Of Pale' amongst others.

Hughes added his deft touches to ERIK NORLANDER's 2000 album 'Into The Sunset', CRAIG ERICKSON PROJECT album 'Shine' and NIKOLO KOTZEV's 'Nostradamus'.

Touring in 2000 found Hughes as special guest on UFO's European dates. One of the last shows of 2000 had Hughes in a welcome reunion with his erstwhile DEEP PURPLE partner DAVID COVERDALE after more than two decades for a one off radio show performance.

Hughes would actually undertake his very first American tour as a solo artist in early 2001 putting together a trio including guitarist George Nastos and former FOREIGNER / ZAKK WYLDE drummer Brian Tichy.

In March an odd twist the singer would grace many of America's national papers- albeit mistakenly. Picture editors had mistaken Hughes for the Glenn Hughes of camp Disco band THE VILLAGE PEOPLE who had recently died. Hughes himself passed on his condolences whilst informing everyone he was very much still alive!

Hughes returned to the Funk Rock area of operation with his September 2001 outing 'Building The Machine'. Alongside Hughes the album, which saw a remake of DEEP PURPLE's 'Highball Shooter', credited guitarists PAT TRAVERS, Brett Ellis and J.J. Marsh, keyboard players Vince DiCola and John Beasley with Gary Ferguson once more on drums. Russian live dates announced for November would see COSMOSQUAD drummer Shane Gaalaas joining Hughes' band.

Hughes next move was to pair up with another former DEEP PURPLE vocalist, JOE LYNN TURNER, for the 2002 HUGHES TURNER project album.

BEHIND THE MUSIC

Thanks to Panos from Greece for transcribing this from some recent Greek editions of Metal Hammer magazine.

They contain an interview with Glenn where he talks about some of his albums and reveals some unknown and very interesting stories behind each one...

You Are The Music We Are Just The Band

"This was the beginning of everything for me .If you are a real Glenn Hughes fans then you know that the magic starts from here. My wife last Christmas

bought 20 copies and she offered them to friends, writing in each one: "This is how everything started". The photo of the cover was taken in one of the most historic shows we have ever given, in Overton Square Park in Memphis Tennessee. The show was sold-out, 5000 people were there."

Burn

"One of us has kept the candles of the cover until today."

Stormbringer

"Now I will tell you something that most people don't know. When the Deep Purple reunion took place in 1985, the main reason that I was not invited was: When I entered the band in 1973 I was with a girl called Vicky. So I introduced her sister to Paice and soon enough they became a couple too. A little before DP's split-up I recorded Play Me Out. When I finished the recording I was going to travel back to Italy where I would have to meet Ian with the two girls. I will tell you one thing: Jon Lord is still married with one of them! They say that women, drugs and drink can destroy everything. When somebody that you consider a friend f**ks your wife, you feel a stab in the back. Anyway I have forgotten everything. Today I am with a girl that I love very much. When I saw Jon in 1999 in a TV show we were like old friends, but he doesn't seem to have passed it yet. As you understand there was not a single chance of me going back to Purple."

Come Taste The Band

"Great Album, Great Years". I went with Tommy in Germany to celebrate our birthday. We were staying in the hotel Arab Ella House in Munich for six weeks until I went really mad and so the owner through me out. Don't ask me how, but I destroyed the door of a room on the 20th floor and threw it in the street!!! I almost killed a passenger."

Phenomena

"This album is a black page to my history. Mel Galley's brother came to me saying that he had written some songs for me to sing. I didn't have a reason to decline. But I must inform you that until today I haven't received a single penny, although the album has sold about 500,000 copies worldwide! I was ripped off by my best friend's brother! And the guy has built a house with the money. Before I agreed to sing, the guy had a negative answer from Bronze Records. It was because of me that the album was finally published. I remember that we shook hands and I told him that I didn't mind to be paid after the album would have been published."

Seventh Star

"It was when Tony Iommi had divorced with his wife and he was with Lita Ford. We were all crazy at the time. We were organizing parties every single day! During the recordings we were constantly drunk!"

Blues

"I will never forget the way that Mick Mars appeared. He came in the studio with ten sound engineers and some HUGE security guys carrying walkie-talkies etc. Then he asked the producer to put Marshalls all over a wall. They had 50,000 Watts of power!!!"

Burning Japan Live

"The two guitarists, Thomas Larsson and Eric Bojfeldt had gone out for a drink the night before the show. But someone put acid in their drink and next day they were feeling awful. I was very anxious but luckily everything went fine and they were great."

From: oliviertiberius@aol.com [mailto:oliviertiberius@aol.com]
To: ctc@ghpg.net
Subject: CTC: MK4 Purple fans everywhere!

A big hello and happy new year to everyone at this excellent web-site - and to MK4 Purple fans everywhere!

At last the brilliant work of the Deep Purple Appreciation society has stabilised the balance with their superb releases in recent years. Legend has it that Deep Purple Mk4 were a failure. Despite those stunning explosions of colour, despite the thrusting hips behind those rhythms, despite the sassy grit in those voices; despite the energy, the power, the sheer talent! Of course Deep Purple upset the head-bangers when they started to pull the bands' artistic direction into line with the times by fusing the chaos and force of the Purple machine with the sensuous, groovy funk and soul of the streets. I know one thing: their had to be a lot more women in the audience with Glenn and Tommy pumping out the finest funk/rock crossover ever captured! Women like to shake their backsides rather than bang their heads (and I for one would rather be gettin' tighter with the girls than sweating it out in a hall full of greasy freaks!)

Legend plastered Mk4 with the 'drug excess' tag, and that was pretty much all that had survived (even though 'Come Taste the Band' was the most up-beat and up-lifting album that the band had ever recorded). Now, finally, the truth is out. The 'On the Wings of a Russian Foxbat' and 'Days May Come' CD's proved in dramatic fashion just how powerfully beautiful Mk4 really were. And now the 'This Time Around' release has added the most sensationally emotional epitaph to what has to be the most criminally under-appreciated Rock band of all time.

Glenn has said that the 'Last Concert in Japan' album should never have been released. Those of us who loved him were only glad that it had been circulated despite its technical failings because it represented a snap-shot in time that would always be very special to us. Now the very same concert has been released in a mind-bending and heart-rendering tribute to the finest band to have made music together. Now we know the truth: it wasn't a disgraceful performance on that 'Last Concert' lp, it was a disgraceful mix. The new mix shows the band (a little nervously, for sure) hitting incredible highs and some breath-taking grooves. Bolin was said to have been a mess. Glenn was said to have been a liability away from the bass and mic. Coverdale, Lord and Paice were said to be disillusioned. Legend has very clearly treated Mk4 far worse than Mk4 ever treated the fans. Reading the interviews given at the time you can hear loud and clear how deeply impressed the band really were with Bolin, and how very excited they were by the artistic possibilities that Bolin presented them with. The new release of the final Japan gig brings tears to my eyes because I can feel how broken-hearted Glenn must have been when Bolin died. The rest of the band talk alot about the music (or at least they think they do). Glenn has always seemed to talk about the people. I admire him for that, more than I can say.

