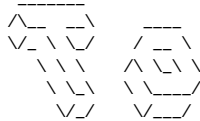
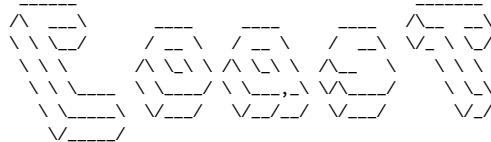


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#10
July 20
1995



|||||
INTRODUCTION
|||||

All,

Well, it's time for #10! Wow! Well, now that FEEL is out in some areas, discussion has started up. Of course a great deal of the discussion inside is discussion by me and by Damien. Anybody feel free to jump on in

Also, a lot of people have started de-lurking and doing some posting towards the bottom. If someone asks a question and you can answer it, post to CTC or email them! It'd be nice if CTC was an information forum. Sometimes I feel that making a CTC each 3 weeks is a little slow, but it will continue to be 3-weekish for a while yet.

I wanted to point out that I took the NEWS section from the WWW site and put it at the end of the CONTRIBUTIONS section for this once, just in case some of our readers don't have any WWW access.

Inside, Bill Jones has another contribution, as does Damien, and even Lennart has de-lurked for this one. There are some concert reviews and other things inside, so with no more delay, here is #10.

Lewis lewis@freud.inst.com

|||||
SUBMISSIONS
|||||

From: Makoto Ikeda <ikedata@isocs.iso.ch>
Subject: CTC: Trapeze masters?

Another lurker coming out to ask a question. Mel Galley stated in the Goldmine article that the Trapeze masters were lost and that the CDs were derived from the albums (I assume he means mint vinyl). Is this really true? I do not have the original vinyl releases so I can't compare them with the CDs, but I did notice that the sound quality of the CDs was somewhat poor. They sound like they went through some filtering to remove background noise which ended up chopping off a lot of treble. Is Mel's story true?

Makoto Ikeda

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: Re: FEEL opinion

On Mon, 26 Jun 1995, Lewis Beard wrote:

> I just got FEEL. Thanks Bill. I listened to it twice. Its pretty decent,
> i think. It will grow on me more with time.

Pretty decent, you think?! Sounds like you are not even sure if you like the album! I find that hard to believe. I think it's some of Glenn's best stuff ever; surely his best solo album. It takes the r&b/soul/funk elements of PMO and mixes it with a touch of hard rock and pop, and I think the result is really what Glenn is all about. The only dud on the album, IMHO, is "Holy Man," and I was saying that before I even heard the album. I just think it's totally out of place here. Vocally, Glenn recreates the original quite well, but it really falls apart with the music. Nastos really wrecked the solo. :)

I'm pretty surprised by your initial opinion, Lewis. :)

