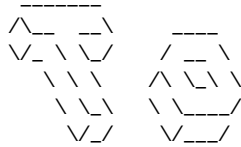
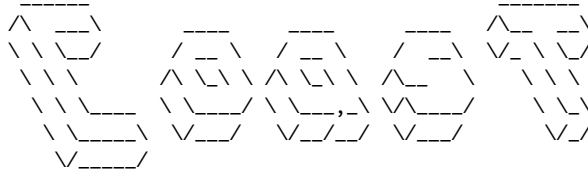


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#20
July
1996



|||||
INTRODUCTION
|||||

Hey all!! Wild! COAST TO COAST #20! Seems like just yesterday #1 was out and no one complained about schedules or typos! :) LOTS of stuff is going on now. I believe that Glenn's new album, "Addiction," is scheduled to be released in Japan on July 10 (tomorrow), so I suppose this episode is only JUST in time! My apologies on the delay; I was basically unavailable over the weekend of the 4th, and I lost power at home from thunderstorms last night, and this morning oscar went down (and is still down) so I was only luckily in the situation that I had moved all the source for this issue to another computer! This also means the web page is down but should hopefully be back up today or tomorrow! I'll be mailing this from a different computer and we can hope for the best!

So, inside, there are MANY great things! Lots of recent reviews of live shows are in this episode. A review of the new album, "Addiction," is in today's issue. Comments from Bill Hibbler are here, and some new GH Features on the Web page are available and are described herein.

Plus, we have lots of submissions from YOU, and contributions from Editors galore!

So, what are you waiting for....?

Lewis

|||||
SUBMISSIONS
|||||

From: Alexander Gitlin <agitlin@lynx.dac.neu.edu>
Subject: CTC: Re: FEEL - A YEAR LATER...

Hi! Bill has submitted an article in the latest issue of CTC which I couldn't pass by without replying to, it is entitled:

> FEEL - A YEAR LATER... Bill Jones

I must admit, I haven't spent the last year listening to a great deal of FEEL or any other Hughes solo stuff, except maybe Play Me Out, but I've been known to have a pretty good "musical" memory, so I do remember what it sounded like way back when I first ordered my Japanese copy for \$33 and I don't think the time elapsed between then and now (when the CD is readily available at easily one third of the above price) has cheapened the value of this album any.

> If any of you need reminding, which I doubt since I have the >undeserved reputation of always promulgating positive reviews and >avoiding the negative side of things, I admit that scarcely a negative >word can be found in my original review. Okay, so shoot me - I wrote >the review after having listened to FEEL all of maybe 3 times in the >interest of putting out a timely publication, and in retrospect, perhaps >I could have been a little more critical. I just wanted you guys to go >out and buy the album, alright?

No need to apologize - you're a hardcore Hughes fan, and at the time of FEEL's release you were psyched about it so you only heard good things and only HAD GOOD THINGS TO SAY, which is quite normal! I'm like that with Status Quo! :)

> Was FEEL a perfect album? No. No one ever said it was. Alex >Gitlin wrote a very competent review where he complained about the >production, and the over-production. Damien DeSimone told Lennart and >me that "We all know that FEEL has some holes in it" when the three of >us got together in New York last fall. Lewis rated Michael Jackson's >VICTORY album better than FEEL in his response to the CTC poll of fave >albums of 1995. Not sure that I understand Lewis here, :-), but I do

Me neither... :)

>see what Damien and Alex are saying. Not that I agree completely, but >a hundred or more listens to the same album tends to develop a new >perspective, you know?

Maybe I should go out and listen to it 100 more times... :) No, really! :)

> In the current issue of the Deep Purple Fanzine "Darker Than >Blue," there is a rather scathing review of FEEL, where, I assume it's >Simon who wrote the review, the reviewer says the main drawback to FEEL >is that it's not focused enough and strays in too many directions. >It's true that FEEL is all over the place musically, but that was the >intention! One indisputable point that Simon brought out, however, was >that Glenn's fans now EXPECT outstanding vocals on anything he does, so >despite how good the singing is, if the material does not absolutely >knock you out, there's something of a disappointment. It's not an easy >thing to surpass what's been done before, especially when you're >talking about the music that Glenn's been involved with over the years, >yet that's exactly what the fans expect!

Same deal with DP - I hear ya! If they release a good (but somewhat short of excellent) new album, some fans get uptight and stuff.

Once in a not so distant past, Walid Itayim has accused me of "sounding like a magazine critic". :) Well, the difference between me and a rag critic is that I don't work for no magazine, and I have my own specific set of requirements, which, I presume, an artist doesn't have to worry about too much, as they don't really represent the majority of opinions or tastes out there.

For me, there's no such thing as "funk metal", and I don't listen to or like 24-7 SPYZ, Dan Reed Network, Living Colour, etc. Bill J. does - so we're all different, and dare I say, we all look for different things in Glenn's next (and anyone's next) album(s).

For me, also, if it's a funk album, anything short of brilliant, production-wise (read: NOT sounding like the Average White Band!) is not good enough! How's the artist supposed to know that I don't appreciate the 90s style of production and performance he/she is applying to his/her next album?

I HATE the 90s with passion, I can't name one good thing about them musically, and we're already 6 years into this wretched decade. I guess what I'm trying to say is that my reviews, although quite competent technically, as I've recorded in professional studios, etc., are EXTREMELY subjective. I treated FEEL (and "The Battle Rages On" and "_I_") with a WAY different set of standards than the rest of the netters out there - I'm convinced of that! - namely, AS IF the year was 1974, 1976, etc., whatever - but NOT 1995! From that viewpoint, and after hours of listening to older Purple albums, and some vintage 70s funk (including, but not limited to: Stretch, Climax Blues Band, AWB, etc.), FEEL does indeed sound weird - production, warts an' all. Read on... :)

> I can't help but think that Glenn must be disappointed with the >results of FEEL. Not in an artistic sense, because he's said time and >again that he was pleased with how the album came out, but this album >never even got a U.S. release. When it was issued, Glenn reported >that his record company had plans of worldwide release and extensive >promotion, yet neither materialized. The tour in support of the album

I've seen a copy of FEEL (CD) for \$12.99 at a store in New Hampshire called "Rockitt Records". This could've been an import...

>Drummer Gary Ferguson and Glenn go back to the Hughes/Thrall days as >well, and he does what he was paid to do here. One point about his >drumming deserves mention, and this comes from a recent (e-mail) >conversation I had with Marc Fevre. I was telling Marc that Alex >Gitlin was very critical of Ferguson in his review ("Fire that >drummer!"), and I listened closely to Gary's work on the album, and >kind of agreed with Alex that there could have been some more exciting >drum chops thrown in here and there. Marc, however, was at the studio >during recording and revealed what neither Alex nor I had considered, >that being that Gary virtually listened to the songs once and played >them professionally in basically one take. With studio costs at a >premium, necessity prevails over anything else, so looking at it that >way, Ferguson did a great job.

