

NOTHING’S CHANGED

Joe Lynn Turner never seems to stop. From being lead vocalist and guitarist for Fandango over a four album period, he then took up an offer to become Rainbow’s vocalist for their eighties era, gracing three studio albums and numerous tours. From there he joined Yngwie Malmsteen for an album and tour, did the same with Deep Purple, recorded three albums with Mother’s Army, two studio albums with Glenn Hughes... and I haven’t even mentioned his solo career yet!

Following up the acclaimed ‘Sunstorm’ project is no easy task, so James Gaden placed a call to Joe to talk about the New Jersey native’s tenth solo record, ‘Second Hand Life’.

This is my third interview with Joe Lynn Turner and I always look forward to them. Joe and I have gotten to know each other a little now and things start off with an amusing chat about Joe nearly putting his back out working in his yard. After a few minutes chat, I get to the matter in hand and tell him that I’ve been enjoying his new album ‘Second Hand Life’. Joe is appreciative of my thoughts and I point out that last time I spoke to him. ‘Sunstorm’ had just come out and Joe was a little worried that he wouldn’t be able to follow up three brilliant albums in a row with a strong new one, because the creative streak might have ended. But it hasn’t, because the new one is excellent!

“Well, I sweated it all the way, I’ll tell you that!” Joe laughs. “I think the secret here was I actually went into some of the archives, and I pulled stuff out. I thought ‘You want melodic rock? Ok... I remember writing some really great melodic rock songs in the eighties’. And then there was ‘Stroke Of Midnight’ which was a whole different slant. I emailed Ritchie and asked if I was ok to do this, and he said ‘It’s ok with me!’ So that was the formula - write a couple of really great new ones and then surround them with some very strong material from other eras.”

I was going to ask Joe if that was a conscious decision, because with Sunstorm he had a host of different writers providing songs for the project and the same kind of thing has happened here... songs Joe has written with Karl, stuff with Jim Peterik and Ritchie Blackmore...

“You know, what it is James,” begins Joe, “you could maybe call it the Blackmore theory or whatever... he was always looking for new blood. In a way, I understand what that was about. That’s the sort of approach I took. Some songs were written by me and the usual suspects and then I needed to step out. I needed to get other feelings from people and I have a lot of great friends who are writers. So I did that and with incredible success, I think. Right from the opening song ‘Love Is Life’. That kills me - that’s an instant pop-metal hit.

“It has a chorus you can’t get out of your head... actually, there’s a great story behind that. You know Tor Talle from Northern Light? I sent him ‘Power Of Love’ and asked him to write me a track in that style. So he came back with this pop-rock, chart accessible tune. I thought it was great and I wrote the song into it, and most of my stuff is still in there. But I thought ‘y’know, something is wrong here, the chorus just isn’t strong enough.’

“I sent it out to Deanna Johnston. If you don’t know her, you soon will. She was on the ‘Rockstar INXS’ show. She’s a gorgeous blonde with a shape to die for and a body that slams, and she sings like Janis Joplin! I made friends with her out in L.A. and she said she was a big fan and I said ‘I’m a big fan!’” he laughs. “I’m sat here watching the TV and my wife’s looking at me saying ‘Oh, you’re in love!’ So to write a song with her, I was over the moon!

“So, she took the track and came up with... I have to say the chorus really. My chorus was similar, but not as good. She took it and made it ten times better. I got it back and thought ‘Oh, this is working!’, so I reached out to Jaime Kyle who is a big Nashville writer for people like Faith Hill and Keith Urban. She’s had her own albums out too, and I wanted a woman’s touch on a very important song for me, called ‘In Your Eyes’. It haunts me, that song, I think it’s a great mid tempo ballad and she gave me some

real good images.

“All in all, I think everybody just came to the table and things took shape.”

I read that Joe summed the album up as being somewhere between ‘The Usual Suspects’ and ‘Sunstorm’ and I tell him I think that’s spot on. When he said about ‘Love Is Life’, with that being the first track, it grabbed me immediately. That was my favourite track, but the more I play it, I think I like ‘Second Hand Life’ the best.

