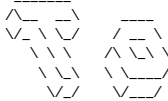
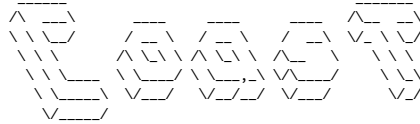


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#2
January 26
1995



|||||
INTRODUCTION
|||||

All,

Well, here is COAST TO COAST #2. The replies are picking up, and hopefully everyone will find this discussion forum to be interesting. As I have said before, feel free to respond to anything and everything in this issue. Also feel free to start your own opinion threads, submit reviews, or anything else that is useful or cool. Hot gossip, especially accurate hot gossip, is appreciated as well. :)

Also, our access to a scanner is limited and is also usually hasty, so if anyone out there has access to a scanner and some CD covers or album covers of Glenn that they want to scan in, we would appreciate it. I'd like the WWW pics (the 2 of em, as well as the ones in the archive) to be lighter and easier to see. I really need to sit down again with xv and see if I can lighten the current ones. Thanks to our current scan-master, who shall remain nameless, for sneaking a little access to a scanner to get what we DO have. Thanks, and I may try to xv 'em, which I should have done in the first place!

Finally, does anyone know the legal limit for samples from songs? My sysadmin said that if I get permission to sample a few seconds of a representative Glenn Hughes tune, I could include it on the web page for people to hear (if they have sound capability in their WWW browser). For this, we would have to ask Glenn (in fact he will possibly read this himself). However, if I knew the legal limit for samples, we wouldn't have to ask. :) Of course, we would ask anyway, so as to be as polite as possible. The legal sample time is on the order of 4 seconds, I believe, which would be almost useless, but maybe a choice vocal moment from something would do? :) Either way I'd like to ask permission of Glenn or anyone who will speak to Glenn, to allow us to put, say, 15-30 seconds (ONLY) of one or 2 songs on the web page. If that isn't allowable, I'd still like to put a few of length 3-5 seconds, or whatever the legal limit is. Anyone who has information on this, let me know.

Well, here is #2:

|||||
SUBMISSIONS
|||||

From: Bill Hibbler <Email held back to save Bill's pocketbook :>
Subject: CtC: discussion topics

The new album, which may be titled, Livin' for the Minute, will feature guitarists, Pat Thrall and Richie Kotzen. Gary Ferguson, of Hughes/Thrall, will play drums. Glenn will play bass on most of the tracks. There will also be a few other LA area musician's on the album. The feel that Glenn is going for is what he calls "what Trapeze would sound like in the '90's."

Glenn asked me to pass along that he's very flattered by all of this and sends his thanks. You'll probably start to see a few responses from him here after I arrive in LA in mid-February. Glenn doesn't have a machine but, I'll have my laptop with me so that he can personally respond to some of the threads. For the time being, if you have any questions you'd like to pass along, please post them within the newsletter rather than write to my Compuserve account. BTW, In case you're wondering, I'm Glenn's new tour manager and I'll also be working with him during the recording project.

Take Care,

Bill

-END-

From: Bill Hibbler <Email held back to save Bill's pocketbook :>
Subject: Subject: CtC: Trapeze live album?

The Trapeze live album is on the shelf at the moment but, the band should do a brief tour beginning in April. Look for the band to do shows in San Antonio, Austin, Dallas, Houston, St. Louis and Atlanta. The band will once again include Glenn, Mel, and Dave. The second guitar player hasn't been determined, yet.

[Editorial Note: YES!!! YES! YES! YES!!!!!! Trapeze in St. Louis. That's only 9 hours away! I'm there! Well, if it goes through! - Lewis]

In addition to the live album, there also are a few recent studio cuts floating around out there. The original plan was to release a Best of CD and include the new cuts. The problem was that one company owned the rights to the new material and another owned the Threshold catalog and neither would compromise.

Bill Hibbler

-END-

From: t.j.strom@ub.uio.no (Trond J. Stroem)
Subject: CTC: Re: Black Sabbath's Seventh Star

>Date: Tue, 10 Jan 1995 09:47:17 -0600 (CST)
>From: lewis@freud.inst.com
>Subject: CTC: Re: Black Sabbath's Seventh Star

>
>> This statement from Glenn contradicts your thinking that Glenn's
>> performance can be credited for Iommi's inspired work on the album. On
>> the other hand often the vocals and guitar solos are the last things
>> being put down in a recording situation. So just maybe you're right
>> despite Glenn's comment above and that he meant the basic track were
>> finished and not the whole track including guitar solos?

>
>Well, you are right. All the lyrics and basic vocal ideas were already in
>place. I know that Glenn did no writing on that, and that he didn't
>enjoy the period. Nonetheless, I think that the style of his
>singing and interpretation was totally different than if Gillan
>were still with the band. If Gillan were on it, I think it would have
>changed Iommi's approach and it would have been more harsh and the
>more soulful sabbath direction would never had been launched.

Not really, cause I think the Sabs worked more or less in the same way when Gillan was with them. I've read an interview where Ian says that Black Sabbath would record during nights, then he'd enter the studio at daytime and lay down the vocals.

The main reason for the difference between "Born Again" and "Seventh Star" would be that Tony Iommi had a totally different approach to 7th Star: it was after all supposed to be his first solo album. I'm not sure, but I think Glenn was called in at a late stadium.

Trond

[Ok, Ok, I give!!!! I still say the Sabbath material suddenly got really good once Glenn came in, even if it was just a session. :) - Lewis]

-END-

From: jouni@ling.gu.se (Jouni Maho)
Subject: CTC: Hughes' career

Hi Lewis,

Very god idea to start this Coast To Coast-ting. I've joined (by separate mail, of course) and here comes my first contribution. Maybe should send it to Damien since he's apparanetly compiling one of these things already?

Anyway, if it contains anything of interest and, more importantly, if anybody out there has additional info: it would please me highly.

With regards: Jouni.

Glenn Hughes' career (with discography).

1966... - 196... : The News : Glenn Hughes (gtr); ...

196... - 1968... : Finder's Keepers : Glenn Hughes (bss); ...

1968... - 1970.06 : Trapeze : Mel Galley (gtr/vcl); Dave Holland (drm); Glenn Hughes (bss/vcl); John Jones (...); Terry Rowley (...).
: May 70 : Trapeze [album] : UK Threshold THS 2

1970.06 - 1973.03 : Trapeze : Mel Galley (gtr/vcl); Dave Holland (drm);

Glenn Hughes (bss/vcl).
: Nov 70 : Medusa [album] : UK Threshold THS 4
: Nov 72 : You're The Music... We're The Band [album] : UK Threshold THS 8

1970.06 - 1973.03 : Trapeze [on tour in the US] : Mel Galley (gtr/vcl);
Dave Holland (drm); Glenn Hughes (gtr/vcl); Peter Mackie (bss).

