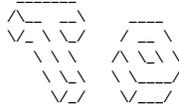
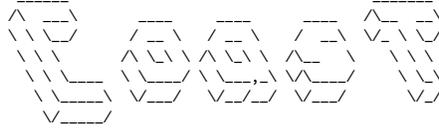


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#23
October 14
1996



|||||
INTRODUCTION
|||||

All,

Well, it has been QUITE a while, and this issue shows it. Part of the reason it is bigger is that people are commenting and writing in more and more. Also, I have moved the entire web site and my email to a new position, and that caused some delay too, in that I waited to make sure everything was stable.

To clarify, I want to point out that the old web page and old email still work. I am retaining that account and page as a customer of the company I used to work for. Now I work with another company, and I have obtained permission to host everything from here. The old email and web pages both point over to the new site. That way, the CD booklet and everything is still valid!

My new email address is: lewis@atii.com
The new web page is up at: <http://madpiper.atii.com/gh/>

Feel free to use the old email and web addresses as they work. However, try to move to the new site/address scheme over the next few months if possible. I do plan to retain the old accounts forever (well), so for now it shouldn't be a problem. The new machine is a Windows 95 machine with a lot of memory and hard drive space, so it at least has the advantage that it isn't bogged down with the user processes or the commercial and user web pages that the old site had.

Well, enough of me, let's get on with this episode. It is a big one!

Lewis

|||||
SUBMISSIONS
|||||

From: Bill Jones <billj@mindport.net>
Subject: CTC: Submission

This is an interview from WKLS FM96 in Atlanta, Georgia on April 3rd, 1994. I transcribed it from a tape sent in by Glenn Hughes collector extraordinaire Jim Wilson, of Athens, Georgia. Enjoy.

WKLS Interview 3 April 1994

WKLS: Rex and myself on the phone with Glenn Hughes. Glenn, good morning.

GH: Hi guys. How you doing?

WKLS: All right. You're in Austin, right?

GH: Yep.

WKLS: Cool. Going to St. Louis?

GH: Yep.

WKLS: For a gig, and for anyone out there who hasn't been listening, this is Glenn Hughes, the bass player and lead vocalist in Trapeze.

GH: That's right.

WKLS: And we've got a lot of questions for you. We played something off the first album, which was very folk influenced. You were a five piece, and when the two guys who weren't in the power trio left, the sound changed drastically. Were they that influential in the sound of the band, or was John Lodge the producer, or were all of you into that type of music back then?

GH: On the very first record I was very, very young, and I hadn't really found myself at that particular moment. So if you can look at the sleeve, there's like two other guys, and one of those guys was the original lead singer, per se. But on that record I started singing sorta like second vocals, and then I guess after the first record was released everyone thought I was a much finer singer, if you will, than the other guy. I wasn't prepared to do it at the time, but I guess I was forced into it, so I guess Glenn Hughes was forced into singing lead vocals. Kind of strange, isn't it?

WKLS: Very strange!

GH: It was sort of a pop-folk record - it was a different type of album.

WKLS: Yeah. So when those guys left, you were free to follow your own muse right?

GH: Absolutely.

WKLS: And you toured heavily in the US after you did Medusa.

GH: We did.

WKLS: And you're music was more popular here and in the South in particular, than really over in England, wasn't it?

GH: Yes, well we did more touring in America than anywhere else.

WKLS: Why do you think that was?

GH: Well we basically toured more extensively in America. We got on a roll. I'm sure you guys know that in the early seventies, these tours never ended. You just kept going round and round. It wasn't like you did an album, a tour, an album, a tour. You just toured and toured and toured. We found the climate was more acceptable to Trapeze music in America, especially the southern part of America.

WKLS: And Bill Hamm was pretty influential with your career.

GH: He was. He was at London Records at the time - the head of A&R, and he was a big reason we continued to perform in the South. In fact, he was sort of semi-managing ZZ Top at the time.