-Damien-

PS - Shouldn't we be cc'ing all of our discussion regarding FEEL to CTC? :)

```
| Damien DeSimone          | "I'm a soul singer in a rock genre. I've      |
| Mahwah, New Jersey USA   | been trying to break out of the rock thing   |
| glennpa@nic.com          | for years."  GLENN HUGHES, 1993              |
| Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE" |
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-END-

From: lewis <lewis@freud.inst.com>
Subject: Re: CTC: Feel Opinion

Damien,

I wrote:

> > [So it is a decent album that will grow on me with time.] (paraphrased)

Then you wrote:

> Pretty decent, you think?! Sounds like you are not even sure if you
> like the album! I find that hard to believe. I think it's some of Glenn's
> best stuff ever; surely his best solo album. It takes the r&b/soul/funk

Now I write:

First off, I said it was merely "Decent" to get a reaction out of you. I hope that was the basis of your Holy Man comments or at least, I hope you are ready to get down and dirty in public. The album is great.

I don't agree that it's his best solo album, as I don't consider it to be better than Play Me Out. However, it is as good as play me out.

> elements of PMO and mixes it with a touch of hard rock and pop, and I
> think the result is really what Glenn is all about. The only dud on the

Well, Glenn is about soul, variety, diversity, feeling in the music (thus the title?), etc. I think variety is a big key. So I agree here.

> think the result is really what Glenn is all about. The only dud on the
> album, IMHO, is "Holy Man," and I was saying that before I even heard the
> album. I just think it's totally out of place here. Vocally, Glenn

Well, if you felt it was a dud before you heard it, then you were pre-biased and your opinion in nonsense. I mean, if you decided it was a dud, then it is going to be.

I think you are a hypocrite, Damien; you always say that one of Glenn's key features is his wide variety of styles, and then we get a pretty soulful version of Holy Man and you claim that it's out of place .. on an album filled with soul, funk, rock and other FEEL-related tunes. :)

Sure, almost no one can capture Blackmore's feel on the subtle slide and lead parts of the original; but then again Blackmore can't recapture it either; at least that's one of the last delicate and soulful things he had done. SO my point is that comparing the music to the DP version is going to leave you cold, but I'm sure if the "Come Taste The Band" DP lineup had done "Maybe Your Baby," you'd say the new one was out of place and claim that the current music fell flat. It'd be hard to beat Bolin/Hughes on a song like that. Good thing we can look at "Maybe Your Baby" and other tunes without such backward-comparison snobbing? Hmm?

My point is that you have to look at Holy Man as yet another tune on the album; and as such it fits in very well on the album. Not every tune on the album is a hard rocker; there are maybe 2. Not all are funk; there is maybe 1, with another 1 or 2 that might be funk-Y-. There are a couple of rock tunes; etc. So why is it that a soulful/spiritual ballad rendition of Holy Man is out of place? Answer: its not out of place at all.

[The following is intended to be humor ... :) - Lewis]

I cant decide why the hypocrisy, Damien (i.e. you say Glenn is Mr. Diversity, which he is, and then claim a unique cover like that is out of place):

- 1) You are pissed its on the Jap version only?
- 2) You can't see the song as anything other than a bad cover and can't accept it as a well-done coda?
- 3) Jeff Scott Soto hasn't tried to (and couldn't) scratch his way through a song like Holy Man, whereas he has at least had the guts to scratch his way through hard rock, pseudo-funk, and metal, so you figure FEEL wouldn't be the perfect JSS album? (Sorry, Jeff, I'm feeling caustic :)).
- 4) You compared the music to the original unfairly? I'll bet if you never had heard the original, you'd love this version.

So which is it Damien?? ;-> Heh!

As for me, I really, really like FEEL. It's a great album. I can accept the addition of hard rock and the modern pseudo-funk styles to the soul and funk and R&B elements. It's a great, modern (yet emotional), enjoyable album, and all the tunes work for me.

I was ESPECIALLY needing to hear some Pat Thrall action, and I got it. I like the other Guitarists (GN, etc) on the new album, but Pat is the one I had been needing to hear on something for quite a while. I agree with Bill Jones' review: Pat did pretty well at handling musical styles not immediately associated with him.

So .. like i said .. a decent album that will grow with time :)

Lewis

> PS - Shouldn't we be cc'ing all of our discussion regarding FEEL to CTC? :)

P.S. I'm CCing this to CTC as you may have noticed; it's time we use it as a discussion forum, don't you think? Man I wish we had listserv on my site so that we could have daily email messages going to those who were on the daily list, and then an automatic 2 week digest form going out to those on the digest. Maybe ill convince the sysadmin to let me compile and install it. But they are busy upgrading us to T1 speed access. :)

Lewis Beard lewis@freud.inst.com <http://freud.inst.com/gh/lewis.html>
The "Dirty Work" Editor of COAST TO COAST, The Glenn Hughes Electronic Fanzine
To join COAST TO COAST, email me with subject: CTC: subscribe <email address>
The GLENN HUGHES WWW site awaits at: <http://freud.inst.com/gh/>

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Various replies from CTC #9

- > From: JOBROIN@madge.com (Jason O'Broin DD-LL)
- > Subject: CTC: Replies to ctc_8
- > Yes, I've noticed this as well and its rather annoying.
- > In the past, Simon Robinson has persuaded the record company to replace
- > the CD when there are problems with it - he did this with In_Concert when
- > there was the ratchet sound during Space Truckin'. Hopefully he'll be
- > able to arrange something for Play Me Out.

Right... Surely other people on this list have the PMO CD. Is anybody else experiencing this problem? The Deep Purple _In Rock_ 25th Anniversary CD has some problems, too, and this has been brought to Roger Glover's attention in a.m.d-p, and he's pretty upset about it and will be checking into it. He said he received a test pressing of the disc a while back and everything was ok with that, so he thinks it's probably something that occurred at the factory. Maybe a similar thing occurred with the PMO

CD? That dropout/skip/whatever you want to call it is very noticeable, and I can't imagine Simon or anybody else missing something like that. I wonder if this has been brought to Glenn's attention? It's a real shame. It's such a fantastic album, and this re-reissue was done extremely well with the great liner notes, the remastering, etc. What's going to be done about This if it's a widespread problem?!

> From: mdhbene@iadfw.net (Mark D. Head)
> Subject: Glenn Hughes/Trapeze
> there are ANY plans for a TRAPEZE reunion tour ANYWHERE, ANYTIME in the
> foreseeable future?

No, not that I know of. This is something that was talked about a while back, but, with Glenn's new album out and his upcoming tour, he just doesn't have the time right now. I think he'd do it if he had the time, and maybe there will be some more Trapeze activity in the future. I know I'd be really into that.

> From: jouni@ling.gu.se (Jouni Maho)
> Subject: CTC: Question on that unreleased stuff
> Hi: I was wondering about those unreleased tapes that Glenn did with Geoff
> Downes; and also the Warner Bros stuff: why were they never released? Wa
> the record company not satisfied with the results, or did Glenn have
> something to do with it? Or was it something completely different?

I don't really know the full story behind it. As far as the stuff Glenn did with Geoff, I don't think that was ever really intended for release at that time, as they basically recorded a batch of demos together, and the stuff is pretty raw. As far as the Warner Brothers album, that was a fully-completed album as far as I know, and why that was never released is beyond me. I seem to recall reading in Darker Than Blue at that time that Glenn was just taking too long in the studio, and WB basically gave up on him. I'm sure there is more to the story, but that's about all I know. I also recall reading that some of Glenn's master tapes were destroyed in a fire around that time, too, so maybe that had something to do with it.

> From: jouni@ling.gu.se (Jouni Maho)
> Subject: CTC: Comments on the poll
> Anyway, one of the most satisfying things was actually to see how old/young
> everyone is; which makes reading/understanding contributions a lot easier
> (in a way).

I agree...

> From: j.s@easynet.co.uk
> Subject: CTC
> For all u Glenn fans trying to get hold of
> John Norum's 'Face the Truth' CD.
>
> Glenn's Fan club...The Voice of Rock...
> has Play Me Out , the re-release + 4 extra trax:

Both of these albums are now available in the USA. FTT is out on Shrapnel (I believe Bill Jones reviewed it in the last CTC), and PMO is distributed here in the USA by Feedback...

-Damien-

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| Damien DeSimone           | "I'm a soul singer in a rock genre. I've   |
| Mahwah, New Jersey USA   | been trying to break out of the rock thing |
| glennpa@nic.com          | for years."  GLENN HUGHES, 1993          |
| Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE" |
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-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: FEEL discussion

Lewis wrote:

> I dont agree that it's his best solo album, as I dont consider it to be
> better than Play Me Out. However, it is as good as play me out.

Well, PMO is a classic album, and, in fact, it is one of my favorite albums of all time. :) However, some people who are fans of Glenn's more hard rock-oriented stuff are a bit turned off by that album (which is a

shame), and I think _Feel_ is a great "middle ground" between the r&b/soul/funk that Glenn loves and the more general hard rock stuff that people most associate with him. Basically, there is something for everybody on _Feel_. I also think that Glenn made no compromises on this album; he really made the album he wanted to make this time, and, in the process, I don't think he has alienated any of his fans.

Looking back, I feel that FNO, while it is a great album in its own right, was a bit forced in some ways. I think it was the decision at the time that Glenn HAD to make a straight-ahead rock album, as, not counting _Blues_, which was not a "true" Glenn Hughes solo album, it was the big "comeback" album, and to not do that would have been a bit risky. However, when FNO came out and was a success and Glenn successfully toured behind it, I think that gave Glenn the freedom he has now to have made this album. So, with these things in mind, that's why I say I consider _Feel_ to be Glenn's best solo album... Not to mention that _Feel_ is simply a terrific album! :)

> > think the result is really what Glenn is all about. The only dud on the
> > album, IMHO, is "Holy Man," and I was saying that before I even heard the
> > album. I just think it's totally out of place here. Vocally, Glenn

> Well, if you felt it was a dud before you heard it, then you were pre-
> biased and your opinion in nonsensical (sp? .. too lazy to get out the
> spell checker). I mean, if you decided it was a dud, then it is going to
> be.

Well, perhaps I mixed up my words a bit. I had said that I thought the inclusion of "Holy Man" was a mistake of sorts, though I understand why it's on there. I said that I'd much prefer another "new" track from the _Feel_ sessions to be on there, like "Against The Grain." I'd like to hear something new like that track or perhaps one of the other many great unreleased Glenn Hughes songs out there, like something from the Warner Brothers album, for example. After hearing the new version of "Holy Man," it's certainly good, and Glenn faithfully recreates the original from a vocal standpoint, but I think musically it falls a bit short. I don't particularly dig Nastos' playing on that track, especially the solo. However, I really like his playing on "Speak Your Mind" and his solo in "She Loves Your Money." Maybe it sounds to me like the recording of that tune was a bit rushed? I don't know. I would just prefer to hear something else new; that's all. It's time for Glenn to get away from his Deep Purple association and for everyone to fully appreciate him as a solo artist... And, before anyone flames me for not being a DP fan, I am a HUGE Deep Purple fan! :)

> My point is that you have to look at Holy Man as yet another tune on
> the album; and as such it fits in very well on the album. Not every

I disagree. I don't consider HM to be a part of the album proper, but rather I take that track for what it is: a bonus track on the Japanese release. Taken as that, it works, but I don't think it really fits in with the album. That's just my opinion...

> Diversity, which he is, and then claim a unique cover like that is out
> of place):

I've said in the past that I think it's a bit silly if Glenn is forced to re-record an old Purple tune for each of his solo albums... I understand why Zero would want him to do this, but I hope there are no more Purple covers on his next album. :)

> 1) You are pissed its on the Jap version only?

No, because I always buy the Japanese pressings anyway! :)

> 2) You can't see the song as anything other than a bad cover

I never said it was a bad cover...

> 4) You compared the music to the original unfairly? I'll bet
> if you never had heard the original, you'd love this version.

Probably... I agree it's hard to replicate or top Blackmore's beautiful work on the original.

> I was ESPECIALLY needing to hear some Pat Thrall action, and I got it.

Me, too! I was pretty blown away after hearing the first track, "Big Time." Pat kicks ass on that tune. I really dig his tasty playing on every track, and another favorite is his solo on "Redline." I've always thought Pat was a guitarist who could play pretty much anything, and he really gets to show his stuff on _Feel_, but his playing is restrained enough so as never to upstage Glenn's performance. We know there's been some talk as to another possible Hughes/Thrall collaboration (as H/T) in the future, and I know I'd love to see it. Out of all the great guitarists Glenn has worked with, I think his work with Pat is best from a creative standpoint.

I'd love to see Pat touring with Glenn, and I think he's pretty much wasting his time with Meat Loaf. From a financial standpoint, it's obviously a wise decision for him to stick with Meat right now, but I think he'd really get his rocks off playing with Glenn live. I saw Pat live with Meat Loaf last year here in NJ, and he played great, but the whole Meat Loaf thing is too much of a "show" for me and not enough down 'n dirty rockin'. :)

> I like the other Guitarists (GN, etc) on the new album, but Pat is the

Me, too. Bruce Gowdy is very good, and he plays other instruments besides guitar, and he's also a talented writer. He's worked with a number of people, including the band World Trade, who released an excellent album several years back. If anyone knows of anything else Bruce has done, please let us know... As far as George Nastos, well, nobody seemed to really know of him. He certainly sounds like a good player, and I enjoyed his playing on _Feel_, save for his performance on HM, which I discussed above. What I wonder though is, can he play the hard stuff? Certainly once they go out live, George will be required to play some the harder-edged stuff from Glenn's back catalog, and, since none of his playing on _Feel_ is what I would consider "heavy," I wonder how this will work out...

> P.S. I'm Ccing this to CTC as you may have noticed; it's time we use
> it as a discussion forum, dont you think?

Yes... When Lewis and I originally began to discuss _Feel_ between us, I suggested that we also post our discussions to CTC, too. That is one of the great things about the net and this mailing list, is that we can offer back-and-forth discussion like this. So, anyone should feel free to jump in. Also, it's discussion like this that will be the basis of my review of the album, as we already have a complete review written up by Bill Jones that was in the last issue, so I'm not going to write up another one of those. One other note: Sometimes it appears as if Lewis and I are hostile to one another and are arguing, but, in fact, most of the time, that's not true. That's just the way we are and the way we discuss music between us. :) Anyone who knows us knows we are like this (we went to college together, btw). We certainly don't want CTC to become a battleground. :)

-Damien-

