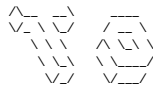
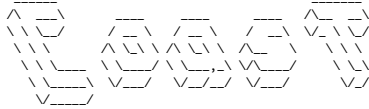


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#49  
July 22nd  
2002



				INTRODUCTION				

Hello Everyone!

These are exciting times for Glenn Hughes fans - we're now half way through 2002 and the best has yet to come!

It's turning out to be one of the busiest years ever with significant live appearances and a myriad of CD releases to come.

Right now, the buzz surrounding the Hughes Turner Project (HTP) European Tour is gaining momentum and with the Japanese tour now successfully completed, we hope it will break the barrier to gain access to heavy rotation on radio play and even a chance to take a crack at the US tour circuit. We shall have to wait and see, but from the results so far...it's certainly a possibility in our eyes!

Glenn's first solo show of the year takes place at the end of August in Moscow, Russia at the 'Long Live Rock'n'Roll Festival'. Also keeping him busy since our last issue have been a number of appearances with the 'Voices of Classic Rock'. The next shows are coming up fast with a tour of the Far East at the end of this month.

New CD releases featuring both old and new material are also expected beginning in August - 'HTP Live in Tokyo' as well as a new 'Best Of' compilation.

Also, don't forget - August 21st is Glenn's birthday - so be sure and utilize the 'Email Glenn' link on the 'ghpg.net' web site to send him some good wishes! On a side note - this is the last CTC issue to include these email greetings, from now on they will be delivered directly without the need for an appearance here.

As always, we'd like to thank those of you who have taken the time to provide submissions for inclusion in this issue. In addition, we'd like to say thanks to Glenn and Gabrielle for putting up with our barrage of questions and recent enquiries! Also, big thanks to 'joelynturner.com' for providing us a lot of the HTP related news this time around, as well as 'rockforever.com' for all the latest VCR details.

Our next issue will mark the 50th edition of CTC - we hope you will help us celebrate this landmark, by offering submissions to ensure it becomes the biggest issue to date! It will be out in the November/December timeframe, so it gives you lots of time to contribute your HTP show reviews, other news or reviews etc. With subscribership now in the thousands, we'd love to see more of you take part on a regular basis.

That's it for now - we'll be at the two HTP UK shows, so if you happen to see us, don't be shy, come up and say "Hello"!

See you in the 50th issue :-)

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				

HUGHES TURNER PROJECT 2002 EUROPEAN TOUR DATES

Featuring GLENN HUGHES and JOE LYNN TURNER live on stage together.

Opening for the tour are DOMAIN of Germany and Kelly Simonis BLIND FAITH of Japan. Keep in mind that these dates are currently CONFIRMED and scheduled but changes and/or cancellations are definitely possible. As HTP's manager, Mark Wexler reports, "We are still making changes to the schedule to accommodate certain dates."

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

Subject: CTC: HUGHES TURNER PROJECT on European tour !!

HUGHES TURNER PROJECT - "Can't Stop Rock & Roll Tour 2002"

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September 6th NORWAY - Trondheim, Hell Blues Festival (no support bands)  
September 7th NORWAY - Harstad, Harstad Rock Festival (no support bands)  
September 9th SWEDEN - Vasteras, Prisma  
September 11th FINLAND - Helsinki, Nosturi  
September 12th FINLAND - Tampere, Pakkahuone  
September 14th GERMANY - Hannover, Bluesgarage  
September 15th GERMANY - Berlin, Sound Discothek & Concert Hall  
September 16th GERMANY - Gerolzhofen, Geodrom  
September 17th AUSTRIA - Wien, Planet Music  
September 19th SWITZERLAND - Pratteln, Z7  
September 20th ITALY - Vince-Mestre, Discoteca 041  
September 21st ITALY - Ancona, Barfly  
September 22nd ITALY - Brescia, Palatent  
September 24th GERMANY - Augsburg, Rockfabrik  
September 25th GERMANY - Oberhausen, Turbinenhalle  
September 27th GERMANY - Bremen, Tivoli  
September 29th BELGIUM - Vosselaar, Biebob  
September 30th UK - Dudley, JBis  
--  
October 1st UK - London, Meanfiddler  
October 3rd SPAIN - Barcelona, Razzmatazz 2  
October 4th SPAIN - Madrid, Macumba  
October 5th SPAIN - Granada, Polideportivo  
--

Thanks and best regards,

Sebastian

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www.mtm-music.com  
eder@mtm-music.com

EDITORS NOTE:

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These dates are valid as of July 18th, 2002.  
Always check with the venue directly to confirm  
show date and ticket availability.

-END-

HTP - LIVE IN TOKYO - DUE IN AUGUST!

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A live CD recorded at two recent HTP tour dates in Japan will be released August 21st by Pony Canyon (PCCY-01598) in Japan and SPV in Europe in September.

Two shows were recorded in Tokyo's Shibuya Club Quattro (May 17th and May 19th). It features a bit of both Turner and Hughes' history: former Rainbow hits, highlights from both Joe and Glenn's Deep Purple days, a classic Black Sabbath album track and a song each from both Turner and Hughes' most recent solo efforts. The song order closely follows the entire set list from both nights.

All 14 songs from the CD are listed along with the original album they were released on:

Devils Road - (HTP)  
Can't Stop Rock and Roll - (HTP)  
Death Alley Driver - (Rainbow - Straight Between The Eyes)  
I Surrender - (Rainbow - Difficult To Cure)  
Stormbringer - (Deep Purple - Stormbringer)  
Dark Days - (JLT - Slam)  
Mistreated - (Deep Purple - Burn)  
No Stranger To Love - (Black Sabbath - Seventh Star)  
Can't Stop the Flood - (Glenn Hughes - Building The Machine)  
Better Man - (HTP)  
Ride the Storm - (HTP)  
King of Dreams - (Deep Purple - Slaves and Masters)  
Street of Dreams - (Rainbow - Bent Out of Shape)  
Spotlight Kid - (Rainbow - Difficult To Cure)

The full line-up at these shows were as follows:

Glenn Hughes - Vocals/Bass (ex. Trapeze / Deep Purple / Black Sabbath)  
Joe Lynn Turner - Vocals/Guitar (ex. Rainbow / Deep Purple)  
Akira Kajiyama - Guitars (from Joe Lynn Turner Band)  
Toshio Egawa - Keyboards (from Gerard)  
Yoshihiro Kudo - Drums (from Earthshaker)

Produced by Glenn Hughes, Joe Lynn Turner & Akira Kajiyama  
Engineered, Mixed and Mastered by Akira Matsumoto at Studio 405  
Live Recording Engineered by Toshio Hozumi for MOD Studio

-END-

HTP JAPAN TOUR REPORT

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Courtesy:

Kaoru Hoshino, Loving You Endlessly, Japanese JLT fan site  
@ <http://www.ne.jp/asahi/jltfan/japan/> (additional thanks to Tony Takano)

May 19th - Shibuya Quatro - Tokyo  
-----

It has been 5 years since JLT did his tour all over Japan in 1997 KANKAWA tour. HTP started the tour from a southern city Fukuoka this time and headed north to Tokyo visiting Hiroshima, Nagoya, Osaka, Nagano on the way. The most frequently visited cities by foreign artists are Tokyo and Osaka, therefore, for the fans who are living away from such big cities, the HTP Japanese tour was such a big bonus of music. The concept HTP originally started from the previous "Holy Man Tour" by JLT with guest singer/bassist Glenn Hughes. Both JLT and Glenn immediately agreed after the show to set up a band together and to make a record. Finally, they have returned to the stages in Japan as HTP !

As you can imagine, the tour tickets sold quite well all over Japan. The date in Tokyo May 19th, sold out completely. The venue was fully occupied and was very hot by the heat from the audience with much anticipation of HTP. When the legendary TWO appeared on the stage, they were welcomed by thunderous applause. JLT was wearing dark black sunglasses and it made him look quite COOL. Glenn was dressed very FUNKY, also in sunglasses.

The 2 songs to kick off the show were in the same order as on the HTP album, "Devils' Road", and "Can't Stop Rock 'n' Roll" which featured much of the long awaited miracle duo of Hughes and Turner. "Death Alley Driver", "I Surrender", were the super famous songs that followed and the excited audience's singing got louder and louder together. "Stormbringer" featured JLT on guitar. We thought that we were really lucky that we could enjoy this masterpiece from DP's classic era.

Then, JLT lead into his set of solo songs as the first performance with the band, HTP. He started with "Challenge Them All", a tune used for a TV commercial of the famous Japanese beer and followed that up with "Dark Days" from JLT's solo album "SLAM". Now the lead transferred to Glenn. Glenn hits the audience first with "Mistreated". JLT supports Glenn on guitar and background vocals. Then JLT took a short break. And "No Stranger To Love" the famous tune co-created with Tony Iommi was also warmly welcomed again especially because it was featured in the previous tour. When Glenn did "Can't Stop The Flood," he invited the audience to sing the bridge part of this song. I heard some excited fans screaming at him saying "Voice of God!!" Fully agreeable!

Some highlights of HTP tour this time? JLT & Akira's twin guitar work, dueling harmonies from GH & JLT but eventually I realized that background vocals for each other's lead singing were also one of the main features of the band, HTP. Hughes supported JLT's lead and vice versa. When HTP did "Better Man" (which is my favorite from HTP album), the harmony was very soulful and JLT was again playing the guitar. As the show entered it's last half, "Ride The Storm" hit the audience and then, came some slow tempo songs such as "King Of Dreams". As JLT was singing this song, he looked into the eyes of each of the members of the audience which made me think that he will always be a singer who does care about lyrics very much.

JLT carried on with "Street of Dreams," one of the most popular Rainbow songs. The Japanese fans sang along with JLT in accurate English !! This shows how the fans do love this song. After that, JLT and Glenn pointed out a SPOTLIGHT on the ceiling. "Spotlight Kid" made the audience fully sweaty. We were jumping, shouting all around !! When we were almost exhausted to fall down, the MC ended the show. The 5 from HTP joined hands, bowed and left the stage. After some wild noise from audience requesting an encore, they appeared on stage again and with "Burn" The audience really got louder and nobody could listen to the music but the audience singing !! It was so loud, Burrrrrrrrrrrrrrrrrrrrr !! and then "Highway Star!" featuring Glenn, JLT, and Akira on guitar. The last surprise of the night was JLT's GUITAR SOLO on this song!!

The long and super show ended but some people did not leave expecting another encore. They were singing an unplugged "amateur" version of "Smoke On The Water." It was very funny. Though we did not wish the show to end, 2 hours was very long compared to other rock shows in Japan these days. It was a condensed and good length, I think. We believe that the show is "to be continued" We look forward to seeing HTP again next year!!

I had a chance to greet with GH!!! He was very conscientious and shook my hand with a gentle smile. Then he said to me "Pleasure to meet you AGAIN" GH remember me! I was very very happy to know his kindly personality.