WKLS: Did you ever play with them?

GH: We did. Yes. In fact they opened up for us a couple of times.

WKLS: They did? Wow. Cool. What a double bill that must have been! We just played "What Is A Woman's Role" off 'YOU ARE THE MUSIC'.

GH: Well thank you.

WKLS: Yeah, I love that album. I think that's my favorite Trapeze album out of all of them. And in looking at the liner notes when you're listening to it, it had a lot of guest musicians on it. Was this an indication that you were maybe frustrated with the limitations of the three-piece format?

GH: You've got it exactly right. And it still holds true today to my music. I like to keep stretching it out. I don't stay in the same vein. 'MEDUSA' was a very hard album, and in 'YOU ARE THE MUSIC', we were sort of branching into the funk and jazz areas. That's always been the case with my music - I like to keep stretching. But yes, we were changing.

WKLS: So if you hadn't have left, do you think you would have expanded the lineup so you could've expanded your music also, or do you think you would have stayed in the three-piece?

GH: Well the album after 'YOU ARE THE MUSIC' - the one I didn't get to make - we just did a couple of tracks for - I was starting to play

guitar and we had another bass player and percussion player come in. Yes, we were expanding all the time, but that's when I left to join Purple.

WKL: Which leads to the next question. Trapeze was just beginning to build their audience. You were real popular in the South. Record sales were starting to climb. What led you to accept Deep Purple's offer rather than see what could have developed with Trapeze?

GH: Well gentlemen, I left Trapeze for all the wrong reasons. I left for a big bag of money. Which, in hindsight, was totally the wrong reason. Because Trapeze was, and still is my baby. I think Trapeze was just about to crack it big time. I made a very foolish decision. That's the way it was.

WKL: How'd the other guys take it?

GH: Very badly. But they went on to make another great album without Glenn Hughes called 'HOT WIRE', which is a fantastic album. I still remained a fan of Trapeze. That's why I'm doing this tour again now, because as you know the CDs are coming out, and I can take six weeks out of my schedule right now to do this tour. It's a great, great show.

WKL: It's gotta feel good going out on the road playing these tunes again.

GH: Oh, I gotta tell you, I feel more comfortable playing these songs than any of the songs in my career because I wrote and sang them and played them. It's like, to me it's so natural to play these songs, and we perform them so well, so if there's any young musicians or people out there who want to come check out a band from the Seventies that really know how to get it on, come see us play next Saturday at Roxy.

WKL: I've got a feeling there's going to be a lot of people there. We've been getting tons of phone calls, and a lot of people interested, especially in the CD releases. Everybody's been saying their 8-tracks are worn out...

[GH laughs loudly]

...and their cassettes are worn out. What can we do? I know my albums are totally scratchy, and we've tried to play them here.

GH: Well they sound much better on CD, don't they?

WKL: Oh yeah, you'd be amazed. We're going to play something else by Trapeze. You have something you'd like to play?

GH: You really should play "Coast To Coast" or maybe "You Are The Music."

WKL: Okay, we have both of those here, and what we'll do is while we play that, we'll keep you on and try to get some listeners involved, see if they've got some questions.

GH: I've got a lot of friends in Atlanta. You know why? Because I used to live here.

[plays "You Are Music...We're Just The Band"]

WKL: '96 Rock, spending some time with Trapeze, got Glenn Hughes on the phone from Austin, Texas. Glenn, it's a pleasure to have you here on the program.

GH: Thank you, guys.

WKL: And I tell you, that song we just played, a lot of stuff from the Seventies sounds very dated. This does not whatsoever. That's such a hot album.

GH: It really is, isn't it?

WKL: And we were talking off the air about your sports arena gig. Why don't you tell us who you played with?