1973.06 - 1975.05 : Deep Purple Mk III : Ritchie Blackmore (gtr); David
Coverdale (vcl); Glenn Hughes (bss/vcl); Jon Lord (kbr); Ian Paice (drm).
: Feb 74 : Burn [album] : UK Purple TPS 3505
: Mar 74 : Might Just Take Your Life/Coronarias Redig : UK Purple PUR 117
: ... 74 : Burn Edit/Coronarias Redig : US Warner ...
: Oct 74 : Lady Double Dealer/... : Japan Warner ...
: Oct 74 : You Can't Do It Right/... : US Warner ...
: Nov 74 : Stormbringer [album] : UK Purple TPS 3508
: Jan 75 : Stormbringer/Love Don't Mean A Thing : Europe Purple PUR ...
: ... 75 : Soldier Of Fortune/... : Europe Purple PUR ...
: Nov 76 : Made In Europe [album] : UK Purple TPSA 7517
: Sep 78 : New Live And Rare 2 [EP] : UK Purple PUR 137
: Aug 82 : Live In London [album] : Germany Harvest 264 64877
: ... 83 : Live At The California Jam [video] : UK ...
: Jun 85 : The Anthology [compilation] : UK EMI PUR 1
: ... 85 : Greatest Purple [compilation] : Germany EMI 198 260452 3
: ... 91 : Live At The California Jam Edit [video] : UK Connoisseur
Collection CCV 1002
: ... 91 : Deep Purple Anthology [compilation] : UK EMI 7 96129
: ... 93 : Singles A's & B's [compilation] : UK Harvest SHSM 2026
: ... 93 : The Deep Purple Family Album [album] : UK Connoisseur Collection
VSOP CD 187
: Sep 93 : Purple Chronicles [compilation] : Japan Warner WMCP 5520/1/2

1974.06 - 1974.12 : Roger Glover : Tony Ashton (vcl); Les Binks (drm);
Helen Chappelle (vcl); David Coverdale (vcl); Ronnie James Dio (vcl); Jack
Emblow (acc); Ray Fenwick (gtr); Mo Foster (bss); Kay Garner (bvc); Mike
Giles (drm); Roger Glover (msc); John Goodison (vcl); John Gustafson (vcl);
Eddie Hardin (kbr;bvc); Jimmy Helms (vcl); Glenn Hughes (vcl); Eddi Jobson
(vln); Chris Karan (tbl); Judi Kuhl (vcl); Neil Lancaster (vcl); John
Lawton (vcl); Mike Moran (pno); Ann Odell (pno); Mickey Lee Soule (vcl);
Barry St. John (vcl); Liza Strike (vcl); Robin Thompson (bsn); Nigel
Watson (saw); Joanne Williams (bvc); the Mountain Fjord Orchestra led by David
Woodcock and conducted by Martin Ford, John Bell and Del Newman.
: Nov 74 : The Butterfly Ball [album] : UK Purple TPSA 7514
: ... 93 : The Deep Purple Family Album [album] : UK Conn. Coll. VSOP CD
187 [DP]

1974.06 - 1974.06 : Jon Lord & Eberhard Schoener : Tony Ashton (vcl); David
Coverdale (vcl); Ray Fenwick (gtr); Glenn Hughes (bss/vcl); Jon Lord (kbr);
Pete York (drm); the Orchestra of the Munich Chamber Opera conducted by
Eberhard Schoener.
: ... 74 : Windows [album] : UK Purple TPSA 7513

1975.06 - 1976.03 : Deep Purple Mk IV : Tommy Bolin (gtr); David Coverdale
(vcl); Glenn Hughes (bss/vcl); Jon Lord (kbr); Ian Paice (drm).
: Oct 75 : Come Taste The Band [album] : UK Purple TPSA 7515
: Oct 75 : Gettin' Tighter/... : US Warner ...
: Oct 75 : Lady Luck/... : Europe Purple ...
: Oct 75 : You Keep On Movin' Edit/Dealer : Europe Purple ...
: Mar 76 : You Keep On Movin' Edit/Love Child : UK Purple PUR 130
: Sep 77 : Last Concert In Japan [album] : Japan Warner P 10370 W
: Jun 85 : The Anthology [compilation] : UK EMI PUR 1
: ... 91 : Deep Purple Anthology [compilation] : UK EMI 7 96129
: ... 93 : Singles A's & B's [compilation] : UK Harvest SHSM 2026
: ... 93 : The Deep Purple Family Album [album] : UK Conn. Coll. VSOP CD 187
: Sep 93 : Purple Chronicles [compilation] : Japan Warner WMCP 5520/1/2

1975.10 - 1975.10 : Roger Glover [live performance of the Butterfly Ball at
the Royal Albert Hall] : Tony Ashton (vcl); Les Binks (drm); Helen
Chappelle (vcl); David Coverdale (vcl); Jack Emblow (acc); Ray Fenwick
(gtr); Mo Foster (bss); Kay Garner (bvc); Mike Giles (drm); Ian Gillan
(vcl); Roger Glover (msc); John Goodison (vcl); John Gustafson (vcl); Eddie
Hardin (kbr;bvc); Jimmy Helms (vcl); Glenn Hughes (vcl); Eddi Jobson (vln);
Chris Karan (tbl); Judi Kuhl (vcl); Neil Lancaster (vcl); John Lawton
(vcl); Jon Lord (kbr); Mike Moran (pno); Ann Odell (pno); Mickey Lee Soule
(vcl); Barry St. John (vcl); Liza Strike (vcl); Robin Thompson (bsn); Nigel
Watson (saw); Joanne Williams (bvc); and/or others [?].
: ... 8- : Butterfly Ball [video] : UK ...

1976.03 - 1976.04 : Eddie Hardin : Tony Ashton (pno;vcl); Les Binks (drm);
David Coverdale (vcl); John Crocker (sxp); Ray Fenwick (gtr); Mo Foster
(bss); Roger Glover (bss); Eddie Hardin (vcl;msc); Jimmy Helms (vcl); Glenn
Hughes (vcl); Ric Lee (drm); Rick van der Linden (pno;msc); Jon Lord (pno);
Mark Nauseef (drm;prc); John Slaughter (gtr); Henry Spinetti (drm); Pete

York (drm); the Chris Barber Band (msc).
: Dec 76 : Wizard's Convention [album] : UK Purple ...

1976.06 - 1976.12 : Trapeze [appeared on tours in UK and US but dropped out] : Mel Galley (gtr/vcl); Dave Holland (drm); Glenn Hughes (bss/vcl); and various others.

1976... - 1978... : nothing?