I don't think what I was trying to say in my original review is that Ferguson wasn't doing a good job or giving it his 100%. It's rather a question of taste and the drumming style. Ferguson seems like a hard-worker of a drummer, and a good one at that, but he's also spoiled, like the rest of 'em, by countless crappy 90s influences which mix unmixable - MODERN heavy metal and funk. He also hangs out with the hairy-armed poodle-haired Californian 80s glam metal rejects (this is only a guess) - how can he provide good solid funk drumming in the style of Robbie McIntosh, Herbert Bornhold (Lucifer's Friend), etc., when he's a product of a totally DIFFERENT musical environment? (BTW: I am only kidding about the hairy armpits and stuff - just the image I'm trying to project to prove my point).

And there's always this issue of lean budgets which yield sloppy production, and ultimately even sloppy, rushed, half-baked recording takes. As

the technology grows, so do the prices - it's the inevitable toll we're all paying for the so-called "progress." Nowadays, you pay a fortune for just 24 hours of studio time, but in return you get all kinds of fancy schmancy DAT recording facilities, state-of-the-art stuff! REAL instruments (horns, strings, Hammond, Fender Rhodes etc.) either get eliminated completely or substituted by crappy modern synths, samplers, MIDI and so on. I'm too spoiled to like the artificial product when I've "eaten" the natural one for such a long time - I'm so used to it!

>Still, some of the tunes cry out for
>some more inventive fills, and I think Ferguson could have been more
>expressive in his playing.

True, to an extent, but I hope now you understand - this is not what my original problem was with his playing.

> In the end, FEEL has stood the test of time as far as I am
>concerned, and still gets more than occasional spins in my CD player.
>I listen to it much more than FROM NOW ON... these days, but maybe not
>quite as much as BURNING JAPAN LIVE. I'm sure when ADDICTION is out,
>FEEL will be relegated to the bottom of the CD pile, but in time I'll
>come back to it eventually. If I was forced to describe FEEL in one
>word, the word wouldn't be funky, soulful, rockin', competent, or even
>amazing, though they'd all be appropriate. I'd call it mature.

GOOD choice of words. Again, seriously. Said all that, I like some of FEEL - see my original review. :)

And who am I to stop anyone on this list from enjoying this album anyway (or the new one, for that matter)? PLEASE realise, people, that I am only one individual with a very unusual, picky and peculiar tastes, which do not coincide with the majority of tastes out there, so PLEASE don't let my silly ramblings spoil your fun and enjoyment of Glenn's work. I'm still a fan of Glenn Hughes, and I mean every word I say here.

Cheers,
Alex
<http://lynx.dac.neu.edu/home/httpd/a/agitlin/>
agitlin@lynx.dac.neu.edu, heep@sonitech.com
Administrator, Status Quo Fan Mailing List
E-mail for more info or to subscribe!
status-quo-request@sonitech.com
Status Quo Home Pages:
<http://www.sn.no/~qwerty/quo.html>
<http://www.bath.ac.uk/~ma5jw/quo/sqhome.html>

-END-

From: drsmc <your_logon_id@mailbox.cchs.su.edu.au>
Subject: GLENN HUGHES/COAST TO COAST

Hi y'all (as they say in seppo land, sorry just a joke)
this is from the pom (read englishman)down under.
first up let me thank those who answered some of my questions in the last newsletter. The info was very helpfulll. It is good to see I'm not the only person on this planet that has an obsession with Glenn and his talents/career.

I have scheduled a trip home to Cornwall in august, if anyone would like to link up that would be great if possible. Even if I cannot give Glenn info for Glenn info I may be able to trade

info from other walks of life (I work/lecture in fitness/
/training/sport/coaching/surfing).

It would be great if Glenn/trapeze were to be playing in England
around that time ? Please, please, please, do not let me miss that
if it's a possibility. Is there any quality video footage
available other than the deep purple stuff?

Glenn how many Trapeze cd/vid would you have to sell to make
production worthwhile? The other question I have to Glenn is why
haven't you got an Australian deal/outlet? I'm going to stick my
neck out here and suggest "I'll be waiting" would go extremely
well to start with I think that's one of the most beautiful songs
I have ever heard.

Thanks again guys

Clive Rodell

-END-

From: BETHHM@aol.com
Subject: Re:CTC--new subscriber

Wow, I am amazed and the volume of information that is available on Glenn
Hughes!! For years, I have been searching for additional information on this
great vocalist!! And I am please to say that I have found the hub of the
activity. Thanks for letting me be a part of this!!

I do have a question for Glenn. This past winter I saw the German metal band
Accept in concert. The tie-in here is Peter Baltes. Now, my answer may be
in one of the archived editions of CTC (I've not gotten a chance to get
through all of them yet), but I figured that I would ask anyhow. But, during
the show, each member had a small opportunity to showcase their individual
talents, and Peter broke into somewhat a "funky" bass line. The first
thought that came to my mind was "Gee, I wonder who this guy has been hanging
around."

I know that Glenn and Peter worked together on John Norum's record at one
point in time, but are there any additional plans or projects scheduled for
the two? And did one influence the other in any way? It seems that Peter's
playing style has changed (for the better) and has headed in Glenn's
direction. Ideas? Clues? Glenn?

Thanks for letting my put in my two cents worth (and hopefully I'll be able
to in the future)

Beth Simich

P.S. -- any news of a U.S. or Canadian tour? (please? please? hopefully?)

-END-

From: saranoh@mail.utexas.edu (GeoGoddess)
Subject: Thanks for CTC

Hi guys,

Just got back from an exhausting trip and found the latest CTC
waiting in my e-mailbox. Thanks so much for putting it together. I always
learn so much and get motivated to re-listen to my GH albums when I get the
'zine. Your efforts are appreciated.

Sara

-END-

From: "BENNY HOLMSTROEM" <ikp95bhm@ieae.mdh.se>
Subject: CTC:Review of Glenn Hughes in Oerebro, Sweden

Glenn Hughes Live in Oerebro, Sweden 1/6-96

It was a cold evening (a outdoor concert) and not so many people there. It was a musicfestival with many local bands. I think they started this festival in the morning and maybe some people was tired of waiting. But I came in the evening just for Glenn Hughes. He started to play around 9.45 pm.

1. "Way Back To The Bone" I have not heard this song before but I like it.
2. "Muscle And Blood" I like this song a lot, heavy riffs from Jocke Marsh.
3. "You Are The Music, We're Just The Band" Another funky song witch I never heard live before.
4. "Getting Tighter" It was good. The audience seams to get in to the gig at this point.
5. "First Step Of Love" This is great! I really like this song. This was the highpoint of the evening for me.
6. "This Time Around" It was nice to hear this song again.
7. "Owed To G" It was good.
8. "Touch My Life" First time I hear this song. It was ok.
9. "Your Love Is All Right" I like it.
10. "You Keep On Moving" This song is always great, but I have heard better version.
11. "Stormbringer" Good solo from Jocke Marsh.
12. "You Fool No One" (encore) It came as a suprise. I did not expect this song, but it was nice to hear it.
13. "Burn" This song works very well in the end also, but I prefer it as a starter.