We believe that the show is "to be continued". We will see you HTP again next year!! At same time, I wish all the GH fan and every rock'n'roll music fan in the world to enjoy this great show!

-END-

VOICES OF CLASSIC ROCK RETURN TO THE FAR EAST

Appearing in Japan, Korea, and Diego Garcia

=====

rockforever.com Press Release -- Thursday, July 18th, 2002

For Immediate Release:

The Voices of Classic Rock are off to the Far East again for appearances in Japan, Korea, and on the Indian Ocean Island of Diego Garcia. Departing from Los Angeles on July 28th will be singers Alex Ligertwood (Santana), GLENN HUGHES (Deep Purple, HTP) along with the other half of the Hughes-Turner-Project, Joe Lynn Turner (Rainbow, Deep Purple, HTP), Fergie Frederiksen (Toto), Ronnie Hammond (Atlanta Rhythm Section), Sass Jordan (Canadian solo artist), Pat Travers (Pat Travers Band), and musicians Barry Dunaway, Lane Hoppen, Charlie Morgan, and Derek Sharp

The first stop is Tokyo, and a concert at the Akasaka Blitz night club on July 31st. The Blitz is located in Akasaka - 1 min from 3a Exit of Akasaka Station (Chiyoda Line). TBS Square 5-3-6 Akasaka, Minato-ku.

Then on to Korea where VCR will play Navy Seoul located on the Youngson Army Post located in Seoul, Korea on August 3rd, 2002. Youngson is the home of the 8th Army and a small attachment known as Navy Seoul. This show is in honor of the Sailors and Soldiers stationed at Youngson following their continual protection of the boarder of the DMZ separating South from North Korea, as well as, maintaining peace in the whole Asian theater.

The Saikai Festival, August 4th, is a celebration saluting the friendship between the City of Sasebo, Japan, and the U.S. Armed Forces, in this case, specifically the base known as CFA Sasebo. VCR will be the headline act finishing off the two day event that is held on Navy property but open to both military personnel and Japanese Nationals. The event draws over 100,000 for the two day event that features American and Japanese entertainment of all types and even the NFL All Star Cheerleaders.

Next up for the VCR troupe is a trip to Singapore where they will board military aircraft for a five hour flight to Diego Garcia. Diego Garcia is located 3,000 miles from Singapore in the middle of the Indian Ocean. It is an island paradise that acts as a very temporary home to military members and craft from every service. Since September 11th, 2001, Diego Garcia has been especially busy as the personnel fighting "Enduring Freedom" have made it their home and landing spot and port for personnel R&R and maintenance on airplanes and ships. The shows at Diego Garcia will be very intimate as the number of people on the island at any one time is very limited and always changing.

-END-

#### FIRST SOLO SHOW OF THE YEAR

Glenn will make his first solo appearance of the year in Moscow, Russia on August 25th at the 'Long Live Rock'n'Roll Festival'.

The band line up for this show will be:

Glenn Hughes - Vocals/Bass  
JJ Marsh - Guitar  
Gary Ferguson - Drums  
Ed Roth - Keyboard

The current timetable looks like this:

LONG LIVE ROCK'n'ROLL  
Place: VVC (Vserossiyskiy Vystavochniy Center,  
All-Russian Exhibition Center), Moscow

Capacity of the place: approx. 15,000  
Stage size: 12x8 m  
Ticket prices: 400 roubles (approx. US\$13)

Open Air Festival running order:

August 23rd

doors open at 4pm (Moscow time)

? Showtime Band Notes  
1 18.00 The opening of the festival  
2 18.05 - 18.35 Archontes Russia  
3 18.45 - 19.45 SODOM Germany  
4 20.00 - 21.00 PRETTY MAIDS Denmark  
5 21.30 - 23.00

August 24th

doors open at 12am

? Showtime Band Notes  
1 14.45 - 15.15 Hostile Breed Russia  
2 15.30 - 16.00 Manic Depression Russia  
3 16.15 - 16.45 Catharsis Russia  
4 17.30 - 18.30 THE GATHERING Holland  
5 18.45 - 19.45 PRIMAL FEAR Germany  
6 20.00 - 21.00 GAMMA RAY Germany  
7 21.30 - 23.00 SAXON UK

August 25th

doors open at 12am

? Showtime Band Notes  
1 14.45 - 15.15 Shadow Host Russia  
2 15.30 - 16.00 Gust of Anger Lithuania  
3 16.15 - 16.45 Cherniy Obelisk Russia  
4 17.30 - 18.30 CANDLEMASS (Reunion with Messiah Marcolin) Sweden  
5 18.45 - 19.45 DORO Germany  
6 20.00 - 21.00 GLENN HUGHES USA  
7 21.30 - 23.00 URIAH HEEP UK

-END-

#### DIFFERENT STAGES - THE BEST OF GLENN HUGHES

Due on August 26th is a 2-CD "best of" release by SPV in Europe. It consists of previously released material. If you know someone who needs an introduction to recent Glenn material, this would be a good choice!

Tracks included are as follows:

CD-1

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01 Burn (Live)  
02 You Kill Me  
03 Highball Shooter  
04 Muscle & Blood (Live)  
05 Save Me Tonight (I'll Be Waiting)  
06 Addiction  
07 You Keep On Moving (Live)  
08 Can't Stop The Flood  
09 No Stranger To Love (Live)  
10 From Now On (Live)

CD-2

----

01 Death Of Me  
02 I Got Your Number (Live)  
03 The State I'm In  
04 Your Love Is Alright (Live)  
05 Gettin' Tighter (Live)  
06 This Life  
07 Freedom  
08 Lady Double Dealer (Live)  
09 Redline  
10 Stormbringer (Live)

-END-

MTM COMPILATION VOLUME 8

MTM Music, Germany announced they are releasing a compilation CD in November featuring a roster of their artists - MTM COMPILATION VOLUME 8.

Amongst those included are HTP - supposedly they're going to include some unreleased HTP songs. Now that could also mean "new" HTP-II material (since it will be November)! Or maybe it will be from the original sessions? We'll just have to wait and see!

This release hasn't been confirmed yet, so more news on this will follow.

-END-

-----Original Message-----

From: David [mailto:david@ghpg.net]  
To: ctc@ghpg.net  
Subject: CTC: Buccaneer Records - New Web Site

Just got word from John at Buccaneer Records, Home of Classic Rock Import New Releases, that they have just launched their web site.

This is one of the best outlets to purchase rare and hard to find material featuring Glenn.

The site features 'New Release' and 'Coming Soon' sections, in addition to their entire Catalog.

Head over to:

<http://www.buccaneerrecords.com/>

Enjoy!

- END -

-----Original Message-----

From: Shirean [mailto:shirean@ghpg.net]  
To: ctc@ghpg.net  
Subject: CTC: JLT/HTP interview...

You Can't Stop Rock 'N Roll - An Interview With Joe Lynn Turner

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Interview by Igor Italiani of Metal-Force

His last solo work was a hard-rock "slam dunk" of thunderous proportions, but Joe Lynn Turner seems insatiable these days, as he is already on the starting line with his much-hyped duet with Glenn Hughes, a project that will certainly shake the foundations of the music world... in fact, how many times are you able to find two incredible vocalists on one single album? Looks like rock'n'roll is still alive, after all!

II:

Hi Joe. So how are you doing?

JLT:

Good! How about yourself?

II:

Everything is OK! Now I'm right here on the computer, so we can start, right?

JLT:

Yes, absolutely. Let's go!

II:

OK, we go to the Hughes Turner Project. We start from the great logo on the cover. Who did the work? Do you like it?

JLT:

Yes, we really wanted something very strong, we wanted a certain thing, up to date but also retaining the classic feel, because we are not the young kids! Ah, ah... we are still the classic rockers, but I think that Darwin Foye, who actually was the graphic designer who did the logo, well, he kind of visualized in the right way what we were thinking of. So we are very pleased and we think it will make a very good shirt too! Ah, ah, ah...

II:

When did you start to think about this incredible duet of you and Glenn on record?

JLT:

Well, I tell ya, I don't think it's possible for many other artists to do what we have done, because there are always problems of ego, and other stuff regarding lead singers. But Glenn and I, well, we've been friends for many, many years; I think more than twenty, and we always wanted to do a record together. We wrote songs in the past, we did some demos but that's as far as it went, until I asked Glenn to come in Japan for the Holy Mani tour. He agreed and the thing was such a success that I think it was my manager who said: ...Why don't you guys make a CD? So we looked at each other and said: ...Yeah, we wanna make a CD, but you need money. So we talked to some record companies and they were: ...Terrific, let's do it! So before we left Japan we knew there was a possibility of doing a record together. And let me tell ya a thing even more personal ...we switched to only one microphone in the studio. You know, we had two microphones, but we said: ...No, that's cold. We wanted only one and we jumped in and jumped out when we recorded. Sometimes, for example, when we sing Fade Away, we do the harmonies together, almost cheek to cheek, and it was very intimate, so I think that it gave some of the rock songs that "live" feel.

II:

Cool. So Joe, the songs came out quickly or it took a lot of time to compose everything?

JLT:

Well, we started last April, while I was in LA with Glenn, and we had about 5 or 6 songs ready, we talked about direction, what this album would be like. Then I came home to NY and just worked and worked on my side, while Glenn worked on his side, and we maintained regular contact by e-mail and telephone talks. Then we returned to LA and we immediately felt that this album would become what we thought about, with classic rock, metal funk, ballads. In my opinion it became a mature, solid CD.

II:

Among the musicians that took part in the album there is Vince Di Cola, the one who composed the Rocky soundtracks. Can you tell me a little more about this collaboration?

JLT:

Well, Vince is an incredible keyboard player. He is a great guy, and we felt very excited when he told us he would be part of this record. His colors and textures, and his knowledge of mellotron and synthesizers is just amazing. He knows what to play, sometimes he just listens to the song in the beginning with guitars and vocals and immediately knows what to put in. In my experience I think he is part genius, because he is not only technically great, he is also sonically great, if you know what I mean.

II:

And what about the other members of the project?

JLT:

Well, Shane Gaalaas on drums is an amazing guy as well. He is maybe a small guy but very strong, very fit, he is just terrific when he plays. He kicks the shit out of the drums! Brilliant kid, and singing is good too, even if on the record nobody sings back vocals except me and Glenn. You sit with him one time and he gets the song and he's like: ...Can we go one more time... and BAM! ...he gets better, even when you think he can't go further he rehearses once again and takes the song to a higher place. JJ Marsh, the main guitar player, is great, too. I think Glenn was absolutely right to pick him up, because I've heard what JJ has done on Glenn's solo album and it's brilliant, almost in the same vein of Blackmore and Malmsteen. We also put in some guest guitar players which I think are unbelievable too, Paul Gilbert, John Sykes... you know, we even tried to reach Ritchie Blackmore but it was too tough, ah, ah ...I think his mother in law or girlfriend guards him so tight that it's just too difficult to contact him at the moment.

II:

Joe, I really love the whole album, but I think that On The Ledge and Fade Away are the best tracks. Can you tell me something more about those two?

