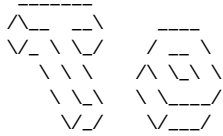
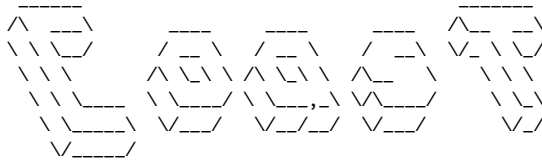


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#11
August 14
1995



|||||
INTRODUCTION
|||||

All,

Well, it's that time again. Time for another episode of COAST TO COAST!
Thanks for the opinions and contributions! Gradually the number of
non-editor-contributed submissions has been increasing!! All-righty! :)

I possibly may email this to all of you from my "other" account,
lewis@felix.teclink.net. So, if this issue is from there, don't worry.
My original email is in place; continue sending everything to
lewis@freud.inst.com. Thanks!

Also, Damien reminds us that Glenn's birthday is August 21 ... well,
a very happy birthday to ya Glenn!

We got the funk

Lewis

|||||
SUBMISSIONS
|||||

Subject: CTC: Glenn Hughes - The Voice of Rock tape
From: Jason O'Broin <jobroin@madge.co.uk>

I've recently bought a copy of the Ian Gillan Rock Profile CD which got me
thinking. What would I have on a Glenn Hughes Rock Profile? Well, having
thought about it a bit, played all my GH CDs and generally prevaricated
as long as possible I've compiled the following 90 minutes worth of music,
mixed it down to tape and stuck in my car. The title?
"Glenn Hughes - The Voice of Rock" of course! See what ya think...

Side 1

- | | |
|-------------------------------|-----------------------------|
| 1. Another Day | Trapeze/Trapeze |
| 2. Black Cloud | Trapeze/Medusa |
| 3. Feelin' So Much Better Now | Trapeze/We are the Music... |
| 4. Will Our Love End | Trapeze/We are the Music... |
| 5. Holy Man | Deep Purple/Stormbringer |

- | | |
|-----------------------|---------------------------------|
| 6. Lady Double Dealer | Glenn Hughes/Burning Japan |
| 7. Getting Tighter | Deep Purple/Foxbat |
| 8. This Time Around | Deep Purple/Come Taste the Band |
| 9. Well | Glenn Hughes/Play Me Out |

Side 2

- | | |
|--------------------------------|----------------------------------|
| 1. Until Tomorrow iii | Glenn Hughes/Wizard's Convention |
| 2. I Got It Covered | Glenn Hughes/Play Me Out |
| 3. Smile | Glenn Hughes/Smile |
| 4. Who Will You Run To | Hughes/Thrall |
| 5. Coast To Coast | Hughes/Thrall |
| 6. Phoenix Rising | Phenomena |
| 7. America: What Time Is Love? | KLF |
| 8. I'm The Man | Glenn Hughes/Blues |
| 9. Homeland | Glenn Hughes/From Now On... |
| 10. From Now On... | Glenn Hughes/From Now On... |
| 11. Nancy Gray | Trapeze/Trapeze |

It was hard work coming up with this selection. I Got It Covered and Space High fought it out for a fair while, but IGIC won in the end, partly because of that annoying drop out in the middle of SH, but mostly because of that vocal slide around 3:10 (Aaaaaahhhh....Ooooo! Wonderful!). It's About Time lost about purely because part of it turns up in the Foxbat version of Getting Tighter. 15 mins of Getting Tighter? Well, one is allowed to be self-indulgent at times! Hughes/Thrall caused all sorts of problems. It was a real stand off between I Got Your Number, The Look In Your Eye and Who Will You Run To. Beg, Borrow Or Steel was even trying to get a look in. So much choice, so little space.

I finished up side 2 with Nancy Gray for the simple reason that I had 2min 43 seconds left and it almost fits on (I lose 2 notes)
It also has the nice effect on bringing you back to the beginning and encouraging you to flip back to side 1 (as if this were necessary!)

The final difficulty is sliming this selection down to 78mins for the mythical CD I proposed at the start of this list. Got to lose 12 mins. Harsh. I figure that Getting Tighter reverts to the CTTB album version, and we drop Phoenix Rising and Smile. What Time Is Love? is going nowhere, and anyone who disagrees can meet me outside...

So go on... get taping!

Jason

Jason O'Broin - Development Engineer
Madge Networks, 100 Lodge Lane, Chalfont St. Giles, Bucks HP8 4AH. UK
Phone +44 1494 541258 Email: jobroin@madge.com or jobroin@madge.co.uk
- Freedom belongs to those without videoscreens for hands or mouths -

-END-

Subject: CTC: My views on FEEL
From: Lennart Hedenström <lehe@lulea.trab.se>

Hi all,

I have had my copy of FEEL for about a week now and thought I would share my opinions on it.

Since I was the last one of the editors and also later than many of you subscribers to get hold of it I have already heard from a lot of you what you thought about it. This prevented me from from being surprised as I pretty much knew what to expect.

Glenn Hughes has said in interviews even as far back as in the early or at least mid-seventies that he really doesn't think much of rock music and that he prefers rhythm and blues, soul and funk over rock music. Yet he's been somewhat a prisoner of his past and eventhough

the previous solo album From Now On was a great hard rock/AOR album there was reason to believe his heart wasn't really into it. This time with the new album FEEL he would finally get to do the quintessential Glenn Hughes album. Personally I grew up on rock and AOR but has since learned to love funk, soul and ryth and blues as well. So as a huge lover of Glenn's voice I had a lot of expectations when I heard he finally would do the kind of album he always wanted to do. Then when I heard about the musicians he was going to use on the album (Thrall, Ferguson, Gowdy etc) I started wondering if it really would end up as a soul and funk album after all. These guys are good musicians alright but I have not heard them doing anything else than ROCK.