The band (I hope the names are right)
Glenn Hughes: Bass and vocals
Jocke Marsh: Guitar
Lasse Palm: Keyboard
Morgan Agren: Drums

This was a very diffrent concert with Glenn Hughes if I compare it with the last time I saw him (From Now On Tour). He have a new band, shorter hair and it was more funky. But I like it, even if I prefer more rock than funk.

I met Glenn Hughes after the concert. He was very nice and polite. He said that the new album will be out in september (I think he means Europe) and it will be heavier, hardrock.

Benny Holmstrom <ikp95bhm@ieae.mdh.se>

-END-

From: Con Amid <Con.Amid@mbox200.swipnet.se>
Subject: News on Glenn Hughes

Hello!

I have some cool information for you.

Dave Holland, former drummer in Judas Priest and together with Hughes in Trapeze, is managing a young swedish band called Shutlanger Sam.

They will open for Glenn Hughes in Vanersborg, Sweden, in June. A Trapeze reunion perhaps, as Holland will be there.

Shutlanger Sam will record their debut album this summer, and among the songs are a few unreleased Trapeze-songs. That's cool...?

Have a nice day!

-END-

From: kaori-i@tokyo.ndu.ac.jp
Subject: CTC: Re: Zero Corporation

>> In CTC#19, DamienDeSimone said about MVP supporting club of Zero
>> Corporation. I've mailed them in JAPANASE, but I have never received a
>> response. But, one of my friends have called them up on the phone to ask
>> the schedule of Glenn. She said that they attended very kindly. Why they do
>> like that on the net?

>

>I dont know; perhaps they dont check their mail frequently?

>

Hello,

Maybe I send my mail for wrong adress. I wrote it for CTC, not for you. I'm very sorry that I make your extra work.

Kaori Ito
3-6-3 Shouan,Suginami-ku
Tokyo,Japan
Zip 167

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Letter from Laurent Biehly (and Patricia!)

June 12, 1996

=====

Yesterday I received a letter from a guy in Zurich, Switzerland named Laurent Biehly. He is not on the Internet, but a colleague forwards him each issue of CTC. We certainly like hearing things like this, and we encourage all subscribers to print out copies of CTC and pass them on to any Glenn Hughes fans they know that are not on the net! :)

In his letter, Laurent introduces himself and talks about how he got into Glenn's music. He says his idol is David Coverdale, and he was not a big fan of Glenn when Glenn was in Deep Purple. It was the Hughes/Thrall album that changed Laurent's mind, which he considers a masterpiece (I agree!).

Laurent says that one of the things he likes most about Glenn is the fact that Glenn has been involved with many different kinds of music throughout

his career, which is something I know we all recognize and appreciate.

In CTC #18, David Kriegh asked who the other "Galley" was credited on the Trapeze albums. Laurent wanted to respond to that - something I forgot to do last time! - by saying that that is Tom Galley, Mel's brother. That is indeed true. Also mentioned in the letter is the fact that Mel participated on Don Airey's 1989 solo album, K2: Tales Of Triumph And Tragedy, which I'm sure most diehard fans know about.

Laurent was kind enough to send me a copy of an article about Glenn that he wrote for a Swiss French-speaking newspaper called L'Impartial in 1990. The article looks very interesting, especially the part where I see the Bobaloos (Barbaloos?) session mentioned! This is probably Glenn's most obscure session, and, Laurent, if you have any additional information about this, please share it with us! If you would like to translate and transcribe your article for a future issue of CTC, please feel free to do so. I'm sure everyone would be interested to read it.

Laurent ended his letter by saying that he finds CTC to be very interesting, but that he doesn't like some of the "gossip" contained in each issue. In that regard, he mentions the recent threads about the Hank Davison Band (aarrgghh!!:) and the question about Glenn "miming" live with Black Sabbath.

I'd like to respond to that by saying that I don't regard that as gossip at all. In my opinion, that is discussion, and that's one of the most important aspects of CTC. Granted, the HDB thing was a silly mix-up that originated from my review <g>, but that's been settled. The Sabbath situation came to light after I read the liner notes for the Seventh Star reissue. That was quickly settled by Glenn himself through a post by Paer Holmgren. Since we have pretty direct contact with Glenn (through Bill Hibbler and friends, etc.), I like to think that we can basically get to the truth on any given issue, so there is no need for gossip. So, all of these things are purely in the interest of discussion and information, and not pointless, trashy gossip. :)

And I sincerely hope that all CTC subscribers will continue to post their opinions, news, information, etc. to CTC, as that is what forms the basis for each issue. We do appreciate all submissions and contributions, and we know that Glenn appreciates all the feedback and discussion as well.

Funny enough, Laurent added his .02 to the Gary Ferguson debate, saying he really likes Gary's drum work on Feel! :)

Laurent, you wanted to know if Glenn played on Jon Lord's Gemini Suite, and the answer is no, he does not. Glenn was involved with Jon's Windows project, so perhaps that is what you were thinking of. As far as where you can get a copy of PMO, as far as I know, the "special edition" CD reissue is still available on the RPM label in the UK, so any decent import shop should be able to order that for you.

Anyway, thanks very much for your letter and the article, and I hope you will join us on the Internet sometime soon!

Take care,

-Damien-

PS: This past week, I also received a letter from Patricia McLaughlin (her last name may be spelled "McLoughlin":) in the UK. She is temporarily not on the net, but will be back soon. She recently received a letter from Marc Bonilla! :)

I Damien DeSimone

I "I'm a soul singer in a rock genre. I've I

| 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: anders@mbox300.swipnet.se (Anders Thoresson)
Subject: Glenn Hughes live in Gothenburg June 7

This was the fourth time I had the pleasure to see Glenn Hughes live. And I must say that he keeps getting better and better each time. He played at a club in central Gothenburg called Metron. Unfortunately whoever promoted the gig screwed up big time. There were no ads in the local papers whatsoever, just some posters here and there in town. I was lucky to read about the gig in Coast to Coast. There were maybe 150 - 200 people there and there could have been maybe ten times as many if there had been some promotion.

With that in mind I have to say that Glenn and his new band put on a terrific show. They concentrated on material from Trapeze, Deep Purple and Hughes/Thrall. The guitarist was loud and really heavy, the drummer was wild but the keyboardplayer was mixed down. Glenn played bass and I think that he enjoyed to play, 'cause he smiled a lot. The set was hard and heavy apart from "Coast to Coast". I was surprised that they played "You Fool No One" and I almost wet my pants when they played my favourite song from Hughes/Thrall, "First Step Of Love". Glenn said that the new cd is called "Addiction" and that it will be released in September. He also said that he will be back to do more gigs in September.

Finally I must tell you that I shook hands with Glenn after the show. A proud moment indeed.

-END-

From: "Marc Fevre" <marcf@z-code.ncd.com>
Subject: CTC: The Making Of FEEL: A Look Behind The Scenes

Just over a year ago I was invited down to Los Angeles for the FEEL recording sessions. While down there, I had the tremendous opportunity to become involved with the project, though as a photographer, not as a musician.

In the weeks prior to my going down, Glenn and I had discussed the possibility of my doing some photography of the session for my own independent project - specifically, Glenn's biography - but these conversations ultimately led to my being asked to do the inner sleeve photography for the album itself.