“The title track!” Joe replies. “It’s a statement as well. Jim Peterik and I wrote that during the Deep Purple sessions. What happened was we were at Roger Glover’s studio in Connecticut and we wrote so many other songs. There’s one called ‘Answered Prayer’ which is a beautiful ballad, which I may put on the next album. Ritchie kept asking me about the radio song, he calls it the radio song, but it was a song called ‘Run With You’ that Purple almost did. It became one of the tracks on ‘The Battle Rages On’... I forget the title they gave it. It’s a great track and they didn’t do it justice. Neither did ‘One Man’s Meat’, which was of course ‘Stroke Of Midnight’ originally.

“Thank you for saying that you feel the album sits between ‘Sunstorm’ and ‘The Usual Suspects’. Sunstorm was unto itself quite a piece of work but this album is like a bridge... it still has that rocking quality. You picked the title track as your current favourite, but I think it will shift again. These songs grow on you.

“With ‘Sweet Obsession’, I wrote that with Jack Ponti when we were writing for Bon Jovi, and Bonfire had a hit with that. I’m sorry to jump around, but there’s so much to talk about on this record! Do you remember Bonfire?”

I do indeed. I explain to Joe that Fireworks Magazine is named after one of Bonfire’s albums because the editor was such a fan of them.

“For fuck’s sake! What a circle that is!” he exclaims, laughing. “Well, ‘Sweet Obsession’ was a big hit for them and I even pulled a video of it on Youtube. I felt like adding my version of it because it’s a great song. The bottom line is, there are so many inside stories with this album, the writing of it, where things came from and why... ‘Second Hand Life’ was about Desmond Child before he became really famous with his stuff for Bon Jovi and everyone else.

“He lived in a community, which was down in Virginia I think.” Joe continues, but when he tells me the name of the place it’s an American Indian phrase that I aren’t even going to attempt to spell, which translated means ‘Second Hand Life’. “It was about ending up following in your father’s footsteps, or doing what society wants you to do... most people live that kind of life and don’t make their own way. It’s like a guy who works in the corporate world but dreams of surfing the big wave off Australia. They live these quiet lives and don’t break out, so Jim and I thought we should write a song about it.

“Lyrically and musically, I think it’s a great statement about doing your own thing and following your dreams. It’s always been one of my favourites and I’m glad you picked it out as one of yours as well. I was trying to do something a little more mature. I think the fans are growing up a bit, we’re not as shallow as we once were!” he laughs. “As we grow older we need to embrace it and we need more meaningful songs - we’re not kids anymore. Sure we still like to stomp our feet and bang our heads,

but not as much. You need something for the older crowd - and by older crowd I’m referring to fans who were with me when I was young and we’re growing up together. An artist has to mature, otherwise he’s not an artist, he’s not growing.”

I think Joe is right about fans growing up a little. I explain out of all of his solo albums, I would have picked ‘Hurry Up And Wait’ as my favourite one. Yet, the more I listened to his back catalogue, I think ‘Nothing’s Changed’ would be my favourite now.

“I’m so glad!” Joe bursts out. “You know James, every time I talk to you, you get it! You don’t know how many people don’t! If I re-mixed that album... Al Pitrelli was getting ready to go to Megadeth at the time and he really wasn’t finishing the production on it. What I mean is I was left holding the bag when he split, trying to be artist and producer. Obviously, Al and I have made up, with a couple of slaps on the head and we’re great friends again. But that record, if I re-mixed it, it could be amazing. There are songs on that record that blow me away.

“I was on Music For Nations, who I don’t think are even around anymore, they turned around and said ‘Urgh, this fucking album sucks, you’d better go back to singing TV commercials’. So I said ‘Look, fuck off, I’m finding another label, you guys don’t know your ass from your elbow.’ That was a good record then, and it’s a good record now. Those were songs again that utilised some outside writers.”

I tell Joe that album was the first solo album of his I bought, and I was used to hearing him with Rainbow or Deep Purple. I played it, thought it was a bit laid back, and there was only really ‘Knock Knock’ that stepped up as the rock thing I really like. But as I’ve grown up and come to appreciate different songwriters, artists and styles, I went back to it and found there are some fantastic songs on that record, and it’s the one I play the most.

“There you go!” he replies. “That’s exactly what I mean, and people can miss things the first time. You went back to the record at a different point in your life and found you’ve taken a few steps forward in maturity and you understand what I was trying to do.

“I’m the kind of person who makes a record and then walks away from it. I very rarely play it, maybe only break it out once in a while. I recently went back to ‘Holy Man’ and I thought ‘Shit, this is a great album!’ Again though, it needs a remix, the engineer was on crack cocaine and had a habit so a lot of shit went down, but that was a good record.