1978... - 1978... : Glenn Hughes [?] : Glenn Hughes (vcl?); ...
: Apr 78 : Play Me Out [album] : UK Safari LONG 2
: ... 93 : The Deep Purple Family Album [album] : UK Conn. Coll. VSOP CD 187 [DP]

1982... - 1982... : Hughes & Thrall : Frankie Banali (drm); Gary Ferguson (drm); Glenn Hughes (vcl/bss); Gary Mallaber (drm); Peter Schless (kbr); Pat Thrall (gtr).
: ... 82 : Hughes-Thrall [album] : US Epic 38116

1985... - 1985... : Phenomena [session] : Don Airey (kbr); Mel Galley (gtr); Glenn Hughes (vcl); Neil Murray (bss); Cozy Powell (drm).
: ... 85 : Phenomena [album] : ...

1985... - 1985... : Gary Moore [didn't tour] : Neil Carter (kbr/bvc); Gary =46erguson (drm/vcl); Glenn Hughes (bss); Phil Lynott (bvc); Gary Moore (gtr/vcl); Charlie Morgan (drm); Andy Richards (kbr); Paul Thompson (drm).
: ... 85 : Run For Cover [album] : Germany Virgin Ten 207 283-620

1985... - 1986... : Black Sabbath [recorded an album and did 6 gigs on the following tour before falling out] : Gordon Copley (bss); Glenn Hughes (vcl); Tony Iommi (gtr); Geoff Nichols (kbr); Eric Singer (drm); Dave 'the Beast' Spitz (bss).
: ... 86 : Seventh Star [album] : Germany Vertigo 826 704

1987... - 1987... : Phenomena II [session] : Max Bacon (vcl); Mel Galley (gtr); Ray Gillen (vcl); Scott Gorham (gtr); Glenn Hughes (vcl); Leif Johansen (kbr); Neil Murray (bss); Toshihiro Niimi (bss); Michael Sturgis (drm); John Wetton (vcl); Kyoji Yamamoto (gtr).
: ... 87 : Dream Runner [album] : UK BMG 208 697/258 697

1987... - 1987... : Whitesnake [guesting] : Tommy Aldridge (drm); David Coverdale (vcl); Glenn Hughes (bvc); Rudy Sarzo (bss); Steve Vai (gtr).
: ... 89 : Slip Of The Tongue : UK EMI 7 93537

1991... - 1991... : John Norum [guesting] : Glenn Hughes (vcl); John Norum (gtr); ...
: ... 91 : Face The Truth [album] : ...

1992... - 1992... : KLF [guesting] : The KLF plus P. P. Arnold (vcl); Melissa Belland (vcl); William Budge (drm); James Caution (bgp); Cressida (vcl); Wanda Dee (vcl); Charles Galloway (bgp); Carolyn Hargreaves (vcl); Gilbert Hassle (bgp); Glenn Hughes (vcl); Katie Kissoon (vcl); Nick Koler (kbr); Lindz E. Love (vcl); Mark J. Luther (vcl); Robert MacKintosh (bgp); Karl Morgan (vcl); Robert Murphy (bgp); Scott Piering (vcl); John Ridley (drm); George Smith (bgp); Tony Thorpe (msc); Andy Wright (prg); plus possibly others as well.
: ... 92 : America What Time Is Love/America No More : Germany Coma COMA 702=4

1992... - 1992... : B.B.I. [guesting on 1 track] : Gregg Bissonette (drm); Stuart Hamm (bss); Glenn Hughes (vcl); Pat Thrall (gtr).
: ... 92 : LA Blues Authority I [album] : US Shrapnel RR 9186 2

1992.10 - 1992.10 : B.B.I. : Warren DeMartini (gtr); Craig Erickson (gtr); Gary Ferguson (drm); Tony Franklin (bss); Darren Housholder (gtr); Glenn Hughes (vcl); Mark Jordan (kbr); Mark Kendall (gtr); Richie Kotzen (vcl); Mick Mars (gtr); John Norum (gtr); Paul Pesco (gtr).
: ? 92 : LA Blues Authority 2-Glenn Hughes Blues [album] : US Shrapnel RR=9088 2

1993... - 1993... : George Lynch [guesting] : Glenn Hughes (vcl); George Lynch (gtr); ...
: ... 93 : Sacred Groove [album] : US Elektra 9 61432

1993... - 1993... : Motley Crue [guesting] : Glenn Hughes (vcl); ...
: ... 93 : ... : ...

1993... - 1993... : Marc Bonilla [guesting on 1 track] : Glenn Hughes (vcl);=
...
: ... 93 : American Matador [album] : US Warner 9 45329

1993... - 1993... : Steve Salas [session] : Glenn Hughes (vcl); ...
: ... 93 : The Electric Pow-Wow [album] : Japan Polystar PSCW 5025

1993... - 1994... : Glenn Hughes : Erik Bojfeldt (gtr); Ian Haugland (drm);
Hempo Hillden (drm); Thomas Larsson (gtr); John Leven (bss); Mic Michaeli
(drm).
: Feb 94 : From Now On... [album] : Sweden Empire ERCD 1001
: Feb 94 : Pickin' Up The Pieces/The Liar/Burn : Sweden Empire ERCD 1001
: Apr 94 : Why Don't You Stay?/... : Holland-Germany Roadrunner ...
: Aug 94 : Burning Japan Live '94 [album] : Japan Toshi ...

1994... - 1994... : Trapeze [jubilee tour in the US] : Mel Galley
(gtr/vcl); Dave Holland (drm); Glenn Hughes (gtr/vcl).

1994... - 1994... : Manfred Ehlert [guesting on 3 tracks] : ...
: ... 94 : Amen [album] : ...

1994... - : Glenn Hughes [tours in Japan and Europe] : Erik
Bojfeldt (gtr); Ian Haugland (drm); Hempo Hilld=E9n (drm); Thomas Larsson
(gtr); John Lev=E9n (bss); ...

1994... - 1994... : Deep Purple Tribute [Lead singer on 1 or 2 tracks] :
Glenn Hughes (vcl); Joe Lynn Turner (vcl); ...
: ... 94 : Smoke On The Water (Deep Purple Tribute) [album] : ...

1994... - 1994... : B.B.I. [guesting on 1 or 2 tracks] : Glenn Hughes
(vcl); Joe Lynn Turner (vcl); ...
: ... 94 : LA Blues Authority V - Top Of The Cream [album] : US Shrapnel ...

-END-

From: dkkriegh@COLBY.EDU (david kriegh)
Subject: CTC: Seventh Star

Hello.

I was surprised to hear Glenn did work with Black Sabbath. Finding
Seventh Star has been incredibly difficult. Not on CD, can't import it,
no tape. However I did find it on vinyl in a second-hand record store (two
copies I've seen there for well over a year now). Should I go for the
vinyl (pretty beat up, I might add), or is it still available in another
medium?