GH: It was back in 1971, all those years ago, and we were on our second tour of America. We opened up, we were in the middle slot actually, for Spirit with Randy California. We played an incredible set, and I remember we did two encores, and on the second encore, Randy California came on the stage and spat on me! This was way before punk, and I thought this is rather interesting.

WKL: Well that was his way of saying he liked you!

GH: That's right. It was a great show anyway. Atlanta holds a lot of great things for Glenn Hughes, but for Trapeze especially it was a great town, and it will be again.

WKLS: And you told us you played the Electric Ballroom for two shows.

GH: Yep, two shows in 1976.

WKLS: The reunion tour. And you played also Municipal Auditorium, which is a library now for I think Georgia State! We've got a couple of people on the line now who want to talk to you, so hang on.

[Listener call-in portion]

Greg: Goodness gracious, why have you all stayed away so long?

GH: Well, we all did different things, you know? I was in Purple, Mel was in Whitesnake, and Dave was in Priest, and I just figured at this point it was due for a reunion tour. I wanted to put the albums out on CD, so Polygram gave me that opportunity and we're here right now. I'm happy to tell you that we're kicking some major ass!

Greg: Listen Glenn, we've been listening to re-recordings of y'all's music for 20 years. We're so happy that you all are back.

GH: Well, come on down and see me Saturday night. You will not be disappointed. Thank you, Greg.

Tom: Tom Ferro. How you doing Glenn? Good to talk to you. I just have a question as far as the new show you've got - are you going to be concentrating on like the first several albums, or do you have some new stuff you're working on that you're going to break?

GH: What we're going to do Tom is to give our friends a historic evening of Trapeze music, so we're going to give them the albums MEDUSA and YOU ARE THE MUSIC, and a few songs from HOT WIRE. So it's basically for any Trapeze fans out there, it's going to be an evening of all the songs you really want to hear. I'm not really concentrating on new material - I don't want to confuse the issue on this tour, so I'm giving the fans what they want to hear, and Glenn Hughes fans what they want to hear.

Tom: I've got to agree with Rex - YOU ARE THE MUSIC...WE'RE JUST THE BAND has got to be the all-time favorite.

GH: Great! Thanks Tom.

WKLS: So Glenn, you talked about concentrating live on MEDUSA and YOU ARE THE MUSIC. What about a new album? Is there one in the near future for you guys?

GH: We're recording a live album on tour. We're recording three or four gigs, and what we're going to do guys is we're going to cut a couple of new tracks to add to it. But there is an option to do another record - we've been offered to go to Japan to do another live album. As far as making a whole studio record, I'm so busy this year with my own solo project, that's why we're going to do a live record. At least I think so anyway - we'll have to see.

WKLS: You just had a blues album come out.

GH: I had a blues album come out in 93, in January, but I have a new album coming out in the States in July called FROM NOW ON... Actually, this week my album's out in eight countries, and it's in the Top 10 in six.

WKLS: Wow! So who's on this album?

GH: It's an all-Swedish band. Do you remember the band Europe?

WKLS: Oh yeah, we remember Europe.

GH: Three of the guys are in my band, and ...

WKLS: I was afraid it was going to be Abba for a second - you could do a bitchin' "Waterloo," I'm sure! [they all laugh]

GH: Oh cool!

WKLS: Okay, so this album isn't bluesy like the other one?

GH: No no no. It's totally - it's a rock/soul album, so it's back to what I want to do. It's doing very, very well. The great thing is I want to have both these careers.

WKLS: So you're going to tour with these other guys after the Trapeze tour?

GH: Absolutely. We start in May in Japan, then go to South America.

WKLS: Wow. Take a break, pal! Well Glenn, thanks for calling. As you can tell from the callers, we've had tons all morning. People have been very excited, not only about you coming, but about the release of these CDs. Finally get a chance to listen to this stuff clean and without scratches. The main thing about this Glenn is the emotion, the fervor, the excitement of these people. It's not just, "Wow, that's really cool," it's "WOW!" Congratulations on that.