The week I spent down there was a blast, and I took a great number of pictures, but sadly, (and this happens a lot in this business), when all was said and done, it was decided that a different look was wanted for the record, and my photography was never included on the finished album.

Was I disappointed? Well yes, but then as is often said in french: "c'est la vie, n'est-ce pas?"

In any case, save for one posed shot from those sessions which found its way - albeit without a photo credit - into an issue of KERRANG! magazine, none of those photos has ever been made available for anyone to see, until now...

Several months ago, knowing that I had covered the FEEL sessions quite extensively, the editors of Coast To Coast, the Glenn Hughes Electronic Fanzine, asked me if I'd be willing to have some of my work put up on their world wide website for Glenn, and quite happily I said: "Absolutely!" Little did

I realize that I'd be stepping into a project that would see me involved in a great deal of work over a prolonged period of time to come.

Yes, work on "The Making Of Feel Photo Gallery" - or TMOF as it was more often called back then - was both long and involved. On my end: photos had to be selected and copies made so that they could then be sent off to the people at CTC; captions had to be written that discussed each photo in brief so that people could make better sense of just what was going on in the pictures that they were looking at; and, finally, a unifying body of text had to be developed so that people could get a glimpse of just how the whole album session had come together in the first place. All of this work took some time, but then so to did the work that was being done on my material almost simultaneously by the editors at CTC.

My chief collaborator on the project was CTC editor Lennart Hedenstrom, who took great pains, and went to tremendous lengths to make sure that his html adaptations of my work met with my own critical evaluations. Lennart also worked hard on keeping abreast of my newest rewrites, working tirelessly to get them ready to be put in place quickly so that we could all continue to move forward with the project.

CTC editor Lewis Beard was also involved along the way, taking Lennart's html work and putting it up - albeit covertly - on the website so that we could all evaluate the project from our various ends as it continued to develop.

Finally, fellow CTC editor Damien DeSimone was also along for the ride, keeping track of my work - checking it for the inevitable typos and the occasionally incorrect turn of phrase - to make sure that it remained up to snuff. Behind every good writer is an even better editor, boys and girls; remember that!

Now, due in no small part to the combined efforts of these truly talented individuals, The Making Of Feel Photo Gallery is at last ready to be unveiled. I hope that everyone enjoys the end product of all our efforts, and I'd like to take this opportunity to thank Lennart, Lewis, and Damien publicly for all of their fine work and contributions to this project.

Thanks guys! It was a blast!

Enjoy!

-Marc Fevre

-END-

From: "Marc Fevre" <marcf@z-code.ncd.com>
Subject: CTC: Glenn Hughes on Asia's ARCHIVA CD

Hey all,

In the previous issue of CTC I made mention of the fact that some of Glenn's vocal work on the Geoff Downes-written song, "Tears", was slated for inclusion on the recently released Asia compilation CD, ARCHIVA. This was true, though in the absence of any concrete information at the time, it may have been somewhat misleading.

As it turns out, both Glenn's and Max Bacon's vocals ARE featured on the track, but in A BACKING VOCALS CAPACITY ONLY; Asia bassist/vocalist, John Payne, sings the actual leads.

This may come as a disappointment to those - including myself - who were hoping to hear another fine moment from the series of Hughes/Downes sessions that the pair were involved with as far back as 1991, but in all honesty I must admit to really liking this new version of the song a great deal, even without lead

vocal work from the mighty Glenn Hughes himself. Payne is an able vocalist whose emotive style fits the new sound of Asia quite well IMHO, and I think that many who hear the bulk of this two cd set's previously unreleased material will be well justified in asking: "Why the hell wasn't this stuff released in the first place?!"

Still, it's too bad that Glenn's involvement proved to be so limited, but then with the release of an entirely brand new album from the man himself just a few short weeks away, who's really going to quibble over the loss of one old track from 1991 anyway?

Not me. :)

-Marc Fevre

-END-

From: Trond Valberg <trond.valberg@axp1.vestdata.no>
Subject: CTC: Unreleased sessions -A copy ?
I've heard a lot (through CTC) about the 1990-91 GH Warner Brothers studio sessions & the 1991 GH/Geoffrey Downes London studio sessions. Unfortunately I have never heard these sessions myself and I'm wondering if there is anybody out there who is willing to trade or sell me a copy. If so, please drop me a line, it would be immensely appreciated.

Trond

-END-

From: Trond Valberg <trond.valberg@axp1.vestdata.no>
Subject: CTC: Deep Purple King Biscuit 1976 live CD

I was wondering if anybody can confirm whether the King Biscuit Flower Hour presents Deep Purple in concert 1976 CD is the same as the Deep Purple Live in California 1976 CD. These double CDsets became available at the same time in Norway, although the KBFH only on U.S. import. I assumed that the LIC was an european version of the KBFH, the only difference -if any- being the cover and sleeve notes. Subsequently I bought only the LIC CD (on the Connoisseur label). However, I read in the Tommy Bolin homepage that the KBFH was recorded in january 26 in Springfield, Mass. whereas LIC was recorded in february 27 in Long Beach, California (with two tracks from the Springfield show included on the CD). know from the sleeve notes on LIC that both these shows were recorded or broadcast by King Biscuit, the second take being far better both technically and musically. On that background it would strike me as strange if they decided to release both shows seperately in different countries/markets, but then again stranger things have happened. I think this is worth checking out, but honestly I don't feel like paying \$50 for the KBFH just to find out I was right in the first place. Can someone help set this matter straight ???

Cheers to all the Glenn Hughes fanatics and especially the Tommy Bolin fans out there from Trond in Norway.

-END-

From: holmgren@basys.svt.se
Subject: CTC: Review of Addiction

Review of Glenn's forthcoming album ADDICTION
written by Paer Holmgren.

I have been listening a lot to this tape. Probably more than any other of Glenn's album in the 90's. It's got an amazing amount of energy and it's very aggressive. Music for the 90's this is. Contemporary. Will hopefully attract a lot of new younger fans BUT could also maybe scare some of the older geezers away. If you REALLY like AOR like FROM NOW ON, BRAZEN ABBOT etc I'm NOT sure if you will like this. But it IS a VERY good album, at least 6 great songs and the other 4 are quite good as well. Marc Bonilla has done a very good work when it comes to production and has really taken it to the edge (and occasionally beyond). Glenn's voice is the best I've ever heard him perform when it comes to hard rock (But MY favourite albums are still PLAY ME OUT and YOU ARE THE MUSIC). FEEL felt like a 200% Glenn Hughes solo album, this doesn't, as it only features one side of Glenn's music. Still it's definitely *the right album* to do at this moment (IMO that is...) And very important: most of the songs will work out great live, can't wait until the autumn...

Musicians: Marc Bonilla; guitars and some keyboards, Joakim Marsh; guitars on *his* 3 songs and I'm Not Your Slave, Joe Travers; drums. I'm 0% objective but I prefer Joakim's guitars and would have liked to hear him play on more of the songs, especially the heavier ones; Death of Me and the title track. Marc has done some very tasteful acoustic guitars though and as mentioned before, a great production. The drums are by far the best I've heard on Glenn's solo album, they were not especially good on FEEL, imo.