JLT:

Well, we realized that On The Ledge and Fade Away would be the most different songs, and I'm glad you picked them because a lot of people pick The Devil's Road, You Can't Stop Rock & N' Roll, etc... you picked two songs that in my opinion are really artistic, that's what I have to say about those two songs. In my opinion they are very artistic songs, yet they are very unlike, especially Fade Away, which I think has groove, power, softness, quality all melted together in a special mix. Every time I hear the middle part of the song, I tell you, I get chills up my spine.

II:

But do you think Fade Away could be a single?

JLT:

I love this kind of stuff, but the business world is so short sighted ...they want all the usual crap. They don't know how to grow, they remain stuck with what is popular at the moment and go on with similar things again and again. If people had a fair chance to hear Fade Away as a single I think they would go: Who the fuck is this? What is this piece of music that is

inspiring like this!!!!.

II:

There are already talks about the HTP tour. When it will start, and do you think you'll come in Europe soon?

JLT:

Well, here's the deal... we will definitely play in Japan in May, and then, well, we discussed with MTM and the promoters in Europe. Basically their advice was to come in late August or September, because most of the people are on vacation in the summer.

II:

And there are also a lot of festivals that maybe don't fit well with your show?

JLT:

Yeah, right. They said: There are a lot of festivals, but even they don't feel that the shows for this record are best-suited for festivals. We want to make the evening a special night, so maybe you'll have to wait a little, but I promise that we will come!!! We know that everyone is going to the beaches in June and July, we know that someone will go to these crazy festivals, and so we want to wait and prepare something else special when everyone comes back!

II:

I know maybe it's a bit too early, but when do you think you'll begin working on the project sequel?

JLT:

Well, right now it looks good that we will have a sequel. Of course with the record companies everything is money, and they said that if HTP sold well there would be a second CD. So, so far, all the reviews are terrific, everyone is loving the album, so I think that we, well, between you and me, yeah, we will do the second chapter soon.

II:

Final question, Joe, considering that you are a great vocalist, can you tell me your beginnings as a singer and if you took some lessons in the past?

JLT:

Well, I'll tell you really quickly, what happened to me was quite by accident. I was born a guitar player, background singer, and when the singer in my local band got sick I had to step up to the microphone. Well, next thing I know people are coming to the stage, and they were: Who is this guy singing? ...and I was surprised as well, because I considered my voice only OK, even if I tried very hard. So, when Ritchie Blackmore called me to join Rainbow everything was quite exciting, but I also said to myself: Well, I better take some lessons quickly! So what happened is that I started to take some powerful lessons, I went to a great teacher in NY, the one who also warmed up Pavarotti when he sings in the Big Apple. Well, he has died since then, but his son has carried on the tradition and philosophy with ease. However the main thing that he always told me was that he couldn't train me to put my soul into the music, he could only teach me a technique; so I learned the technique, and then he added: If you have soul, if you're capable of delivering songs with emotion, that will be your gift. So I try to sing from the heart, to sing for the fans, because my fans are what inspire me to go on... they really do!!!

II:

OK, Joe. I think it's enough. There's something else you would like to add to the fans of rock music spread around the world and in Italy?

JLT:

Thank you!!! I would really like to say that I think rock 'n' roll is slowly coming back, so be prepared! The change is coming! Even the young kids are starting to play rock music again, and I'm really enjoying it! In fact you can't stop rock 'n' roll, that's it!!! Ah, ah, ah... so that's the message, HTP will soon be in your city and will play rock 'n' roll! Yeah!!! So I'll see you on tour, we will have a beer together soon! Bye!!!

-END-

-----Original Message-----

From: JLTNEWS [mailto:joelynnturner@tothemax1.com]

To: 'ctc@ghpg.net'

Subject: CTC: JLT NEWS

JLT NEWS

=====

For all you HTP and Joe Lynn Turner fans...

Sign-up now for JLT NEWS...

You're all familiar with CTC featuring all things Glenn Hughes, well now Joe Lynn Turner have launched JLT NEWS, an online update service.

To The Max!'s Lisa Walker, who has been handling media outreach/publicity recently for JLT and also distribution of JLT NEWS, encourages fans who'd like updated info emailed on a bi-weekly basis to send a message to:

joelynnturner@tothemax1.com

In the subject, please type "JLT NEWS" and in the body of the email, ask to be added to the list. JLT has written the first message to JLT NEWS, himself, and plans to answer subscriber questions at random. JLT NEWS will not be as extensive or detailed as CTC. Walker said, "JLT NEWS will always be very brief but very useful, especially to busy JLT fans who have hectic jobs, family obligations and do not have time to spend online surfing for info on where to buy JLT's CDs, for example. It will also be a great way for Lis

and Jaqui of JLT's Official Fan Club to communicate to fans online."

EDITORS NOTE:

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The more the merrier we say, so Welcome aboard and good luck with JLT NEWS...

-END-

THE ALCHEMIST delayed

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The Alchemist is the brainchild of composer/producer/instrumentalist Carl Kennedy, who most recently was the drummer in the Greg Lake band. "Songs From The Westside" is a "collection of songs that blend intricate tribal rhythms with guitar driven passion, delivering powerful blue-eyed soul ballads" according to the press release! The CD features Glenn Hughes (Lead vocals), Tim Pierce (guitars) (Toy Matinee, Roger Waters, Phil Collins, Rod Stewart, Bon Jovi, Goo Goo Dolls), Ian Crichton (guitars) (Saga), Carl Kennedy (drums / percussion / keyboards) (Greg Lake). It's issued only in America on the LedSled label (6969).

Track Listing:

Westside / Taboo / Right Before My Eyes / Til the End / Full Moon Rising / Fools at the Wheel / Right Before My Eyes (instrumental).

Originally due out a couple of months ago, this release has been delayed a few times since the original release date - we received the following information from the distributor a few days ago:

"2 bonus tracks were added to The Alchemist CD, but when they arrived from the pressing plant, the two tracks were missing. Evidently the producer sent the pressing plant the wrong master and now must repress the whole lot.

We are sorry for this inconvenience, however this is a third party deal with LedSled Records and MKK Sound is acting solely as the distributor and promoter of The Alchemist project.

We have been assured of a quick turn around with the re-press. I hesitate to give an actual due date to the delay but it should be the middle part of the month(ish). Please contact me if you have questions or concerns.

The bonus tracks added are:

"Hypnotized"

(A cover of the Bob Welch hit)

and

"Fools at the Wheel"

-END-

PIECE OF MY HEART

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Glenn sings on a recently released compilation called "Classic Rockers Vol. 1". It's an album of covers (Whitesnake's 'Fool For Your Loving' is one of them). The backing musicians include Don Airey and Neil Murray. Glenn sings on one track, 'Piece of My Heart'. The same performance also appears on a new Nazareth tribute titled 'Another Hair Of The Dog'. Neil Murray and Bernie Torme are among the musicians credited on the album.

-END-

-----Original Message-----

From: David [mailto:david@ghpg.net]

To: 'ctc@ghpg.net'

Subject: CTC: JuneFest 10, Las Vegas Coverage

Glenn recently appeared with the 'Voices of Classic Rock' in Las Vegas at the annual JuneFest festival, now in it's 10th Year and appropriately titled, JuneFest 10.

Long time Glenn fans Chip Charlton and Todd Seely made the trip to Las Vegas and managed to file a report for us - thanks guys.

--

From: Chip Charlton - Phoenix, Arizona

Subject: VCR In Vegas

Just got back from Las Vegas today after attending Junefest. What a great performance by the VCR band. Glenn was more amazing as usual, screaming his butt off!

I met up with Todd S. who lives in Vegas, Friday night and we attended the Deep Purple show at the Alladin Casino. Talked to Joe Lynn Turner who was also at the show. We even saw Vince Neil in the crowd.

Hopefully Todd will write in with a more complete review of the weekend. I'll leave that up to him, since he writes for some web sites.

I got a little bonus as I was leaving town. I stopped by the Hard Rock Casino to check it out and get a couple of souvenirs and I met Joe Walsh who was buying some stuff for himself. We chatted for just a minute.

Chip

--

From: Todd Seely - Las Vegas, NV, USA

Subject: Re: VCR in Vegas



It was a great show! Chip and I set up shop about eight feet back from the barricade, just right of center. VCR came on a few minutes before Noon, opening with 'Still The One' and 'Dance With Me' by Orleans' Larry Hoppen. I've always loved 'Still The One', and it got the crowd dancing. Can't remember the exact order of the rest of the setlist, but it was as follows:

Pat Travers:  
Snortin' Whiskey  
Boom Boom (Out Go The Lights)

Alex Ligertwood:  
Winning (with Glenn)  
Black Magic Woman

Joe Lynn Turner:  
Hush

JLT/Glenn Hughes:  
Highway Star

Glenn Hughes:  
Mistreated ("Anyone remember California Jam?" Glenn shouted.)

JLT/GH and band:  
Smoke On The Water

They did not play Stone Cold or Burn. If they had played Burn, I would have had a coronary and would not be typing this right now. Funny, at the Deep Purple concert the night before I said hello to JLT. Purple had just finished their set with SOTW, and JLT winked and said "We'll be doing that one tomorrow, only better!" Joe was of course only joking, but I have to agree. Glenn's vocal acrobatics at the end gave me chills, and were some of the most intense utterings I've witnessed him sing in person. Glenn did not play Bass at all, except for 'Mistreated'. I was wondering who the bass player was - I had no idea it was Barry Dunaway!

The rest of JuneFest was great. I can't believe more GH fans didn't make the drive over to see this concert. With tickets as low as \$10 and only being a four hour drive?! Don't lament that Glenn will never play the West coast... he's been to Vegas twice in 6 months!

That's about all, folks. Wish you were here.

Cheers..Todd

-END-

-----Original Message-----

From: McDonald, Tony [mailto:avm1@cdc.gov]  
To: 'ctc@ghpg.net'  
Subject: CTC: US needs to see Glenn LIVE

Great #48 issue of CTC! Appreciate all the info... and success that Glenn is having. Ordering HTP asap. But here in the US, we need to see Glenn LIVE, at least in several of our main cities, regionally so folks can have the opportunity to go to the show. If you get the right promoter in each city, folks will get the word and the tour will be a success. Please come play the Tabernacle in Atlanta...it gets promoted well, and a great place to perform. Just one last hurrah live for the Americans! Thanks

Tony McDonald  
Atlanta GA

-END-

-----Original Message-----

From: Gambino, Marc [mailto:MGambino@SaraMax.com]  
To: 'ctc@ghpg.net'  
Subject: CTC: Marc Gambino's CTC Submission...

Hey, David and Shirean!

I hope all's well with you!!!

I don't think I ever told you that my band has a website... I've (even) got my own page on it, entitled "Bino's Corner". There you will find a picture of me, and a new story I write every 2 weeks. I just posted a something I want you to read, and pass on to Glenn through the next issue of CTC if you could.

Thanks so much!