“To reinforce your point, you told me you always play an album three times before making your mind up, which is wise, because if you’re not in the right mood it could change your perception. I read a review of ‘Sunstorm’ which said that they weren’t impressed on the first spin and dismissed it as just another rock record, but when they played it again, they said it was brilliant. If you aren’t in the right mood for what you’re listening, you won’t be into it. That’s why we have all different kinds of music.”

I have all Joe’s solo albums, and ‘The Usual Suspects’, delivered what I expect from him - good rock songs with melodic hooks. The same goes for ‘Holy Man’, but with ‘Nothing’s Changed’, because it was a bit different, it took a bit longer to appreciate. But saying that, it’s the one I return to the most, and I explain all this to Joe .

“Well, ‘Nothing’s Changed’ was more mature than all those records,” he says. “I was doing some acoustic stuff like ‘I Believe’ and ‘Save A Place’, all that kind of thing. It was a different time of my life. Later on I thought ‘Now I’ve got to rock a bit more’ and I put out ‘Slam’ and everyone was like ‘What are you, a doom merchant?’” he laughs. “So I got cursed for telling the truth about what’s happening in the world!

“Now I think I’ve come full circle where I can combine rock with more melodic songs and put a mature spin on it. You take a song like ‘Blood Red

Sky’ from the new album - that’s the epic of the record. It was all about six weeks I spent in Turkey with Cem Köksal. We shot a DVD and everything, we were playing 30,000, 40,000 people a night, it was fantastic. It was like the old days! Anyway, I enjoyed my experience in Turkey and I said to Karl Cochran that I wanted to write something with the Arabian scales like Ritchie used to do. Karl came up with this brilliant piece, and everybody compares it with Rainbow. Yeah, it could have been a Rainbow song but I think the synthesizer is more like ‘Houses Of The Holy’ with the Zeppelin feel. Then there’s a huge chorus which, I have to say, still gives me goose bumps.”

I inform Joe that when I put it on I thought it had a Zeppelin feel, and I played it to my brother who is a huge Led Zeppelin fan and he immediately said ‘It sounds like Rainbow!’

“Yeah, there’s a bit of both, with a dose of me!” he concurs. “I’ve said before, you’re a sum total of your influences. While you might find that kind of synthesizer with Zeppelin, you aren’t going to find that big chorus on one of their songs. Rainbow had a few big choruses, but this song for me is an evolution from my time in Rainbow and my influences meshed with what I’m doing as a solo artist.

“We’ve got a bluesy feel with ‘Over The Top’ too, and another song I’d like to point out is the ballad ‘Love Is On Our Side’. That was written back when the Gulf War started. It still applies today and we’ve learned fucking nothing since that was written. It was a simple plea for peace and love and the way things are, we could go on another twenty years and the song will still be applicable, which is very sad.”

That surprised me and if Joe hadn’t told me, I’d have thought that was a new song.

“There you go,” he says. “It was written way back in the Gulf War. I hate to be trite about it, and sound like ‘Why can’t we all just get along’ but that’s the basic idea behind it.”

One thing I did want to talk about is ‘Stroke Of Midnight’ which was mentioned earlier. I’d never heard the demo of it that was supposed to be out there, I’d never been to a Purple show when it was played over the PA, it was like the stuff of legend, the missing song. Last time I spoke to Joe, he said you didn’t have a finished version, Ritchie did. If he did have it, he’d record the song, so I ask did he actually get the tape from Ritchie?

“I found it,” Joe says. “What happened was I had the writing cassettes, and my management were saying ‘you loved the song, it’s a great talking point, Jim Peterik was the co-writer’... so I had to find it! I went deep, deep, deep into all these cassettes. I found a few things from the Purple sessions. Ritchie is URGING me to re-write a song called ‘Lonely for You’. I couldn’t believe it. To get actual emails from his own hand! It’s brilliant, usually the emails are written by Candy, I sent Ritchie what we were doing with ‘Stroke Of Midnight’ and he gave it his blessing.”