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On the tape the first 7 songs are written together with Marc Bonilla.

DEATH OF ME

Huh? Wut's diz???? This sounds a bit like Stone Temple Pilot or something similar VERY modern hard rock. It's fast, it's hard, it's heavy. This track is a definite statement that Glenn has taken a big leap into the 90's, and left the 80's behind him. It's the song on the album that is most different to what we are used to hear from Glenn's throat. It's a song about drugs. This could do well as a single.

ADDICTION

Another very heavy track. The riff is somewhat similar to Lay My Body Down, but 10 years further on. This could be a real killer live. Unbelievably strong vocals at the end. The guitars in the riff could have been even slightly heavier though, as could the guitar solo.

I'M NOT YOUR SLAVE

This will be the opening track. Not my favourite, a bit standard. Joakim's guitar riff during the bridge gives it the right punch though.

COVER ME

This is a good mix of the very modern sounds from the opening two tracks with a more traditional approach. The prechorus is a bit Zeppelinisque (sp?) which makes me think of Whitesnake's 1987 album (I guess this is the way Coverdale would like the Snakes to sound today ;))

I DON'T WANNA LIVE THAT WAY AGAIN

A BIG majestic ballad, probably my favourite among Marc's songs, but then I'm a boring old fart, my wife says (when it comes to music that is!) Great keyboards

and arrangements from Marc.

(I DON'T WANNA) TALK ABOUT IT

Another ballad, this has a touch of soul. It could have been taken from the Feel album and would probably fit in much better on that album. Horrible guitar solo >:-(. At first I thought this track wasn't right for the album, but on the other hand it could be, as a link to the other side of Glenn. This album will hopefully bring along a bunch of new younger fans and this is the only trace left from the soul side.

JUSTIFIED MAN

A good standard rock'n'roll song with some nice slide guitar, but it doesn't stand out compared to the rest of the material.

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The last three tracks were written with Joakim Marsh and Sampo Axelsson around new year

MADELEINE

My favourite! (Not only because Glenn named it after my daughter - it isn't about her though.) This song got it all. A good riff. Nice verse. Great chorus. Loads of energy! (Note the feedback on the guitar during the 2nd verse.) It's Marc doing the solo as well as the acoustic guitars at the end. It's slightly rearranged compared to the original demo with more drive during the chorus, but unfortunately the original funky break is gone...

BLUE JADE

Another majestic thing. A truly BIG song. If you want to, you can probably find some connections to Seventh Star (the song). A touch of oriental music on this 1, something that Joakim (and I) always have been a fan of. The only song that fades out at the end.

DOWN

Together with Death of Me, the heaviest song on the album. This got an approach and attitude much like Soundgarden or something similar but at the same time there is traces from Glenn's Trapeze days. A simple straight rocker. When Joakim and Sampo wrote the music they thought that it would be too grunge-y for Glenn. But he liked it, and it certainly is one of the strongest songs on the album, along with Death of Me and Madeleine probably the most obvious single outtakes. Wild guitars - the whole solo is only feedback noise (love it!)

=====

All in all, I REALLY like this album and it will be VERY interesting to read what you other guys have to say about it...

-END-

From: Fedor de Lange <f.delange@mail.uva.nl>
Subject: CTC: Liesegang

Billy Liesegang performed in Holland last sunday in the John Wetton band.

On the 'parkpop festival' in The Hague. (30.06.96)

Fedor

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Review of Jethro Tull tribute CD (Glenn's track only!)

TO CRY YOU A SONG: A COLLECTION OF TULL TALES
(Magna Carta MA-9009-2, USA, 1996)

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From the liner notes:

"To Cry You A Song"

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Glenn Hughes - lead vocals
Mick Abrahams - guitar
Clive Bunker - drums
Glenn Cornick - bass
Keyboards by Derek Sherinian and Robert Berry

"I've always been a fan of good music that was a bit different. Jethro Tull was one of those extraordinary, unique bands that doesn't come along very often." - Glenn Hughes

* * * * *

As noted by Bill Hibbler elsewhere in this issue, Glenn did this session just prior to the commencement of recording for Addiction. I must confess that I am not a very big Jethro Tull fan, though I do like a few of their albums very much, namely A and Rock Island. However, the fact that Glenn performs on this new JT tribute makes it essential to have, of course, even for non-JT fans. :)

Of the three tribute albums Glenn has been involved with over the last couple of years (DP and Cream being the other two), I think his performance on this one is the most interesting. After all, it's not everyday that you get to hear Glenn sing something by Jethro Tull!

I don't think I've ever actually heard the original version of TCYAS, but there is no sense making a comparison anyway. What you get here is another fine vocal performance by Glenn. He sings the first verse in a relatively-restrained manner, using his lower register (which I really dig), and really comes on strong during the middle and latter parts of the song with some fantastic vocals.

Due to lack of time, I'm not going to comment on the rest of the album, but there are a lot of other fine musicians involved, like John Wetton, Keith Emerson, Robert Berry, etc.

* * * * *

Speaking of tributes, Bill Hibbler mentioned that Glenn will be taking part in a Queen tribute project for Japan, for which he'll be singing "Get Down, Make Love." Cool! I can't wait to hear what he does with that song! I'm sure it will be killer. I bet Lewis is excited about that one! :)

-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: Joakim Marsh

Hello All:

Most of you should recognize the name of Joakim "Jocke" Marsh by now. If not, you will soon, as Joakim plays guitar and co-wrote a few tracks on Glenn's new album, ADDICTION, and he is currently the guitarist in Glenn's touring band.

As I do with all musicians that work with Glenn (esp. guitarists!), I decided to check out some of Joakim's other work.

The following four CDs all feature Joakim, and here is what I have to say about them:

SPELLBOUND

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BREAKING THE SPELL [Sonet SMCD 2/527 524-2, Sweden, 1984]
ROCKIN' RECKLESS [Sonet SNTCD 952/527 526-2, Sweden, 1985]

These two albums are basically standard mid-80s commercial metal, and both feature Joakim (credited as "J.J. Marsh") on lead guitar. Having listened to both, I can't say I'm very impressed. However, my problem is not with Joakim's guitar work, which I'd say is a cut above the crop of Swedish rock guitarists from that era. It's just that the vocalist is bloody awful, and the songwriting is quite weak and cliched, IMO; though one does have to take into account when this material was recorded, I guess. :) I like a lot of melodic rock/AOR bands from Sweden, new and old, but Spellbound just doesn't do much for me. Both of the Spellbound albums were released on CD by Sonet last year.

SIMON STEENSLAND

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THE SIMON LONESOME COMBAT ENSEMBLE [? MP 3013.AR, Sweden, 1993]
THE ZOMBIE HUNTER [Ad Perpetuam Memoriam APM 9509 AT, Sweden, 1995]

Now on to something totally different! Percussionist Simon Steensland has released these two very interesting albums in Sweden. Both feature Joakim on guitar on a few tracks each. This is weird stuff! :) I guess you could compare the music on these albums to the most bizarre instrumental work of King Crimson, for example! :) In fact, fans of KC should definitely check these out. While they may not be easy listening, there are some killer performances throughout. One of the highlights on TSLCE is Joakim's wild solo on a track called "Antischnurrverwicklungssperre." :) It is also worth noting that Glenn's current drummer, Morgan Agren, performs on these two albums as well, playing a variety of drums and also electric chainsaw! :)

Recommended!