Peace!  
Marc

HEY!  
Welcome to "Bino's Corner" @ <http://www.maybepete.com/>

"BIRTH"-DAYS IN MARC(H)  
(A long story!)

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First of all, HAPPY BIRTHDAY to our drummer Sal (who's birthday was earlier this month)!!! I wish you the best year of your life, my bandmate, friend, and fellow member of (as Frankie puts it) "maybe pete's Italian rhythm section".

I had to mention Sal's birthday first because he was (physically) born in the month of March, which is a VERY special month to me. I wasn't born in March, but there are 3 very spiritual events (like re-births) in my life that occurred in March that make this month like one big birthday.

Most importantly is March 28th. That's the day that my wife (and soul mate) Debbie and I "tied the knot". The best day of my life! I love life because of her, and she continues to change my life for the better with each and every day. Happy Anniversary, honey!!!

March 8th of last year is also when I was officially asked to join Maybe Pete, so I'm celebrating my first anniversary with my new family of friends. It is, without a doubt, the happiest I've ever been in any band.

The other date is March 22nd, 2001- one of the strangest days of my life in so many ways. Here's where the long story comes in!

Up until about a month before that day, all I knew about my favorite singer (GLENN HUGHES) was that he sang on one Black Sabbath album in the mid-80s as the 4th replacement for Ozzy Osbourne, that he was formerly with Deep Purple (mainly as a bassist, but he also sang), and that he was going to be performing at the BIRCH HILL nightclub in Old Bridge, NJ on 3/22 (I wasn't going to miss this!!!).

So, in order to familiarize myself more with his songs before the show, I got his most recent solo album entitled "Return Of Crystal Karma" ("ROCK"). The name of the album struck me; as I am a big believer in karma. In the liner notes, he gave thanks to God for "the gift", which I assumed meant his ability to sing. I was completely blown away by the music!

The album had such an affect on me that it was a factor in me deciding to leave my previous band of 3 years. I had heard how good I thought we could sound if we took another direction. My former bandmates did not agree with my suggestions, so I began checking the ads for 'bass player wanted', and Frankiet's was the first ad that I answered.

Even though I was amazed with the songs and thought that there was definitely something special going on, I did (however) keep the door in my mind open to doing something with my former band (if they were willing to change some things). It was hard to just outright leave a project that I had put 3 years of my life into, especially since my cousin Lou (who I love) was the drummer in the band.

Anyway, in the morning on March 22nd, 4 days after we had a meeting to discuss what it would take for me to come back, I received a phonecall from my "cuz" informing me that the guitarist (and "leader", who was supposed to go to the show with me that night) didn't feel it was even worth calling me back to talk about the ideas I had for changes. I was hurt that I had given so much to someone over 3 years, and that they didn't even feel I deserved a personal phonecall to end it. I guess I was going to the show alone! (no big deal).

As the day went on, it began to wear on me emotionally and I wondered if I was really going to make the hour (plus), late Thursday night drive to and from Old Bridge by myself, but all the while I heard a little voice telling me that I HAD to go. I explained that to Debbie as she told me it would be better (after everything that had happened that day) to stay home.

I arrived at the club about 3 songs into Glenn's set, immediately began working my way to a decent spot in front of the stage, and became entranced by his performance. It was about 45 minutes later that I realized I hadn't moved at all, not even to get a drink. This was great music by a great performer and genuinely good person. His connection with the crowd was amazing, and I was hooked.

When the show ended, I headed towards the bar and saw the club's soundman Mike, who I knew from playing there before. (I remember every word from then on VERBATUM; like it happened yesterday!)

"Marc! You're here to see Glenn!"  
"I wouldn't miss it for the world! He's my favorite singer of all time!"  
"Want to meet him?" he said, "He's the nicest guy in the world!"  
"Yeh! (Of course)"  
"Follow me backstage!"

At the time, Glenn was on the floor at the side of the stage, autographing everything anyone asked him to, posing for pictures, etc. The line went all the way around the club.

"Just hang out here," Mike said. "I'll introduce you to him when he's done."

About an hour later, he finished and we followed him into the dressing room where I was last in line to talk to him. Now- it's about 1:30 in the morning on a weekday, I had to go to work the next day, and I still had like a 75-minute drive ahead of me - but I really couldn't care less about any of that.

As soon as the people right in front of me finished talking to him, Mike popped back in the room and was at my side.

"Glenn, I want you to meet Marc Gambino. He's a really good bassist who plays a 5-string also, and sings pretty good as well."

"I like him," Glenn said (in his British accent). "He's got a really good ora about him."

We talked for about 10 minutes (about basses and stuff). He told me about his custom-made bass, and I had the strange feeling like we were long-lost friends.

"I won't take up any more of your time," I said. "I'll e-mail you something I want to tell you."

"Tell me now!"

"Well, you see, you've been a huge influence on my life since I heard your

singing on the Seventh Star album. You immediately changed the way I thought rock singing could be, and became my favorite singer. That is really all I knew about you until I picked up your recent disk and I was amazed at what a great bassist you are. Now, my favorite singer and favorite bassist are one person."

"I really appreciate that, Marc. Wait until you hear my next album. It is the best work I've done in my life."

"I can't wait," I replied. Then, I thanked him for talking to me, we hugged like we were brothers, and I began walking away. I had mentioned NOTHING to him about what was happening with me as far as bands went.

"Hey, Marc!"

"Yeh?" I said (turning around).

"You got the funk?"

"Excuse me?" I said (figuring he meant if I was a funky bass player).

"Have you, got the funk?" he repeated.

"Yeh, sure," I said.

"Because if you have the funk, then there are going to be people who don't want to follow your lead (even though you know what is right). You can try to get them to listen, but sometimes it just won't work. Find people who WILL listen and they'll appreciate you for it."

BOOM! (That was my jaw hitting the floor.) How did he know??? Maybe "the gift" he mentioned in the liner notes was not (just) singing.

The drive home was spent in a trance, with no music, and seemed to not even happen. I just stared ahead like I was on "auto pilot" or something, stunned. That night was the best musical experience of my life, and I didn't even PLAY!

March is very special this year, and always seems to be one of the best months of every year in my life. The best possible explanation I can come up with it being such a lucky month for me is that maybe it is because my name makes up the first 4 letters of it. Pretty thin, huh? (Whatever!)

Peace!  
Bino  
(3/21/02)

-END-

-----Original Message-----

From: Mike&Deb [mailto:mike2deb@hotmail.com]  
To: ctc@ghpg.net  
Subject: CTC: Glenn Hughes

I cannot find the words! First saw Glenn with Trapeze in 1970. Then again with Deep Purple, Glenn, Tommy, David and the remaining original members of the Band.

Glenn, thanks for everything you have accomplished, last saw you in Atlanta in '93. Still have the T-shirt. It is a joy to grow older with you and your awesome jams!!!

Mike

-END-

-----Original Message-----

From: Karlton Kent [mailto:karltonkent@charter.net]  
To: ctc@ghpg.net  
Subject: CTC: Better Late than Never

Hey guys,

It's been quite a few years since I have actively participated in the CTC happenings, although I constantly check the Glenn Hughes.com site for the latest. I subscribed to CTC way back in 1997 (under a now defunct email address, I believe). I have resubscribed with my new address.

The last time I said anything about Glenn's music, it was for "The Way It Is". I had initially been thrilled by the online samples I heard, only to be less than impressed with it when I actually listened to it at home. Thus, there was one review that was great, and a 'revisited' one that was, well, not so great.

Well, as time went on, I grew to love that disc (and all the ones since). I was just too far behind Glenn's vision to really understand it. "Feel", "Play Me Out" and "Phenomena" still stand as my favourite discs, but "The Way It Is" eventually burrowed into me and found its place. I am really enjoying "Building The Machine", by the way!

I just wanted to take a moment to apologize to Glenn for jumping the gun on his music.

I also would like to say "Thank You" to Glenn for helping me through some hard times. I had some serious problems when I finally met Glenn in Denver at the Tommy Bolin tribute show. Meeting him turned my life around and helped me beat down my demons. It was another year and repeated listenings of "From Now On", the entire "Blues" CD, and especially "Does It Mean That Much To You" (from "Feel") before I would finally see the sun again. "Does It Mean That Much..." pulled me out of the gutter many times.

Finally, all apologies and much gratitude to Lewis and Damien, who I met only once, but owe so much to. CTC and the Internet helped me and many, many others to see and share in Glenn's visionary style. In my case, it may have saved my life.

Enough drama. I just wanted to let you know that Glenn's music and the great communicators at CTC actually do make a difference in people's lives.

Best Wishes,

Karlton Kent

-END-

-----Original Message-----

From: Shirean [mailto:shirean@ghpg.net]  
To: ctc@ghpg.net  
Subject: CTC: Interview from September 2001

"Lord of Metal" interview from September, 2001

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LOM:

During your gig in Zaandam (Holland) in May this year, it seemed that you were having a lot of trouble with your microphone. What was wrong with it? You gave that sound engineer a hell of a time...

GH:

What happened was, each show on this particular tour we had a different monitor engineer. It's really bad, because everybody keeps asking me about this. In all the years I've been doing this I always been nice and kind and professional, and I still am. It's just that I was very sick at the time, I had a very bad cold, but Holland is very important to me, unfortunately I arrived too late at the venue to do a soundcheck, but I had my technicians check out all the P.A. (which I do every night, and when I got on the stage and started to sing, you could hear me in front, but I couldn't hear myself on stage. It kept on going in and out, and it was fucking me up. For about four or five songs I was a little bit upset, now they audience shouldn't see that, and I felt really bad because of that, but everybody in their lifetime has a sort of a meltdown and mine just happened to be than.

LOM:

You just mentioned you were sick, so I suppose that was also the reason you didn't do an encore.

GH:

You know, my doctor actually was with me and he told me that I really should not be playing that night, but I did, with as a result I had to cancel a couple of shows the following week. For me it wasn't a particular good memory, but these things do happen, I couldn't really do anything about it, I should have cancelled the show and not play but I did.

LOM:

Your voice is amazing, after all those years it's still so strong, and now you're telling me you were ill! Now I'm really curious how you sound like live when you're not sick.

GH:

Well, maybe this is gonna sound strange, but my voice nowadays is actually better than it used to be. I really am in great shape, I don't drink, smoke or use drugs, and I do believe that your voice can grow stronger as you get older. With some guys it doesn't happen that way and their voices grow weak.

LOM:

On your albums keyboards play an important role, but this tour you apparently decided to leave them at home. The obvious question of course is, Why?

GH:

I'm gonna tell you the truth here, and I told a lot of people different answers to this question, but the real answer is: I didn't have any tour support, which means normally the record company will help the artist. You know, I don't make a lot of money when I do these tours, so in lack of tour support I had to strip it down to a trio, and my road crew was stripped down to half, the whole production of the tour was very bad, and I was actually suffering from this. There are only certain songs I can play without the keyboards, and I'm gonna tell you right now Horst, this is not gonna happen again. This was the last time, in future I'll play with whom I want to play, or I'm not gonna go on the road.