Glenn's bass always rose to the occasion. Without doubt the most enigmatic player of all the big-name acts of the seventies. Speak to any muso about Glenn's bass playing and you will see a stern nod of the head coupled with an almost dismissive comment along the lines of, "Yeah, solid player, very solid." The truth is that they shy away from Glenn's playing because they know that he had something that very few Rock bassists have ever had: FEEL. Glenn could lay a note on the 'one' with the physical passion of a Bootsy Collins, tone it with the open-treble growl of a John Entwistle and finish it with the fiery artistic flourishing of a Stanley Clarke. All of this in a Heavy Rock sound? No wonder he fused so well with Bolin, who seemed to possess a knowledge of Blues and Jazz way beyond a man in his early twenties.

Listen to 'Made in Europe' and every live recording featuring Glenn and you hear bass that pumps the body and enrals the mind - and nothing less. It makes you wish that he had played on the 'Fireball' album as well! Of course the Deep Purple organisation were quick to start rubbishing Mk4 the very second the engine seized: they knew that the big money would be in a Blackmore/Gillan reunion; it suited their greed to blacken the memory of a band that had bravely dared to experiment with a formula set in stone. Thank God Glenn didn't hang around for the appalling 'Perfect Strangers' spectacle. The man had too much class - and Gillan would never have handled Glenn's vocal brilliance as graciously as Coverdale had.

It is no surprise to me that Glenn has so many web-sites dedicated to him. He was a special musician in a special era. He dragged Deep Purple into fashion and the result was some of the most stunning and beautiful Rock ever laid down on tape. Listen to the way that street and film music was going at the time. Funkadelic, James Brown - and Lalo Schiffrin's amazing 'Dirty Harry' soundtrack. You see how desperately necessary it was for Deep Purple to evolve before they got buried in their own legend.

Given the way in which Jazz and R'n'B were colouring culture it was no wonder that Glenn arrived at his mesmerising 'Play Me Out' album. I've heard no recording that so beautifully captured the emotive qualities of the Fender Rhodes electric piano. It is haunting and inspiring, tranquilising and electrifying. Glenn Hughes is about as cool as cool can get before it gets out of hand. We know that Glenn beat the inevitable excesses of the time - the excesses that took Bolin. We can be proud to be his fans. We can be proud that we discovered him, and proud that no other musician really captured what it was that we wanted from music. Glenn actually said, on Gettin' Tighter, "Just loose yourself, and watch the band kick back and play!" He was somewhere special, and that is something that those of us lucky enough to be able to feel it should be thankful of for the rest of our lives.

I must wish all Mk4 fans peace and happiness in the year ahead; and I sincerely hope that "we all can be found in love".

Your friend, Olivier Tiberius.

UK 'Building' REVIEW BY MARISA

GLENN HUGHES - BUILDING THE MACHINE

Track list: Can't Stop the Flood (4.11), Inside (4.53), Out On Me (5.32), I Just Want To Celebrate (3.23), Don't Let it Slip Away (4.58), Feels Like Home (4.38), High Ball Shooter (4.29), When You Fall (4.58), I Will Follow You (6.11), Beyond the Numb (7.52), Big Sky (4.38).

The musicians on the majority of Building the Machine with Glenn Hughes - who sings lead and backing vocals, plays bass and is the supplier of the funk - are Joakim J Marsh on guitars and drummer Gary Ferguson (both of whom appeared on Hughes' Return Of Crystal Karma album) together with Vince DiCola on keyboards. A selection of other musicians and singers also appear on some of the tracks.

The pages of the booklet that accompany this CD are presented like a fashion shoot. The svelte Hughes with chiseled cheekbones and sculptured sideburns wears a selection of suede and leather clothing with flowered shirts - each photo tinted a different shade. No lyrics are printed, but these are available from the man's websites.

The album opens with a funky bass riff, soon joined by Hammond sounds, that sets the tone for what's to come... This first song, Can't Stop the Flood, clearly demonstrates Hughes' vocal talents as he sings both the melody and counterpoint against a strong instrumental backdrop ... an excellent start.

Heavy rhythms usher in Inside, a song featuring Bobby Kimball (Toto) on backing vocals. Some nice guitar work provides a lighter midway break in the driving rhythmical music with Hammond highlights.

The next track, Out On Me, is cited as Hughes' favourite song from the album. This is a smooth, moody number with a full on blues feel and guitar-led instrumentation.

I Just Want To Celebrate is a cover of the Rare Earth song. Pat Travers plays guitar on this one as well as providing vocals, while additional background vocals come from David Tedds, Lol and Cindy Tolhurst. This version is generally pretty true to the original - although Hughes stamps his own vocal mark strongly.

Don't Let it Slip Away is the second track with Bobby Kimball singing backing vocals. Superb funky instrumental work supports and enhances the great vocals.

A change of pace and mood with Feels Like Home. The more subtle vocal line is set against acoustic guitar work for the first half of the tracks. Then more instruments are layered onto the backing track, creating more texture while retaining the delicate and understated ambiance.

And it's back to the more upbeat sound with High Ball Shooter - a Deep Purple song from the album Stormbringer - featuring lots of Hammond organ.

When You Fall is a truly soulful number with totally yummy, spine tingling vocals. A fabulous guitar-led instrumental sector makes it even better! JJ Marsh and Doug Bossi (of David Coverdale's band) supply backing vocals on this one ... a wonderful song.

A more mellow mood is invoked in I Will Follow You. This begins quietly and the pace changes throughout the piece. The sublime vocals are supported by some satiny guitar playing, while the keyboards from John Beasley fill out the sound.

You can really chill out to Beyond the Numb. A tinkling piano calls attention to the rich instrumentation which blends jazz and blues sounds effectively, creating a warm ambiance which cradles the yearning vocals.

The concluding track, Big Sky, is listed as Hughes' favorite ballad on this CD. Brett Ellis plays the pure and clear sounding guitar that provides the backdrop for this track together with the merest touch of keyboards ... a lovely song, a fabulous end to the album.

Glenn Hughes says about Building the Machine, "I felt good going into the process of making this CD ... I believe this is the most solid album as far as songs, that I have done in the last 10 years" ... I think he's right.

This is a superb set of songs and comes highly recommended.

MANGE OF HAIR AND A SCREAM FROM CAL JAM

A Deep Purple review by Ken Boyd concerning April 6th 1974

What was I doing then? Well, unfortunately I was not at THIS show! In fact I was but a wee lad. But thanks to the magic of video conversion I was able to EXPERIENCE this show in all its glory you possibly can without actually being there.

The opening shot starts out with the colorful rainbow arching across the stage. The sun is dropping just as they come on, a gray dampness is across the horizon. But it is tainted with shades of purple!

Today it is funny to see the dress of the day. Glenn decked in a white polyester suite slacks and jacket, and hair flying haphazard and no shirt! Blackmore, we see, in an open black jacket and black jeans, reaffirming to us the long adhering title of THE MAN IN BLACK. Ian Paice is going nuts

playing his ASS off, not often seen in his renditions of those old tunes today. Coverdale sets the tone of the era with his flared bell-bottoms and the butterfly-covered sweater, distinctions of the boom mic he often used. Jon Lord seems his usual cool self in a toned down blue suit of the day.

Opening with BURN! What a great choice to get a crowd of THIS size up on their feet and ready for some hard core rock and roll. "You know we had no time!!" Glenn screams! Setting the mood for what is to come for the rest of the show.

I find it interesting that the camera spends a LOT of time on Glenn when normally the bass player is essentially discounted as an evil necessity to the rhythm section. But, being a fan of Glenn, particularly of this period in his career, I certainly won't complain.