-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: WWaltersjr@aol.com
Subject: Coast to Coast

Hello,

First of all I would like to thank Mr. Lewis for issue # 19 of CTC and getting me started. I think you created a monster. I checked out the website and downloaded all the back issues. Right now I,m into issue # 11.

One thing I would like to know is how do I get a copy of the Geoff Downes / Glenn Hughes tape and the unreleased Warner Bros. tape? I have everything else from both of these guys. I have the japanese Vox Humana and that has John Payne on it not Glenn, can you help me?

Hope to hear from you soon.

Thanks for everything,

Wes

Wwalters@aol.com

-END-

From: Lennart Hedenstrom <Lennart.R.Hedenstrom@telia.se>
Subject: CTC: Just a few things...

Hi, Lulea July 5 1996

A couple of weeks ago I was watching the news and they mentioned a new young band from the west coast of Sweden, I think. The guys in the band are just kids (14-15). They said an English man well established in the music business had "discovered" them and was bringing them over to the UK for a tour. And then they showed a short interview segment with this guy. Who was it? Well, no one else than Dave Holland. Glenn's old pal from the Trapeze days! Cool! :)

I also want to mention that a new issue of The Voice, Glenn's UK based regular fanclub, is out. It's great as always and I think you all should join (see Bill Hibbler's post for the address). In my opinion the nicest thing this time, besides the regular handwritten message from Glenn, was a couple of photos from when Glenn was in France recently launching the new series of guitars from Triangle. They are called the Glenn Hughes model so how bad can they be?! :)

Lennart

Co-editor of Coast To Coast - The Glenn Hughes Electronic Fanzine

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Latest news from Bill Hibbler

June 29, 1996

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All:

As busy as he is, Bill Hibbler has once again taken the time to update us

on the latest news from the Glenn Hughes camp.

As usual, there is a lot of exciting stuff going on! Read on!

-Damien-

From: Bill Hibbler

Here's the latest info on Glenn: Addiction will be released in Japan on July 10th with the European release coming sometime in September. The European license is still being negotiated so I can't give you any more specific information right now. Also, negotiations are under way to release Addiction in the U.S. hopefully in September as well. We're hoping that the new U.S. deal will also bring U.S. releases of both Feel and From Now On. I'll have more information for you in a future issue. The European and U.S. versions will feature slightly different artwork from the Japanese edition as well as a change in the sequencing of the songs. Also, the credits and thank-you text will be specific to each territory. As for the music, this album rocks! Addiction is quite a bit different from Feel in both musical direction and performance. Glenn, Marc Bonilla and drummer Joe Travers appear on every track with guitarist Joakim Marsh appearing on several tracks. This album will appeal to Glenn's hard rock fans while at the same time attracting a younger audience. We need that audience to expand so that Glenn can get out and tour more. Addiction will go a long way towards making that happen. I'm very anxious to see the responses once the readers here listen to the album.

Since returning to Europe, Glenn has been playing some shows in Sweden with Joakim Marsh on Guitar & Vocals, Lasse Pollack on Keyboards and Morgan Agren on Drums with Glenn on Bass and Lead Vocals. Up and coming shows include July 2nd in Uppsala, 23rd in Vanersborg, 27th in Skara and August 2nd in Malmo. These shows don't feature any of the new songs from Addiction. Glenn will put together a new set featuring several songs from Addiction in the Fall. On that tour, Glenn will add a part-time bass player to the band as it is very difficult to sing some of the new songs and play bass at the same time. For those of you that have been looking forward to seeing Glenn perform live in America, the release of Addiction in the U.S. should set the stage for that. It's very difficult to get bookings in the States right now unless you're an "alternative" band or a band that has a lot of hits on classic rock radio. Believe me when I say that Glenn is very eager to perform in the U.S.

Look for a new line of guitars and basses appearing in Europe called "Glenn Hughes by Triangle Guitars", a new venture launched by a new musical instrument company located in France. The instruments were debuted in Paris in May at a convention there and the response was very positive. Three guitars and two basses are part of the new line featuring a variety of exotic woods and some wild designs. Hopefully, we'll be able to get some photos uploaded to the web page in the near future.

There's been a lot of rumors regarding Glenn working with Tony Iommi and, in this case, the rumors preceded the actual event. Tony and Glenn started getting together about two weeks ago to write some songs. This is not for a Black Sabbath album and will not be a "band project" but, will be Tony's solo album and will probably involve several other vocalists. We're not sure what, if anything, will result from this project but, Glenn's primary focus will remain on his solo career.

Glenn Hughes appears on the new Jethro Tull tribute album, "To Cry You a Song" singing the title cut. Glenn's vocals were cut at Don Dokken's studio just before recording began for Addiction. The album is on Magna Carta, catalog number MA-9009-2. Also featured on the album are Mick Abrahams, Robert Berry, Keith Emerson, Roy Harper, Phil Manzanera, Charlie Musselwhite, Robby Steinhardt, Derek Trucks, John Wetton and many others.

Another tribute album is in the works for Japan, this one honoring Queen. Glenn will be performing "Get Down, Make Love" with Jake E. Lee on guitar, Tony Franklin on Bass, and Carmine Appice on drums. The album will be releases sometime in January.

Glenn and I will be leaving for Tokyo next week to do interviews and promotional appearances for the album release on Zero. We had a great time last year and are looking forward to seeing Tokyo again.

That's all for now. I want you to know that Glenn and I both regularly follow your posts and enjoy watching the debates that go on regarding his music. We've once again included Coast to Coast subscriber info in the CD booklet so more fans can find their way here. I'd also like to invite you to check out "The Voice", Glenn's official fanclub. Karen Allen does a great job with the newsletter and you'll find personal letters from Glenn, tourdates, album release info and special offers on t-shirts, etc. Write to Karen at P.O. Box 6, Wirral, Merseyside UK, L628HT.

Best Regards,

Bill Hibbler

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Craig Erickson on the net!

June 29, 1996
=====

All:

To our surprise, we recently received email from Craig Erickson. As most of you probably know, Craig co-wrote and played on Glenn's BLUES album a few years back, as well as toured with Glenn in the reformed Trapeze in 1994. Craig has also released several solo albums. For more info, check out Craig's home page, which can be found at:

<http://www.craig-erickson.com>

There is also a link to Craig's page from the GH web site.

-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
|||||

Hi guys, June 2, 1996

I just got off the phone with Nikolo Kotzev who rang me up out of the blue. He has just signed a deal with a record company in Europe who will be releasing "Brazen Abbot" (his album from the other year featuring Glenn Hughes on three tracks) on June 13th throughout Europe, including countries like Belgium, Holland, Luxembourg, Germany, Austria etc. Apparently Scandinavia isn't included, but Nik told me he has high hopes it will get a release there soon as well. The record company is USG Records (I hope I got that right) which is a company based in Nurnberg,

Germany. Point Music will be responsible for distribution in all these countries. I had not heard of this record company but Nik mentioned some artists some of which I haven't heard and some I knew of (no really huge names though).