Let me first say that I like the new album FEEL a lot and not very surprisingly Glenn's voice is the highlight. But the music then. Is it far from rock and closer to "black" music (soul, funk ...). In my opinion, NO! I was surprised when I first listened through it! Sure there are funk ingrediences but most of it is still rock! I mean to any average Deep Purple or Black Sabbath fan this album probably is pure funk, but I am sure people in the funk/soul/rnb camps would disagree. Most songs on this album are built on a ground of rock music but with a lot of influences from black music. All IMO of course. Feel free to tell me I am wrong or right.

So why did this end up as pretty much a rock album after all then? Doesn't the music of Glenn Hughes get funkier than this? I think it can. Just listen parts of Play Me Out which I find much more close to what I expected from this album originally. Maybe Glenn wanted to risk some but not all on this album? After all I think the majority of GH's following is rock lovers eventhough they follow him mostly because of his unbelievable talent as a singer. So maybe we should look upon this album merely as a first step towards something other than the things we are used to from Glenn? This new album is great and somewhere here and there on the album I can see glimpses of the future Glenn Hughes music to come and I think that future is bright.

In his, as always, favorable review a couple of issues back Bill Jones took care of all the positive words. I agree with most of the stuff he wrote but there is always another side of everything and if I come through as a bit negative in this review don't get me wrong. I like the album a lot. I guess we can pretend we go through the old "good cop, bad cop" routine and I am the bad cop this time? :) I mean this album features the best singing I have ever heard from Glenn, or anyone else for that matter.

Now, a little about the songs.

Big Time

A Hughes/Thrall rocker that lacks the finesse of the H/T album from 1982. Still a good song but not the most memorable song on the album.

Living For The Minute

Probably my favorite track of the album so far. This rocks big time (pun intended :))!

Does It Mean That Much To You

Hmm... OK so here we get a touch of the softer side on the album. That harmony guitar thing in the middle is wonderful and the singing is killer.

Save Me Tonight (I'll Be Waiting)

Oh no. That's my reaction to this one. OK so Glenn decided to try to aim a song on that market where all the Mariah Careys, the Whitney Houstons and the Michael Boltons of the world are so successful. The singing is awesome as always I will give him that, but remove the vocals and you have your average shopping mall muzak.

Glenn you can do better! Glenn has done great ballads before that wasn't this syrupy, e.g. Coast to Coast. This is the choice for the first single and I just don't hope that Glenn will do the same mistake if it becomes a hit that Michael Bolton did after scoring it big time with that old soul cover and now he's put himself in the position where he sings to audiences of women of my mother's age. :)

Redline

Interesting mixture on this one. A heavy intro and softer more soulful verse and then a heavy chorus again. Another H/T song and it rocks hard.

Coffee and Vanilla

The sax intro led me to believe I was going to have to suffer yet another Carey/Houston/Bolton type of song. After that the song turns in to a pleasant funky thing with Glenn singing the chorus with that special twang that he does so godly well.

Push

Yes! Together with LFTM one of my favorites on the album. I just wish they could have put a more suitable guitar solo on this one. The song calls for something else than a fast flurry heavy metal solo.

She Loves Your Money

I prefer real bass to this bass synth crap. Nice sophisticated kind of song if wasn't for that ugly bass. :)

Speak Your Mind

Yet another cool song but with an out of place guitar solo.

Talking To Messiah

The intro sounded familiar. Check out How Many Times on Toto's Kingdom Of Desire album and you will know what I mean. A hard rockish song which I love. :)

Maybe Your Baby

I have not heard Stevie Wonder's original version but this song fits Glenn like a glove. It is one of the more funky numbers which gives a glimpse of how I thought the whole album would sound like before the first reviews started to reach us here at CTC. Cool keyboard work too.

Holy Man

I find it a bit unnecessary this cover. The original has it all and if you do a cover I think it should be done very differently adding something new. This one doesn't, Glenn don't give in to those Japanese record company execs in the future. :)

All in all I am a bit disappointed with the backing musicians on this album except for Thrall's rhythm guitar work. Where's the great keyboard stuff? Were the keyboard players unable to play more/better or were they holding (or held) back? Where's the great soulful guitar solos? There are still too many out of place HM type of solos on this album. A more happening technical drummer a la Jeff Porcaro or Simon Phillips could have lifted some of the songs even more. Glenn's bass playing is great. Glenn's songwriting is also great even though I have to say I am not sure I understand what he sings about when I read through most of the lyrics. So the only thing really sticking out this album is Glenn Hughes (singing, bass playing and song writing). Maybe that's why it is a *solo* album? :)

I think FNO was a superb album in its genre. This is a different but still damn fine album. If FNO appealed to the hard rock crowds that usually like Deep Purple this new one might appeal to those who like Toto!? I like both so I am just as happy. I will have to see in a few months time which one of these albums that visits my CD player more often...

Now I will run and hide and wait for the attack from Damien. :)
Over and out.