Dave

-END-

From: JONES@VSDC.NL.NUWC.NAVY.MIL
Subject: CTC: Re: Black Sabbath's Seventh Star

>Does anyone of you know if Iommi wrote this album with Glenn in mind or
>was Glenn brought in at a later stage (the latter scenario could explain
>why Glenn came in so late in the recording work)?

well, I've heard so many versions of the Black Sabbath saga
over the years that maybe it's time to set the record
straight, or at least the way Glenn saw the whole incident.
This excerpt is from an interview with Glenn on 21 April
1993 with Radio Horten of Norway.

Radio Horten: ...all of a sudden, Glenn Hughes is the lead
singer in Black Sabbath.

Glenn Hughes: Oh what an awful nightmare! Let's clear this
one up. I left Gary Moore in June 85. In July, Tony Iommi,
who's another very good friend of mine, called me up and
said, 'Would you come down and sing two songs on my album?,'
because Robert Plant was going to sing two, Rob Halford was
going to sing two, Ronnie Dio was going to sing two, and
what happened was I went down, and they had no lyrics, and I
went down there and I wrote three or four songs the first
day and sang them. And after I sang the first day, the
producer Jeff Glixman and Tony Iommi asked me if I would do
the whole record. I said, 'Sure. Is this going to be a

Tony Iommi album?,' and they answered to me 'Yes.' When the album was done, ten songs later, Don Arden and Moe Austin at Warner Brothers decided that they should call the album _Black Sabbath Featuring Tony Iommi_, so here we have an album that features Glenn Hughes that's now called Black Sabbath, and it sounds like Metallica with James Brown singing. You know, it sounds stupid. You know, it's an album if you didn't know it was Black Sabbath, it's a good album. It sounds very good. It's a good rock record.

RH: Yeah it is.

GH: But it really has no business being called - I'm sure anybody that's into Glenn Hughes would understand that it doesn't have nothing to do with Black Sabbath, now does it really?

RH: But you did a little bit of touring with them too, didn't you.

GH: You know, yeah I did.

RH: Tell us about it.

GH: Um.

RH: It didn't last very long, did it?

GH: No. Let's clear this up because anyone that's like, underground Glenn Hughes crazy people that, you know, like to dig anything up on me. The day before the tour we had what they call in America the pre-production rehearsal that's fully dressed for the press, and what happened was the day before the show, the tour manager and I got into a fight - fist fight. And we had a fight and he hit me very hard in the face, knocking the bone underneath my eye into my nose socket, therefore there was a rush of blood into the throat. The blood clotted in the throat, caking up, you know, the back of the throat. So four shows into the tour, I couldn't speak never mind sing, so they asked Ray Gillen to come in and finish the tour. But you know something? It was great because I hated doing that gig.

RH: Because you know the rumor about it all is that you were too heavily into drugs ...

GH: But I wasn't ...

RH: And you were too fond of hamburgers.

GH: Oh God!

So I guess the answer is that no, Tony Iommi did not write the album with Glenn Hughes in mind to sing the whole thing.

bj

-END-

From: Piet de Quay <Piet.deQuay@let.ruu.nl>
Subject: CTC: <no subject>

First I'd like to compliment the editors on the initiative of starting the Glenn Hughes Fanzine. I think it's a great start for the new year, which hopefully will be as successful to Glenn as 1994, after he's been through so many kinds of problems.

I checked out the Home Page and perhaps I can give some extra information.

1. I noticed in the Latest News section that you didn't have the details of the British fan club. Accidentally, at the gig that Glenn did in my hometown Utrecht, roadies or other back-stage people were spreading forms to subscribe to _The Voice of Rock_, supposedly the official UK fan club, endorsed by Glenn himself. The full address is:

The Voice of Rock
P.O. Box 6,
Wirral,
Merseyside.
L62 8HT

Subscription fees for one year are:

UK and Irish republic: 10.00 pnd sterling, Europe 12.00, Rest of the World 14.00. The enclosed cheque or postal order should be made payable to The Voice of Rock, in sterling only.

2. In case you'd like to have all information on Glenn's touring schedule in 1994: the dates of Glenn's concerts in Holland in october were:

Zaandam 16 oct
Silvolde 18 oct
Utrecht 19 oct
Heino 21 oct
Vosselaar (Belgium) 22 oct

Tilburg 23 oct

Opening-act was a Belgian five piece band called Mystery because Talisman from Sweden were replaced in ultimo, for reasons unknown to me. The gig in Utrecht was practically identical as recorded on BJI, which, unfortunately, has not been released in Holland and must be ordered from Japan-import stores. The same holds for albums like Last Concert in Japan and Come taste the Band.

3. I think the GH-discography can be improved a lot by citing not only the year of release but also the record label and the code, and by specifying the part Glenn plays (or sings!) when he appears on records made by others. A lot of them are not familiar to me and made me curious.

(BTW: Shouldn't the Hughes/Thrall album be placed in a different category?: I rate it as one of his best "Solo"-projects)

[Well, possibly, but I think Pat Thrall was a co-contributor in that project, so it was not put in the Solo section. Damien? Comments? - Lewis]

Piet de Quay

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Thoughts On Glenn's Next Album...

Regarding Glenn's next album, Bill Jones wrote:

> Would you prefer an album with different backing musicians on each cut, or
> is it better to just pick a group of musicians and do the whole album as a
> band? Who would be the best musicians to suit Glenn's style?

Well, personally, I'd love to see Glenn make more of a studio record this time around (no pun intended!), meaning I'd like to see him utilize different musicians on different tracks. Glenn has collaborated with so many excellent musicians and on such varied material that I think this approach would suit him best. Not to get too carried away, but I'd like to see him use a constant group of musicians to play on the basic tracks; for example, I think the ideal (yet feasible) lineup for the backing band would be:

Paul Pesco - guitar
Geoff Downes - keyboards
T.M. Stevens and/or Glenn - bass
Dave Holland - drums

A core unit like this would allow Glenn great flexibility, as all of the above can play rock, funk, any type of music. Then I'd like to see different guitar players on some of the other tracks, guys like Stevie Salas, Richie Kotzen, Pat Thrall, maybe Mel Galley and John Norum. I also wouldn't mind another guest drummer or keyboard player on another track or two, perhaps someone like Mic Michaeli and, though Glenn has never (as far as I know!) worked with him before, the great Simon Phillips on drums; now there's a musician that can play it all!