As I have reported before Nik's new album (featuring Joe Lynn Turner on lead vocals on almost half the songs) "Eye Of The Storm" was expected to be released in Japan around June. It has now been put back until August and apparently USG Records has picked this new one as well, for a European release, and the date of release Nik told me was August 25th.

Another piece of hot news is that Nik is putting together a live band and rehearsing a live set since they have signed a deal to co-headline (though he didn't know the other co-headliners) a german rock festival in the Munich area around August 3-4. Joe Lynn Turner will come over and sing. The rest of the band will be as on Nik's new album (which probably means ex-Glenn Hughes/ex-Europe guys John Leven, Ian Haugland and Mic Michaeli). Nik also said that there are preliminary plans to do a few other live shows, probably in Sweden.

Nik has also spoken to Glenn Hughes recently and he brought up the subject of a possible chance to work with him again in the future. He said Glenn said he was positive but that they would have to see if such a thing could get off the ground (work plans, record company policies etc could always get in the way I guess).

Lennart
Co-editor of Coast To Coast - The Glenn Hughes Electronic Fanzine

-END-

Another new GH web page addition:

Hi, Lulea, June 27 1996

I hang out on IRC (Internet Relay Chat) every now and then, and more specifically the #DeepPurple channel. I know, I know I should start a Glenn Hughes channel! ;) Anyway, one of the regulars there is a fellow Swede by the name of Tord Isaksson who lives in the very south of Sweden (yours truly lives in the very north). Anyway, I passed on the news to Tord that Glenn was to play not very far away from him on May 31. Tord was not hard to convince. So he packed the camera and the last CtC poll result, and off he went...

Tord's great story and fantastic pictures are now available on the GH web page at:

<http://oscar.teclink.net/~lewis/gh/mil/>

I want to say a BIG thank you to Tord. You did a great job and you can now consider yourself as the CtC Skaane (south part of Sweden) correspondent! ;)

Both thumbs up, wouldn't you say?

Lennart
Co-editor of Coast To Coast - The Glenn Hughes Electronic Fanzine

-END-

CTC made contact!

Hi, Lulea July 5 1996

I am back now after a simply fantastic trip down to the mid-east parts of Sweden. I have seen Deep Purple live in concert twice, I have met a lot of nice people but foremost I HAVE MET GLENN HUGHES and seen him live in concert! :) How about that?

Anyway if we take this from the beginning I drove down to Umea to see Deep Purple on Friday (July 28) and later back home the same night. That was a trip of 550 kilometers. On Sunday night I then drove down to Ostersund where my friend Mike Eriksson (the Deep Purple Forever! magazine editor) lives. I slept three hours there before we took off with another two guys towards Uppsala. I think this second trip was about 2,100 kilometers! So all in all I have spent something like 30 hours in cars the last few days! That's what you get when live in the north part of Sweden and want to see some good concerts! :)

Down in Uppsala we attended a Deep Purple Forever! meeting at a pub called "Rackis". All in all maybe 50 fanatics showed up and we were actually a few GH die-hard fans there as well. :) I also met a fellow CtC subscriber there, namely Paer Holmgren. It was fun to finally meet you and talk to you Paer! It was a fun night with Mike's special DP tapes blasting out through the speakers there at the pub adding the right feel! He even had some GH solo stuff on the tapes as well as Glenn's session with KLF (America: What Time Is Love). I think it all went down well.

Next day, the big day, started real bad with dark skies and cold cold winds. One could not believe that this would become one of the greatest days in my life ever! Paer (Holmgren) had talked to Glenn and they had arranged so that we could have a chat with Glenn in the afternoon since he and the band would be at the club and do their soundcheck then. We arrived at the club around 2pm. When we stepped in the guys at the club were writing posters like crazy. Apparently very few knew about the gig as I heard that only 20 advance tickets were sold. So the posters were going to take care of that. After all several thousand Deep Purple fans were in town so it should be a simple task to get a few hundreds to come along after the DP gig. That also turned out to be true. Anyway, well at the club I saw Glenn walking around in there and that was a fantastic feeling. I saw him live in concert once in 1993 but never spoke to him then and after that this whole CtC thing has been started and everything. I was extremely nervous I can tell you that. Mike has talked to and met Glenn before several times so when Glenn saw Mike he came over immediately and Mike introduced me. We decided to start the interview right away eventhough the soundcheck had not really started. We went upstairs and sat down for what became a rather long talk with Glenn. I had prepared a special thing for Glenn, a special booklet with all 19 CtC issues as well as a few samples off the web page (including the new things from the Feel sessions and the Landskrona gig, see other submissions about those in this issue). Glenn seemed to be impressed and he thanked us all for what we are doing and he said he has read all CtC issues except maybe for a couple. He said he was gonna bring it along to Japan and read it while traveling (he's going there in time for the release of the new album next week, July 10). So now you all know for sure Glenn will be able to read everything you have submitted here before. I found Glenn to be an extremely nice guy. He was kind, very talkative and with a lot of patience because we had a lot of questions! :) I will type in the interview for the next issue of CtC as I don't have enough time to do it this time around. An hour and a half is a lot of text. I can tell you that! It will lead to two different things. One interview part and the second part is a

thing where Glenn is commenting on a lot of his session work including some that never has been released. Look for this in the next issue!

A lot of pictures were taken also. Both during the interview and during the show. I will put together a nice web page addition with this later on as well.

Glenn went down and joined the rest of the band soundchecking after the talk. We saw very little of that because we had to leave. I talked with Paer who was there as well and he asked me if I nervous taking to Glenn. I said "only the first 45 minutes" which was absolutely true. :) Off we went and had some food before it was time to go see Deep Purple in another part of the town. Purple played well. I saw Glenn's band in the audience but Glenn did not come along since he thought it would take away some of his concentration. After all he had his own gig just about an hour afterwards. When I walked away after the concert I met Paer (he seemed to be everywhere :)). I told him that DP was one of the best opening acts I have seen as we now were on our way to see the real gig of the evening! I am not sure Paer agreed since he is a major DP fan although he is a friend and fan of Glenn. :) What do you say Paer? It will be nice to read your comments on the evening.

When walking to Glenn's gig we saw the posters all over. Some of them were in fact hiding some of the DP posters that had been put up all over town before. :) Back at the club, In Paa Gaarn, there was a long queue by the time we got there. So I sure was glad we had advance tickets. Mike had brought some DPF magazines and he sold a lot of them in there which was no surprise really. Mike introduced me to Dennis Karlsson, Glenn's current tour manager for the tour of Sweden this summer. Dennis proved to be a really nice guy and he gave me a pass which will allow me to see all Glenn's shows in Sweden on this tour without having to pay entrance. That is very much appreciated of course. Thank you Dennis!