```
| Damien DeSimone           | "I'm a soul singer in a rock genre. I've   |
| Mahwah, New Jersey USA   | been trying to break out of the rock thing |
| glennpa@ntc.com          | for years." GLENN HUGHES, 1993           |
| Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE" |
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-END-

From: lewis <lewis@freud.inst.com>
Subject: Re: CTC: Feel Opinion

All,

The following reply to Damien is serious and yet humorous. Damien and I love to "battle" over our opinions. Feel free to jump in. No cursing, no swearing, but it gets a little caustic/hot. We love to discuss. :)

> Well, perhaps I mixed up my words a bit. I had said that I thought
> the inclusion of "Holy Man" was a mistake of sorts, though I understand
> why it's on there. I said that I'd much prefer another "new" track from
> the _Feel_ sessions to be on there, like "Against The Grain." I'd like to

Well, maybe Glenn wants to stretch out some stuff and not burn his oil all at once. Anyway, this is a ridiculous reason to dislike it .. there was plenty of room on the CD for 15 more minutes of music, so it's not like they picked Holy Man over some other track.

> Maybe it sounds to me like the recording of that tune was a bit rushed? I

I didn't think so though I do feel there was an attempt to not try a seriously new take on it. To me that doesn't make it out of place.

> don't know. I would just prefer to hear something else new; that's all.

Sure but there is no reason you can't have both.

> I disagree. I don't consider HM to be a part of the album proper,
> but rather I take that track for what it is: a bonus track on the Japanese
> release. Taken as that, it works, but I don't think it really fits in with
> the album. That's just my opinion...

Well we disagree. Just because its a bonus track and not part of the same recording session doesn't mean it is out of place. Now if there were a bonus track on there of a instrumental Pat Thrall Meat Loaf session on there, THAT'd be out of place. As long as the song was re-recorded, its good to go.

> I've said in the past that I think it's a bit silly if Glenn is
> forced to re-record an old Purple tune for each of his solo albums... I
> understand why Zero would want him to do this, but I hope there are no more
> Purple covers on his next album. :)

I don't mind one way or the other. I can appreciate a re-take on a tune for what it is. As long as Glenn is doing well on it, cool.

> > 2) You can't see the song as anything other than a bad cover

>

> I never said it was a bad cover...

>

> > 4) You compared the music to the original unfairly? I'll bet

> > if you never had heard the original, you'd love this version.

Why'd you skip #3 about it not being a song Jeff Scott Soto could screech through? I thought you'd respond. :) (Just in fun folks, just in fun).

> > I was ESPECIALLY needing to hear some Pat Thrall action, and I got it.

>

> Me, too! I was pretty blown away after hearing the first track,
> "Big Time." Pat kicks ass on that tune. I really dig his tasty playing

Yeah .. although Big Time may be my least fave track on there. However, a tune like this could almost fit on our local rock station. I'm tempted to buy a 2nd copy of my CD and just give the thing to the station if they will play some of it! :) Big Time could be on Rock 106.7 easy! Then again, Save Me Tonight could be on the top 40 station ... tho it would have a lot more depth and soul than any standard ballad.

> on every track, and another favorite is his solo on "Redline." I've

Yeah that one was great. I am really really into Pat's rhythm style in particular.

While I'm here .. if Glenn or Pat see this ... whose were the ghostly hands that were seen in the Hughes/Thrall video "The Look In Your Eye"? There is a part, 3 times back to back, twice in the song, where a fast double keyboard hit happens. Damien and I used to laugh just a little and make the motions of hands descending on a keyboard .. and then when we saw the video .. there were HANDS doing that! WHose were they?! I've always wanted to know.

> always thought Pat was a guitarist who could play pretty much anything, and
> he really gets to show his stuff on _Feel_, but his playing is restrained
> enough so as never to upstage Glenn's performance. We know there's been

I sort of agree. I don't mind the other instruments being as interesting as the vocals, so I wouldn't mind if Pat were up front more, Glenn Hughes album or not .. tho it isn't my choice to make. But I basically agree that the restraint with occasional displays are nice. I mean on FEEL, we may have a cool, meaty but restrained solo such as:

Whah-Whah-de-wee-weahwoh...we-diddleio..wah! (Forgive the text air guitar :))

On the FNO album there was too much of the type:

Whah-Whah-kjshfskhdeedii eiuseoddoodle-wa-noodleo-wa-doolios-ioiaioiasoia
la-wa-na-pi-dilleioi-wee-waahha-waweawwewewewewewOW!!!Scrowwwwww.....

every 10 seconds. :) I LOVE the FNO album, but I am glad to hear some guitar leads that can be enjoyed on all levels. So I respect the FNO guitarists' technical abilities, but I get that and some tasty solos and well thought out songwriting on FEEL.