Lennart

----- LENNART HEDENSTROM -----
--- Co-editor of Coast To Coast - the Glenn Hughes Electronic Fanzine ---

-END-

Subject: CTC: Re: My views on FEEL
From: JONES@VSDEC.NL.NUWC.NAVY.MIL

>Subj: CTC: My views on FEEL

>From: Lennart Hedenstrlm <lehe@lulea.trab.se>

First off, let me thank you Lennart for lending a hand in the review department. I was getting ready to make a general statement to all the CTC editors that perhaps they should throw in a review of their own from time to time. I personally still love doing them myself, but the readers deserve a second or third opinion on many of these recordings, and who knows, but maybe the readers are sick of my writing style by now. :-) Hope not! This newsletter is all about opinions, and I'm glad you shared yours with us. Now let's hear from some others out there as well - anyone who wants to write a review or opinion on anything Glenn has done should feel welcome to send it in.

>Glenn Hughes has said in interviews even as far back as in the early >or at least mid-seveties that he really doesn't think much of rock >music and that he prefers rhythm and blues, soul and funk over rock >music. Yet he's been somewhat a prisoner of his past and eventhough >the previous solo album From Now On was a great hard rock/AOR album >there was reason to believe his heart wasn't really into it.

I think you've hit it exactly - he has been a victim or prisoner of his past. But I don't know that his heart wasn't into 'From Now On...'. In interviews we've all heard that were done just prior to FNO's release, Glenn was saying that this would be the ultimate Glenn Hughes solo album, the one he considers his first solo album, etc. It should be pretty obvious that the 'Feel' album is much more to his liking than FNO, but at the time of FNO, I think he consciously wrote and performed the best album he could at the time. He was limited in large part due to the musicians he chose to work with, and possibly subtle (or not so subtle) pressure from the record companies to produce a certain brand of material. I tend to think that Glenn was still not wholly together since his metamorphos, and was still finding himself. This process started of course with 'Blues', and maybe now with 'Feel' out, Glenn has finally come to terms with himself. And then again, maybe not. Sounds like a good question to ask the man himself.

>So why did this end up as pretty much a rock album after all then? >Doesn't the music of Glenn Hughes get funkier than this? I think it >can. Just listen parts of Play Me Out which I find much more close >to what I expected from this album originally.

PMO is very dated-sounding compared to 'Feel.' 'Feel' is much more 90's. Glenn's voice is as funky on the new album as it was on PMO. In fact, when I listen to Feel, I get the feeling that he's sometimes almost going a bit overboard trying to inject the black feeling into his voice. The music itself is more rock-ish on Feel than PMO, but again, probably due to the musicians involved. Are Pat Thrall or Bruce Gowdy true funk players? No way! But can they play in a funky way? Oh yeah! Granted not out and out funk like George Clinton, but a close facsimile. "Push" is happening. Compare it to anything on

PMO, and PMO starts sounding a bit more disco-ish than funk. Maybe because of all the moogs and hi-hats? But let's not confuse funk with r&b - Glenn says in the liner notes that he's got lots of styles here, and I don't think anyone can deny that songs like "Coffee and Vanilla," "She Loves Your Money," or "Maybe Your Baby" are not r&b-type songs.

>Maybe Glenn wanted
>to risk some but not all on this album?

you could have a point...

>In his, as always, favorable review a couple of issues back Bill
>Jones took care of all the positive words.

whadda ya mean - "as always"?! I do not always write favorable reviews! I admit that I am extremely biased and love most everything that Glenn has been a part of, but I always will say so when I think something isn't great. I pretty much said the George Lynch tunes that Glenn sang on sucked - even the gal who runs the George Lynch mailing list won't talk to me anymore after that review. And just last issue I said that both the DP and Cream tribute discs are mediocre at best.

>Living For The Minute
> Probably my favorite track of the album so far. This rocks big
> time (pun intended :))!

we agree 100% here!

>Save Me Tonight (I'll Be Waiting)
> Oh no. That's my reaction to this one. OK so Glenn decided to try
> to aim a song on that market where all the Mariah Careys, the
> Whitney Houstons and the Michael Boltons of the world are so
> successful. The singing is awesome as always I will give him that,
> but remove the vocals and you have your average shopping mall muzak.
> Glenn you can do better! Glenn has done great ballads before that
> wasn't this syrupy, e.g. Coast to Coast. This is the choice for
> the first single and I just don't hope that Glenn will do the same
> mistake if it becomes a hit that Michael Bolton did after scoring
> it big time with that old soul cover and now he's put himself in
> the position where he sings to audiences of women of my mother's
> age. :)

but it's songs like this that can expand your audience! Hopefully, those that are already fans of Glenn's don't get too upset when he does stuff like this (and "If You Don't Want Me To" from the last album), but this is also part of Glenn.

>Maybe Your Baby
> I have not heard Stevie Wonder's original version but this song
> fits Glenn like a glove.

yup. I wouldn't mind if Glenn did a Stevie song on every album he does.

>All in all I am a bit disappointed with the backing musicians on this
>album except for Thrall's rhythm guitar work. Where's the great keyboard
>stuff? Were the keyboard players unable to play more/better or were they
>holding (or held) back? Where's the great soulful guitar solos? There are
>still too many out of place HM type of solos on this album.

I know what you want - Gary Moore. Hey, face it, there aren't too many Gary Moores around who can knock you out with heaviness and melody at the same time. You're spoiled.

>A more
>happening technical drummer a la Jeff Porcaro or Simon Phillips could
>have lifted some of the songs even more.