LOM:

Rather a surprise for me was the choice of support act, Uli John Roth, the former Scorpions guitarist. Did you choose him personally?

GH:

Yes, we have the same management and label, but I really love his work, and Uli is a really great guy, besides being an amazing guitar player.

LOM:

If I'm not very mistaken there were only two songs played that evening from your solo albums ('The State I'm In' and 'Gone', both from 'Return To The Crystal Karma'), and the rest of the set it were all Trapeze and Deep Purple songs. Why didn't you play more solo stuff?

GH:

I can't do it with a trio, you've got to have keyboards and a second guitar. It's almost impossible to play some of the songs in a trio. I try to do in rehearsals many songs from the other albums, but it just didn't sound right, and I don't wanna do something that doesn't sound right. So I have to play what I can play, and let me tell you, another reason why I was upset was because I really wanted to play solo songs. But it's very difficult, look, Trapeze is very easy to play, and some of the Purple stuff, but my own stuff is a little bit more produced and it's difficult without second guitars and keyboards. If I would still play them with a trio they would be stripped versions. I want to play new material, I'd like to play only new material, I don't wanna play the old material anymore, I'm getting tired of it.

LOM:

Now during the Zaandam gig you announced that your new album (Building The Machine) would be your last album in the Hard Rock format, and if I have understand it correctly, you're pretty much done with Rock music and want to concentrate more on Funk and Soul.

GH:

I think another reason is that all this year I've been making very different kinds of music, I've been working on different kinds of music with other artists, producing people and doing other things and I guess I got caught up in that. The real answer to your question is: I shouldn't have said that, because I honestly don't know what my next album is gonna be like. It all depends, 'Return To The Crystal Karma' was the biggest seller so far, and Building The Machine, I think it's a better album, and I think it will sell more, so if it continues to sell to my fans and newer fans than I will continue to make these kinds of albums. People try me to do other kinds of music, and there's a possibility that I will do that, but I can't really say if I'm gonna make Rock music anymore. It probably will be, because that's who I am, people know me from Rock, so...

LOM:

Building The Machine will be released this month, and as far as I can judge the music on the album has become a perfect blend of all kinds of music you like. I mean, I hear hard Rock, Soul, Funk, acoustic stuff, but most of all, it sounds so passionate and emotional. I guess you felt pretty good while recording this album?

GH:

You know, when I was writing the album I just felt strong. I was really excited about the process of actually writing the album, it was a great time for me. All the songs I picked carefully, I knew exactly which song I was gonna write each time. Every artist is gonna tell you like: 'This is my best album blablabla', but I really feel strong about this album, every time when I play this one in the car I start to smile and go dizzy, it's unbelievable.

LOM:

Is the title Building The Machine just a title, or is there a deeper meaning behind it all?

GH:

The meaning to me is that I'm building a strong and soulful spirit. It's a spiritual feeling, I'm building a soul machine, something that is inside of me, that's what I'm trying to say. On the cover of the album it looks like I'm walking upstairs, but it actually means that I'm moving up, just keep on walking.

LOM:

The album contains eleven, pretty varied tracks which will appeal not only to Glenn Hughes fans, but to every Rock fan in general. Now two tracks sounded very familiar, one of them is the Deep Purple tune 'High Ball Shooter'. Why did you record this one?

GH:

Here's the thing, the Japanese are very, very much in love with Glenn Hughes and Deep Purple, and I'm still very popular in Japan, because of Deep Purple, and I was thinking to myself like: 'I gotta really make this record, so people will know this is another Rock record, so let's do a Purple song'. I just very quickly decided to do 'High Ball Shooter' and I was intending to just release it as a bonus track for Japan, just simply an extra song. When I finished recording it, my co-producer, who never really heard 'High Ball Shooter' the first time around, thought it was a really good version of the song, so I thought like: 'Ok, let's put it on the album then, for it kind of works with the other songs'.

LOM:

The other one is 'I Just Want To Celebrate', a song from Rare Earth, and that's a band a lot of people might not know.

GH:

Rare Earth was the first white band that ever got signed to the Tamla/Motown label. They had like five songs that were all so like funky, you know, R&B Rock thing and funny enough I know the drummer very well. I particularly love this track, I always wanted to play it, and now I got a chance to put it on my album with Pat Travers. I had Pat singing with me and play it, I love doing duets you know.

LOM:

Now Pat Travers is not the only guest on the album, for also a guy like Bobby Kimball (former Toto vocalist) is present. Did you ask them to contribute or did they just happen to be around or something?

GH:

I have another group most people probably don't know about called 'The Voices Of Classic Rock', well Bobby and Pat are in the band. Bobby lives in my neighbourhood and happens to be a really dear friend of mine for a long time, and he asked me if I could write a piece for him to sing. Now normally I sing it myself, but I wanted to add Bobby's voice on top of mine on the track ('Don't Let It Slip'). I just love his voice, and his voice adds a different texture to the song.

LOM:

You just mentioned 'The Voices Of Classic Rock'. What's that all about?

GH:

'The Voices Of Classic Rock' is an organisation that started out playing to private parties at golf tournaments and stuff like that. In America every major artist from Don Henley to Elton John to Rod Stewart play for like Pepsi and Budweiser at parties, making lots of money. So, I gotta be honest with ya, we formed this band to do the same thing. There are six singers, we each sing three songs, and we normally play these corporate

parties all over North and South America (sometimes in Europe), but now we're planning to do concerts in larger venues so people can simply pay and come to see us. It's something that just started out, and it's really, really good.

LOM:

Speaking of guest appearances, you yourself featured on countless projects, tributes and albums of fellow artists, how can you possibly find time for that between touring and working on your own albums?

GH:

Well, I'm an absolute workaholic, I love the fact that I have been given the gift to do my music, and in the 30 years I'm working I've met a lot of people, and I get along very well with a lot of guys, we play a lot, we sing a lot, and I get asked to do a lot of sessions. I live of course in Los Angeles where everything happens, as far as for session work, and my wife's a TV producer, she does TV commercials, so I get to do that too. All I can tell you is that for a period of time in the 80's I didn't do a lot of work because I was drinking too much, or whatever, and I decided in 1990 that I was enough, and since then I've been working my ass off.

LOM:

I've heard your contributions to a lot of other projects, like lately the Nikola Kotsev album (Nostradamus) and the solo album from Eric Norlander, but you always sound fresh, I never have the feeling that it's a rush job, or like, I'm only in it for the money.

GH:

Every song I sing for an artist, no matter what, I always give one hundred percent. I don't just look at it as a job. I just like to sing. I'd like to think this: When I'm dead and I left all this work on CD, maybe people some hundred years from now will listen to it and say like: "Hey, this guy could really sing." And I just love the process of singing, I feel very comfortable when singing.

LOM:

More than playing the bass?

GH:

I think it's pretty much the same, although I'm pretty much known as a singer, but yeah, I love playing the bass.

LOM:

It's no wonder you've been called "The Voice of Rock," but what do you think of that particular label, because you're also into other kinds of music.

GH:

Oh yeah, you know, the KLF called me "the voice of rock" on their single "What Time Is Love America", and then the press started calling me "the voice of rock", and then people like John Bon Jovi and David Coverdale and Joe Elliot, so I guess that people will always see me like that. I never call myself like that, you can call me like that if you like, but I'm not like such an ego maniac that I have to be called "the voice of rock". It's nice, I think it could be worse. Like being called "the voice of shit" hahaha, but to tell you the truth, it's OK, I'm not complaining.

LOM:

Besides your musical activities you've also formed a record label called Pink Cloud. But is this label for Glenn Hughes music only or are you planning to release work from other artists also?

GH:

It's an investment. You must understand when you got a record label, you have to put money into it if you want to make money. So if I'm gonna put money into other artists, promote them and buy their artwork and make the CD, it has to be something of which I think is exceptional. Now there are other artists I'm talking to for releasing on my label but at the moment it's just primarily Glenn, of course the Xmas CD which will be released this year again. Anyway, I'm talking with John Sykes and Joe Lynn Turner about releasing some stuff on my label but at the moment nothing's confirmed yet.

LOM:

Next to the release of "Building The Machine" some other releases are planned, like a new album from Hughes/Thrall.

GH:

Yes, Hughes/Thrall will hopefully be released in the Spring of 2002. We are one or two songs away of finishing it, and I just wanna say that it's very, very heavy, acoustic, funky and trippy. It's produced in a way that people will love, I think, hopefully, hahaha.

LOM:

There's also a project in the making together with Joe Lynn Turner, it's the word is that you'll hit the studio this month to record it. What can we expect from this joining of forces?

GH:

We just started this, so it's not finished yet. The band is called HTP, for Hughes Turner Project, and the album I can tell you, before we started the songs were ready, the songs are very much in the format of Mark III / Mark VI Deep Purple and Rainbow.

LOM:

That's not really a surprise of course!

GH:

We went to Japan last year, I went on the road with Joe, and we were so successful, you see, when you got two guys from a band like Purple together, it's strong. So if we gonna do a band, go on the road and do an album, we should make it very clear what we're gonna do. It's not gonna be a modern Rock album, it's going to be a very interesting return to that era of '73 to '79.

LOM:

It's at least something different than all the new forms of Rock and Metal emerging nowadays. Do you, by the way, keep up with all the latest developments in Rock/Metal?

GH:

Well, I don't. I'm gonna tell you the truth, every band on the Ozz fest, or every band I hear singing with the tattoos and the goat tee beards, they all sound the same to me. I don't really listen to it, because it's boring. But I do like Limp Bizkit though, they're pretty cool.

LOM:

At the end of this year the album that you made with Manfred Ehlert is supposed to be released, and it's supposedly going to be more soul/pop orientated than we've ever heard from you.

GH:

You know, that album was recorded three years ago, it's a project, and it was supposed to be kept secret who was singing, because it was not a rock album. It was indeed pop/soul orientated, but also some Dance and electronic. Right now we're looking for the right label to release it, but because I'm singing it and it's not Rock, people don't understand it, and I don't want to confuse anybody, I just like to sing. When we find the right person to release it, we shall, but until then it has to wait.

LOM:

Well, nowadays it's not strange anymore that Rock artists do something completely different.

GH:

Ok, and don't be surprised when you see me next year doing an album with two other singers and an orchestra, that's another thing I want to do. I'd like to do something like those three tenor guys, I'd like to do something with two other singers in a very dramatic orchestra way. I just like to do something different than as you know me.

LOM:

Yeah, but my point is that about ten years ago it was very rare that artists with a Rock or Metal background did something beyond that format, but nowadays everybody seems to do it, for example Ritchie Blackmore and his renaissance albums.

GH:

I love those albums. You know, Ritchie always wanted to do that, I've known Ritchie for a long time, he always talked about doing this music, and I think it's very cool, so if he wants to do that, God bless 'em.

LOM:

Computers and Internet have made a big impact on music in general, like in terms of promotion, distribution and things like that, but also increased things like bootlegging and stuff. Do you see Internet as a blessing, a curse, or something in between?