GH: I just want to tell everybody in Atlanta that if anybody's been waiting for Glenn Hughes to come to the town to play, now is the perfect time to come and see me because my whole life has been turned around, and things are so good for me in my life right now. So I'm looking forward to seeing old friends and new friends...

WKLS: That's right, because you used to live here. How long were you here?

GH: I was here for four years, from '86 to 1990. They weren't good years for me. I was a little toxic, but I found God in 1991, and since then my life has been turned around. I'd like for everybody to come and see me now.

WKLS: Great. And they will - I guarantee you the place will be packed, the Roxy, Saturday night, Trapeze and Glenn Hughes. Glenn, thanks for calling.

GH: God bless everybody. Thank you.

Bill Jones - Co-editor Coast To Coast: The Glenn Hughes Electronic Fanzine "Flying so high trying to remember, How many cigarettes did I bring along?"

-END-

From: Bill Hibbler

Here are the tour dates for the fall European tour. All dates and venues are subject to change. We hope to see you on tour!

[Editor's Note ... I deleted Bill's specific dates because I now have more updated dates in the CONTRIBUTION section, thanks to Lennart. I do want to thank Bill Hibbler and recognize his submission, since he always keeps us as informed as he can. Thanks to Bill Hibbler! - Lewis]

[deleted]

Bill Hibbler

-END-

From: Lennart.R.Hedenstrom@telia.se
Subject: CTC: GH Best Of CD!

Hi all, Lulea, October 6 1996

As Glenn mentioned in the interview we had in CtC#21/CtC#22 the Swedish record company Empire, that released "From Now On", will be releasing a "Best Of" compilation CD with GH material. Empire contacted me a while back and wanted me to help them with something related to getting the rights to use a certain GH picture. They wanted to use it inside the CD booklet. They were in a hurry since they were starting to print the inserts the week after (this was in September). So this clearly indicates that there is progress in this matter and that we can look forward to this CD soon. They were very secretive about the content though so I have nothing to tell you about that. Empire has the rights to FN0 and the Phenomena albums so I would assume some of the stuff will be taken from those albums. They are also supposed to have a live version of "Kiss Of Fire" recorded during the 1994 tour. As soon as I get more info on this I will let everyone know so stay tuned.

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

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Glenn's upcoming tour

Hi All:

Since this will probably be the last issue of CTC that goes out before the tour starts, let me take this opportunity to wish Glenn and company the best of luck on the upcoming tour. Have a great time! Those of us (like the American fans) who will not be attending any of the shows will most certainly be there in spirit... :(

I'd really like the CTC promotional flier to be available at all of the shows, so if you care to help out and distribute our flier at any show(s) you will be attending, please email me. I will send you the flier via email (it's a plain text file), and you can print out copies for distribution. It is designed to fit on one page, it has our logo, it briefly describes what CTC is about, and it has all of the CTC and web site contact information. We would really appreciate any help with this!

Lastly, as in the past, if you go to any show(s), we request that you please file a report/review for CTC, so that all of us can share in the experience! We had a great response for last year's tour, so let's try to top it this year. I'm looking forward to it!

Thanks!

-Damien-

email glennpa@nic.com for a copy of the CTC promotional flier

-END-

From: mitani@ucla.edu (Kohnosuke Mitani)
Subject: CTC: Glenn's vocal is ADDICTIVE!

Hi all:

It was a pleasant surprise that Glenn can write (a sort of) grunge rock and still can add his funky flavor. It is so amazing that Glenn can write great music in any categories. (And I am always impressed by Glenn's good long-term memory. It was a great interview. Congratulations, Lennart!) I believe I can listen this grunge-type rock only because Glenn wrote and sang. Actually, "Death of Me" is my least favorite. Because there already have been many reviews on CTC, I wouldn't like to spend much space by reviewing individual songs in ADDICTION (I agree that some songs might fit better in other GH albums). Rather, I would write my overall impression on the album.