Jeff (RIP) would have been the best choice were he still around, as

this album has lots of Toto elements. Phillips is an awesome drummer, and can play any type of music, but Jeff's close to the vest playing may have been the preference here over Phillips' sometimes bombastic playing. Ferguson is a professional though who did a pretty good job I think. Maybe he held back a little too much, as a couple of the songs (Livin' For The Minute) cried out for for some more explosive drumming.

>Glenn's bass playing is great.

>Glenn's songwriting is also great eventhough I have to say I am not sure

>I understand what he sings about when I read through most of the lyrics.

I'd like to see the CTC readers come forth with their opinions about what some of the lyrics are about. I too am at a loss on a lot of them.

>If FNO appealed to the hard rock crowds that usually like

>Deep Purple this new one might appeal to those who like Toto!? I like both

>so I am just as happy. I will have to see in a few months time which one

>of these albums that visits my CD player more often...

you mean between FNO and Feel? I think Feel by a landslide...

>Now I will run and hide and wait for the attack from Damien. :)

>Over and out.

how about it Damien? It's time for you to spill your guts about Feel.

bj

-END-

Subject: CTC: Various replies/FEEL discussion

From: Damien DeSimone <glennpa@nic.com>

Lewis Beard wrote:

> 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 didn't respond because we've already had our discussion about Jeff in private, and it does not need to be had again here. :) For all ya'll out there, next to Glenn, Jeff is my second favorite vocalist. I think he and Glenn have a lot in common; they each have incredible voices and are active in different forms of music, which is really important to me. Both also share a love of soulful music... If you like FEEL, be sure to check out Jeff's new solo album, LOVE PARADE, which is also out on Zero in Japan. If anybody is interested in receiving a discography of Jeff's work, email me, and I'll send it to you. I set it up the same way as I did Glenn's discography, which appears in the archives.

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

>

> Whah-Whah-kjshfshkdeeodii eiuseoddoodle-wa-noodleo-wa-doolios-ioiaoiasoia

> la-wa-na-pi-dilleioi-wee-waahha-waweawwewewewewewow!!!Scrowwwwww....

Hahaha!!! You sure do have a way with words! :) "Noodleo?!" :)

Bill Jones wrote:

> 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.

I don't think it's a throw-away song at all. Pat Thrall's playing is killer on that track! I was pretty blown away after hearing that track,

I must confess. I think "Holy Man" is the throw-away track on the album. I don't think that belongs on FEEL, but I explained why in the last issue. :)

j.s@easynet.co.uk wrote:

- > 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 ?

John Jones went back to his band the Montanas, not Montana in the United States, after leaving Trapeze. :) Don't know what either of these guys are up to now. Anybody?

Piet de Quay wrote:

- > 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 B JL 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.

I agree... This is a very difficult situation for Glenn. As I've said before, there's a certain part of Glenn's fan base that only wants to hear the hard rock stuff, and then there's the rest of the fans that will be into anything and everything the man does. Of course, I fall into the latter category, and I'd like to think that a majority of Glenn's fans are, too. I think it's silly that Glenn has to play all these Deep Purple tracks in his live shows. Sure, I don't mind a couple of tracks (something a bit more obscure than "Gettin' Tighter" and "You Keep On Moving" would be nice), but then I'd much rather hear more of the newer songs or other more obscure tracks from Glenn's back catalog. Hey, I'm a huge DP fan, but I just don't think DP songs should make up the majority of his set.

I think FEEL is a step in the right direction for Glenn; it is not as much of a pure "funk" or "soul" album as he perhaps originally talked about making, but it's a great compromise between that and Glenn's rock output. Being a fan of all of this stuff, I'm very happy with the album. I think if it was too extreme a departure from the rock sound, then Glenn would really risk alienating some fans. I also think he has set himself up perfectly for his next album; FEEL is a very different album from FNO, so who knows what kind of sound he'll have on his next album or who he'll be working with? That's part of the excitement of being a Glenn Hughes fan; you never know what he'll do next!

I really haven't seen any formal reviews of FEEL in newspapers or magazines (except for Burrn, and the review in there looked to be very positive), so I don't know what the critics are saying. I enjoy hearing feedback from other fans, and we've had a fair amount of that here (though there should be a lot more with all the readers we have!). :) C'mon, folks! Glenn reads this thing, and we are the people who are buying his albums, so speak up and let him know what you think! We know that he enjoys hearing from his fans. We know that FEEL is a very important album for him and how strongly he feels about it, so let's let him know what we think! :)

So, what's Glenn to do? Well, I think he should follow his heart and do what he wants to do. He's been saying for the past few years that he wants to stop playing all the DP material live, and I think now is as good a time as any to do that. It's not like he has no other material to draw on. According to Piet and Fedor, who were both at the show in Heino, there was a rather unfortunate incident that relates to this whole discussion, and I'll touch on that below:

Fedor de Lange wrote:

> This time around was a welcome relaxed song. A guy in the audience dis-
> agreed, 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

Well, there you go. There are bad apples in every bunch, you might say. Unfortunately, I think this is something Glenn is going to have to contend with these days. Apparently this idiot didn't shake Glenn at all, so that's good. Glenn really doesn't need to take this shit from anybody as far as I'm concerned, whether it is coming from the fans or critics. If you go to a Glenn Hughes concert and expect a heavy metal show, you're a fool, because that's really not what Glenn is about. He can surely rock with the best of 'em, but the great thing about it is the diversity of his work, and that should be and is reflected in his live shows. I was disappointed with the setlist at the Heino show, as, once again, it was too heavy on DP songs. I guess we'll have to see where things go from here...