Please forgive the above ranting on my part. :)

> > P.S. I'm CCing this to CTC as you may have noticed; it's time we use
> > it as a discussion forum, dont you think?

>
> Yes... When Lewis and I originally began to discuss _Feel_ between
> us, I suggested that we also post our discussions to CTC, too. That is
> one of the great things about the net and this mailing list, is that we
> can offer back-and-forth discussion like this. So, anyone should feel free
> to jump in. Also, it's discussion like this that will be the basis of my

Yeah. I've been mostly silent, but my comment/debate style can be caustic, at least with Damien. :) College friends and all.

> one of those. One other note: Sometimes it appears as if Lewis and I are
> hostile to one another and are arguing, but, in fact, most of the time,
> that's not true. That's just the way we are and the way we discuss music

Well, we are arguing, but the way we debate an opinion is meant to be humorous but accurate on general feeling.

> between us. :) Anyone who knows us knows we are like this (we went to
> college together, btw). We certainly don't want CTC to become a battleground.

True, but no need to hold back constructive criticism (sp?). Let it out.

Lewis Beard lewis@freud.inst.com <http://freud.inst.com/gh/lewis.html>
The "Dirty Work" Editor of COAST TO COAST, The Glenn Hughes Electronic Fanzine
To join COAST TO COAST, email me with subject: CTC: subscribe <email address>
The GLENN HUGHES WWW site awaits at: <http://freud.inst.com/gh/>

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: TVOR or TGOV?!

Over the last couple of years (ever since The KLF session), Glenn has been referred to by many as "The Voice Of Rock." But, has anyone noticed that on the obi-strip on the Japanese CD for _Feel_, Glenn is referred to as "The God Of Voice?" Personally, I prefer the former... :)

-Damien-

Damien DeSimone	"I'm a soul singer in a rock genre. I've	
Mahwah, New Jersey USA	been trying to break out of the rock thing	
glennpa@nic.com	for years." GLENN HUGHES, 1993	
Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE"		

-END-

From: renato.maestrali@inside.com (RENATO MAESTRALI)
Subject: CTC: To Bill Hibbler

Dear Friend

In the CTC# 9 you said that the rehearsals will start in a few days. Can you send us the set list for the tour ? And can tell me if Brazil is included in the next tour ?

And why don't Glenn released a live in video with Burning Japan Live ? Burning Japan in Europe will be different from the original ?

Say to Glenn that everybody here in Brazil is waiting for him.

All the Best

Renato Maestrali Moraes
renato.maestrali@inside.com.br

-END-

From: renato.maestrali@inside.com (RENATO MAESTRALI)
Subject: CTC: Blues Lyrics

Can everybody send me the BLUES lyrics ?

Renato Maestrali Moraes
renato.maestrali@inside.com.br

-END-

From: JONES@VSDEC.NL.NUWC.NAVY.MIL (Bill Jones)
Subject: CTC: Feel discussion

>Lewis wrote:

>> Yeah .. although Big Time may be my least fave track on there.

I might agree with this. When I bought the cd, I could hardly wait to get it into my car cd player on the way home, and "Big Time" was almost a disappointment. Almost. It's not a bad song, and I've come to like it more now, but it doesn't stand up to the rest of the album. The throw-away song maybe.

>However,
>> a tune like this could almost fit on our local rock station. I'm
>> tempted to buy a 2nd copy of my CD and just give the thing to the
>> station if they will play some of it! :) Big Time could be on Rock 103

that would be killer! Like Damien says, that's the way Trapeze broke in the US back in the early 70's. But which song would the dj pick to play from 'Feel'? For our local stations here in Connecticut, I would think the rock stations would go with Redline or Talkin' To Messiah, while the Top 40 station would surely go with Save Me Tonight. Big Time is ok, but when they heard the killer riffs from Redline and TTM, they would go that route.

bj

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: FEEL discussion

Lewis wrote:

> Yeah .. although Big Time may be my least fave track on there. However,
> a tune like this could almost fit on our local rock station. I'm
> tempted to buy a 2nd copy of my CD and just give the thing to the
> station if they will play some of it! :) Big Time could be on Rock 103

Do it then! That's how it got started with Trapeze in the USA, with that one DJ down in Texas playing some of their stuff, and people started calling in... The rest is history. :) We've got to do what we can. I've contacted several rock magazines here in the USA regarding doing some sort of piece on Glenn, but I keep getting the same response: They can't do major coverage on an artist that doesn't have an album out here.

[Note: I actually did get around to asking my local 'cool' rock station to take my cd and play it or KEEP it and some manager chick said they have a strict playlist and don't play anything not on it. That's even stricter than the one in memphis ... at least in memphis they have a "Love it or Shove it" segment for new music. I may yet try a top 40 station but I have my doubts. The ironic thing is that one of the songs on the rock station's "Play once every 2 weeks" playlist is "You Are The Music" by Trapeze. They were polite, but it's a shame that they play no new music other than what they are told to play. - Lewis]

> easy! Then again, Save Me Tonight could be on the top 40 station ...
> tho it would have a lot more depth and soul than any standard ballad.

Right... I guess it's safe to assume SMT is the first single from _Feel_, since they did a video for it. Personally, SMT is probably my favorite tune on the album. The bridge of that tune is incredible! Now that's power... If Whitney Houston or Mariah Carey recorded this song, you know it would be played to death on American radio, and it would be a hit. That's why, if Glenn could somehow get this tune played on American top 40 radio, I think it would get a positive response from that type of audience.

-Damien-

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| Damien DeSimone          | "I'm a soul singer in a rock genre. I've |
| Mahwah, New Jersey USA  | been trying to break out of the rock thing |
| glennpa@nic.com         | for years." GLENN HUGHES, 1993          |
| Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE" |
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-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Trapeze _High Flyers_ CD?

I've seen a listing for a "new" Trapeze CD called _High Flyers_, released 5/95 in the UK... Does anyone know what the heck this is?! I imagine that, if anything, it's probably some sort of compilation... ??!?

-Damien-

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| Damien DeSimone          | "I'm a soul singer in a rock genre. I've |
| Mahwah, New Jersey USA  | been trying to break out of the rock thing |
| glennpa@nic.com         | for years." GLENN HUGHES, 1993          |
| Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE" |
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-END-

From: j.s@easynet.co.uk
Subject: Re: CTC

Can u please tell us whatever happened to Terry Rowley and John Jones from the 1st Trapeze album ?

I understand they went back to Montana, USA, but what are they doing now ?

-END-

From: KQAQ09B@prodigy.com (MR KEN J SENYO)
Subject: CTC: FEEL

We Got the Funk!!!

Those four words right from Glenn's mouth during "Push" best describe the new CD FEEL. This is true Glenn Hughes music, and where he's at his best. The groove comes from Glenn himself and his 5-string bass that kicks these tunes in the rear and keeps them motoring. All I can say is American record companies are DEAF. Lets only pray that Glenn tours the U.S. (particularly, Cleveland OH)

Also, for those interested in Glenn Hughes videos, check out Raging Belly Video in Goldmine. He has some amazing live concert videos from Sweden and California, and a rare Japanese unplugged show with interviews.