GH:

I think it's a blessing. It could be something in between, but for me it's been good. The bootleg thing sucks, because the album with Tony Iommi I did got bootlegged and that really upset me, we were halfway through it, and some tracks were basically demos, but someone stole a tape and wham bam, it was on the Internet. So, what can I tell you, it sucks. But for me and my fans it's a good thing to get together.

LOM:

Finally, the tour you did this year was basically in support of 'Return To The Crystal Karma', and it's clear how you felt about it. Is there any chance you'll tour in support of 'Building The Machine'?

GH:

I'll give you an honest answer. I told you that I was not gonna do it again without the proper tour support. Now you may ask the question: 'Why don't you get the right people to help you?' Well, that's what I'm doing at the moment, I cannot do again what I did earlier this year in Holland, and have a bad production and have myself upset again, cause it's not fair, not to myself, and not to my audience. They're all fantastic fans you know, and I don't wanna put myself through the same shit again, my fans do not deserve that, and neither do I. So there's the answer to your question, I won't be doing any more touring until I sort that out. Now, you might see me tour with Joe Lynn Turner and HTP next year, because that will be done through different people. Right now I can't talk too much about it, I'm in between things and taking care of business, but I promise you I'll get things organised.

-END-

-----Original Message-----

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

To: ctca@ghpg.net

Subject: CTC: ELLIS News

April 10th, 2002

The trio of Stacey Ellis, Brett Ellis and Mike McFarland have just signed a contract with Favored Nations, a record company owned and operated, in part, by Steve Vai. They join the ranks of Steve Lukather, Larry Carlton, Eric Johnson, Johnny A., Stu Hamm and Billy Sheehan who are also on the roster.

It's with great pleasure we announce to you, our amazing friends, family and fans, that the members of ELLIS have been elevated to a short, but intoxicatingly potent list of artists that have been asked to represent a small, important record label in its mission to bring the finest music has to offer to the streets in every part of the world.

Putting it another way, last week ELLIS officially signed a contract with Favored Nations, a progressive record company conceived of, owned and operated, in part, by Steve Vai. A short tour through these Web sites will paint a very colorful picture of the caliber of musician that defines the Favored Nations "brand." It's overwhelming, and a little baffling, to be in the company of Steve Lukather, Larry Carlton, Eric Johnson, Johnny A., Stu Hamm, Billy Sheehan and so on. AND to be the only female signed to the label is at this point an incredible honor (referring of course to Stacey. At last inspection, Mike and Brett were still men.) Obviously we have a lot of work to do to even rank, but aspiring to these expectations IS our definition of fun, and a challenge we're embracing head on.

It's been a thrilling month getting acquainted with Steve and the people we will now call our musical family, hearing his thoughts on the more lovable qualities of ELLIS, and envisioning a future we've imagined for a collective 50 years or more.

First stop on the map is Japan, where E-III will be distributed, marketed, broadcast and, hopefully, purchased in mass quantities. After Japan, the world... with a little luck... and more sonic sensations from ELLIS, this time as Favored Nations recording artists!!!

That's the good news. The "other" news is that as of this moment, Favored Nations is the benevolent keeper and cultivator of E-III, the latest and greatest from ELLIS. Kindly, we've been allowed to retain and sell our meager existing inventory of E-III until such time as a decision is made to release it domestically. So unless you plan to travel to Japan very soon, now's the time to get your collector's item copy through our Web site while supplies last.

We believe this is the break we've always needed to create an impact on a global level. We hope you agree. More than ever, your good, positive thoughts and support are needed and appreciated. Afterall, the impossible battle to the top of the heap is only beginning. And we will not be defeated.

Peace and honor.

ELLIS  
Brett, Stacey and Mike

--

July 14th, 2002

Received this snippet from Stacey Ellis today...

"Hello from ELLIS . Just a quick note to let you know the release date for ELLIS Three (E-III) in Japan is set for August 21st, thanks to Favored Nations Entertainment. A mere five weeks away! Meanwhile we're deeply entrenched in tracking a new, exciting album. Sadly, our studio work is keeping us off stage for the time being. We hope to announce some dates later this fall.

-END-

-----Original Message-----

From: David & Shirean [mailto:dands@ghpg.net]  
To: ctc@ghpg.net  
Subject: CTC: When The Deep Purple Falls

WHEN THE DEEP PURPLE FALLS  
TOMMY BOLIN and GLENN HUGHES spill the beans  
-----  
UK 'Sounds' Magazine - Saturday, July 3rd, 1976  
Interview: Geoff Barton  
-----

TOMMY BOLIN

=====

Amid all the un-certainty surrounding the future of Deep Purple, this IS certain: Tommy Bolin will not tour with the band again, and Purple won't replace him.

Now that's not "official", no one in the Purple hierarchy leaked me that news, but that's the only logical conclusion I can come to when I examine the facts of Tommy Bolin's short tenure with Purple.

"I don't think I'm officially out of Purple," is Bolin's official position at the moment. "I just said 'Look, I'll be available at the end of month, but right now, since you haven't written me, since you haven't done anything...'" The only person that came to see me, "when Bolin debuted his own band at the Roxy in LA, "was Ian Paice, and we were probably the most distant.

"I still really don't know where I stand. Since I left the tour, they haven't called me, they haven't written me a letter, and somehow I feel like in a way maybe the management was using me, you know, because if you care about a person you do those things. I mean, what's it cost to send a telegram? Nothing compared to the money they have, and they didn't even do that. And they knew. They knew what was going on, but people will be people, and they're the kind of people..." The silence though hardly bothered Bolin because he was pretty busy putting together a remarkable touring band to play the material from his "Teaser" album, which was making headway in the charts when Bolin was touring the States with Purple, but plummeted into the oblivion of the alphabetized racks with Purple's "Come Taste The Band" when Bolin wasn't out on the road playing those tunes.



Still, the record's initial acceptance proved to Bolin that he could make music for himself that was still commercially palatable, without somewhat bastardizing himself like he was in Purple. Also, the album brought a lot of journalists and radio people into Bolin's camp, and he knows that any more of the disastrous touring he did with Purple on their last tour could erode his media support and eventually slow or even kill his pursuit of a respectable solo career.

When Bolin became a member of Purple, it was under the agreement that he be allowed to pursue his new solo career freely, which meant and means now that a Bolin LP or Bolin tour could take precedence over a Purple project.

Conceivably, Bolin could paralyze Purple's movements, and get away with it, because the guitarist never even signed a contract with Deep Purple. Of course, the rest of the band, and Purple's management know that Bolin is more interested in getting his own career in gear, and that they can't do anything as Purple without him.

They don't want to be in a position where Bolin can dictate their futures with his solo activities, so their only alternative, it seems, is to end it, because no one in the band really seems interested in stretching Purple's credibility any further by finding yet another guitarist to replace Ritchie Blackmore. Actually, no one in the band seems interested in stretching Purple period. Jon Lord's already talked to Bolin about working something up apart from Purple.

"Well, in the late days of the thing," says Bolin, "because he's very intelligent and he kind of sensed what was coming. I think when they got me, they should've just got a new band, instead of being in the Purple mould."

"Purple are incredible musicians, all of them, but I think they're afraid to get out of that mould because of money, which, you know, is nice but it's not ... in the long run..."

"That's why like on 'Come Taste The Band' I wanted to do 'This Time Around' and 'Owed to G', and they wanted to do that, but it was one of those days where they said 'Okay, let's try something new. But even still, the overall, the whole concept of the album was a lot different.'"

The BOLIN situation though is only one wedge in the cracks in this heavy metal institution. Reviews of Purple live on their last tour were almost unanimously bad, particularly in Britain and America, and their 'Come Taste' LP, a slight departure from their monolithic sound, and ironically one of the band's best, did poorly on the charts.

What I saw when I accompanied the band on their Japanese tour last December was a group of really talented but terribly frustrated musicians who had shackled themselves to an image, even though they were capable of creating a new identity, and probably a fantastic band, with a balls-up-front effort to communicate their new music.

Instead they plodded on, pretending to believe in it, but in reality, compromising themselves every time they walked on a stage.

Glenn Hughes, for one, doesn't belong in Deep Purple. He'd be much better placed, theoretically, in a band like Kokomo or Randy Pie, but he really wants his own band, a hard-assed rhythm & blues outfit. And he wants to be a lead vocalist again, as does David Coverdale, for that matter, so obviously neither one is terribly happy with their Purple predicaments.

Jon Lord, at times, seems anxious to be done with it, so he can get into some different musical trips. But up to now, he can't get himself to let go, probably because he wanted so much for Bolin to work out.

When Clem Clempson didn't cut it as Blackmore's successor, Lord wanted to let it all crumble into rock 'n' roll history, but Hughes and Coverdale, both high on Bolin because of his work on Bill Cobham's "Spectrum" album, talked Lord into having a blow with Tommy. Everyone liked what they heard, and Purple was ceremoniously rehatched.

Probably no one in the group walked away happily from their last long tour, which is too bad because it was more than likely their last in that line-up.

Bolin you can scratch for sure.

Watch for Dave Coverdale to get a hot little band together after he finishes his first solo album. He's been very keen on working with guitarist Mick Moody.

Glenn Hughes is recording now and getting his own group together with his old Trapeze mates (see interview below), but definitely with Glenn up front this time.

Jon Lord had toyed with a line-up for a keyboard-orientated band when Ritchie split, and no doubt he's thinking of some of those musicians again.

Ian Paice, truly an incredible rock 'n' roll drummer who will never get his due in Purple, will probably drift with the action.

As for Bolin, he's assembled a great band, consisting of drummer Michael Walden, late of the last two Mahavishnu Orchestras, keyboardist Mark Stein, from the defunct but not forgotten Vanilla Fudge, bassist Reggie McBride, who used to get on down with Rare Earth, and the super-fine Norma Jean Bell, a saxophonist who's played with Stevie Wonder and Frank Zappa's Mothers.

THE BAND was originally put together just for a tour, but the reviews and vibes have been so good, says Bolin, that the group has decided to stick together as a certified band.

"This band, to me, is... I'm not saying it's my band, that's why I hate to have them say 'Tommy Bolin Band' but I have a couple of things to prove to people. That's why I told them the first couple of albums I want to be 'Tommy Bolin.' That's not selfishness. That's just that I owe people..."

"They respect the band," he says of fellow players, "They say 'We know where you're coming from ' and that's cool."

But it's enjoyable. Every night's like learning. We've only had like one really kind of mediocre gig. The rest have been great. But one mediocre. And that was, we did an outdoor in Phoenix with (Robin) Trower, and he only let us use half the PA."

Why?

"I don't know, but at Winterland he was there every night to see out set. We opened. It was us, Steve Marriott, and him, and he was there with his band every night to see us," says Bolin with a grimace as we sit facing each other on the floor of his road manager's hotel room, only hours away from Bolin's New York City debut, both of us spaced out, but launched into orbit by different fuels.