Personally I never liked ‘The Battle Rages On’ much, and I haven’t listened to it for years. When I discovered that ‘One Man’s Meat’ was actually taken from what was ‘Stroke Of Midnight’, I didn’t realise that. I had always thought it was a ‘lost song’, I never knew that Purple had done anything with it. So I played Purple’s version, then Joe’s version back to back. I announce to Joe that the riff is brilliant, and what Karl has done really captures the Blackmore feel, but Purple’s version... for want of a better phrase, is piss weak.

“Yeah, fuck all!” Joe agrees in no uncertain terms. “I think it’s a terrible ‘song’, as songs go. They took this great riff, and just smeared it with crap. Maybe that’s why Ritchie is keen to have it done as we intended. I’ve always said I thought we were on a better path and this could have been the next Deep Purple album. It could have been really strong, and the destruction of all that wasn’t my fault, nor was it Ritchie’s, and we both look like ostracised assholes. Ritchie was very vehement about putting out the version we intended which is why it’s on this record. I even gave Roger Glover a writing credit because we were in his studio when we were doing it and I’m not sure if he had any input. All the guitar parts were Ritchie’s, and Jim and I put together the lyrics, but I can’t remember if Roger threw anything in, so to be safe I’ve give him 25% of the credit. Ritchie was fine with that, all he wanted was for the song to finally come out.

“Time heals all wounds and I think this shows we had some great material that to me is better than what they had for ‘The Battle Rages On’. Of course, Ritchie split right after that album, and the dust has settled and everyone is doing their own thing. Now people can check out what could have been and make their own minds up. Some of the biggest critics of me in the band never listened to ‘Slaves And Masters’ so how they can give me flak without hearing the material is ridiculous.”

“The other thing I want to point out about this record is it was done really quickly,” Joe says, getting us back on topic, “because I was going

to Russia. I regret that a little, because I was in Russia and pulling mixes off an FTP site and listening to them there. It sounded ok, but I didn’t have the time to really get involved. If I had the time, I might have mixed a few things differently, but you know what, the record has a sparkle to it, so I’m not too worried.”

I’m not a professional, but as a Joe Lynn Turner fan, the record sounds just fine to me.

“That’s what I need to hear, I’ll trust your judgement on that. Sometimes I thought the vocal was too loud, but then it was pointed out to me that it’s a fucking solo album, so the vocal should be up!” he laughs. “I turned the guitar down on one track but then the drums came through, very Bonham-esque, so we left the guitar alone.

“I’m really happy to have Michael Cartellone on this record. He’s just a motherfucker on the drums, he’s great. He cut thirteen tracks, even though we only put twelve on the record, he cut thirteen in ONE DAY. I have never seen that... not Chuck Burgi, not Paicey, nobody. He was just amazing.

“I told him how well he did and he said he takes the song home and learns it at his kit there with his headphones on, so when he turns up to the studio to lay it down properly, he knows the song backwards and forwards! This guy was doing one, two takes tops. If he needed two it was usually because somebody else did something wrong. He was like one take, next! One take, next! He blew me away, he’s incredible!

“Michael’s a very good musician too, he knows all the passages, all the lyrics, he’ll sing along. I’ve worked with some great drummers, but... I mean, Paicey never even knew what the chorus was! That sounds shocking, but I’d say to Ian ‘Pick

it up in the chorus' and he'd go 'What's the chorus?' and I'd say 'Well it's the hook of the song'. So then he'd say 'Well what's the hook?'. I'd look at Ritchie and he'd be sat on his stool laughing and I'd say 'It's the part where people fucking sing!' and Paicey would say 'Hey, I'm just the drummer, I don't fucking know what you're talking about!' So I asked how he learned songs and he said 'Well, I just count everything out.'" Joe cracks up laughing. "To this day that story kills me!"

I announce it's nice to see Bob Held playing on this album.

"Yeah, it's about time!" agrees Joe. "I had all these notions about me playing some guitar, or playing some bass, because I wrote a lot of the new stuff playing the bass with Karl playing the guitar. When push came to shove, I said 'Look, Bob, you're a bass player, you play the damn thing!' We needed to get the record done quickly, and it had to be done great. It's an old adage, if you need a plumber you don't call an auto mechanic, right?"

I ask if Bob produced the album as well, as my promo doesn't tell me?

"Co-produced it," Joe confirms. "I was there every step of the way for the recording, but when it came to the mixing I was in Russia, doing it over the phone. I have to give credit where credit is due, I do listen to Bob, even though we fight like cat and dog! You have to have a devils advocate. Some bits were all me, I'd say 'this has to go like this' and I'm pleased to say when it was all done, he called me up and said he thinks we have a better relationship now than ever. I listen to him, he listens to me.