Ken in Ohio

-END-

From: RKYE32A@prodigy.com (MR MIKE J SUMBER)
Subject: Video of Glen Hughes with Deep purple

With the recent resurgence of nostalgia on VH1 TV, has anyone checked into whether Deep Purple Mark III (3) or IV (4) were ever video-taped for Don Kirschners' Rock Concerts?

Mike

-END-

From: Tomo Yamazaki (email unknown/impossible?)
Subject: CTC: Message from Tomo Yamazaki

Thanks for the CTC zines, it took some time to read through all the issues filled with info and other goodies.
Since both Bill Hibbler and Glenn Hughes are the 'readers' of CTC, I would like to say how much I enjoyed interviewing Glenn during his promotional visit in Japan in June for Guitar For the Practicing Musician (Japanese edition). Thanks guys, and we're all looking forward to the Japanese tour you promised!

Hi to all the lads and lassies, my name is Tomo Yamazaki who is working as a music journalist in Tokyo. Great job, listening to all the albums, seeing all the concerts, and meeting all your idols, and getting paid for it! I also work as a translator, and have done the lyric translations for the Japanese pressings of Gary Moore's "Blues For Grreny", The Rolling Stones' "Voodoo Lounge" and, yes, Glenn's "Feel".

Meanwhile some info the CTC subscribers might or might not know:

- 1)The two TV appearances Glenn did in Japan this June were "Bang Up Rock" and "Tamori-no Sekai-wa Ongaku-da"(All the World's a Music With Tamori). BTW when Guns N'Roses toured Japan in '88 Axel Rose saw a poster of Tamori, the host of the above show, and cracked up laughing saying how much he resembled Alex Van Halen. Well, they both wear sunglasses...
- 2)There is a Japanese promo only CD of FNO with a different catalogue number (XRSP-1016). The CD has no sleeve, and the tracks are the same as the album released. The only curio about it is that the track listings are working titles, and differ slightly from the final song titles. They are:
Picking Up the Pieces / Lay My Body Down / The Only One / Why Don't You Stay / Walk On Water / Liar / Into the Void / You Were Always There To Remind Me / If You Don't Want Me To / Devil In You / Homeland / From Now On / Burn / You Keep On Moving
- 3)The "Feel" LP-sized sleeve with insert (no, no LP was made) was given away as a freebie for the initial shipping of the album.
- 4)The freebie to go with FNO was a Glenn Hughes stationary binder!
- 5)There was a Glenn Hughes / Pat Thrall interview tape made in March '95 with the guys giving descriptions on the Feel album. I don't think they were aired or given out. The guys at Zero asked me to translate it into Japanese, but I don't know what they used it for.
- 6)The interview article with Glenn I did will appear in the Guitar For the Practicing Musician (Japanese edition) which should be coming out on 28 July. It will also feature a "history-of" type of thing I wrote, but nothing new will be included (yes, I even nicked some data from CTC!). I don't know if there will be any good photos, but will let you know when it comes out.
- 7)Bill Hibbler stated in CTC 3 that Glenn would appear on the cover of the Burn! magazine July issue, but the guys that graced the cover were... Tony Iommi and Cozy Powell!
- 8)I must say that there's nothing really new about the Japanese liner notes in Feel. I wish I had the time to translate it for all the CTC subscribers, but there you go...
- 9)Save Me Tonight (I'll Be Waiting) will be included in a Zero sampler "MVP Compilation Series Vol.12" (Zero XRCN-1248) out 19 July.

Oh, is Glenn born in '51 or '52? CTC lists both years.

Well I gotta go! See ya!

-END-

From: Christer Lorichs
Subject: for CTC: Glenn at wedding

Hi!

I received a mail from Per Holmgren - the weatherman on Swedish TV2. He told me that Glenn did an acoustic Coast to Coast in church. Then Phoenix Rising together with a folkmusicgroup called Orsa Spelgubbar and finally an UNBELIEVABLE (according to Per) version of Gettin Tighter and Stormbringer with three friends of Pers!!!

Well that's what I call a wedding!

Christer

-END-

From: Lennart Hedenstrlm <lehe@lulea.trab.se>
Subject: CTC: New TVOR newsletter

All,

I am in the middle of my summer vacation, but I had to break the silence with a few lines. Here we go.

July 14 I received a news update from Glenn Hughes' U.K. fanclub The Voice Of Rock. I will not go into every detail here since I think you all should join them too! :) (Check the GH WWW page for details on how to join them.) Anyway there were some interesting things I do not want to keep from you that aren't TVOR subscribers (yet :)).

- The Via Rock Festival (July 15) in Belgium was to be filmed by MTV's Headbaggers Ball crew and Glenn might show up in their report, scheduled for broadcast probably on Sunday July 16. Set those VCRs!
- The new album "Feel" which was released last month in Japan will be released in England and the rest of Europe by mid-August by SPV under the label of PINNACLE.
- "Burning Japan Live" was released in Germany on June 26. It will be released in England and the rest of Europe by SPV under the label of PLASTIC HEAD.
- Glenn has apparently cut his hair to 1/8" all over! WILD!

Now it's time to dive back into the summer. See you all in August.

Lennart

P.S. Where are those Swedish livedates? :)

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Tony Martin/Mickey Dee --> Glenn Hughes!

I saw Black Sabbath this past weekend at a club called The Sting in New Britain, Connecticut. Great show, but that's not really the topic of this post... :)

I got a chance to talk to Tony Martin before the show, and he confirmed what I had been told a few months back by a friend of mine who speaks with Tom Galley that he had been contacted by Tom about doing the vocals for the next Phenomena project. He said he just didn't have the time right now, as he's obviously busy touring with Sabbath, but he didn't rule it out either. While we were on the subject of Phenomena, he said that his favorite of the three Phenomena releases is the first one, which, of course, features Glenn on vocals. He said that Glenn is one of his heroes! I was not aware that Tony Martin was such a big Glenn Hughes fan! Tony said that he's even got the demos of the tracks from Phenomena, and that he prefers them to the versions that are on the album. :) We talked a bit more about Glenn (he made the comment "Glenn has found God now":), and, of course, I had to get in the plug for CTC. :) I don't know if he understood exactly what I was talking about, but he said it was cool. :) Really nice guy (and also another one of my favorite singers!)

I also had the chance to speak with Motorhead drummer Mickey Dee (they opened for Sabbath), who, as most of you probably know, played on the track "Distant Voices" on John Norum's _Face The Truth_ album. He told me that he actually did a lot of the pre-production work on that album with both Glenn and John, which I was not aware of. He also did pre-production with John for John's new album, _Another Destination_, but ended up not playing on the album. When I asked him why this was the case, he said that John simply did not pay enough! :) He said that if he added up all the time he spent working on the album and compared it to what he was paid, it worked out to be something like 25 cents an hour! I asked him if he

had heard Glenn's new album yet, and he said he had not. I told him that Gary Ferguson played on both Glenn's and John's new albums, and Mickey said that Gary works really cheap.. :) Personally, I'd like to see either Glenn or John (or both) work with Mickey again in the future. He's a fantastic drummer with a really heavy style of play. I think he's wasting his time in Motorhead. I know they have their own following and all, but I just can't get into that sort of thing.