"In Winterland, for an opening group... Bill Graham sent telegrams, Atlantic sent telegrams saying 'Good Luck,' and 'You're the best, 'dadada dadada, which, you know, made everybody feel real confident..."

If Bolin's Winterland sets were anything like the sparkling set I saw his band play at My Father's Place, Long Island's funky alternative to NYC's Bottom Line, I can understand Trower's paranoia about following Bolin's band.

For a band that had been on the road for only about a month, the Bolin group was amazingly tight, but not really surprisingly so, considering the hefty talent in the band. The musicians had rehearsed their material for about two weeks, but because Bolin had already lined up Walden last year, and because his reputation had preceded his call to bassist McBride, most of the musicians were familiar with the tunes before they even got together.

"When Reggie and Mark came to the auditions, they knew all the songs. They had rehearsed all the songs, and they knew all the songs. So it was like ... instant."

Acquiring a musician of Mark Stein's calibre was really a coup for Bolin, who was at first sceptical about having Stein in his band. "I called Reggie and he says 'I got this dynamite keyboard player, 'and I says 'Who is it?, and he says 'Mark Stein.' And I thought 'Oh man, he's been off the bill for so long,' but he came and played everything good, and he's getting it down very well."

Stein obviously enjoys his return to the stage after over two years of inactivity, smiling and laughing, jumping up off his bench, waving his arms throughout the set. He does a lead vocal, in a souly ballad called "I Fell In Love, and adds some polish to the band's tow and three-part harmonies. Packing a Hammond, electric piano, and Mini-Moog, Stein had plenty of solo time in the set, and should contribute plenty of ideas to this band if they indeed do stick together for a couple of years.

"Yeah," agrees Bolin, "but there's a certain pressure upon him that sometimes makes him a bit ... not paranoid, but just makes him play a little bit too unnatural. It's the pressure of like 'It's his last chance. 'He's incredibly talented, and for him to think that is stupid, because he plays great in the set."

"And it's not a guitar band. People are coming expecting to hear a guitar band, and it's a band."

AND is it a band. At My Father's Place, the band did an encore that was almost as long the regular set, and the club didn't begin clearing out until close to 4:00 AM. Bolin's black rhythm section gives his material a desperate dose of funk, driving his material right out the back door and into the street. Michael Walden even gets a solo vocal, for his own 'Delightful' which is taken from his forthcoming first solo LP, 'In the Garden Of Love Light'.

"Michael Walden is a drummer's drummer, and also a people's drummer. When he joined the group, I mean he was blowing his cookies all over the floor, you know, and I had to say 'Hey, just cool out just a bit. Just listen and lay back,' because it's much easier to play harder and faster than it is to play simple, because when you play simple you have to think. And that's not putting (Billy) Cobham down, or anybody like that, because they're thinking players, but I wish they would lay back. I mean really lay back."

That philosophy sort of defines Bolin's style of guitar playing as well, and is another reason he was uncomfortable in Purple. "I just try to complement everybody that's playing."

The band should be bank in LA now, recording their first album together.

Like "Teaser," the lyrics for the next album will again be written mainly by Jeff Cook, with some contributions from John Teaser. "The new album will be a bit more bizarre and a bit more straight," Bolin promises. "I mean the instrumental pieces are weirder. I don't want to say weirder. They're more advanced.

"But some people in the band are going 'Well, we gotta do this. Let's practice the harmonies.' I say 'Hey look, it'll happen. 'Teaser' was put together by pieces, and to me, it came out real well, for a first album, which I didn't think would do anything, because I just said 'Look, I'm doing it for myself.'"

Now Bolin's going to be it by himself, without the members of Purple, and he's glad to be free to make his own music, for the first time in his career.

"People would come up and say 'Hey is it true you hold the Guinness Book of Records as being the world's loudest band?', and I'd say 'I don't know. I wasn't even in the band at the time.'

++++

GLENN HUGHES

As I waited for Glenn Hughes to arrive, two conflicting scenes kept flashing through my mind.

One was favourable - A picture of the bassist onstage with Deep Purple at Houston's vast auditorium, The Coliseum, back in March, singing 'The Time Around'. Travelling with the band for a week or so in Texas, prior to their disastrous five-gig British tour, the Houston date I witnessed was probably one of the last great Deep Purple concerts.

The Tommy Bolin incarnation of the band really came together that night in the space-age city. No kidding, it was great. A pity the British tour paled by comparison. And 'This Time Around', for the sadly maligned album 'Come Taste The Band', was the highlight of the show. Hughes, happy to be - if momentarily - in total command, took the lead vocals and sang magnificently. His high, cripes, clear voice knifed it's way out of the PA and soared around the hall, spellbinding the audience as thousands of breaths were held simultaneously.

The other, not so favourable - An image of Hughes, sullen, morose, unsocial, a trace of tears in his eyes, being escorted from the dressing room to the backstage door after Friday night's desperately disappointing Purple gig at Wembley's Empire Pool. It was a sad scene - perspiration-flecked and stooped, he looked like a broken man.

When I finally heard his voice outside the office door and realised that he'd turned up, I wondered which of the two aforementioned scenes would prove to be closer to home. Had the distressing British tour dealt him a crippling blow? Or had he, by this time, gathered his senses and become a changed man?

Happily, the latter proved to be the case. Short-haired and quite chubby-looking, Glenn Hughes breezes into the room brimful of confidence, on top of the world. Freed from the Purple shackles temporarily - or, more likely, permanently - he can now safely pursue his own plans and fulfill long-brewing projects with no fear of interruption.

And these projects involve - the reformation of Hughes' old band Trapeze as a three piece for British and American tours, a set of Hughes solo dates towards the end of the year and Trapeze and Hughes albums.

"I'm venting all my frustrations that built up inside me when I was the Purple. Christ..." His voice trails off as he marvels at his new-found freedom.

Also present for this interview are Trapeze founder members, guitarist Mel Galley and drummer Dave Holland, for first item on this agenda is to be the re-grouping of the band.

Says Hughes, "What I want to do is to re-create the style of Trapeze of 1973. I mean, that really aggressive, funky rock music. Nobody's really getting off on it at all now. There's heavy metal, there's soul, but I want to combine soul with rock and come on stronger than we ever did before.

"There was never a three piece like Trapeze. In reforming, we'll be the best small rock'n'roll band in the world. We've got to be. I've got to tell you this. I'm not being big-headed, it's true. You know, it's just..." Whoosh! Hughes throws his arms open wide. If his relief had been visible it would have steamed out of his fingertips.

Trapeze were a band in the fine Birmingham tradition. Originally a five piece, they were a solid working outfit and built up a strong following in the North of England around the time The Move were riding high and Black Sabbath were tasting the first fruits of stardom.

Trapeze signed to the Moody Blues' Threshold label around 1970 - work at that time was beginning to become scarce and the offer of a position on the Threshold roster seemed too good to pass up.

Their first album betrayed the band's cabaret roots, being unadventurously professional and relying upon some heavy harmony work. A desire to attain a grittier, more spontaneous sound resulted in two members leaving and the band being trimmed down to a three piece - Mel

Galley (guitar), Glenn Hughes (bass & vocals) and Dave Holland (drums). Well, that isn't strictly true as keyboard player Terry Rowley stayed with them for a while, albeit contenting himself to remain in the background manipulating the mixing panel.

Despite the fact that Threshold seemed to be reluctant to spend any money on the band ("We were with them for three years and all we ever got was a quarter page ad," Galley claims) a second album, 'Medusa', was soon released. It was a superior product to the first in every sense.

The third LP, 'You Are The Music, We Are Just The Band', was even better, however. Although unashamedly aimed at the US market - Trapeze were beginning to find a degree of success in the States - it was dominated by Hughes' presence and some mighty funky riffs. I would guess that it contains the sort of music that Hughes and friends are striving to re-create now.

Hughes left Trapeze in June 1973 to join Purple.

Trapeze carried on for a while as a four piece with new members Pete Wright (bass & vocals) and Rob Kendrick (guitar). They signed to Warner Brothers, issued an album called 'Hot Wire' and although Hughes' departure didn't affect the band unduly, it was never quite the same.

The idea to re-form Trapeze for a tour and an album has been in Hughes' mind since last Christmas. It's taken up until now for the idea to be fulfilled.

"It'll be good for me," Hughes relates, "it'll allow me to mellow out a bit. I love playing and I prefer sophisticated funky music to heavy rock."

"Dave and I have been biding our time for a year now," Galley says, "waiting for something like this to come along. We both played with Justin Hayward and John Lodge for a time, but we've just basically been hanging around."

"We had our first rehearsals a few days ago," says Hughes, "and it was as tight as ever. It was cooking like you wouldn't believe. I was doing the bump, the watusi, leaping about. It was quite amazing."

So what's the current situation with Purple?

"You know how it was..." Hughes' speech is tinged with more than a little despair. "David (Coverdale) was there, I was there...Wembley sorted it all out." Pulling himself together, "But there are no bad feelings with the guys in Purple, they all want me to go ahead and do this. My going out with Trapeze and then on my own will actually be great for Purple."

Great in what way?

"It'll be good for them to have me go out as a lead singer again, it'll relieve a lot of the conflict that was going on."

I mentioned Wembley gigs and wondered if they might in any way prejudice a British audience's ability to appreciate Hughes again, in a different line-up or not.

"Was Wembley THAT bad?", Hughes asks.

I'm afraid it was, I replied!

"Uhhhh...what can I say? It's in the past. I couldn't stand doing another gig like that. And as for your question, no, I think people will be able to accept me again. Trapeze's audience was - is - completely different from Purple's. There shouldn't be any problems."

So, the order of things is as follows. First, the finishing off and smoothing out of a Trapeze album. Glenn will guest on it and it will be released towards the end of August.

Then, at the end of July, a Trapeze tour of the States followed by, in September, five dates in Britain.

Next, after Galley and Holland have fulfilled a prior commitment and have been out as guest musicians on another tour, they'll join Hughes on a 'Glenn Hughes' solo date schedule ("Tommy Bolin did it, why can't I?") which will act as a promotion to Hughes' own album, currently, being recorded in, of all places, Walsall.

Hughes has a rough mix of three tracks of his album and is anxious to play them. But, before he does, I ask about Deep Purple's future.

Not surprisingly, Hughes finds the question difficult to answer. "I can't see any...I can't see...", he finally manages to spit it out, "I can't see any gigs for a very, very long time. If ever. It's difficult to say. I've been totally out of Purple since the Wembley gigs, out of everything. I haven't seen anybody, except for when I went to Ian Paice's wedding. It's a solo career for me now, not just Trapeze. That'll be for September and then it'll just be Glenn Hughes. I'm very excited."

Brightening up considerably now, "Shall we listen to the tracks I've done for my album? All three are slow ones, sort of like 'This Time Around', only funkier."

'This Time Around', I submitted, is definitely one of my favourite latter-day Purple numbers.

"These three blow it off the wall," says Hughes.

And they did.