Working with Downes and Pesco would allow Glenn to perhaps officially release some of the work he's done with the two of them individually. I think Glenn's vocal work on the unreleased material he's done with Geoff Downes is some of his best ever; it's AMAZING stuff! As far as Paul Pesco, I think he and Glenn are perfect for one another. I think a guy like Paul gives Glenn more of a modern, slick edge, with leanings toward modern dance and R&B music, since he's played with Mariah Carey, Madonna, and others. In fact, I was blown away when I saw Paul jam with Trapeze at the Ray Gillen Tribute last February... Apparently on his new album Glenn is set to include a track the two of them worked on together called "Speak Your Mind." Can't wait to hear it...

> Should the music veer toward AOR, hard rock, or funk?

Well, we've heard Glenn talk about wanting to make another album in the style of _Play Me Out_, which I think would be great (PMO is my favorite album of all time), but, realistically speaking, I don't think this would be a good idea right now. After all, a lot of (though not all) fans of Glenn Hughes want to hear him sing hard rock only, and I think his record company also wants Glenn to put out another rock album. After all, FNO was pretty successful throughout Europe and Japan with the rock audiences, and a large part of Glenn's fan base is the whole Deep Purple crowd. So a sudden shift back to more of a soul/R&B direction might turn some people off. That would be unfortunate, but it's just the way things go, I guess. I know several people who are huge Glenn Hughes fans, but they only pretty much like his rock stuff, and things like PMO don't really do much for them.

I think a nice compromise would be for Glenn to put out an album more like his aborted Warner Brothers solo album, which is a great mix of hard rock, funk, and soulful ballads, all with a great modern sound to it. By doing this, I think Glenn would be happy that he has really expressed himself instead of feeling forced to crank out another straight rock record, the record company would be happy because the thing will still be rockin', and all of his fans would be happy, both the rock fans and

the fans of ALL the styles of music Glenn has ever done (like me!).

Recording is due to begin next month, so we should be getting word as things progress as to what this new album will actually sound like! Regardless of what the final product turns out to be, I'll obviously totally dig it anyway! :-)

-Damien-

PS - One last thing: I'd love to see Glenn hook up with a great AOR/rock producer, perhaps someone like a Keith Olsen or a Ron Nevison, someone who could really give him an ultra-modern, well-produced sound that would go over well on American radio... Heck, I'd even like to see Geoff Downes produce some of Glenn's stuff! Anyone else have any thoughts about what producers they'd like to see Glenn work with?

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Titles For Glenn's Next Album

According to the most recent info, Glenn's next album will tentatively be titled "Against The Grain." As of several months ago, the title "Speak Your Mind" was a possibility (this is also the title of a song that Glenn has written and will more than likely appear on the new album). IMHO, I prefer the latter; I really like that title.

However, I think a neat variation on that would be the title "Occupy Your Mind." I think that really says a lot... :-) This is taken from a line in the chorus of the track "Funk Music" from the unreleased session Glenn did with Geoff Downes...

If anyone else has any other ideas for titles for Glenn's next album, send 'em in!

-Damien-

-END-

From: JONES@VSDEC.NL.NUWC.NAVY.MIL
Subject: CTC: Submission: Those Other Sessions

THOSE OTHER SESSIONS by Bill Jones

I've been a Glenn Hughes fanatic for over 20 years now, and if there's a record or cd out there that Glenn has performed on, even on only one cut, then I've got to have it. Well, let me take that back - if I can hear Glenn's voice clearly on the recording, then it's a must-have; otherwise, it depends on how well I like the disc, how much pocket change I have at the moment, and how much of that pocket change I have to part with to own the disc in question. Now I do have a friend who shall remain nameless * because I wouldn't want to embarrass him, but this guy not only must have ANY cd that Glenn has performed on in any capacity, but also any cd that merely mentions Glenn's name in the "Thanks to" section of the liner notes! I'm not kidding! Believe it or not, he actually buys two copies of all these cds so so he has a backup, in case he ruins the original with a fingerprint on the booklet or (gasp!) the cd itself. Now that's a real fan! I'm not nearly as obsessive as my nameless friend *, but as I said, if Glenn is clearly, undoubtedly, unequivocally, unmistakably, and indubitably audible, then I own the disc. You see, there are discs such as Whitesnake's Slip Of The Tongue, where Glenn is credited with backing vocals, yet even he admits that he was buried so low in the mix that his fans complain they can't hear him.

I sincerely hope that the fans who love Glenn's music as much as I do will support him and buy all his albums. I do realize, however, that not everyone can afford to buy every album that Glenn has ever appeared on. This column then, which I hope to regularly write for each issue of Coast To Coast, is to help those fans who cannot afford all of "those other sessions," and would like to get a better idea of which ones they should selectively go for. I plan to review one session per issue, focusing of course on Glenn's contribution, but also describing the remainder of the recording using my inimitable way with words.

The first disc up for review is Manfred Ehlert's Amen. This disc was released in 1994, but incredibly, Glenn laid down these vocals in 1989! The disc contains nine tracks which clock in at 50:42, and Glenn does lead vocals on three of the tracks which total 14:36. The packaging of the cd is decent, including a rather nice eight page booklet with a great cover photo, complete lyrics and musician credits for each song, and a collage of photos (but only one black and white shot of Glenn). Okay, so who is Manfred Ehlert then? Apparently, he's a Swiss musician/songwriter who plays keyboards, bass, and drums, and took part in the recording and mixing as well. The album is dominated by layered keyboards and synths, and has a pop Top 40 feel to it. There are stabs of guitar here and there, but this is not a hard rock album by any means. The opening track, "Make My Day," is an okay but unspectacular slow to mid-tempo pop ditty. Like

most other songs Hughes sings, the vocals completely capture the listener before the tune is over. The next track Glenn sings is the fourth on the album, "Child In The Mirror." This one's strange to describe - a little too fast to be called a ballad, but too mellow to be called anything else. No guitar on this one at all, which is no sin in itself, yet I doubt the song would survive without Glenn. The last song sung by Hughes is track six, "The Mile Worker." The best tune on the album, this is a cool Prince-like funk-rocker. Glenn is in his element here; like Carly Simon once sang, "Nobody does it better."

The rest of the album features Mark Storace of Krokus doing the vocals. He has a good range, and sounds remarkably like Glenn when he hums the intros to a couple of the tunes, but any similarities end there. Like the Phenomena II album, Glenn didn't get all the choice cuts on the album - a couple of the numbers sung by Storace are quite good, notably "We Just Have Got To Do It," where he sounds a lot like Tina Turner rocking out.

The album does not have a big sound to it, due to the flat-sounding electronic drums and the lack of layers of guitars, but some folks will appreciate the clean, spare tone of the album. I keep wanting to compare it to the Phenomena album because of all the keyboards, but the feel of Phenomena is much more mystical and eerie, while _Amen_ has a lighter, more frivolous vibe. Ultimately, it's a decent album, but not a phenomenon.