-Damien-

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| Damien DeSimone      | "I'm a soul singer in a rock genre. I've |
| Mahwah, New Jersey  | been trying to break out of the rock thing |
| glennpa@nic.com     | for years." GLENN HUGHES, 1993          |
| Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE" |
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-END-

From: Lennart Hedenström <lehe@lulea.trab.se>
Subject: CTC: CONFIRMED. Glenn will be on MTV/HBB Sunday July 23.

Hi all,

I checked the MTV teletext (text-TV) pages where the HBB show has an own section (p.280) and there it is confirmed that Glenn Hughes will be featured in the report from the Via Rock festival to be shown on Sunday the 23 July! My guess is that there will be a brief talk with Glenn and a live clip. That is usually how they do it. They will probably (I am guessing once again) hold off showing the new Glenn video until FEEL is out over here in Europe.

So set those VCRs so you all can check out the newly shaved Glenn in full action! :)

Lennart

-END-

From: Piet de Quay <Piet.deQuay@let.ruu.nl>
Subject: CTC: Glenn live in Heino (NL)

Hi, Lewis, and everybody,

Last Friday (14-7-95), I saw Glenn play with his new band in a small village in the Netherlands: Heino (near Zwolle, try to find it on a map!). The place was called Zaal Stuik, and there were a few hundred people that night. Probably, Glenn considered it as a try-out for himself and his new band before embarking on bigger stages in Europe, Japan etc.

Glenn, with his hair cut and looking twenty years younger than he actually is, played about 75 minutes and his voice was as good as ever. The show was definitely more funky than last year: I can't imagine that ex-Europe members would have been able to play 'You fool no one' or 'You are the music' at all! Especially the new bass-player played a vital role.

As the concert started with 'Stormbringer' & 'the Liar' some people expected a heavy concert but Glenn then continued with 'You fool no one' and 'Push', one of the few songs of the new album that Glenn played.

Unfortunately, at that moment some assholes in the audience began screaming that Glenn should play more rock and roll: Glenn was visibly annoyed, and told them get out, that this was not a heavy metal concert. Glenn explained that this was his, Glenn Hughes' music. Although he must have been very angry, he continued the concert in a very emotional and musically superb way. When he reappeared for the encore Glenn thanked all his Dutch fans but again stressed the fact that he would follow his own career in the future and that he wanted to stop playing the Deep Purple songs, next year. Ironically he then played 'Burn' for a crowd that went mad in front of him.

I hope that Glenn can deal with the problem that the change of his music might conflict with audiences that expect him to play the classic DP-stuff: the initial success of his come-back was for a great part built on those great rock-songs: what would BJL be without them?

Now that Glenn thinks it's time for his new songs, there lies a difficult task of convincing the skeptics, reaching the new fans, with the risk of losing a couple of old ones. This is a point of major importance for anyone who's interested in the development of Glenn's career, and for that reason, I hope that it will provoke some discussion in these pages.

Piet de Quay

-END-

From: Fedor de Lange <lange.fde@sara.nl>
Subject: CTC - concert review

Hi All,
I hope I'm in time for CTC #10 to tell a little bit about my experiences with Glenn Hughes, as seen live on Friday 14 July 1995 in a venue called "Struik" in Heino, the Netherlands.

In the afternoon, I heard that the band had about a ninety-minute sound-check, during which Glenn sung about two songs, one he sure did was Push !. The support band started around 2130. I don't recall their name, which says enough I think.

About an hour later, it was Glenn's turn. Luckily enough I was warned by a letter from "the Voice of Rock" fanzine, that Glenn had changed his hairstyle ...man, this was short ! A few thousands of a second I thought Glenn had been replaced by Pantera's leadsinger (:-)

No, Glenn looked cool in his tight black trousers and the "peace patrol" shirt.

Here's the setlist:

1. Stormbringer
2. The Liar
3. You fool no one
4. Muscle and Blood
5. Push !
6. This time around
7. Coast to Coast
8. You are the music
9. Your love is alright
10. Gettin tighter
11. You keep on movin
12. Burn

Stormbringer started off, and made an immediate explosive impression. Sound was not perfect yet, but things quickly improved.

The Liar followed, which had Glenn in sweat all over. The venue was hot, which Glenn said too various times during the gig. Nice solo by George Nastos, who played a red fender strat.

You fool no one was the first surprise. Compared to Purple, the intro could have been tighter, but the band gave it a nice swing. Energetic Glenn, made this one of the highlights. It made me wonder why he had to share the lyrics with mr.Coverdale on Burn...

Muscle and Blood, the power chord Hughes/Thrall gem ended the rather heavy first part of the gig. Glenn said he was happy to be back in Holland, and I was happy too. I saw Glenn three times last year, and was thinking of how it was possible, that Glenn is still growing as a singer....Dave Patton (that's the other guitar player, right ?) played a telecaster model, but he was hard to hear.

Push ! the second surprise ! I hoped they would do it, 'cause it's a great "Feel" track. This was the pure essence of Funk ! Glenn danced kinda funny, with bringing up his knees to 90 degrees on the beat. Finally all band-members were extremely good to hear, even the keyboardplayer ! (Sorry, but for now, I prefer Mic Michaeli) Now and then Glenn made a push-move with both his hands. The crowd got wild singing "aaah ya yaaa ya", and you were right Bill J., woodstock revived ;)

This time around was a welcome relaxed song. A guy in the audience disagreed, and yelled something like "fuck you, we want metal asshole!", and Glenn responded with saying : "Fuck you, asshole ! This is Glenn Hughes' music, and if you don't like it, fuck off!" Big handclapping from the crowd followed. Glenn, btw, didn't dedicate this one to Tommy.

Coast to Coast was beautiful, and Glenn improvised something like "I'll be missing you", or something, his vocals were superb. Because of his short hair, it was great to watch his face-expressions during the reach for the high and low notes.

You are the music was announced as "we're gonna do a couple of Trapeze-songs now" Third surprise !! This was outstanding, far out ! The mike was put above the audience several times, so "we're just the band !!"

Your love is alright was the first of two songs with Glenn on bass. Great ! It took a while before I fully was aware of what was happening. I think I flowed away during this song 'cause of it's haunting beauty.

Gettin tighter had, just like last year, Glenn on bass. This was superfunk, with Glenn dancing and jumping with his ESP bass. The instrumental break was great, drummer could have been more tighter.

You keep on moving was well sung, and it looked like Glenn's reaches were

even higher than I heard last year. The sweat got in his eyes, and everybody was cooking. "Like a circle round the suuuun!!!"
Burn was the encore. Funny to see, how the first song and the encore of last year had been switched ! I thought George (Nastos) even played the arpeggios Bojfeldt and Larsson invented last year during this song. After 75 minutes, a HOT and exhausted Glenn said goodbye, and promised he'd be back in november. He did an extremely good job this evening.

Glenn was in topform. I don't know if that can be said for the total band. To my opinion, the drummer wasn't that tight all the gig, and the keyboardman was hardly audible a lot of the time. Of 'course, the have to play more, I think -in contradiction what Karen (tVoR) wrote- Glenn said that this was only their fourth gig with the new line up.
Backstage was a mess. Bill was nice, everyone who wanted, could get backstage. It was too hot and too crowded. Glenn was relaxing in a chair, while I had him some booklets signed, and had a picture made. It's a pity I wasn't given much time to talk to Bill Hibbler, but I gave him a short question list, which he would pass on to Glenn later. We promised to talk again in november.
I made some pics during the concert, maybe they can be scanned for the Hughes-homepage ?