Yet again Paer and I had a talk and he told me Jocke (Glenn's guitarist) was extremely nervous. Uppsala is Jocke's hometown and all his friends and family were there. So after we suffered through a generic grunge band and a short break it was time for Glenn to enter the stage. I saw from the set list that was lying on the floor next to Glenn's microphone that they had moved around the songs a little but that the set list was the same as in Landskrona where they opened the tour. The lights went down and on with the smoke. I was standing right in front on Glenn just an armlength away the first couple of numbers before the drunken and headbanging guys at the front became too much for me. I took some nice pictures though. They were incredibly loud so I went back to the bar and got me a paper napkin which I tore in pieces and made me some earplugs. :) The set list (in order was):

Way back to the bone
Muscle and blood
Getting tighter
You are the muic, we're just the band
First step of love
This time around
Owed to g
Coast to coast
Touch my life
Your love is all right

You keep on moving
Stormbringer
You fool no one (encore)
Burn (encore)

My personal favourites in the set was First Step Of Love, the Hughes/ Thrall song which worked really well live. Another great one was You Fool No One. It featured a great solo from Jocke and he also did the harmony vocals with Glenn just perfect. Jocke Marsh has a lot of stage presence. He is wild and cocky on stage which is just great. I met him backstage afterwards and he seemed very shy and humble just the opposite of what I thought when I saw him up there playing with Glenn. Cool! :) Morgan Agren on drums and Lasse Pollack are both very competent musicians also but Jocke almost stole the whole show! But what about the *man* then? Well, he had a couple of blue jeans on and some shirt which he probably had on loan from some country music band. :) His short hair, which I had never seen in the real life before, gave him a cool look eventhough he doesn't look like a true classic rocker anymore, which probably is his intention?! I forgot to ask him about that. Last time I saw him he didn't play bass and seeing him with the bass strapped on made me think that this really was his right element. Glenn is a fantastic bass player! The singing doesn't get any better than what we heard that night. Wow! I had goose bumps all over so many times you wouldn't believe it! After about 90 minutes and two encores they left the stage. The place was sooo hot and sweaty that I drank probably a litre of water after the gig. Glenn complained a couple of time during the set as well about it being so hot in there. There were a lot of people in that small club. I would guess there were about 400-500 people there. Paer came over and asked if we wanted to meet Glen again. Which we did. Backstage Glenn were signing posters and posing for pictures since there were some fans that had made it back there. I thanked him for a great gig. A couple of guys from Wasa in Finland had come there. I heard them saying to Glenn "so you really have a web page on the internet?" Glenn smiled and pointed at me and said "that guy knows all about it, talk to him". :) When we left, Glenn had walked downstairs to talk to a fan that sat in a wheelchair and probably couldn't make it up the stairs. So Glenn came to him instead. Does that tell you anything about him? :)

All in all, there were so much to take in in terms of feelings, talk, music and whatever during that day that I have been thinking about that day ever since. There was so much that I think of new things all the time that I almost had forgotten happened.

Finally I want to express my thanks to several people I met and which made the trip so nice. Thanks to Paer Holmgren, Micke Eriksson, Dennis Karlsson, Jocke Marsh, Thomas, Staffan, Matz and several others that I probably forgot. Of course I want to send a big thank you and good luck to the man himself, Glenn Hughes. You are simply the best!

Lennart
Co-editor of Coast To Coast - The Glenn Hughes Electronic Fanzine

-END-

THOSE OTHER SESSIONS

Bill Jones

Another tribute album that features Glenn Hughes has been released by Mike Varney and Shrapnel Records. Life is good! This latest tribute is to Jethro Tull titled 'TO CRY YOU A SONG ...A COLLECTION OF TULL TALES', with Glenn pitching in by singing the title track. This is Glenn's third appearance on a Varney tribute album, with the first two being the Deep

Purple and Cream tributes, both released in 1994.

Interesting to note about this one is the fact that three of the original members of Tull actually participate on the disc - bassist Glenn Cornick plays on five of the fourteen tracks, while guitarist Mick Abrahams and drummer Clive Bunker each play on six tracks. All three were in the initial Jethro Tull lineup in late 1967, with Abrahams being the guitarist on the first album 'THIS WAS' (1968), Cornick sticking around for the next two, 'STAND UP' (1969) and 'BENEFIT' (1970), and Bunker lasting through the fourth album, 'AQUALUNG' (1971). Eight of the album's tracks are covers of songs from these albums, three more are from the next album, the compilation 'LIVING IN THE PAST' (1972), and only two tracks come from later albums, one being the title track from 'MINSTREL IN THE GALLERY (1975)', and the other being the track "One Brown Mouse" from the 'HEAVY HORSES' (1978) album. The tribute also features contributions from Robert Berry, Keith Emerson, Roy Harper, Phil Manzanera, Ian McDonald, Charlie Musselwhite, Dave Pegg, Matthew Pegg, Derek Sherinian, Robby Steinhardt, Derek Trucks, John Wetton, and the bands Echolyn, Magellan, Tempest, and Wolfstone.

On to the music. As you probably expect, Glenn is killer once again. He gets the advantage of being on a good song - "To Cry You A Song" has arguably the most memorable of any Tull riff this side of "Aqualung." He sings it pretty much by the numbers for the first verse and chorus, only substituting the word "riding" for "driving" in the line "Driving through London town to cry you a song." I expected him to be screaming by the chorus, but surprisingly he was able to resist what I'm sure was great temptation. Glenn's fans know however that inevitably in any given song, Glenn is going to blow them away with some trademark screaming, and this song is no different. After an extended keyboard solo, the attitude of the song changes from "let's do the song as it was" to "let's see what we can do with this sucker." It works. Glenn belts out the reprise of the chorus and the final verse as only he can, while Abrahams serves up an energized guitar solo in between. The only negative thing I can say about this version is that they shorten the song about a minute from the original length by omitting the second verse ("Closing my dream inside its paper bag..."), thus depriving us of a little more of what we want to hear. Nonetheless, I'm quite confident that most Hughes fans would agree that this track is the highlight of the disc.

Elsewhere, the tribute succeeds because it doesn't try to copy the originals note-for-note, but rather puts different spins on most of them. "Aqualung" in particular gets a new intro with some flashy keyboards, and a slightly different ending, and both work pretty well. Despite the majority of the disc concentrating on the early material, before Jethro Tull started veering from the progressive rock style into exploring acoustic folk and Celtic areas, a lot of the disc sounds like Tull's late 1970's stuff. Also worth mentioning is the booklet, which includes comments on Jethro Tull from many of the performers. Glenn's quote is: "I've always been a fan of good music that was a bit different. Jethro Tull was one of those extraordinary, unique bands that doesn't come along very often." The best quote, I think, comes from Roy Harper, who takes up nearly half a page discussing the more humorous points of life in the city of Blackpool, England, where he and Ian Anderson both came from. He also points out that the song he does, "Up The 'Pool," is actually a whimsical take on Blackpool, so those of you with World Wide Web access might want to check out the lyrics to this (and all the other tunes on the disc) at the Jethro Tull web site located at <http://remus.rutgers.edu/JethroTull/disco.html>.

The bottom line is that I heartily recommend this album, but with slight reservation, if that makes sense. The reservation is that these tribute albums tend to get tiresome faster than albums with new material, because you've already heard all these songs many times. The new takes