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- END -

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M E S S A G E F O R G L E N N  
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Name: Achim  
Email: achim@schreinermusic.com  
City/State: Annweiler  
Country: Germany

Achim's Suggestions & Comments for GLENN:

Hi Glenn,

I just wanna thank you for decades of fine music and performance.

Be ware that you were and still are a BIG influence to so many musicians, including myself. The diversity of styles that you are able to do, is amazing. There not so many other musicians who can bring the essence of their heart and soul transformed into their songs like you can. I can honestly say, there is no day in my life on which I do not hear anything of GH. It's true. Thank you so much.

May God bless you and your family,  
Achim Schreiner, Germany

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M E S S A G E F O R G L E N N  
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Name: Tim Barton  
Email: vinyltim@hotmail.com  
City/State: Rochester, NY  
Country: USA

Tim Barton's Suggestions & Comments for GLENN:

Glenn,

I just wanted to drop you a line and let you know how much I've enjoyed your music over the last 30 years or so. I had the opportunity to see you live with Deep Purple back in '75. Nazareth opened up for you guys and I was just blown away. How come there are no shows like that anymore?? I'm really looking forward to your upcoming collaboration with your old mate, David Coverdale. You guys always sang great together. Also, I want to tell you what a great job you did on the remake of Wild Dogs on Craig Erickson's record. Tommy Bolin would have been proud!! Joe Romagnola, co-producer of that album, is a personal friend of mine, and he brags about that track all the time. Well Glenn, here's hoping you can one day soon perform in/near my area again. It would be a thrill to once again see "THE VOICE OF ROCK"!!!!

Peace-----Tim

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M E S S A G E F O R G L E N N  
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Name: Max Flinkenberg  
Email: mflinkenberg@hotmail.com  
City/State: Wellington  
Country: New Zealand

Max Flinkenberg's Suggestions & Comments for GLENN:

Glenn - you rock the world!

When are you coming out to New Zealand?!

God bless you for the amazing music you've given everyone to listen to. I can't thank you enough. I heard a bootleg with you singing "Georgia" the other day and I nearly cried - beautiful man! I wish I had half your voice!

Well, good luck!  
Cheers  
Max

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M E S S A G E F O R G L E N N  
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Name: Peter  
Email: petey\_koala@hotmail.com  
City/State: Sydney  
Country: Australia

Peter's Suggestions & Comments for GLENN:

Dear Glenn,

Hello from Australia - i'm a long time fan of yours and have all your solo releases and i look forward to getting HTP as soon as possible.

The reviews i have read so far are amazing so i'll be heading to my import store very soon.

i'm also looking to get Incense & Peaches as well.

The workstapes CD you did with Geoff Downes has some great material on it - a pity that project didnt follow through.

It's hard to pick a favourite album and i admire your courage to try different things but have to admit i like it best when you rock out.

i'm a bit partial to From Now On especially Homeland - later this year i'm going to Canada to bring my FIANCE back downunder to my Homeland so i relate to that song.

Yourself and David Coverdale are my two favourite vocalists of all time and while i know you won't work together again i can always hope - not taking anything away from JLT though as his stint in Rainbow was my favourite phase of that band.

Anyway just wanted to drop you a line and express my appreciation for all the joy you've brought me through your music and it would be wonderful to see you down here someday as unlikely as that may be.

I wish you well and continued success - Keep on Building the Machine to your own specifications.

Peter.

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M E S S A G E F O R G L E N N  
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Name: Walt Kulwicki  
Email: walt@thoseguys.com  
City/State: St. Augustine, Florida  
Country: USA

Walt Kulwicki's Suggestions & Comments for GLENN:

Glenn,

How wonderful it was of you to get off the bus and meet my wife & I last Friday in St. Augustine. I can't tell you how much it meant to meet you. I was caught off guard, and probably stumbled on some words, but I've been a fan since I saw you on TV @ California Jam. ('76?) With a little searching I found out about your Trapeze days. However, there's not one album I cherish more than my Play Me Out. It was the most soulful recording I'd ever heard. It still blows me away. Second choice would still be Hughes/Thrall. My band covered Muscle and Blood, as well as Coast to Coast. (Yes, I play with some pretty good players!) I also met Joe Lynn Turner a few years back through a mutual friend (Steve James from New Jersey). Best of Luck with that. By the way, who is the guitarist you'll be taking on the road? I'm available for audition, if you ever need me. :)

Best Regards,  
Walt

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M E S S A G E F O R G L E N N  
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Name: Clint Springer  
Email: clintspringer@yahoo.com  
City/State: Spring, TX.  
Country: USA

Clint Springer's Suggestions & Comments for GLENN:

Mr. Hughes,

I've been familiar with you since I was a kid when you stepped into Deep Purple. Here recently, here in Houston, Tx., a bassist friend of mine told my drummer to pick up a copy of The Way It Is. He in turn told me to get it and I got it before he did and absolutely LOVE IT!!!! It's got that groove and feel that my band StreetReady tries to accomplish. Very sweet piece of art. Word of mouth really works and I can't wait to get your other releases when I order them from my record store here locally. Just wanted to drop you a line and tell you that and also ask if your doing any touring in the States soon. If so StreetReady would be honored to open the show for you. I can certainly send you a press/promo kit with our CD so you'd know what you were getting into. I think my band and you are on the same page. I play guitar and sing lead vocals and it's pulling the old Double Duty thing but being a songwriter, I can't get enough. I've become addicted to music and I don't think that's a bad thing. You have made several huge fans in the last couple of months here and we want to thank you for being there when so much of the recent music seems to be going down the tubes. REAL songwriting, not throwing 3 or 4 chords together slapping some nonsensical lyrics on it and calling it a cake, is where we and alot of local Houston musicians think it's at. My drummer and I were working on a Rainbow/Deep Purple tribute and we'll see where that takes us. Thanks again Glenn and let me know if you want me to send you any promo stuff as I realize you are extremely busy. Take care Brother.

Sincerely  
Clint

StreetReady

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M E S S A G E F O R G L E N N  
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Name: Dave and Edie Wright  
Email: dwrightstuff@yahoo.com  
City/State: Elberton, GA.  
Country: USA

Dave and Edie Wright's Suggestions & Comments for GLENN:

Glenn, Voices from the past, want to hear from you. Hope this message finds you well and in good spirits. From what we are seeing from your website you are sounding and looking great. We are doing well and living in the country a couple of hours outside of Atlanta. Any plans for playing in the states? Maybe Atlanta? We would love to see you. Drop us a line if you get a chance. Just in case you don't remember us, Dave sang with Bareback and Edie worked at Charley Magruders in Atlanta. Hope to hear from you!!!!

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M E S S A G E F O R G L E N N  
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Name: James Wheeler  
Email: wheelerj@gals.com  
City/State: New Baltimore, Michigan  
Country: USA

James Wheeler's Suggestions & Comments for GLENN:

Hi Glenn,

I've been a fan since you joined Deep Purple and still enjoy hearing your music with Deep Purple. I've been waiting for you to do a tour of the USA for quite a while and am finally becoming discouraged. Do I need to start my own radio station so that americans can discover your great music? Let me know. Also, I noticed that you did a show with Ronnie Montrose, is that true? You on Bass, Ronnie on guitar, Terry Bozzio on drums. Now that would be a great band. Keep up the good work (whoever you play with) and don't forget to come to Detroit.

Your fan,

Jim

-----  
M E S S A G E F O R G L E N N  
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Name: ANA DAVIS  
Email: anitadavis@ciudad.com.ar  
City/State: BUENOS AIRES  
Country: ARGENTINA

ANA DAVIS's Suggestions & Comments for GLENN:

HELLO GLENN:

MY BETTER DESIRES FOR YOU AND YOUR FAMILY.,

"THAT THE POWERFUL LIGTH OF YOUR SOUL CONTINJES SHINING FOR THIS WORLD..."

GRACIAS POR EXISTIR!!!  
CON MUCHO AMOR .

ANA DAVIS.

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

Name: Dave Hughes  
Email: david.hughes@bakerhughes.com  
City/State: Houston, Texas  
Country: USA

Dave Hughes's Suggestions & Comments for GLENN:

Hi,

I have a question about the bass you played a lot early on in Trapeze. Was that a Fender Musicmaster (short-scale)? If not, what was it?

I've never seen a good close-enough photo of it to be sure, nor did I ever get a good enough seat at any of Trapeze's shows I saw to get that good a look at it.

I'm a huge fan of Trapeze, still, after all these years. One of my top 5 bands of that era!

God Bless, Man!

Dave

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M E S S A G E F O R G L E N N  
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Name: Gaylon Krischke  
Email: gaylon@stroman.com  
City/State: Conroe, TX  
Country: USA

Gaylon Krischke's Suggestions & Comments for GLENN:

I live just north of Houston, TX and have enjoyed your music for many years; however, I've never seen you perform live. Any chance you're coming to Houston in the future?

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M E S S A G E F O R G L E N N  
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Name: Fordinal  
Email: FordR@ba.spas.sk  
City/State: Bratislava  
Country: Slovakia

Fordinal's Suggestions & Comments for GLENN:

Glenn, I love your strong live. I was very pleased about your change from drugs and your connect to Jesus. Your music is probably only one what I am hearing. I play the bass and I also love your playing. I found almost everything what I am looking for in music that you made. Your soul things are my favourites, like albums Feel, The Work Tapes and also all ballads. I think the same taste are the albums Incense and Peaches and Soulful Christmas, but there are some troubles to buy it here.

God bless you Glenn, you are on a right place.

With love Robert

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M E S S A G E F O R G L E N N  
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Name: Nestor  
Email: nsfr@hotmail.com  
City/State: Barcelona  
Country: Spain

Nestor's Suggestions & Comments for GLENN:

hello glenn,

my english are very bad, i like your music, and i have all cd's, deep purple, phenomena, black sabbath, gary moore, alls, and i want to know, when you come back to Spain, because is a pleasure to me listen and see to you in a concert in barcelona, hello glenn, you are the voice of voices

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M E S S A G E F O R G L E N N  
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Name: Joe  
Email: joemets@optonline.net  
City/State: N.Babylon - New York  
Country: USA

Joe's Suggestions & Comments for GLENN:

My Dear Glenn,

Just found this site and what a wonderful surprise. Geez, I know you must be busy so I will cut to the chase so you can get on with your business.

In the near future Glenn, will you be doing any shows on LONG ISLAND (Eastern) OR maybe towards New York City???? The last show i seen was the one at the V00000 Lounge, needless to say that was a great show.

OK Glenn, nice talkin with ya. Hope to hear from you soon.

Yours forever in music, my heart n soul Glenn.

Joseph

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M E S S A G E F O R G L E N N  
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Name: Michelle Cunliffe  
Email: m.cunliffe@freemail.absa.co.za  
City/State: Port Elizabeth  
Country: South Africa

Michelle Cunliffe's Suggestions & Comments for GLENN:



Thanx for all the good music over the years.

Regards

Gary Cunliffe - Port Elizabeth, South Africa

Keep on rocking

-----  
-END-

|||||  
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|||||

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