Might Just Take Your Life, is broken into next as Coverdale introduces this he seems just so wrecked. Though, I have to say likely due to years of practice under the influence, his guttural crooning seems quite in tact. Naturally Glenn does a fantastic backing on this to meld with Dave's voice at the right parts and hold up his own selections quite well. No wonder they call him the voice of rock!

Going into the solo Jon Lord seems to put it on so much more energetically than Ritchie! It makes me wonder if he was he bored and ready to leave at this point? Well we know it DOES happen before the year out.

Also as I watch I noticed that the crowd is so far away that it must have been so hard to connect with them easily.

Glenn introduces the next blues song, Mistreated! As Ritchie brings in the six string introduction there is no mistaking this guitar maestro, bored or not, is REALLY on top of his game. It absolutely gets your blood flowing unless you are flat out DEAD!

I still find it quite unusual to hear David's voice kicking in on those vocals, it always seemed so much a stronger hit for Rainbow (and later in Ronnie Dio's solo career) than it was by that of Deep Purple.

Likewise of this show it should be noted that Coverdale is so adept at Walking in the Shadow of the Blues, you cannot help but be mesmerized by his talented vocal skills. I find myself of two minds in my fandom, you know that feeling of a loyalty to a certain song a certain way? Well, it CAN be done more ways than one and done WELL! And this video has a prime example of that proof.

At this point Ritchie goes into his guitarical tirade while Dave moves to the motions of the feel!, kicking back in with those great pipes at just the right time. Watching that mic bounce off his lower lip in those early day trademark motions (as if he had a dip of chew that MADE the sound he evokes from within) you know he is not just going through the motions. Then, without a doubt one of the most interesting parts, the Ooh ooh ahh ah section and you can hear Dave and Glenn just melding, Glenn spiking that signature scream now and again! Before you know it, Dave calms it down, "woman, I been losing my mind and I don't know where I am going", he adlibs and brings the crowd back to a hypnotized state. Bringing it all to a close with a closing fist is just so appropriate for a song that CAN evoke such emotion - done deal here.

As the music comes to a close, Dave says something about swallowing flies and such, LOL! Okay there DAVE! I really have to wonder if they are really there or just a figment of the old induced imagination.

Jon turns things a little more normal when he introduces the band:

Deep Purple is:

Ritchie Blackmore on guitar

Dave Coverdale on vocals

Glenn Hughes on bass guitar and vocals

Jon Lord on keyboards

Ian Paice pounding the drums.

Amusingly, Jon refers to Glenn as the "Gentleman selling ice cream", though you cannot hear the crowd, they MUST be rolling. So apparently it was not so every day dress even then.

Jon then introduces the next song, Ritchie coming in with a guitar intro that just RIPS right into the ever accepted and anticipated Smoke on the Water!

Though that guitar, snare jog, and keys are SO distinctive it is still a hit to me to hear Dave Coverdale kick in the lyric. I think this is one point that Ian Gillan is a bit missed, but the track is pulled off with near-epic

proportions. Glenn sings the second verse (same one Ronnie does in recent Deep Purple orchestra tours in which he guested).

Paice is seen really bobbing and rocking for this tune, while again Ritchie is little personally/bodily mobile, the solo is as usual quite outstanding and meticulous, nothing unexpected. Naturally, Jon Lord really rocks on those keys we know him to have played 50 many times over and over, yet evokes a nice level of energy for the performance and goes a bit further when he starts rocking the whole key rack back and forth on its stand! AMAZING!

Glenn introduces the next double tune intro featuring Jon Lord's key signature work. With this you KNOW why this man is still in the rock business after all these years, pure talent.

Lazy comes in instrumentally, followed by a highly recognizable Zeppelin riff, finally going into some vocal oriented tune with some more blues based crooning by Coverdale.

A fairly ripping, but mostly too long guitar solo by Ritchie Blackmore, which eventually kicks right back into The Word. A drum solo almost right off! Like I said this is a young Ian Paice and we see some things that are not to be seen later in his more physically full life. I am not a big one on instrumentals and this really starts to get boring.

Just before I doze off, Glenn talks about what is happening in the next song with word and tone as we jump into SPACE TRUCKINI! Again, Dave adds his own flavor at this point to the lyrics we are SO used to hearing from the mouth of Ian Gillan. This performance brings to mind - thank GOD Dave Coverdale learned some moves in the 80s - but back then you could get away with standing at the mic and just singing in a non animated manner. At least his voice was a gem to listen to. During this classic, Glenn does some more ad lib vocalizations after Ritchie's solo, getting higher and higher on his vocal ladder, bringing us higher and higher as he ascends. It is all topped off with the bass riffing and "WHOOA!" by Glenn's high ya!p!

When I see his frontmanship of Glenn Hughes at this point it makes me wonder what happened during the Sabbath tour of 7th Star, two completely different people on that stage. Absolutely, no doubt about it.

At this point in the show, we evidence Jon going into a unique keyboard solo that you do not often see these days. Using his knees, hands and even face to play the array of keyboards spread about him on stage, very interesting and all in time to the ongoing rhythm section pounding away all the while.

The next transition is into another long Ritchie Blackmore rendition of a guitar solo, initially interesting due to the melodic classical piece he goes into before finally sliding into a maniacal destruction of his own cream colored Strat. (Unfortunate but true!) Hell, he even smashes an amp, lighted afire, and tosses it into where the audience would have been. Bringing this recording to a close.

The video was produced and made available by Indy Finney for BBC Video.

If you have a chance to check this out, particularly if you are unfamiliar with this era of Deep Purple, you will most definitely want to get your hands on a copy to view again and again.

GLENN HUGHES INTERVIEW

24 April 2001
By Angela Monger

Can you give a little info about your background?

Basically my first gig was Trapeze back in 1970 when I was only five years old. No just joking. We had played in the UK for a year or so, then we came to America and we got our first break opening for The Moody Blues on a national U. S. tour and consequently we did a show in Dallas and on the way home Trapeze were invited back to Houston and Dallas again to headline a couple of clubs and we did so well that Texas really got into the band for some reason. I think that's where our career started simply because of a couple of shows in those two markets. I think every band, every artist, breaks out of a market whether it's L. A. or Mississippi, whatever. We just broke out of Texas and I'm forever grateful for that. I left Trapeze in '73 and joined Deep Purple. At the time they were the biggest signed rock band in the world having four albums on the Billboard Top 100. I couldn't turn it down although Trapeze was doing pretty well. I was in Purple in for three years, made four albums, toured all over the place, and then I took some time off. Did a solo record. Then I got new band with Pat Thrall and we did an album called Hughes And Thrall which has critical acclaim all over the place. Sold some records and made some friends. I did a record with Tony Iommi in Black Sabbath actually called Seventh Star which was really good in '85. Then I did an album called Phenomena. I'm giving you basically the ones that people have probably heard of. Phenomena which is an album with myself and Mel Gaba from Whitesnake and Neil Myers from Whitesnake and Cozy Powell from Whitesnake. It's like a big gothic type album. Did an album with Gary Moore called Run For Cover and there's some

soundtracks with "Dagnet" with Tom Hanks and Dan Akroyd. Did a video with those two guys on MTV. At the time it was the most requested video for about six weeks. I did a movie called "The Highlander" with Sean Connery. Did some music for that and a lot of different work and then pretty much in the early '90s I started making my solo records and I've done eight solo records in ten years. Doing pretty good.