[Sure I can add them! I have been delaying adding new photos because soon (by Aug. 1) our site will go T1. When it does, speed won't be a problem, and I will totally re-vamp the home page with backgrounds, links, etc. I just want to wait until the T1 line is in at our site. But by all means, scan and send. I'll soon put them in the archive along with some other scans I have yet to add. I've been out of town every weekend this summer so it's slow to update a little bit. - Lewis]

Bill, please don't get mad, but you guys may be happy to know there has been made a soundboard recording of the show. I promised to be silent 'bout the source. :)

The day after, the band played in Geraardsbergen, Belgium. Due to my moneysituation I had to let this one go, but my friend told me they were planned to play 50 minutes on the festival, but played about 60. Two Swedish fans were allowed to film from the stage ! MTV europe also filmed during the first three songs, and bits will be showed during this sundays Headbangersball, 00:00 CET.

While Glenn was sleeping in the evening, my friends and the rest of the band had a drink in Aalst (belgium) at the bar of the Hotel.
My friend (a.o.) drove Glenn back to Schiphol airport in Amsterdam (Holland) were Glenn had to take the 14:00 plain to L.A. I believe the rest of the band had taken the 10:00 plain that morning.
As soon as I know more, I'll let you know.
Take care,
Fedor

|||||
CONTRIBUTIONS
|||||

THOSE OTHER SESSIONS by Bill Jones
===== =====

This column is usually reserved for the description and comments of a single session that Glenn participated in, but this issue's space will summarize two related sessions that Hughes recently lent his voice to - the Deep Purple and Cream tributes on Mike Varney's Shrapnel label. Neither tribute deserves its own column. Not that there's bad playing on either one; the musicians involved are among the very best in the business. It's just that for tributes to such highly original, exciting, and innovative bands, these sessions lack any such spirit, and for the most part are very pedestrian, play-by-the-numbers efforts, not a whole lot better than the versions that hundreds of bar bands doing this material have done for years.

It's not all bad news though - Glenn sings a song on each, and does a good job both times. "Stormbringer" on the DP disc is about what you'd expect from Glenn, but his surprisingly low growl on "Born Under A Bad Sign" from the Cream cd is a welcome change that shows yet another element in his impressive arsenal. Not until past the 1:30 mark of the Cream song does Glenn venture out of the nether regions of his lower range. Well, it was inevitable that he explode into his trademark screams at some point I suppose, but it was cool to hear him sing at those depths

while it lasted. "Born Under A Bad Sign" has a throatiness to it like "I'm the Man" from the 'Blues' album, but it's sung even lower than that one was. Like I said, it's a nice change. "Stormbringer" comes out of the box in high gear, and never downshifts. Glenn proves once again that Coverdale was a superfluous member of Purple, at least in the studio, as he has again shown what might have been had he handled all the vocals. It then goes without saying that the readers of this newsletter will be quite satisfied with Glenn's performance on each of these albums.

As usual in Varney's compilation albums, the list of musicians is impressive almost to the point of being ridiculous. The Purple tribute includes guitarists Yngwie Malmsteen, Paul Gilbert, Tony MacAlpine, Reb Beach, Richie Kotzen, John Norum, Vinnie Moore, and Russ Parrish, while the Cream disc is equally impressive, listing Pat Travers, Rick Derringer, Neal Schon, Leslie West, Kotzen, Eric Gales, Jeff Watson, Alan Mirikitani, Michael Lee Firkins, and Mike Onesko. For vocalists, the DP disc gets the arguably superior talent, with Kip Winger, Don Dokken, Jeff Scott Soto, Robert Mason, Richie Kotzen, Joe Lynn Turner, Tony Harnell, and Paul Gilbert, versus the Cream lineup of Pat Travers, Leslie West, Kotzen, Turner, Mike Onesko, Little John Chrisley, Eric Gales, Derringer, and Alan Mirikitani. The core bands should also be mentioned at this point as both are superb. It's obvious that Jens Johansson has long been a student of Jon Lord on the keys, as he's got most of these tunes down pat. Deen Castronova fills the shoes of Ian Paice admirably, while Todd Jensen on bass and Russ Parrish do equally good jobs on bass and rhythm guitar respectively. On the Cream album, Mike Onesko adeptly clones Clapton's rhythm playing, while the legendary Tim Bogert plays bass, and veteran Jeff Martin plays drums.

As stated earlier, the bands being paid homage to here were pioneers in their day - extremely original, and copied numerous times by their successors. They both merit more original tributes than the ones they've gotten here. One listen to "Smoke On The Water" begs the obvious question - WHY? The song is performed basically note-for-note like the original. As if there's one person left on earth who hasn't heard this yet! There are highlights, notably the keyboard work of Johansson throughout, the fiery lead playing of Yngwie (no disrespect intended to Ritchie's capable replacements, but this makes one wonder why DP did not do everything possible to coax him to succeed Blackmore), Norum's rather unique take on the "Stormbringer" solo, the cool whammy bar solo by Reb Beach on "Fireball," and the seemingly inspired effort by the entire band and Jeff Scott Soto on an updated and revved-up "Hush." On the Cream tribute, "Sittin' On Top Of The World" with Turner on vocals and Schon on guitar is decent, Leslie West adds his own signature to "Crossroads," Eric Gales gives a Hendrix-like feel to "Sleepy Time Time," and Derringer is Derringer on "Outside Woman Blues." Still, with all the talent of this bunch of hired guns, the sum total of these tributes does not come close to adding up to the originals. They make an interesting listen, and the presence of Glenn Hughes make these collector's items for his fans, but ultimately most listeners will want to revert to the real thing after a taste of this bland imitation.

Smoke On The Water: A Tribute - Various Artists Shrapnel Records SH-1076-2
Cream Of The Crop: A Tribute - L.A. Blues Authority Volume V
Blues Bureau International BB-2024-2

-END-

From: Kerrang #34 (UK)
Date: January 27-February 9, 1983
Written by: Steve Gett
Transcribed by: Damien DeSimone

HUNGRY ANIMALS

Partners In Crime Glenn Hughes And Pat Thrall Put Their
Reputation On The Line For Another Crack At The Lion's Share

Towards the end of last year, the debut album from Hughes/Thrall was released in America and subsequently topped the Kerrang import album chart for several weeks. Mind you, this was hardly surprising when one considered the overall strength of the material and the abundance of musical talent

contained therein. Former Deep Purple bassist Glenn Hughes has an amazing voice, and his partner in crime, ex-Pat Travers Band guitarist Pat Thrall, has an excellent reputation in the axe world.

The two musicians initially started working together several months after Pat had quit the Travers setup, although they had first met in New York a few years earlier. According to Glenn: "I'd always considered Pat Thrall to be an amazing guitarist, and when I found out that he wasn't doing anything, I asked him to come down to Los Angeles, where I've been living for a number of years, to see if we could put something together. Things started to happen very quickly, and before long we began recording demos of some of the songs we had written together."

After a brief spell in the demo studios, Hughes/Thrall decided to master their product and aim for an immediate deal. There was plenty of record company interest, but it took a while before any contract was signed. In the end, it was Boulevard Records (a CBS affiliate) who picked up on the outfit.