"He did an excellent job while I wasn't there. There were moments when I'd get back into it and hear something and say 'No, that doesn't go that way, it goes like this' and he'd look at me like I was throwing a wrench into the works, but I'd say 'Check this out' and play it to him on a bass and he'd understand what I intended. But that's the nature of these projects - they're your baby so you have to nurture it, wipe it's ass, you understand the analogy. But I think the combination of Bob and I, along with Karl, who has the studio we used to record in, brought out the best. Everything was very comfortable with a homely atmosphere.

"It was like the song 'Cruel'... Ritchie loved that and we nearly did it with Rainbow, and we nearly did it with Purple. With this arrangement, I wanted to give it a different slant, funk it up a little, but it really was played a lot stiffer. It was a bass line and Ritchie loved it and played it on the guitar. I even have a demo tape of that with Ritchie playing on it, so there's another talking point!"

'Got Me Where You Want Me' was another track that really stood out to me because of the unusual sort of stop start feel it has in the chorus.

"Martin Briley wrote that," Joe divulges. "He was a big MTV star years ago with 'Salt Of My Tears'. It's a great song and he's been a friend of mine like forever. That song, I must tell you, was slated for the American Idol winner Taylor Hicks. Anyway, I heard it, I loved it and wanted something that had a little bit of an acoustic feel... it's a radio song. And I didn't want to try and be Rainbow, I wanted to pick great songs and sing them, and that fitted the bill. Ok, maybe 'Blood Red Sky' is reminiscent of Rainbow, but that's the glue that hold it all together."

I say that as long as there is something on there that would give someone who hasn't heard one of Joe's albums for a while to identify with, there's no reason why he shouldn't go off on tangents. They're all good songs.

"Exactly, James, I'm so glad you get it," he replies. "One thing that I am a little discouraged about is we found four sites that already have it for you to download from, and it's not even released yet. Fuckers... I can't believe it. It's in mp3 form, and maybe 50 people have downloaded it, so it's a drop in the bucket, but why is it there? And it's in mp3 form, so you'll never get the right sound with it."

This infuriates me too. I'm passionate about my music and I really lose it when I see people with pirated

CD's, who, when confronted, reply with the ludicrous excuse of "These pop stars get paid enough".

"Yeah, really! What is this sense of entitlement?" Joe demands. "In five years there probably won't even be any record stores anymore. You might get some mom and pop outfits, but all the big chains are going under. If you wanted a Jimi Hendrix record you'll probably end up having to go on eBay to find it. It won't be in the local store because that'll be the top 50, top 100, hip-hop and all that crap. That's where it's headed. It's the decline of the music business, because this generation thinks it's entitled to free music, free porno, free movies, everything. That's a terrible message, this is our livelihood. I don't care if it's porno, that's their livelihood! What is wrong with buying something? This generation thinks they can just take it."

I tell Joe that when people talk to me about working for this magazine, they think it's cool that not only do I get to talk to rock stars, I get the album for free as a promo. However, most of them are baffled when I tell them that I buy the album anyway, because I don't want a shitty promo copy in a cardboard sleeve, I want the proper album with the booklet and the whole deal.

"Right!" Joe says. "But these people just take the CD, they don't care about the booklet, they don't care who's writing, who's playing, they're completely disinterested. I've got a seventeen year old and she's a little more schooled now, she and her friends have got like Hendrix and Queen on their iPods. New music has no soul. Emo shit... what is that shit? So I'm glad some kids are getting into classic rock.



"One funny thing," he continues. "I was backstage at the Queen and Paul Rodgers show when they played here. I'm talking to Paul, and I see Joe Elliot. I talk to him and my daughter comes over, so I introduce her to Joe. She says 'I know who he is!' and she flips open her phone and it starts playing 'Pour Some Sugar On Me'. Joe looks at me and says 'I'm a ringtone!'" he laughs. "Paul Rodgers said 'Oh man, this is getting bad!'"

Now we've set the music world to rights and had a laugh about ringtones, I tell Joe I got the Rock and Pop Masters DVD he appears on with the likes of Jimi Jamison, John Cafferty and Larry Hoppen - I gave it a rave review last issue. Joe sounded as good live on that as I've ever heard him.