> year had been switched ! I thought George (Nastos) even played the
> arpeggios Bojfeldt and Larsson invented last year during this song. After
> 75 minutes,

That's cool... I said that I wasn't sure if Nastos could play the heavier stuff live, but maybe I am wrong after all! :) Remember that all I have heard is his playing on FEEL, which is nothing I'd consider "heavy," and that's all I based my assumption on. :)

> 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

Yeah... So who the heck is in Glenn's band anyway? :)

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

Lennart wrote:

> to do. Then when I heard about the musicians he was going to use on
> the album (Thrall, Ferguson, Gowdy etc) I started wondering if it
> really would end up as a soul and funk album after all. These guys
> are good musicians allright but I have not heard them doing anything
> else than ROCK.

Well, before Thrall hooked up with Pat Travers, he played a lot of jazz fusion stuff, namely in the band Automatic Man and a number of sessions. Everyone keeps saying that Thrall is a straightforward rock guitarist, but I think he's much more versatile than that.

> Holy Man
> I find it a bit unnecessary this cover. The original has it all
> and if you do a cover I think it should be done very differently
> adding something new. This one doesn't, Glenn don't give in to
> those Japanese record company execs in the future. :)

I agree! :)

> All in all I am a bit disappointed with the backing musicians on this
> album except for Thrall's rhythm guitar work. Where's the great keyboard
> stuff? Were the keyboard players unable to play more/better or were they

Yeah, I agree that the keyboard work is pretty uninteresting on the album. Several of the guys are credited for playing keyboards on the album, but I would have much preferred Glenn to use one "name" keyboard player instead; someone like Geoffrey Downes, for example. :) Or how about Steve Porcaro? :)

> Now I will run and hide and wait for the attack from Damien. :)

I won't attack... I think you made some valid points in your review. :)

> ----- LENNART HEDENSTROM -----
> ---- Co-editor of Coast To Coast - the Glenn Hughes Electronic Fanzine ----
> -----

Nice! :)

Bill Jones wrote:

> First off, let me thank you Lennart for lending a hand in the
> review department. I was getting ready to make a general statement
> to all the CTC editors that perhaps they should throw in a review of

Well, I mentioned a few issues back that my comments in the FEEL discussion would form the basis of my review. Since we already have a fantastic "formal" review written up by you, I didn't think we really needed another one like that, at least from me. :) From all of my comments here, I think one could see how I feel about the album, from the general to the specific...

> liking than FNO, but at the time of FNO, I think he consciously
> wrote and performed the best album he could at the time. He was
> limited in large part due to the musicians he chose to work with, and
> possibly subtle (or not so subtle) pressure from the record companies
> to produce a certain brand of material. I tend to think that Glenn

I agree... I think he knew at the time that he really needed to make more of a rock album, and that is what he did. You can't fault him for that. I certainly think he wrote and performed the best album he could at the time.

> 90's. Glenn's voice is as funky on the new album as it was on PMO.

I agree! This must be noticed and appreciated! :)

> Glenn sang on sucked - even the gal who runs the George Lynch mailing
> list won't talk to me anymore after that review. And just last issue

Really?! Kirsten is cool and knows that people have different opinions...

> how about it Damien? It's time for you to spill your guts about Feel.

I have been. :)

-Damien-

PS: Now that I think about it, I feel that "Redline" would have been a much better choice for a first single than SMT. "Redline" is a nice mixture of hard rock and funk/r&b (though purists would probably disagree!), and I think it represents the new album very well. SMT would be a perfect choice for second single, IMHO. That's the way all the rock bands of the 80s did it: Release the rocker first, then follow it up with a ballad. :)

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: Lennart Hedenström <lehe@lulea.trab.se>
Subject: CTC: Confusion about writing credits?

Hi,

The track "Still The Night" has been recorded several times by Glenn and I have noticed a small confusion concerning the songwriting credits on this one. The song was originally written during the sessions that was meant to produce a second Hughes/Thrall album but they never got as far as releasing this album.

Anyway, the song turned up on the first Phenomena album and there a trio was credited for music and lyrics, namely Glenn Hughes, Pat Thrall and someone called Paul Delph. Later on the track turned up on the original release of John Norum's Face The Truth album (Note: It is not featured on the new re-release on Shrapnel in the US). On FTT only GH and PT are credited! Error or what? I also have a CD single from the third Phenomena album (What About Love) where they for some reason included STN from the first album as on eof the extra tracks, again all three guys are credited. So, what is the real truth here? Does anyone know?

Lennart

-END-

Subject: CTC: FEEL review from a.m.d-p
From: Lennart Hedenström <lehe@lulea.trab.se>

Guys,

A while back Alex Gitlin reviewed Glenn's new album Feel on alt.music.deep-purple. I always think it is interesting to hear other people's views especially when they are well-written. So I decided to forward it to CTC in case anyone here missed it.

Here it is:

> From: agitlin@bach.coe.neu.edu (Alex Gitlin)
> Newsgroups: alt.music.deep-purple
> Subject: How I FEEL
> Date: 27 Jun 1995 14:57:02 GMT
>
> Well, folks, at \$36 plus postage, which I've just shelled out for Glenn Hughes' "FEEL" album, I'm hardly a Glenn basher. Therefore, I hope what I'm about to say will be taken with an open mind (and a pinch of salt, if you will).
>
> First and foremost, nice to see our own Bill Jones being as adamant and vibrant about Glenn's new endeavour, as usual.
>
> I, unfortunately, do not share your passion for such modern funky bands as "Living Colour" and "Kings X" at all, so after a couple of spins of FEEL, I've walked out with sort of mixed feelings.
>
> In no way, IMO, can it be compared to Play Me Out. Listen to the production and the style of playing (more so with regards to backup musicians than Glenn's great bass-slapping). PMO is more Average White Band, I'd argue, even funkier than that. FEEL is much more modern, stuffed with all sorts of electronic gimmicks (hate that keyboard!)