Sounds like it. When and what got you interested in playing bass and pursuing a career in music?

I was named after the America World War II hero Glenn Miller, trombone player from the Second World War who was in the Army and his plane went down and the Glenn war mystery is a big, big thing still. My parents are huge Glenn Miller fans and they named me after Glenn Miller. I was taught to play the trombone when I was 8 years old like Glenn Miller was so I started reading music at an early age and I started getting --- you know I've got to tell you that everyone has a gift in their life whether it's accounting or carpentry or teaching. Glenn Hughes has been given the gift to sing and play and write music. It's very obvious that I've been given this gift and I try not to abuse it.

I understand that when you were in Trapeze that's when you met John Bonham of Led Zeppelin?

Yeah. He was a really good friend of mine. John used to come and pick me up -- actually I used to drive to his house on the weekends and we'd play in London. He would drive me to the show and he would jam all the time with Trapeze. It was his favorite group and at one point he really wanted me to join Led Zeppelin. He'd try to, I guess, have John Paul Jones thrown out of the group. I said "no I don't think you should do that John. I think you should just leave it as it is. He was a character.

You've put out a good number of solo albums. Is there any particular one that stands out the most?

You know I'm going to tell you the standard answer to that. The next one. I just finished the last one in March and it comes out in the summer. I really want to say that it's the best work I've done I think ever. As when you put it up to my other albums it really, really, really does sound great. I'm really proud of all my work. I'm really proud of it all. I don't think I've done a bad record. I just think some of my records are very diverse as they always will be because I've been given the gift to sing in a rock/pop/jazz/funk/soul format. But this album, the next one. I can't give you the title right now but it'll be out sometime in summer.

You have a record label called Pink Cloud Records. What made you decide to have your own label?

I did that because the last some recordings that I had recorded that aren't in the rock format, because I have whether I like it or not, I was famous for playing in hard rock and I have other avenues I like to paint my pictures in. That'll be the soul and the funk genre. Obviously jazz and the thing is, is that I have my own record label to release those kinds of titles.

Can you tell us about your video "The Making Of Days Of Avalon"?

I did it last summer on the beach and in the sound station in L. A. My friend directed it. We sat and listened to my album and we really fell in love with this song. He decided to cut it on this cut. It's very long, it's over six minutes long so henceforth MTV doesn't play videos that long. I didn't really make it for that purpose. I made it to show people the other side of Glenn. It's a ballad and it's very, very cool.

I understand that Matt Sorum played drums in the promo clip of "Days Of Avalon". How did you get hooked up with him?

Well Matt's a good, good friend of mine. He played on my album Feel in '95. I've known Matt 10 years. I knew him when he was starting out in Guns N' Roses. Matt is one of my close friends. He's a sweet guy. I've had the opportunity to work with people I really like and Matt is one of those guys. He can play the drums like nobody else and he was available to play on the clip of "Days Of Avalon" and it was great to have him.

Can you tell us about your album Return Of Crystal Karma?

Oh yeah, that's a great album. Over a year ago I was attempting to write music for a new which was going to be Return Of Crystal Karma. I had the title about a year before that and I wanted to have something a little strong because basically that album for me is a great rock record and it really is a great album. A lot of people love it. Got great reviews. So that album was a return to rock for me. As I said some of my records are very diverse in nature stemming from all over. When I say rock what is rock? I ain't Limp Bizkit. I ain't Black Sabbath. I'm Glenn Hughes and I try to portray that in what I do. Return Of Crystal Karma is a very diverse record but it's extremely hard rock record.

I was listening to it this morning.

You like it?

Yes I do. I was very impressed with it. I was like "this guy is really heavy". What are your favorite tracks off the album?

I like "Days Of Avalon". I like "Midnight Meditated". I like "This Life". I like "The Other Side Of Me". As you can see I'm probably giving you the more funkier titles because that is my favorite kind of music. Funk rock. That's where it started in Trapeze. It's Texas' fault you know.

Return Of Crystal Karma is a double CD. The other CD is a show you did in South America. When and where did that show take place?

That was in Sao Paulo, Brazil and funny enough I didn't record all the tour. I only recorded the one show on ADAT and I took the tape home. My record company said "you know we would like to talk to you about maybe putting that as a bonus CD". I said "well you know it's just one show". An artist normally record ten shows and picks the best nine and this is just one performance. I listened to it and I went "you know it's very real, very raw". Some of these live records these people put out are very slick and this is as it happened and it's totally spontaneous.

They normally take it back to the studio with them and take out all the glitches and make it sound perfect.

A lot of people have added stuff to their stuff and samples. This is just the way it was and I'm happy with that.

You did "Piece Of My Heart" on the forthcoming Nazareth tribute CD. How did you get involved with that and when is the CD coming out?

Angela I get a lot...how do I say this? I get more than my fair share of people calling my office to work and Nazareth, those chaps are friends of mine from years ago. They opened for Purple a lot and I liked that song. They sent the format to me and I went and sang it and sent it right back. I thought it sounded pretty cool.

I understand that a deceased member of The Village People bears your name and that there was some confusion.

In the late '70s The Village People were kind of popular and somebody in a magazine put my picture next to his and said which is the real Glenn Hughes. Apparently the leather man guy biker had the same name and the same spelling as me. You know what? I never really thought about it but I just said to myself "you know there might be somebody somewhere, one day that confuses that issue". Star Magazine did a piece on it and they apparently told my office that they knew it wasn't me but they wanted to go ahead and put a spin on it to get...it's just another tabloid moment. I've had a few of them and it's not really funny to me anymore because I've been inundated with questions about it. My website has had over 200,000 in the last month only this year. A lot of people thought I'd died. It's kind of funny in a way that I was buried in my leather man outfit. If you could understand how many times I've talked about it, it's unbelievable.

It was a stupid thing for them to do.

I've been on every bloody talk show/radio show with all these DJs, these morning crews, "Hey! Hey! Hey!". That crap. The guy's dead for Christ's sake. Let him rest.

Peter Criss of KISS has his rounds with that particular tabloid I remember.

In the '80s my mother and father picked up a tabloid in the U. K. and it said I was dead in that one as well and it was all totally wrong and it was not really cool. When your mom and dad are still living and they read that shit.

You're an awesome dude. You've risen from the dead twice.

How about that?

Fans are curious as to when you'll be touring the States. I understand that you're getting ready for a European tour.

We start Europe May 25th in Madrid and we're going to do Spain and the UK, Netherlands, France, Poland, Germany, Sweden, and Finland. I'm coming home but I leave off with an organization called Voices Of Classic Rock which is myself, Mike Reno from Loverboy, Micky Thomas from Starship, Bobby Kimball from Toto, John and Terry from Rainbow, Edgar Winter and Chuck Nedron, John Cafferty. We are strength in numbers and we play all over the place so you might be seeing us on that.

That'd be great. Any other comments?

I just want to say hi to everybody out there and check my websites for more info on the man who's not dead.