* the "nameless" friend is one Damien DeSimone

-END-

From: Lennart Hedenstrim <lehe@lulea.trab.se>
Subject: CTC: Re: discussion topics

Hi,

Bill Jones wrote:

> ... He has also said that he wants the new album to be an AOR
> album, but then lately has also said that it might be in the
> funk/soul style of _Play Me Out_. I know what I would prefer,
> but the question is, what would most of Glenn's fans prefer?

Well as we all know Glenn can sing everything. Personally, I would like to see him taking a shot at a really funky album this time. He's been talking about his ambition to do a funky album in interviews a long time. So I hope he gets it off his chest finally! Stevie Salas has some really good "funkability" judging from his records (Colorcode and the Electric Pow Wow). I would like it to be funk with a harder edge. Something in the line of Lenny Kravits' better songs.

Soul?! Well imagine a well known hard rock type of singer trying to score a commercial hit by doing some soul ballads... I sure hope Glenn doesn't pull a "Michael Bolton" on us! :)

> Would you prefer an album with different backing musicians on
> each cut, or is it better to just pick a group of musicians and
> do the whole album as a band? Who would be the best musicians
> to suit Glenn style?

A band album is always to be preferred IMO. What musicians to use depends on the type of music.

> Are there any established bands that should ask Glenn Hughes
> to join and be the lead vocalist for? Or, are there any
> individual artists that should give Glenn a call to help out
> on the vocals for an upcoming album?

I thought it was hilarious when I heard that Earth Wind and Fire asked Glenn to join as their permanent singer before. He would probably have pulled it off superbly though. Why not a duet with Stevie Wonder?! Then we would get to hear both the black and the white Stevie Wonder at the same time! :) Seriously, I think Glenn should concentrate on his own thing for now.

> What does he need to do to break into the US market?

Maybe give Dave Letterman a call?! :) Who knows what will be the next big thing after grunge or hip hop or whatever. I think Glenn should do whatever he likes to do best and do it well.

Lennart

-END-

From: Christopher Dennis <kitdean@brahms.udel.edu>
Subject: Hughes & Downes

Lewis--

I have some questions for you or fellow CTC subscribers --

(1) Just how many known song demos are floating around from the London sessions that Glenn did with Geoff Downes? A friend of mine was able to get a hold of a tape that had several with the working titles of --

- (1) Dangerous Music
- (2) Welcome to the Real World
- (3) Sweet Revenge
- (4) Homeland (ended up on FNO)
- (5) The American Way
- (6) Flying
- (7) Haunted (later on Highlander 2)
- (8) Things Are Gonna Change

My friend claims they are the London sessions and are different from the Warner Bros. demos (those cut for an abortive album contract inked with WB in 1990, and played with Downes/Thrall/Trapeze and ???others) Do you have more info on these sessions? Do other songs exist? I understand that the two recorded a version of "Video Killed the Radio Star" also. Rumor had it that this would appear on the European pressing of Vox Humana (Geoff's second studio release). Did this ever see official release in Europe? Does anyone know where I could obtain either the European version of the disc or a copy of the demo?

(2) Shortly after these sessions Trapeze played some gigs in England with Downes as a keyboardist. Are there decent live videos floating about from this or any other reformed Trapeze shows? Does anyone know where?

(3) Geoff said --on the Aqua tour in 1992/93-- that he would be very interested in working with Hughes again, or even producing a new Trapeze release. Has anyone heard what Hughes says about the possibility of such a collaboration? What is the concensus feel of such a move?

(4) Right after these recordings and this tour, Metal Hammer reported that Glenn was recording with Keith Olsen. What became of these demos? Are they widely available? Are they like his Warner Brother demos?

Thanks (in advance) for any info or opinions you may be able to provide

Kitdean
Kitdean@brahms.udel.edu

-END-

From: Lewis Beard <lewis@damops.wes.army.mil>
Subject: CTC: response to CTC #1

All,

I am going to respond to the stuff in CTC #1 that interested me. Hopefully the reply format I use wont be too confusing.

>From: JONES@VSDEC.NL.NUWC.NAVY.MIL
>Subject: CtC: discussion topics

>
>Here are some questions I have to throw out to everyone:
>
>of _Play Me Out_. I know what I would prefer, but the question
>is, what would most of Glenn's fans prefer? Would you prefer
>an album with different backing musicians on each cut, or is
>it better to just pick a group of musicians and do the whole
>album as a band? Who would be the best musicians to suit
>Glenn style? Should the music veer toward AOR, hard rock,
>or funk?

Well, I think Glenn needs to do whatever feels right to him, cause it will be better. BUT, If I had my pick, I'd like to see him to a band album. I think Glenn wants more of a session feel with a variety of performers. And I think if he could hook up with a few big names and a few small names for some guest appearances, that'd rule too. BUT, I like the feel of a band.

What I really want him to do is one of the following 2:

A southern-fried slide-guitar jam out album (or maybe he could do the vocals on the next Allman Bros. album, since most of them can't sing well. They sing with emotion tho, but Glenn can sing with emotion AND sing well).

A prince-like pop-meets hip-hop type album, kinda like prince's &^ album, or whatever, the one with My Name Is Prince, Sexy MF, Love 2 the 9's, 7, etc. I dont want Glenn to rip prince at all, I guess what I'm really trying to say is that I'd like to see Glenn do a mix of hardcore rap and hardcore funkpop, emphasis on rap. I dont even know if Glenn raps, tho there is the rap-like portion on "Sweet Revenge".

>
>Are there any established bands that should ask Glenn Hughes
>to join and be the lead vocalist for? Or, are there any
>individual artists that should give Glenn a call to help out
>on the vocals for an upcoming album?

I think Glenn should do his own thing, ultimately, which could include having a "band", but joining a band isn't what I'd like to see. If he just did vocals for someone, I'd vote for Allman Bros., or maybe Primus. Primus make cool music sometimes, but they can't sing. :)

Seriously, I'd like to see Glenn do a Ballad or 2. It's something he hasn't done a lot of. I'd also like him to do a duet with someone. Maybe Chaka Kahn (spelling?) or Whitney H. or even someone like Melissa Ethridge. Of course, with her it probably wouldnt be a love ballad. But I'd like to see duets.

>
>Glenn has said in recent interviews that he has a long-range
>plan that he hopes will make him a worldwide star. What
>kind of music should he focus on writing to help him achieve
>his goal? What does he need to do to break into the US
>market?

Continued outside-USA success could be used to leverage a deal in the USA. If he could do a duet or ballad or hit with someone big in the USA, that would help, even if it did well only outside the usa. I also feel that lots of the stuff on FNO... is classic-rock stuff, and my local radio station might help. Or at least, FNO seems like it would do well on "Classic Rock" stations, if it could get airplay. IMO.