Although I don't like grunge rock songs in general, I love most of the songs in ADDICTION (This is not typical grunge anyway). However, if I compare Glenn's hard rock albums, I prefer HUGHES/THRALL and SEVENTH STAR to ADDICTION. From the vocal point of view, nobody can replace Glenn in the former albums, but I am not sure about it in ADDICTION. Because of the way Glenn sang, it is questionable to me if young kids can understand Glenn's unique and supreme vocal ability. To be honest, I think many other rock singers can sing just like Glenn did in ADDICTION. Ironically, only ballad-type songs can easily show Glenn's great talent. Therefore, I got an impression that it might be difficult to obtain a lot of young new fans by this album, although this is undoubtedly a great album. And, I also hope that it was not too late to make an album of this kind of music. I think Glenn should have made this when he made FEEL. Anyway, I hope Glenn will tour around a lot in Europe and Japan where he has fair support from record companies and fans. If he can make bigger success than now in these countries, record companies in the US must make a deal with Glenn. Alternatively, he should play a lot at small local clubs in big cities in the US, like a new musician. I think it is also very important to appear more in other musicians' albums. I also feel that Glenn should fix a member of his recording/tour band (ideally with a famous guitarist and with somebody who can sing background vocals). It seems ridiculous to me that every time he makes a new album, he plays songs only from previous albums on stage until new band members get used to new songs.

Finally, for those who are curious about the Japanese liner note in the CD, there is something about close relationship between Marc Bonilla and Ronnie Montrose, but nothing new about Glenn. At present, there is no doubt that CTC and THE VOICE are the best sources of information on Glenn!!

Ko Mitani

-END-

From: cyberpunk <plateau@nildram.co.uk>
Subject: CTC: Glens Life

We have a very good insight into Glens music and stuff but we know little of his life's experience and tragedys.

Wouldn't it be nice to have a personnel Glenn Hughes biography in CTC for us fans. Does anyone know if G.H has any near death experiences?

So Glenn, if u ever get the chance to read this issue of CTC, I'm sure I'm not alone in asking about your life exp.

Keep em rockin'

cyber

-END-

From: Lennart.R.Hedenstrom@telia.se
Subject: CTC: Japanese GH web page!

Hi, Lulea, October 6 1996

A while ago I stumbled over a web page about Glenn Hughes that a fan in Japan has set up. I found the page very interesting eventhough most of the written content is in Japanese which I do not understand. There are lots of interesting exclusve pictures from Glenn's various visits to Japan over the last couple of years just to mention something. So from Coast To Coast we want to wish Masashi "Massi" Yoshino all the best and good luck with your great web page. The URL is:
<http://muraibm.me.noda.sut.ac.jp/~massi/glenn-w.html>

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

-END-

From: Lennart.R.Hedenstrom@telia.se
Subject: CTC: SPV Press Release for ADDICTION

Hi all, Lulea, October 6 1996

Dennis Karlsson, responsible for booking the Swedish leg of the forthcoming Glenn Hughes European Tour '96, sent me a copy of a press release fax that SPV, the European record company that is releasing ADDICTION, sent him. If you read CtC's very own Bill Jones' review in CtC a while back it's *very* obvious that they "borrowed" a lot from that review when they put together the press release.

Worth mentioning is also that Mike Eriksson, the "Deep Purple Forever!" editor told me, on Saturday October 5, that he already had found the European ADDICTION CD in the CD store in Ostersund, Sweden! So the release date in the press release must've been changed! The cover is almost the same except that the picture of Glenn in the thinking pose isn't "warped" the way it was in Japan. The order of the tracks on the album has been changed around somewhat as well.