-END-

M E S S A G E F O R G L E N N

Name: Eddie Martinez
Email: www.pooker_1@hotmail.com
City/State: Los Angeles, CA
Country: USA

Eddie Martinez's Suggestions & Comments for GLENN:

Hello Glenn

I'm an oldie fan since Burn came out. I was a little too young to see you guys at Cal Jam 1, but I did get to see MK4 lineup at Long Beach Arena on February 27, 1976 in California. That was the second concert I'd ever been to at that time. It was a great experience for me and I had alot of fun. I did take some photos of that gig but they didn't come out to well and over the years they got misplaced. I miss Tommy Bolin as well. I wish he and Jimi (Hendrix) were still here. They almost got to play together but it didn't happen. Your a GREAT bass player and writer but you have a God given set of pipes. God blessed you and I hope he continues to do so!!!! Well mate, hope to hear from you take care and stop by, your always welcome to my place...

Cheers Eddie :)

M E S S A G E F O R G L E N N

Name: Grayson H. Parker, Jr.
Email: Grayson.Parker@Wachovia.com
City/State: Atlanta, Georgia
Country: USA

Grayson H. Parker, Jr.'s Suggestions & Comments for GLENN:

Mr. Hughes,

Saw the great Trapeze on May 24th, 1973 at the old Sports Arena in Atlanta, Georgia. (Still Have the ticket stub). Still one of the top five rock performances I have ever seen (and I have seen 'em all from The Airplane to Zeppelin).

Missed you last time in Atlanta a few years ago when Alex Cooley (I think) brought ya'll back to town. You still have an army of loyal fans here in Georgia who would love to see Dave Holland, Mel Galley and yourself return.

We are much older now, but still can rock with the best.

I'm a citizen of nowhere, the sky's above my head.....

M E S S A G E F O R G L E N N

Name: JIM GALLIKAS
Email: jim_lick@yahoo.com
City/State: Athens
Country: Greece

JIM GALLIKAS's Suggestions & Comments for GLENN:

DEAR GLENN

I WOULD LIKE YOU TO COME TO GREECE WITH THE HTP OR ALONE FOR CONCERTS.

YOU HAVE MANY FANS HERE

YOURS
JIM GALLIKAS

M E S S A G E F O R G L E N N

Name: Suzanne
Email: suzanne.chenery@etl.ericsson.se
City/State: Newbury
Country: United Kingdom

Suzanne's Suggestions & Comments for GLENN:

Hi Glenn,

Please could you tell me if there is any UK editions of your 'Days of Avalon' video because as much as I love to listen to your music, I really enjoy seeing you perform.

Love always,

Suzanne

M E S S A G E F O R G L E N N

Name: Ben Gallop
Email: danny@dobbs91.fsnet.co.uk
City/State: UK
Country: England

Ben Gallop's Suggestions & Comments for GLENN:

dear glenn

hope you enjoyed you break in the uk please tour here soon its been a long time lookin forward to the album

hope to see u sometime in the future hope wolves get promoted

all the best

ben

M E S S A G E F O R G L E N N

Name: Barry C. Sypeck
Email: barrysypeck@hotmail.com
City/State: West Hazleton, Pa
Country: USA

Barry C. Sypeck's Suggestions & Comments for GLENN:

Hello Glenn! How are you?

I first heard some of your work back in December of 84 when I bought the cassette of Deep Purple Burn. From then on, only being 14 years old, I knew it was a voice I would be able to recognize anywhere!

>From then on discs like Black Sabbath Seventh Star, Gary Moore Run For Cover, Phenomena, and the background vocals on Whitesnake's Now Your Gone from the Slip Of The Tongue disc and your solo records have amazed me by the range you have been blessed with!

As for me I cant sing too well. But I do enjoy playing guitar! I have three: Gibson Les Paul, Fender Telecaster, and a Jackson Performer. Some of the guitar players that have inspired me through the years are Tony Iommi, Ritchie Blackmore, Jimmy Page, Ace Frehley, Mick Ralphes, Tom Sholz, Ted Nugent, John Sykes and etc.

I recently split with my wife of nearly 8 years and it has been a very difficult time over the last few weeks. But, your music has helped me through and reassured me that God is always there to help you pick up the pieces! I moved in with my brother 3 weeks ago and he has been the one to help me rise back up with his humor and his accomplishments! He has been sober 9 years now and it doesn't bother him to be around people that drink! He actually has alcohol in the house for when guests visit. I use him as a guide. He had a severe alcohol problem and he got through it, and I admire him for how far he has come! From then on, I knew I could get back up and walk again in this world!

I would love to hear from you sometime in the near future!

Thanks for lending an ear!!!! God Bless!!!!!!!!!!!!!!!!!!!!

M E S S A G E F O R G L E N N

Name: Fabian
Email: cercatuyo@clarinmail.com.ar
City/State: Buenos Aires
Country: Argentina

Fabian's Suggestions & Comments for GLENN:

GLENN:

YOUR FANS IN ARGENTINA REMEMBERS TO YOU WITH MUCH AFFECTION,

WE HOPED THAT SOON WHEN (EVERY THINGS IMPROVES HERE), "YOU COME TO YOU GIVE YOUR MUSIC TO US"

WE LOVED TO YOU!!!

fabian, dave, edu and ana.
Buenos Aires, Argentina.

M E S S A G E F O R G L E N N

Name: Reggie Boyle
Email: Regisboylejr@aol.com
City/State: Thousand Oaks, CA.
Country: USA

Reggie Boyle's Suggestions & Comments for GLENN:

Dear Glenn,

I have been lucky enough to see you play live three times with Hughes/Thrall, with Marc Bonilla, Ronnie Montrose and recently with Voices of Classic Rock in Vegas.

I have seen hundreds of concerts in my life. You are without a doubt the best singer I have ever seen. I have been fortunate to talk with you at several recent NAMM shows. I just wish you would play more live shows in the U.S. I know for a fact that in L.A. there is a large number of intelligent music fans that would love to see you play here more often. You have always been kind enough to let me talk to you when I've met you & I thank you for that.

Your fan,

Reggie Boyle
Thousand Oaks, CA.

M E S S A G E F O R G L E N N

Name: Scott Fitch
Email: sdfutche@aol.com
City/State: Knoxville, TN
Country: USA

Scott Fitch's Suggestions & Comments for GLENN:

Hey Glenn.

Ordered your new HTP and should have tomorrow. Really looking forward to it. There has been a lot of hype regarding this new release and I'm sure that it is up to it's billing.

I would like to encourage you to do a show this spring for your U.S. fans. After canceling your Orlando show, you said on your homepage that you would "make it up". Now just what that means is very vague. I hope that your defination is the same as mine.

God bless you Glenn and Gabi.

Respectfully,
Scott Fitch

M E S S A G E F O R G L E N N

Name: Anne-Marie
Email: abaratti@vtown.com.au
City/State: Sydney, N.S.W.
Country: Australia

Anne-Marie's Suggestions & Comments for GLENN:

Hi Glenn,

I've been a fan of yours for many years now, and I'm still blown away by your incredible vocal range and style. You have many fans here in Australia and we would be ecstatic if you could make it here for a tour.

I'm currently having some vocal training myself, but I could only dream of having a voice as dynamic and sexy as yours. You just have it in aces naturally, not forgetting to mention what a kick-ass bass player you are as well. If I was a male I'd wish for a voice like yours. Oh well maybe in my next life.

Keep the unreal music coming and I hope you can make it here someday.

Love you always

Anne-Marie.