> Speaking of keyboards, it would be nice to hear some kind of a funky
> Sly & the Family Stone/AWB/Billy Preston type clav cabinet reappear on
> FEEL - alas.
>
> Secondly, it's a mixed bag. The "definitive record" by the "Voice of Rock"
> is confusingly wavering between modern pomp rock (Big Time, Talkin' To
> Messiah) and some superb, first class (sans arrangements) funk (Coffee
> & Vanilla, Push, Livin' For the Minute, She Loves Your Money). The
> matters are confused even further by the inclusion of Purple's "Holy Man!"
>
> I give credit when it's due, usually, and I must admit that the power and
> the range of Glenn's vocals on this record are nothing short of awesome -
> the best I've heard yet.
>
> But instrumentally, the approach is extremely erroneous, if you ask me.
> Else please don't compare Feel to Play Me Out!
>
> Livin' For a Minute would've been a great soul/funk track, had it not been
> for the artificial "hairfarm" production. Add some horns and strings, and
> you get a perfect mid-tempo funk ballad. But no, me thinks, horns and
> strings are "not cool in the 90s". Instead we get some overly distorted
> guitars and some 80s pomp rock style drumming, which doesn't mesh at all
> with the style Glenn's trying to pursue. The next track over, "Does It
> Mean That Much To You" is a bit more relaxed, more soul-influenced, the
> rhythm section and the vocals are extremely tight and clear. Again, add
> some orchestral padding, ease out on the drums, and especially the cymbals,
> and you get another perfect track. But "Save Me Tonight (I'll be
> Waiting)"? Puhleez!
>
> This, indeed, sounds more like Whitney Houston/Boyz II Men drivel. No,
> wait, it's better than Boyz II Men. Yet, it sounds extremely US FM radio
> friendly. If this album ever gets a huge promotion in this country, this
> track will be played to death at all dental offices across the country,
> alongside Chris De Burgh "Lady In red", Phil Collins, etc. However, there
> are some strings in the background in presence here, thankfully.
>
> Redline is more along the lines with Hughes/Thrall much than even the
> opener, if you ask me. Hard rocking intro, some powerful guitars in there,
> and the overall funk feel is still strictly carried out. Yet, I've heard
> more imaginative tracks from Glenn.
>
> Quite honestly, I like the 2nd half of the CD better than the first.
>
> Coffee..., Push!, and She Loves Your Money are much more in cue with the
> funk atmosphere Glenn's been trying to create on this record. Yet, lose
> the distorted guitar (I don't know, change the freaking modulation, lose the
> distortion effect, clean it up), and the powerhouse drums, Kings X/24-7 Spyz
> style (funky, yet heavy), and again, the comparison to Play Me Out becomes
> justified. I'm not in the position to dictate to Glenn or anyone else how
> to play on his record, but I do find Play Me Out (and 4 on the floor for
> that matter) to be extremely pleasing records! I wish the lads would've
> listened to some vintage AWB and Climax Blues Band (their funkier stuff)
> before setting out to record the FEEL album.
>
> Bottomline, here are the ups and the downs of this record:
> Vocals - 10 out of 10
> Guitar modulations - crap
> Guitar playing technique - for the most part slow, without any Yngwieisms,
> which is a plus, except on "Maybe Your Baby"
> Rhythm Section - tight, but too heavy for the kind of funk Glenn's trying to
> play. If you mix late 80s hard rock and funk, you get 24-7 Spyz, Kings X,
> Living Colour - stuff like that. Which makes the comparison to PMO quite
> inane.
>
> Instrumental arrangements - almost none. They have really failed in that
> department.
>
> For comparison, the instrumental arrangements on '4 on the floor' the

> record which Glenn has been so shy about and embarrassed by, he wouldn't
 > even have his name imprinted anywhere on it, are SUPERB!
 >
 > As for the cover of Holy Man - stick to the original. Listen to this one
 > only for the vocals, as instrumentally this track is quite deficient, save
 > for a quite decent guitar solo in the middle.
 >
 > Fire that drummer!
 > --
 > Cheers,
 > Alex
 >
 > agitlin@meceng.coe.neu.edu, heep@sonitech.com
 > Administrator, Status Quo Fan Mailing List
 > E-mail for more info or to subscribe!
 > status-quo-request@sonitech.com
 >
 > *****
 > *Ooh cold Chicago's got me Andy Bown *
 > *It's forty below in the wind Chicago's got me*
 > *Please God, send me a pair of gloves Sweet William *
 > *Or I'll never play piano again! 1973 *
 > *****

He has got some very valid points and now that I read it through after coming back from my vacation I realize some of it is pretty close to my own views (see my submission also in this issue of CTC).

Lennart

----- LENNART HEDENSTROM -----
 --- Co-editor of Coast To Coast - the Glenn Hughes Electronic Fanzine ---

-END-

Subject: CTC: The Swedish Wedding
 From: holmgren@basys.svt.se

It was interesting to read about my own wedding in CtC 9 and 10. To make it a little bit more complete, here is some additional info:

Glenn did an acoustic Coast to Coast in the church. This was the first time for Glenn to actually perform in a church and it was his own choice to do that particular song, although he knows it is MINE fav as well. Along with Glenn, a wellknown Swedish Folkmusic group called Orsa Spelmaen played in the church.