"Quite a few companies were keen to sign us," states Thrall, "but we were quite happy to go with a smaller label like Boulevard rather than one of the majors, where you can get kind of buried in the system. We felt that we needed that intimacy between the band and a label. Going through the red tape and the bureaucracy of a large record company, you can totally lose out in this day and age."

While their management were negotiating a deal, Pat and Glenn kept themselves busy in the studio, using producer Rob Fraboni. However, dissatisfied with the way things were going, they opted to work with Andy Johns, whose past credits include Free, Zeppelin, and the Stones.

"It just wasn't really happening with Rob Fraboni," Glenn explains. "We felt that we were outgrowing the nature of his intentions of what he wanted as opposed to what we wanted. We really weren't happy with the sounds that were coming out of the studio. We wanted the more British rock edge, and that's why we got hold of Andy. Free were always one of my favorite bands, and so Andy's work with them was a good enough qualification on its own, and he was f**cking great. He was very easy to work with in the studio, and I think he added a lot of intensity to some of the tracks on our album."

As well as varying the producers, Hughes/Thrall also employed three different drummers. Initially, they used Frankie Banali (now working with ex-Ozzy bassist Rudy Sarzo in Quiet Riot) before enlisting the services of Gary Ferguson and Gary Mallaber. The latter played on and wrote the majority of the tunes on Steve Miller's *_Abracadabra_* album.

The Hughes/Thrall LP was completed in July 1982 and surfaced in Stateside record stores a month or so later. Curiously enough though, it has only just come out in Britain, and one suspects UK sales will be affected by the large influx of import copies. Ideally, it should have been released simultaneously on both sides of the Atlantic. Nevertheless, it is still a must and finally allows both Glenn and Pat to step into the limelight. In the past, they've tended to be retained in the shadows to a degree: Hughes with Purple, and Thrall with Travers. The new combo allows both of them to establish their own identity.

Glenn: "The way we look at it, this album is like two solo LPs in one. After leaving the Purple setup, I actually did a solo record (*_Play Me Out_* on Safari), but I didn't want to do another, because I thought it was too gruelling and basically too much of an ordeal. I wanted another very creative person to bounce ideas off of, and Pat was ideal. Solo albums are scary!"

Pat: "I'm inclined to agree with Glenn. I never really had much interest in a solo album. This is what I wanted to do, and I've used this record for getting certain things out of my system, to concentrate on songwriting and not just pursue straightforward rock 'n roll. And I now feel that I'm letting people know I can do more than just play the occasional lead break.

"I think that there's a fair amount of diversity in the material, and it gave us the chance to show off more of our abilities other than the ones we're known for. Like I used synthesizers quite a bit and probably held back a little on my lead guitar, because I wanted the record to be more song-oriented."

Glenn and Pat appear to work extremely well together, but one wonders whether

tempers ever got heated during their recording sessions. Almost collapsing with laughter, Pat answers: "Oh, yeah, we almost killed each other a couple of times!"

"Making records is not easy," assesses Glenn, "especially when you have to let go a producer midway through an album."

Pat: "I think the main cause of any arguments we ever encountered was down to the fact that I'm very slow and tedious in the studio. It takes me a long time to get what I want, whereas Glenn goes in and does everything in one or two takes. After that, he gets bored and leaves."

Do Hughes/Thrall consider that their absence from the hard rock scene will benefit or hinder them?

"I think it's going to work in our favor," declares the California guitarist. "I've been away for two years, and Glenn's not done anything for five, but you can't really tell from the record that we've been off the scene. And the fact that we've not been in the public eye recently probably put a lot of intensity into the record. You can hear the urgency and tell that we're hungry."

Glenn: "This is the first major thing I've done since Purple, and I feel very lucky and proud to have it out. It shows what we can do together as a team, and, without wishing to sound big-headed or anything, I think it's a bloody good debut LP. I'm the last one of the Deep Purple-ites to do anything, and I believe that in terms of overall acceptance, this is a stronger international record than any of the others have come up with. I don't want to start any slagging matches; God bless Whitesnake and Rainbow, because I wish them well."

"Both Pat and I view Hughes/Thrall as a long-term venture. We know that things won't necessarily happen overnight, but we're confident enough in ourselves to look ahead to the future. In fact, we've already started writing for the second album, and there were loads of songs left over that never made the first one. We're taking things very seriously. Believe me, this is not a hobby!"

At the time of our conversation, Glenn and Pat were preparing to go out on the road, and it was clear they were extremely eager to do so.

"At first, I didn't really want to go back to touring," Glenn reveals, "but now I'm animal for it. We have to get out there. We couldn't bear the thought of just sitting at home."

Their first live dates were in Texas with Santana a couple of months ago, after which Hughes/Thrall headlined a few dates of their own. Drumming with them was Tommy Aldridge (he and Pat played together in the Pat Travers Band), but whether he will become the permanent skinbeater remains to be seen.

Glenn recently told me: "Tommy had his commitments with Ozzy for his UK tour, but Pat and I are hoping that he'll be coming back to us, because things were working out very well indeed. In Texas, we were playing in front of 10-15,000 people a night and did some great legwork for the future."

-END-

NEWS:

THE NEW ALBUM IS OUT!

Glenn's latest album, _Feel_, was released on June 7th in Japan. Here are the details:

Glenn Hughes - _Feel_
Zero Corporation (Japan) XRCN-1243

All vocals and bass guitar - Glenn Hughes
Guitar - Pat Thrall, Bruce Gowdy, George Nastos
Drums and percussion - Gary Ferguson, Matt Sorum
Keyboards - Todd Hunter, Bruce Gowdy, Marc Hugenberger, Pat Thrall, Carmine Rojas, Greg Phillinganes
Saxophone - Pat Zicari
Bass synthesizer - Guy Allison

1. Big Time
2. Livin' For The Minute
3. Does It Mean That Much To You?
4. Save Me Tonight (I'll Be Waiting)
5. Redline
6. Coffee & Vanilla
7. Push!
8. She Loves Your Money
9. Speak Your Mind
10. Talkin' To Messiah
11. Maybe Your Baby
12. Holy Man (bonus track for Japanese release only)

Produced by Glenn Hughes
 Tracks 1 and 5 produced by Pat Thrall for Marue Productions
 Tracks 2, 8, and 10 produced by Glenn Hughes, Bruce Gowdy, and Pat Thrall

* * *

The first single from the album is "Save Me Tonight (I'll Be Waiting)."
 There was also a video done for this track, which is being shown in Japan.

According to TVOR, _Feel_ will be released in Europe in August on the
 Pinnacle label, distributed by SPV. There is no release scheduled for the
 USA at this time.

GLENN VISITS JAPAN

Glenn was in Japan in early June for ten days doing promotion for _Feel_. He
 turned up on a few TV shows, and he also did interviews for Japanese radio,
 magazines, and newspapers.

TOURING PLANS

Glenn and his new band have played four shows that we know of so far, those
 being:

- June 24 - Schleiz, Germany
- July 1 - Regensburg, Germany
- July 14 - Heino, Holland
- July 15 - Via Rock Festival, Geraardesvergen, Belgium

Glenn is set to return to the USA within the next week or so to prepare for
 a European promotional tour. There may be Japanese dates in September.
 There is a possibility of a few shows in the USA this summer, but nothing is
 confirmed yet. We will post more detailed tour info when we get it.

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- The Editors.