M E S S A G E F O R G L E N N

Name: Dwayne Keen
Email: threeeens@shaw.ca
City/State: Calgary
Country: Canada

Dwayne Keen's Suggestions & Comments for GLENN:

I just wanted to say a heartfelt thank you for the absolute joy that your music gives me. I am an advertising Exec. and I find that there is no greater escape than to lose myself in your music.

I will be watching for any tour dates that come close to this part of the world. Thanks again Glenn.

Sincerely,

Dwayne Keen

M E S S A G E F O R G L E N N

Name: Adriana Andrade
Email: adriandrade@yahoo.co.uk
City/State: Worthing
Country: England

Adriana Andrade's Suggestions & Comments for GLENN:

HI,

RED ROSE,

HOW ARE YOU? I HOPE YOU ARE DOING WELL.

BEFORE YOU READING THIS EMAIL, I AM THAT GIRL FROM BRAZIL WHO MET YOU IN SAO PAULO IN A RECORD SHOP, YOU SPEND SAME HOURS THERE TO SEE YOUR FANS AND I WAS ONE OF THEM.

AFTER WORDS WE DROVE YOU TO A RADIO CALLED 95FM.

I LIVE IN ENGLAND FOR 4 YEARS, WHILE I GOT HERE I WAS DESPERATE TO SEE YOU YOUR GIG, YOU CAME TO ASTORIA TWO YEARS AGO AND I BOUGHT SAME FLOWERS AND GAVE TO YOU, THEN BURST INTO TEARS, THAT WAS MY HAPPIEST DAY OF MY LIFE!!!!

I KNOW YOU HAD HARD TIMES IN YOUR LIFE I DID HAVE AS WELL, AND I HAVE TO BE HONEST YOUR MUSIC HELPED ME A LOT, I WAS ALONE IN A COUNTRY WHERE I COULD NOT UNDERSTAND A WORD, BUT AS YOU KNOW THINGS DOSEN'T CAME EASILY.

I AM VERY HAPPY NOW I AM ABOUT TO BECOME AN INTERPRETER AND IF YOU NEED ANY HELP IN BRAZIL I WILL BE VERY HAPPY TO HELP YOU OUT.

I HOPE TO SEE YOU VERY SOON!!

ADRIANA ANDRADE

I LOVE ALL YOUR CDS AND HAVE ALL!!!!!!!!!!!!

M E S S A G E F O R G L E N N

Name: Ann Burstyn
Email: ann@annburstyn.com
City/State: Toronto
Country: Canada

Ann Burstyn's Suggestions & Comments for GLENN:

Hey Glenn.

I hope all is well with you and yours.

I hadn't sent a comment about BTM yet so I will now. It's great! Every track is good in its own way. I finally got "Feel" too. It's also excellent.

I'm looking forward to the HTP, new Hughes/Thrall and whatever else you're COOKIN' UP!!

I don't know if you listened to the lil' cd tribute I did. If so, I'd love to know your thoughts!

You may remember me as "ANN-ART". The last time I saw you was in Sarnia, Canada last year, Aug.16th. It was an amazing show I might add!

Must go for now. I'll be listenin' always.

Ann

M E S S A G E F O R G L E N N

Name: Pete Stanford
Email: Peter.stanford1@btopenworld.com
City/State: Barrow-in-Furness
Country: England

Pete Stanford's Suggestions & Comments for GLENN:

I've got two things i would like to say to Glenn,

1. Could you please do a UK tour. Your voice is top class, but it'll be amazing to hear/feel it live.
2. I think both yourself and Anastacia would be an amazing duet! any chance of that happening on any future albums?

M E S S A G E F O R G L E N N

Name: Matt Herring
Email: herring@massed.net
City/State: Springfield, Ma
Country: USA

Matt Herring's Suggestions & Comments for GLENN:

i just want to tell you i've been a life long (my life) fan and think you are an unappreciated talent. i love your work with phenomena and black sabbath (7th star is my fav). i remember going to see sabbath in new haven, ct. only to find you left the show or two before, so i have yet to see you live. i believe we even have the same birthday 8/21?

i recently discovered your last three solo discs and love them to death. my question...

on your recent lp's (the la blues one in particular) you mention finding your higher power. i know of your history with drugs and alcohol and i applaud you on your sobriety (11 years for me) and have used your testimony in a group i lead for people in recovery (the part about god being named glenn and he was pissed at that)

NOW to the question...

who is your definition of god? being a baptist you know who i'm rooting for.

my only suggestion is come play in new england. what would it take to get you hear?

hope all is well with you

matman

M E S S A G E F O R G L E N N

Name: Spirro Chrisafis
Email: rachelpotter@iprimus.com.au
City/State: Melbourne
Country: Australia

Spirro Chrisafis's Suggestions & Comments for GLENN:

Dear Glenn,

What an honour it is to be able to send you a message. For years, you have been an inspiration in my life, both as a musician/vocalist, and as a person. You are without doubt my favourite vocalist, and I

have been in awe of your talent since the Trapeze days (when I was just 9 years old).

I am especially fond of your most recent crop of albums, from the Blues Authority set onwards. R.O.C.K. and Building the Machine have both been really fabulous (I just adore Switch the Mojo and When You Fall, and being a guitarist myself, I love Owed to J).

When a friend told me that you'd done a version of Video Killed the Radio Star, I thought he was joking. However, when I heard your arrangement, I almost cried - it is that beautiful. The lyrics took on a greater depth and significance from the poppier original.

I understand that you have been through some harrowing times in your life, and that you have found the strength to rise out of, and above, such times. I commend you on your sense of purpose and pride in your humanity, and (from listening to a recent radio interview) I thank goodness that you have not lost your sense of humour. I must add here that the cockney outburst in Spun in Lost Wages (ya know wot they're gonna do don't ya?) cracks me up every time.

On a more technical note, your voice is simply astonishing, and perhaps unlike some other of your contemporaries from the 70's, you are singing better than ever. Your control of tone, texture, intonation, attack, accent and vibrato just flaws me and brings a smile every time I hear a new song or album. Curiously, although I love David Coverdale, I have often wondered what your voice would have sounded like with Jimmy Page's music on the Coverdale Page album. That would have been a dream team for me. Also, is there any possibility of a Hughes/Wonder collaboration? Are we worthy enough?

Anyway, Glenn, I hope you get this message, and I sincerely hope that you continue to prosper in your music and your life. You are a true musical jewel, and even my wife (whose e-mail I'm using) loves yor work, despite being a hardcore techno dance lover. That is the greatest compliment I can think of.

Thanks for being alive, Glenn.

Spirro.

M E S S A G E F O R G L E N N

Name: Steve Claggett
Email: claggett@satnav.com.au
City/State: Warana Beach, Queensland
Country: Australia

Steve Claggett's Suggestions & Comments for GLENN:

Hello Glenn!

G'Day Glenn all the way from Down Under. I have just ordered my copy of "Building The Machine" from amazon.com so I am eagerly awaiting my supply of new Glenn Hughes rock & funk!!!!

I have been reading on your site about the tours that the Voices of Classic Rock have been doing & I was wondering if there are any plans for an Australian tour sometime this year? I realise it's a long distance to tour but I think you guys would go down extremely well here, I still have fond memories of seeing you play with Deep Purple, twice in Sydney & also at the Sunbury Festival in Melbourne in the 70's!!