"Well, I'm trying to keep the bar high," he replies. "So many people out there let it slip, so I thank you first of all, I appreciate that, but I have so much fun doing them as well. Some of those songs are part of my childhood. 'Hush'? Gimme a break! I grew up on Purple, so to get out there and sing them is fantastic. I'm doing another series of concerts with a thing called 'Classic Rock Cares', or CRC for short. We've got Brian Johnson and Cliff Williams from AC/DC, Robin Zander and Rick Neilson from Cheap Trick, Mark Farner from Grand Funk Railroad, Eddie Money, Buck Dharma from Blue Oyster Cult... it's fantastic and we raise money for cancer, the Katrina benefits and all this stuff."

Joe also mentioned to me last time about Big Noize, a band with Phil Soussan, Vinnie Appice and Carlos Carvazo he was working on. I ask if that's still

happening?

"Yeah, as a matter of fact we had some problems with the people who were supposed to be managing it," Joe explains. "Anyway, Phil Soussan said 'Let's take the matter into our own hands and use our own contacts', so we made some calls to people and they thought the project sounded great. We're getting a logo made, bios are being written, it's getting put together. Vinnie Appice is totally into it, even though he is out with one of the hottest tickets this year, 'Heaven and Hell'. Vinnie wants to do it, and if he can't make a gig, Carmine will do them instead, so we're covered there! So yes, it's full speed ahead on that, we've still got our backer, we have a full DVD in the can which looks fantastic. All I can say is we're pushing it, and I think it will interest people. It's not a tribute band - how can we pay tribute to ourselves? I asked Bob Daisley originally to be in the band and he said 'Nah, it's a fucking tribute band!' and I said 'Look Bob, we're playing our songs!' We're playing songs that we wrote, that we played, from bands we were in. Vinnie was in on 'The Mob Rules' and 'Rainbow in the Dark', you know? We were part of these records. But you get the twist of all these great musicians playing these great songs live. Getting Vinnie to play 'Stone Cold' is great! Getting Phil to play 'Street Of Dreams' is great! Getting me to sing 'Mob Rules' - why not? 'Shot In The Dark', 'Crazy Train', what the hell! Why wouldn't you want to do these songs with great musicians and singers? How can it lose?"

It doesn't sound like it can! Finally, I ask Joe if there is any truth in the Mother's Army albums being reissued?

"Yeah, it's kind of true. Universal Music took songs off the three albums, although most of them are from 'Fire On The Moon', and they took enough songs to fill an album and put them on Universal Music's version of iTunes. I don't know if there will be a huge push or anything, but it's nice to see someone recognised the merit of what we were trying to do with the band. We thought it was a dead and buried issue, which is a shame, because there was some great stuff on those records. Very stripped down and cool."

I announce to Joe I think 'Fire On The Moon' is a brilliant album and I still play it a lot.

"I thought so, thank you! I think all of them have merit, but 'Fire On The Moon' was where we were finally coming into our own. It was the first album I was allowed to write on, so it had more of a band feel I think, rather than me just being the singer. There's a new input which alters the sound, and having three heads rather than two really got us going."

As an aside to any fans of Joe out there, 'Planet Earth' and 'Fire On The Moon' have recently been added to iTunes and I heartily recommend you purchase the latter if you haven't got it.

To finish, I ask if Joe will air any of the songs from the new album when he tours with Graham Bonnet in Japan?

"I think I have to," Joe says, before taking by surprise and saying "but I'm struggling with which ones. Any suggestions?"

On the spot, I think aloud that 'Love Is Life' and maybe 'Second Hand Life' would go down well, but definitely play 'Stroke Of Midnight' because if there are fans of Joe and Graham, then there will be Purple fans in that crowd and I think that song would be well received in Japan.

"I agree with you there," Joe says. "I totally think that deserves to be played and it's a blast to do.

"I spoke to Bonnet for the first time the other day and we're taking it to Finland in August for a few shows too. We were laughing because neither of us had ever heard the other one's speaking voice! He seems like a nice, easy going guy and we're looking forward to it. We'll probably pick some outrageous cover song to duet as well.

"We'll see how it goes, and maybe see if we can do a tour... not like HTP, but like a double bill, you know, power in numbers. I think the two of us could fill a club, so stay tuned!"

FIREWORKS