One hour before the wedding ceremony Glenn and Orsa had a chance to rehearse Phoenix Rising, which is one of my wives favourite songs. The Orsa Gang is playing fiddles, accordion, bass and sometimes guitar. I had sent them a tape of the song and they had the chance to rehearse it almost twice with Glenn. Of course they thought it was great to play with Glenn. This was a surprise for Eva, my wife, from me and Glenn. They performed it at the reception at the end of the dinner when Orsa played another bunch of their hit records. Benny Andersson, of ABBA, recorded an album with these gentlemen some ten years ago, his first recording after the Chess musical.

After midnight some friends of mine played a rock set. Joakim Marsh, guitar, Sampo Axelsson, bass and Ola Strandberg, drums. Joakim and Ola recorded two albums in the eighties with Spellbound, they sold pretty good in Japan and here in Sweden and also in England, where Kerrang named them newcomers of the year. This night they played their first gig as a three-piece. The set consisted of covers: They opened with a medley of Homeward Strut and Owed to G, then War Pigs, Wizard (Uriah Heep), a very funky Four Sticks (Zep), then Glenn joined them to do Gettin Tighter, which was almost ten minutes including parts of Way Back to the Bone, a short cut from The Mule and some of the Foxbat jamming between Glenn and Tommy. I had asked Glenn to do this song with them and as he

liked playing with them he wanted to do Stormbringer as well. After a long break, more to eat and drink and a long goodbye to Glenn who went back to his hotel

. They continued with Hendrix Spanish Castle Magic, I tried to do Delilah, yes Tom Jones is another of my heroes!, at the end of it it was a unrehearsed medley of Man on the Silver Mountain, Burn and Smoke on the Water (with swedish lyrics).

During Smoke and the following Love Man (Whitesnake) we were joined on stage by Perra Moreaus from Orsa on Saxophone, Perra sometimes play with Micke Larsson, the brother of Thomas in Glenns old band (It IS a small world). The set ended with Jethro Tulls Locomotive Breath/Bouree, Iron Man and Van Halens Somebody Give Me a Doctor, with three of the guests doing the leads on one song each.

Well, it sure was a day that me and my wife will never forget, much thanx to Glenn!

Paer Holmgren

-END-

From: Fedor de Lange <lange.fde@sara.nl>
Subject: CTC: DELURKED !!

Hi All,

Last week I got a tape from the 15.07.95 show in Belgium, and I discovered that the setlist was identical. I hope they liked the show out there, 'cause our voice was singing on a Metal festival there, with the likes of (a.o.) Venom, Merceyfull Fate and things like that...

The thing they showed on Headbangersball was a bunch of shit ! The interview with Glenn was at the beginning of the show, and lasted for about two minutes I think, while at least 1 volume of HBB should be dedicated to Glenn each year! The live stuff they showed, was a terrible piece of The Liar, which I think was 20 seconds long !! MTV sucked !!

Why did I say sucked and not sucks ? Yes, because I went to the Hardrock cafe the other day, and talked to Bert, which is named in the booklet of FEEL.

You should all know that Glenn was at the Hardrock cafe last year, and signed a Bass guitar which now is there on the wall. It was funny, 'cause I was waiting there in the cafe for Glenn, and when he walked in, he and the band recognized me ! (Yes I'm proud :))

Anyway, Bert told me he received the new video from Glenn 'Save me Tonight', and of course I asked if I could see the thing. I was lucky; the video was played in a crowded, friday-night partying Hardrockcafe, on the five monitors that were hanging there !!

The video was rather cool. It had Glenn still with his long hair, and he was about the only person to be seen in the clip. Same kinda mike-poses as in the video of Why don't you Stay (Which was shown to on that : (Head bangersball program) The clip had various images of NY by night, a big boat passing by, and the statue of liberty. So, not much high-tec things, I think the video is of less important meaning. Which is the way it should be : -)

In case anyone might be interested in the Heino tape: just wait and see !

Cheers,
Fedor

AAAAH YAEYAAH YAAH !!!

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Finders Keepers

Hello All:

Can anybody on this list provide any details on Glenn's recorded work(s) with the band Finders Keepers? I'd really like some info on this for the discography. Lennart has come up with information on a single. Is that all they ever released, just the one single? Or was there more? I don't know if FK ever released a full-length album. Any info would be appreciated!

-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: led@execusoft.com (Lawrence E. Debow)
Subject: CtC: Hostility on A.M.D.P. & SS home page

Hey now!

I've noticed a great deal of hostility of late toward Glenn on the A.M.D.P. newsgroup. If you've been reading there you know what I mean. Trond even told a few people to calm down and lighten up a bit...

I really appreciate all the editors' work on CtC and the contributions are great, but I'd be lying if I said that I didn't want to see alt.music.Glenn Hughes and daily interaction some time soon. Any possibility that we can get a truly newsgroups going. I'm sure we have lots of activity.

Additionally...I am going to get working on a Stevie Salas home page. I couldn't believe that there was nuth'n out there already. Any help would be much appreciated. Feel free to email ideas to me directly (led@execusoft.com). I don't yet have many images except album covers so let me know if you can help out. Heck...I don't even know where to track down Stevie or his management so any help really is appreciated. BTW...does he ever play the LA area. I know he has some real fans here so let me know what you think!