Unfortunately the swedish-rip-yngwie-and-even-yngwie-is-annoying-himself-much-less-those-who-imitate-him/muted-wah-wah-wammy guitar style is one that I hate. :) Tho I like the rhythm playing of the swedes. But even throwing away my dislike for that soloing style, I think it's hard to get any deals in the USA with that sound, as that sound is out. Hey, I hate the corporate deal where you fit in or you are out, and I'd hate to see glenn go grunge, but it's gonna be hard to make it with the whammy-polished-pseudo-baroque-pop-metal whammy style. OK, ignore this, im obviously unable to be unbiased. :) Dont get me wrong, I listen to FNO about once every other day. I just have to ignore the solos. :) I respect the playing abilities those guitarists have, I just cant handle the solos. But I'm biased. Ignore me! :)

>From: Lennart Hedenstr|n <lehe@lulea.trab.se>
>Subject: CtC: Trapeze live album?

>
>Does anyone know what Mel Galley is doing now? Is he planning to keep
>on with Trapeze without Glenn (since it seems highly unlikely he will
>be working with them again in the near future)?

I wish Mel would do something cool. I love his riffin style, and tho I'm sure it annoys him, I kind of think his hand-device is neat, tho I wish he didnt need it. He looks like such a curmudgeon these days, to look at him, but I love his style. I'd like to know too.

>From: Lennart Hedenstr|n <lehe@lulea.trab.se>
>Subject: CTC: Re: Black Sabbath's Seventh Star

>
>Lewis,
>
>> I was never trying to claim that anyone involved ENJOYED the session; I'm
>> just saying I did and I think Glenn left a mark, despite the fact that
>> that was just a "hey, you, do this" kind of session.
>
>I was not stressing the fact that Glenn didn't enjoy the session. You
>wrote you had a feeling Glenn's vocal performance inspired Iommi to do
>his best work (emotional and beautiful were your words). I just simply

All I can say is that the Glenn-and-beyond Sabbath is my fave Sabbath era. And the new sabbath will have the Tyr line-up. I love it! Gotta have my Neil Murray-Cozy Powell fix!!!

Lewis

-END-

|||||
CONTRIBUTIONS
|||||

[Editorial Note: Even though this review of Burning Japan Live has appeared in alt.music.deep-purple, and it is on the web/ftp archive, I decided to include it since it IS Glenn's most recent "Glenn Hughes" project, and also because many of you haven't seen it before. I hadn't seen it until I decided I wanted to include something "official." Thanks to Bill Jones! Everything below is his well-crafted handiwork.
-Lewis]

GLENN HUGHES - "BURNING JAPAN LIVE" (1994)
ZERO Records (Japan) XRCN-1162

Track Listing

- 1. Burn 6:44
2. The Liar 4:24
3. Muscle And Blood 5:32

4. Lay My Body Down 5:08
5. From Now On... 6:00
6. Into The Void 7:03
7. Still In Love With You 2:10
8. Coast To Coast 6:08
9. This Time Around 3:32
10. Owed To 'G' 2:48
11. Gettin' Tighter 3:59
12. You Keep On Moving 7:11
13. Lady Double Dealer 3:24
14. I Got Your Number 4:17
15. Stormbringer 5:10

Total Time 75:50

Musicians

Glenn Hughes - All Lead Vocals, Keyboards on "Still In Love With You"
 Thomas Larsson - Guitars, Background Vocals
 Eric Bojfeldt - Guitars, Background Vocals
 Mic Michaeli - Keyboards, Background Vocals
 John Leven - Bass Guitar
 Ian Haugland - Drums

Recorded at Citta' Kawasaki May 24 and 25, 1994

<Note: This review was originally posted to alt-music-deep-purple and it assumes that the readers are familiar with Glenn Hughes and his work. To help out those unfamiliar with Glenn, here is a brief introduction. First off, he is considered by many in the music business to possess one of the finest voices ever heard in rock music. He was a millionaire at age 21 in 1973 as bass player and vocalist in Deep Purple. Before that, he was the bassist and featured vocalist in the lesser known, but almost as great British band, Trapeze. Since 1976, he has worked on various projects including:

Glenn Hughes - Play Me Out (1977)
 Hughes/Thrall - same (1982)
 Phenomena - same (1985)
 Gary Moore - Run For Cover (1985)
 Black Sabbath - Seventh Star (1986)
 Phenomena II - Dream Runner (1987)
 Dragnet - Movie Soundtrack (1987)
 Highlander II - Movie Soundtrack (1991)
 The KLF - America: What Time Is Love? (1991)
 John Norum - Face The Truth (1992)
 Glenn Hughes - Blues (1993)
 Marc Bonilla - American Matador (1993)
 George Lynch - Sacred Groove (1993)
 Glenn Hughes - From Now On... (1994)
 Manfred Ehlert - Amen (1994)

A drug problem for which he was treated at the Betty Ford clinic in late 1991 accounts for the sporadic production between 1976 and 1991. His studio work somehow remained very good during that time, but his performances at live shows were spotty. He seems to have turned himself around, and has done some very exciting albums and live performances since leaving the clinic.>

Glenn Hughes has added to his already prodigious output of the last several years with another new disc, "Burning Japan Live." Proclaiming himself substance and alcohol free since 1991, Glenn has never looked, or more importantly, sounded better. Although he has said in numerous recent interviews that his Deep Purple days were not necessarily the best days of his life, seven of the fifteen tracks here are indeed Deep Purple songs from the MK III and IV era. There are also four tracks from his studio release of earlier this year, "From Now On...", two from the 1982 Hughes/Thrall album, "Coast To Coast" from his Trapeze period, and the newly written "Still In Love With You." And despite quotes from Glenn for years that he wants to break away from the hard rock that he's done for most of his career and move toward a funk and soul direction, this disc rocks as hard as any he has ever done.