Anyway Glenn thats about all from here, I hope you & your wife have a great 2002 & thanks mate for your great gifts of music to us fans & keep up the great work.

Regards
Steve.

M E S S A G E F O R G L E N N

Name: Steve Mehl
Email: sgmsyky@attbi.com
City/State: Martins Ferry, Ohio
Country: USA

Steve Mehl's Suggestions & Comments for GLENN:

glenn,

seen u in 1972 or 73 at the electric flag in wheeling, west

virginia. that's about 60 miles south of pittsburgh, pa. have been a major fan ever since. have all the old trapeze stuff and most of the purple and new stuff. all excellent!!!!

do u think u will b around pittsburgh in the future or any where close? i'll travel many miles to c you anytime. i'm a singer in my own band, influenced by u to do what i do. u made a major impression on me that night. i've even covered some of ur tunes like coast to coast and black cloud, to name a couple.

thanks 4 ur time. i hope to c you perform again soon.....

stevie mehl

M E S S A G E F O R G L E N N

Name: Drew Krawiec
Email: drewk57@excite.com
City/State: Detroit,Michigan
Country: USA

Drew Krawiec's Suggestions & Comments for GLENN:

Hi! Glenn, I had the pleasure to meet you in Canada in July and August 2001 with VOCR.

It was real nice to meet someone whose music meant so much to me over the years. I really appreciated the caring you showed me when I told you of my Mother's death. I can't thank you enough!

I don't know if you had a chance to listen to the song I gave you. It was a old song I wrote in 1987 called Brighter Days, it was a rough demo that never was finished. It was written to help remind one that there is always hope to stop destructive behavior and really LIVE!

Glenn, You are now in your Brighter Days!

GOD BLESS YOU BROTHER!
Drew K.

M E S S A G E F O R G L E N N

Name: Ian Broadan
Email: Broadapple@aol.com
City/State: Marco Island, Florida
Country: USA

Ian Broadan's Suggestions & Comments for GLENN:

Happy New Year Glenn!

Glad to read you are alive and kicking!

Sounds like you've been taking care of business.

Write me back when you get a chance.

A Blast From the Past,
Ian, better known to you as "BROADIE" (ha-ha-ha)

M E S S A G E F O R G L E N N

Name: Tim Dash
Email: t.dash@bigpond.com
City/State: Ballarat, Victoria
Country: Australia

Tim Dash's Suggestions & Comments for GLENN:

Dear Glenn,
I've just had my first listen to BTM. I was a little apprehensive because even though I liked the last couple of albums I didn't think they were as strong as the previous ones. After listening to the heavy soul of Can't Stop The Flood I was hooked. Out On Me blew me away. Something about it reminded me of the great soul bands of the sixties. Celebrate - great, I Will Follow You - lovely. There isn't a weak track on the album. When you said "I believe this album is the most solid album as far as songs, that I have done in the last ten years" I thought, "Yeah, they all say that about their new album" but I have to agree with you. High Ball Shooter was the surprise for me. I generally don't like artists rerecording their old songs but even though you stuck pretty closely to the original

you also managed to bring something new to it. I really enjoyed it.

I haven't enjoyed an album this much on the first listen in a long while. Congratulations !

Just one bitch. How come the Japanese get the bonus track, Cosmic Spell, and we don't! LOL. Maybe you can make it available to your fans through your website in the future.

I usually don't write to artists but I just had to let you know how much I enjoyed this album. It was well worth the extra cost of importing it from the UK!!

M E S S A G E F O R G L E N N

Name: Tom
Email: tmcgrogg@aol.com
City/State: Glasgow
Country: Scotland

Tom's Suggestions & Comments for GLENN:

dear glenn

i was there with your first trapeze venture and tried to follow your progress as closely as i could.

i felt for you when your friend tommy bolin died and thought it would be good for you to know that there were people out there for you.

i am glad to see that you have seen light at the end of a long tunnel and grasped at it with both hands. glenn you just keep on moving.

god bless you and yours.

M E S S A G E F O R G L E N N

Name: Michael Bullman
Email: mbullman@pulse.net
City/State: Ft. Worth, TX
Country: USA

Michael Bullman's Suggestions & Comments for GLENN:

I have been a BIG fan of your voice and bass for a very long time.

I first heard the Trapeze era much while it was happening. I was also lucky enough to see one of your later shows in Dallas with Trapeze. It was fantastic. The first time I had ever seen the MASTER of Rock The Funk.

You've got to be the funkiest white boy on the planet, with a whole lot of soul!

You are really on your game right now, Building the Machine is GREAT. But, I must say FEEL is my favorite. Total soul meets rock.

You can check out my mp3 website at www.mp3.com/MichaelBullman

M E S S A G E F O R G L E N N

Name: Stephen Dunbar
Email: andrac1@tinyworld.co.uk
City/State: Liverpool
Country: UK

Stephen Dunbar's Suggestions & Comments for GLENN:

Glenn,

Can you let me know when you will be in the UK next not just on tour but to visit family - as I would like to buy you a drink and just hang around with you for a day?

You will remember me as I am the policeman at your UK gigs with the video camera!!

Steve Dunbar

M E S S A G E F O R G L E N N

Name: Alexander Gudkov
Email: algu@infopac.ru
City/State: Togliatti
Country: Russia

Alexander Gudkov's Suggestions & Comments for GLENN:

Oh, Dear Glenn!

We didn't have a chance to see you in concert in Moscow and Petersburg. It's so expensive for our family. I don't remember any concerts in our city since 1996 (it was NAZARETH and that's all).

I see the low level of culture in our city and region. Sometimes it's so awfull to hear the news that rockband is "breaking" (such as Pink Floyd) and brilliant people are dying (dear George Harrison). My father was playing on bass, and I was on his concerts...

But nowadays, music is not important for our city's (and maybe country's) government. The city's music festival "Autograd" (there is an autoplant in our city - "AUTOVAZ") became a festival of drugged bands. They have instruments but they "play" low-quality music (main thing in their "songs" Distortion or Overdrive, and that's all). Students are listening to this music, but I think it's dangerous. They think that this music, drink, drugs and sex is the best lifestyle...

But some people are missing golden voices and superplaying of masters. I was on Deep Purple's concert in Moscow in 1996, and it was great!!!

Dear Glenn, I'm sorry for my complaints, remember that we love You and your music. "Building The Machine" is great! I listen it two times a day. So when I'm in Love I listen to your ballads, to the kind and friendly music of Tommy Bolin, and David Coverdale's lovesongs. You're so good!!! God blessed you...

Thank you for reading my message...

Alexander Gudkov

"You keep on playing" !!!

M E S S A G E F O R G L E N N

Name: Willy
Email: willy.vereecke4@yucom.be
City/State: Eernegem
Country: Belgium

Willy's Suggestions & Comments for GLENN:

Thanks for keeping Deep Purple alive, a long time ago.

M E S S A G E F O R G L E N N

Name: Taisiya
Email: rus_am@mail.ru
City/State: St.Petersburg
Country: Russia

Taisiya's Suggestions & Comments for GLENN:

Dear Glenn,

I would like to thank you for coming to our city and performing for us. What you did can only be called magic. I have never heard anybody singing that good. It seems that your voice became even better through the years, and you look stunning, too. I hope we will have a chance to enjoy your talent again some day. All of your Russian fans are very faithful to you.