That boy sure can play! :)

Thanx

LED

-END-

From: RKline418@aol.com
Subject: Glenn Hughes

Imagine my surprise while web searching to find a Glenn Hughes home page. For years I thought I was the only person obsessed by the voice and music of Glenn. I've yet to get a copy of FEEL, though once I found it was available I've ordered it.

I would like to see a discussion on bootlegs that are available (sorry Glenn). I believe I own all of the legitimate Glenn albums. I have two bootlegs obtained at record shows, one a poorly sounding (much hiss and tape warble) studio outing that I assume to be the Warner sessions (with great material and kick-ass singing by Glenn), and the other a live cd MADE IN SWEDEN, with 3 songs from "unplugged" sessions. I also have a video of Trapeze in St. Louis in April of 94 live in a club "in the round."

My favorite Glenn song would have to be "The Only One" on FNO. The song

starts soft and then rocks! Plus the guitar solos are great.

Rick Kline
rkline418@aol.com
Miwaukee, WI

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Glenn at Sabbath concert!

I just spoke with a friend of mine, and a guy he knows who works for Warner Brothers ran into Glenn backstage at a Black Sabbath concert in Los Angeles a few weeks ago! Apparently this guy had had a substance abuse problem in the past, and apparently he and Glenn hit it off on that note. I believe they even made plans to go out to dinner together this week! :)

-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: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Glenn's birthday!

Glenn's birthday is August 21, so, in advance, have a very happy birthday, Glenn!

-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"	

|||||
CONTRIBUTIONS
|||||

Play Me Out - RPM 149 (UK reissue)
=====

For an album that hardly made an impact sales-wise on its initial release, 'Play Me Out' has certainly enjoyed its fair share of reissues. It was originally issued on Germany's Safari label in July 1977, reissued a year later in the UK and France, repressed on a limited basis again in 1983 and distributed in the UK and Germany, and finally reissued for Compact Disc in 1990 on the UK's Connoisseur label. The CD version was unique for several reasons; it contained the previously unreleased track "Smile," it had a nice foldout booklet with pics of the album, singles, and even a studio shot, and extensive text by Simon Robinson, and the disc also contained the obscure 1979 album '4 On The Floor.'

Now in 1995, it's been reissued again, this time on the RPM label as a "Special Edition" boasting a remastered sound and four new tracks. Two of the new tracks were from the aborted follow-up album to 'Play Me Out' while the other two were recorded in 1994, one with Marc Bonilla and the other with Bruce Gowdy helping out. Simon Robinson has again written outstanding liner notes for this issue, and also included in the booklet are interviews with Glenn from 1977 and 1994, and a re-print of the

original album review written by Geoff Barton for 'Sounds,' a UK magazine. For the diehards like myself who have owned the original vinyl since the original release and then bought the CD in 1990 just to have 'Play Me Out' on Compact Disc and as a bonus get the extra track and the '4 On The Floor' album, does it make any sense to get yet another reissue? Well, in true David Letterman tradition, I will offer the Top 10 reasons that you do indeed need this reissue:

TOP TEN REASONS FOR BUYING THE 2ND CD REISSUE OF 'PLAY ME OUT' EVEN THOUGH YOU ALREADY OWN THE 1ST CD REISSUE:

10. Comes with its own re-printed rave review
9. You can buy it as a backup copy like Damien does with all Glenn Hughes cds, but since it has bonus cuts you don't have to feel anal-retentive
8. Neighbors won't be thinking you're a disco-boy when letting the new cd play through, like they do when you play '4 On The Floor'
7. Hey, it's a pic disc - that's certainly worth \$23
6. Annoy the alt.music.deep-purple newsgroup guys who can't stand Glenn with four new songs of Hughes's "ack-weeee-whooooo" vocal style
5. Two words: lyrics included
4. Since I have have a copy, now you have to keep up with the Joneses
3. Yeah, it's a bastardized and incomplete cover picture unlike the 1st cd reissue which had the original cover intact, and you don't get the back picture of the album at all, which also was included with the first cd reissue, but the new pic is bigger, dammit
2. The 1st cd lacks the live picture that was on the original vinyl's inner bag. Oh, the new one lacks it too? Ah, don't tell anyone
1. The skip at 2:13 of "Space High" brings back the nostalgic feel of the original vinyl

-Bill Jones

```
-----
* Bill Jones           there's something      *
* Analysis & Technology   happening here; what it*
* wcj@perseus.nl.nuwc.navy.mil  is ain't exactly clear *
```

```
|||||
                               INFORMATION
|||||
```

To Subscribe: mail ctc@ghpg.net with subject or body:
CTC: subscribe valid-email address

To UnSubscribe: mail ctc@ghpg.net.com with subject or body:
CTC: unsubscribe valid-email address

Submissions: mail ctc@ghpg.net with subject:
CTC: subject-string

Changed Your Email Address? Simple - UnSubscribe, then Subscribe again!

Requests: mail ctcrequests@ghpg.net with subject:
CTC Request: subject-string

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

|||||
DISCLAIMER
|||||

The views expressed within 'Coast to Coast: The Glenn Hughes Electronic Fanzine' are the opinions of individual contributors and do not necessarily reflect the views of the contributor's provider of the online service, employer, or school. These views also in no way reflect the views of the editors of 'Coast to Coast' or their service providers, except by coincidence.

- The Editors.