In true Deep Purple MK III and IV tradition, the opening number of the show is the classic "Burn." With an appropriate introduction as "The Voice of Rock," Glenn and band launch into a very spirited and uptempo version of this 20 year-old tune. Because Glenn does all the lead vocals during the show, I feared that the impact of his original entrance into the song would be lost. This was not the case though, as he let the loud enthusiastic crowd sing the chorus intro, "All I heeeeeeeeeeear!" Fist-pumping stuff! Guitarists Thomas Larsson and Eric Bojfeldt don't alter the song's basic riff, but do interpret Blackmore's solo their own way, resulting in a sound somewhere between Ritchie himself and Yngwie Malmsteen, although it would be unfair and futile to compare these guys to either of those legends. Drummer Ian Haugland, with a driving

open hi-hat beat, and keyboard man Mic Michaeli, with his Hammond B-3, both sound close enough to the original to be passable. Hearing Glenn performing all the vocals in this song, his fans no longer have to dream about what Deep Purple would have sounded like had Ian Paice and Jon Lord got their wish of having Hughes as the lead vocalist of Deep Purple [note: Ian and Jon were outvoted by Ritchie, who wanted two vocalists]. Like all his previous live work, and even more so now without the encumbrance of a bass guitar hanging from his neck, Hughes displays his immense vocal talents at every opportunity. In this song alone, I stopped counting at ten upper-register full-throated screams, and this count seemingly increased as the show went on. Hughes fans who live for the screaming-at-the-top-of-his-lungs-at-the-upper-end-of-his-formidable-range will think that this is the finest effort of his storied career. Conversely, those who think a subtler singing style is a preferable philosophy should steer clear of this disc and head straight for the Michael Bolton/Barry Manilow section of the record store.

Next up is "The Liar," a song from his latest album that sounds somewhat like Led Zep's "Immigrant Song" with its frenetic throbbing riff and the banshee wail background vocals. This version is pretty faithful to the studio recording, although anyone familiar with Glenn's performances knows that his live versions always include added vocal pyrotechnics.

Glenn primes the audience for the next tune by saying, "We're gonna get funky now," and the band rips into the muscular riff of "Muscle And Blood" from the Hughes/Thrall album. This song is probably the heaviest track from that album, and the dual guitars here keep it that way with a chunky sound much like that of Gary Moore back in his metal period. Hughes ends the tune with a short a capella break, "I'm a man, I'm a man, I'm a man made of muscle and blooooood!"

The next three tracks, "Lay My Body Down," "From Now On...", and "Into The Void," are all from the "From Now On..." album, and the band plays them all very close to the originals. Again, the difference between the live and studio interpretations of these songs is mainly the variety of vocal stylings added by Glenn in the concert setting. It's really a pleasure to hear Glenn re-interpret these songs live if you are familiar with the studio recordings, because of all the subtle variations he is able to do on the original. He seemingly has an infinite assortment of vocal shades, and often changes the texture of the original.

The one new song during the set, "Still In Love With You," is introduced by Glenn as, "I was fooling around with something today at soundcheck - figured you might want to hear it." It is also the only song where he plays an instrument - surprisingly keyboards! The tune is performed by Glenn alone, and is a nice ballad-type thing, although it's not really a song on its own yet, but more of an intro to the next tune, "Coast To Coast." For those who get into such things, Glenn really loosens up the vocal chords in this intro, and hits his highest notes of the show - I could imagine all the dogs in my neighborhood perking up their ears while I was playing it. :-)

"Coast To Coast" is perhaps Glenn's best-ever writing achievement - a truly beautiful song. No one can touch him when he's singing this one, and he doesn't disappoint in this show. Nothing short of an Yngwie guitar solo could ruin this song, yet that's exactly what the guitarist tried to do! The original solo laid down by Trapeze guitarist Mel Galley was a simple, yet elegant solo that actually enhanced the song with its melody. The live solo here is an unnecessary speed display that doesn't even follow the melody of the song. Fortunately, the solo is short.

Following "Coast To Coast" is a block of four Deep Purple MK IV tunes. After a dedication to Tommy Bolin, Glenn delivers a soaring "This Time Around" to an appreciative crowd. Michaeli has Lord's keyboard work down on this song. Like on the "Come Taste The Band" album, the song segues into the instrumental "Owed To 'G'." Again, like in "Coast To Coast," a hyper-kinetic guitar solo almost ruins things. Some things are meant to be left as is. Aside from the solo, the song is performed crisply, and the band acquits themselves well.

"Gettin' Tighter" is next, and I'm not sure what to make of this version. The rhythm guitar has been funkified to the point that it would work on an Isley Brothers record, yet the opening guitar solo is in the neoclassical vein. Hmm? The song does settle into a cool wah-wah guitar funk piece the rest of the way. Can't blame them for trying a new approach, but gun to my head, I'd have to say that I prefer the original Tommy Bolin version.

"You Keep On Moving" is a masterpiece however. I thought I would miss the Coverdale/Hughes harmonies here, but Glenn survives on his own just fine. The crowd gets in the act during the reprise of the verse after a "Sing it with me" urging from Glenn, and responds impressively with a loud "You Keep On Moving, Far Away,

Far Away."

The last three tracks are two MK III tunes sandwiched around another Hughes/Thrall number. "Lady Double Dealer" - nice job. The Hughes/Thrall tune, "I Got Your Number" really showed how enthusiastic and knowledgeable about Glenn's music the audience was. A loud cheer greeted the opening notes, and this time they didn't need any urging to complete the opening line - [Glenn] "How ya been?" [crowd] "Alright!" This crowd knew and loved the song! "Stormbringer" closes out the show - pretty much the same as the original, and the guitar solo captures the mood of Ritchie's excellent solo quite nicely.

So what's left to say? Well, before the obvious comparisons to Deep Purple, it should be made clear that this is not a permanent band as Deep Purple was. The concerts, as well as the albums, are promoted and marketed as "Glenn Hughes" - not "The Glenn Hughes Band," or even "Glenn Hughes and band." It's just Glenn Hughes. The main job of the band here is to not get in Glenn's way. I don't mean to disparage the band in any way, as they are very competent and talented professionals who do a fine job supporting Glenn. It's just that this music will not go down in history as one of the all-time performances. That's the way it is.

As far as showcased hard rock singers go, the list of singers with with Glenn's versatility is very small or non-existent. His voice has an appealing pure quality to it, his range is legendary, and his sense of pitch is right on. The endless arsenal of tonal variations is what keeps his work interesting - he is able to improvise at will, and perhaps never will perform a piece the same way twice. This unpredictability is what keeps the man intriguing.

The bottom line is that this album is a definite must-have for Glenn's fans, hard rock vocal fans, and even Deep Purple fans, even if the music isn't quite up to their lofty standards. Glenn has given a monstrous performance here, with the vocals of every song exceeding those of the original renderings. Maybe in the future he will join another supergroup like he had in Deep Purple, but for now, this is his best vocal effort to date. I had a lot of fun reviewing it, and will be grooving to it for a long time to come.

reviewed by Bill Jones for the newsgroup alt.music.deep-purple
Sept 24, 1994

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Web Site: http://www.ghpg.net/ctc/

Editors: David Harrison: david@ghpg.net
Shirean Harrison: shirean@ghpg.net

Editors
Emeritus: Lewis Beard: lewis@lwb.org
Damien DeSimone: damien_desimone@yahoo.com
Lennart Hedenstrom: Lennart@hedenstrom.com
Bill Jones: billj@snet.net

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