Remember, that we got an opportunity to appreciate your talent only a relatively short time ago since the kind of music you are playing was forbidden in our country, so you might imagine what awesome feeling we had about your coming here. We love you very very much.

Thank you for all the pleasure you are giving us with your wonderful music and beautiful personality. It is great to realize that we had a privilege to enjoy your show.

I wish you all the best and hope that you will keep bringing all of us joy with your songs.

Love,
Taisiya.

M E S S A G E F O R G L E N N

Name: Yuri A. Garnaev
Email: y-garnaev@rambler.ru
City/State: Moscow City, Moscow
Country: Russia

Yuri A. Garnaev's Suggestions & Comments for GLENN:

Hello, Glenn! Now I glad to send you this message after your concert in our city.

This day - I really realized my dream.

I never could expect to see your alive on stage and... so close to me!

I rather young - I am 17. And I started enjoying your music not so long ago - near 4 or five years. So I listen to your music since I've heard for the first time your CD's of Deep Purple. Of Course, now I know all your albums :-)) ...and I very like it.

During that concert I was near the stage. And when you were playing your bass-solos your were staying strongly behind me. It was amazing! To my mind you're the best bass-player in the World for today... And I also couldn't believe my ears that your vocal is still so great.

But... those day I've hearded everything! Your sining on the concert very impressed me.

And.. Thank you for the Pick which you used on concert an then dropped to my direction. Sure, I've got it!

Bye and God Bless you.

M E S S A G E F O R G L E N N

Name: Marcelo Gobello
Email: mlgobello@yahoo.com
City/State: Mar del Plata
Country: Argentina

Marcelo Gobello's Suggestions & Comments for GLENN:

Dear Glenn:

I'm a big and old fan (since the seventies) from your artistry and I only want to congratulate you for your last work "Building The Machine", that I think is one of your best solo albums and my favourite rock cd of the year.

IT'S AMAZINGGGG

Thanks!!! for the music

You're the best.

M E S S A G E F O R G L E N N

Name: Jimmy Maes
Email: shempdog@webtv.net
City/State: Lake City, MI
Country: USA

Jimmy Maes's Suggestions & Comments for GLENN:

Just want to thank you for the music and inspiration.

I'm a 40 yr old man who has listened to you since 'Burn'. Also a BIG Tommy Bolin fan. I know you guys were close. Your 'Blues' really set things off, then I bought 'From now on', then 'Addiction', now 'The way it is' is my escape. My stereo get a good workout on 'neverafter', but my soul gets a good one on 'take you down' and 'don't look away'.

Thanks again for the great music. I'll always support you.

Jim

M E S S A G E F O R G L E N N

Name: Wim Van Wamelen
Email: wwam@hetnet.nl
City/State: Haaksbergen
Country: Holland

Wim Van Wamelen's Suggestions & Comments for GLENN:

Dear Glenn,

I am a fan of deep purple and the music of its members for more than twenty five years. So I bought my first LP of you in England in 1977, Play me out, when I was fifteen. Totally different music than I was used to hear. Your voice, great.

So three years ago I had the opportunity to see you on tour in the Netherlands, in a town called Almelo. I had just a very bad period behind me. I was in hospital for nearly a year because of mental problems. On that evening I heard for the first time in my life your song: I dont want to live that way again. What a song! I knew on that moment exactly what you meant with this song.

Later I saw you in Hardenberg, you were not satisfied with the concert but I was glad to see you there again.

At this moment the music of you is the best there is for me. It helped me to overwin my mental problems.

Thanks Glenn for your music and I hope to see you soon in the Netherlands again, and maybe once in my life I a can shake hands with you. That would be great.

Keep on playing.

Wim van Wamelen

M E S S A G E F O R G L E N N

Name: Gartie Lannerback
Email: Lannerback2000@yahoo.com
City/State: Chirpan
Country: Bulgaria

Gartie Lannerback's Suggestions & Comments for GLENN:

Hi Glenn.

My real name is Yordan and I'm 16 years old. I'm your big fen. My favourite group is Deep Purple, I thing that Deep Purple is the greates group in the World for all times. I have everiting Purple albums (studio) and 4 live albums. I have and your albums - Glenn Hughes and Friens(tribute to Tommy Bolin),Return of cristal carma.

Read me PLEASE

BYE,BYE

M E S S A G E F O R G L E N N

Name: Brian R. Caseau
Email: rhythm_and_brews@hotmail.com
City/State: Kingston, MA
Country: USA

Brian R. Caseau's Suggestions & Comments for GLENN:

Cheers Glenn!

I have been a fan since way back as a kid trying to mimic your vocal skills to BURN. As an adult, I have long since retired my quest to be a vocalist, yet I still have the same passion each time I find another Glenn Hughes contribution to the dismal state of the music industry.

Here in the states, it's difficult to obtain imports, yet I have managed to aquire basically every source of your phenemonal (no pun intended) catalog. I've followed each and every member of Purple and beyond, and it seems as a fine, fine wine... you continue to improve with age. I am still awaiting my locar supplier to come through with your newest, but I've amassed quite a collection to hold me over.

I thoroughly (sp.?) loved your disc, The Way It Is. What a fantastic combination of funk, electronica and some unbelievable guitar by Steve Salas, damn! Not to very long ago you were slated to be here in the states and gig at a place in Rhode Island, which isn't all too far from me, and I my heart pounded in anticipation of possibly getting to meet the man... as we all know, the tour was limited, and my hopes remain.

As a side note, I did have oppertunity to meet the man you replaced in Purple, none other than Ian Gillan this past June. Conversation began with Ian on behalf of my 10 year-old daughter Meghan, who is tha Ambassador to the MA chapter of the Arthritis Foundation. Ian invited us back stage, even took Meghan on-stage, and donated a platinum award to her to raise funds for a walk that just ended. What a quality man, and ir gave me tha feeling that whils us common folk put our hero's on pedestals, you're all just as honest, genuine and caring as most are.

I just wanted to thank you for some wall thumping bass over the years, and tell you that you're abso-funkin'-lutely great.

Best to all, and come back to the states, we're all missing one of the greatest contributions to music short of the stereo!

Love & Peace - Brian

M E S S A G E F O R G L E N N

Name: Brian Hill
Email: dustydude7@yahoo.com
City/State: Danville, Kentucky
Country: USA

Brian Hill's Suggestions & Comments for GLENN:

Dear Glenn,

Hi! I wanted to write to express my appreciation for your work, as well as your influence on my life. I was first introduced to you in the late 80's through Black Sabbath's "Seventh Star" album. I thought your vocal range and sound was absorbing. I later discovered the Trapeze and Purple recordings, which further my loyalty to your work. I learned more about your life thru different resources, and found your new work as well. "Addiction" was the bomb!

You have been a big issue on me, because thru all your struggles and setbacks you never gave up on your dreams! No - you just kept on working! I have had a lot of struggles and setbacks in my life as well, and I believe thru your influence and example that work hard and dedication will result in positive rewards. I am currently a prisoner in the Kentucky Department of Corrections. If you are interested you can learn more about me at: www.barnonebhill.com which features the monthly column I write about life as a gay prisoner. Thanks for being the person that you are, and continue the good work!

Sincerely,

Brian Hill

(forwarded by Dusty Jones)

-END-

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