Here is what the SPV press release said:

////////////////////////////////////
ARTIST: GLENN HUGHES
TITLE Addiction
ORDER NO: 085-44412
LABEL: STEAMHAMMER, a division of SPV GmbH

RELEASE DATE: OCTOBER 7, 1996

LINE UP:

Glenn Hughes All vocals
Marc Bonilla Guitar, Keyboards
Joe Travers Drums
Joakim Marsh Guitar

PRODUCED BY Marc Bonilla, Glenn Hughes & Michael Scott

TRACK LISTING:

1. Death Of Me 6. I'm Not Your Slave
2. Down 7. Cover Me
3. Addiction 8. Blue Jade
4. Madeleine 9. Justified Man
5. Talk About It 10. I Don't Want To Live That Way Again

"I HAVE STUMBLED THROUGH MADNESS, NOW I'VE MADE MY DECISION, AND I DON'T WANT TO LIVE MY LIFE THAT WAY AGAIN" GLENN HUGHES, 1996

GLENN HUGHES has been rocking hard his whole career, beginning in the '70s with TRAPEZE and DEEP PURPLE, and on through the numerous recordings on which "The Voice Of Rock" has been heard (KLF, BLACK SABBATH, GARY MOORE to name a few). He not only can do what the guys who are 20 years younger than him can

do, but he can still show them a thing or two. So it shouldn't really shock anyone that Glenn is rocking out again (after the return to funk on "FEEL").

The result is "ADDICTION", and the sound is very '90s - angry and heavy, but unmistakably still GLENN HUGHES. The lyrics for "ADDICTION" are some of the most interesting that he has ever written. Obviously, as the title suggests, the lyrics are concerned with drug abuse, the difference is that GLENN is using his "been there, done that" experience to tell the younger listeners what he's learned, the dangers of succumbing to these temptations: "If you fail to shake your demon - Tormented life, no one to blame" and "Slam the spike into my vein, Sentence me and forge my chain, Numb my conscience, Steal my dreams, Stretch me on your open flame".

Musically, "ADDICTION" is heavy as anything from the modern alternative rockers - the title track drives it's point home with deep guitars and powerful simple riffing. Vocal highlights can be found in any track on the disc (still got the superhuman range), but the epitome of what GLENN's voice is all about is on the closing cut, "I Don't Want To Live That Way Again", which serves as a showcase for his vocal ability, much as "Medusa" once did back in the "TRAPEZE" days, as this songs builds from a whisper to a vocal crescendo.

Back catalogue:

BURNING JAPAN LIVE 084-18202

FEEL 085-89762

////////////////////////////////////

Lennart

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

-END-

From: Damien DeSimone <glennpa@nic.com>

Subject: CTC: Sister Whiskey - Liquor & Poker CD

I recently found several copies of the Sister Whiskey - Liquor & Poker CD, which features Glenn on (uncredited) backing vocals... I've got three copies available that I'm willing to trade, so, if anyone is interested, please email me.

Thanks!

Damien

Damien DeSimone	"Life is good." - Glenn Hughes, 1996
Mahwah, New Jersey USA	Keeper of the Glenn Hughes and
glennpa@nic.com	Jeff Scott Soto discographies!
Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE"	

-END-

From: holmgren@basys.svt.se

Subject: CTC: The European version of Addiction

Yesterday (8th of October) I saw the european release of Addiction. I took a quick look thru' the booklet and...

The track order is different. If my memory serves me right (i'm 97% sure):

Death of Me - Down - Addiction - Madeleine - Talk About It - I'm Not Your Slave - Cover Me - Blue Jade - Justified Man - I Don't Wanna Live That Way Again

Gives it a sharper edge with the HEAVY tracks as openers...

The cover photo is NOT stretched and looks much better in a normal shape. Inside some of the photos have been altered. The credits were wrong on 2 or 3 places, with Sampo Axelsson's name being left out among the lyrics. The credits on the tracklisting (page 2) is correct though. :) Also MadelEine is misspellt on the back cover as MadelAine

The real Madeleine spells it (for the moment) as Madaelen - just to confuse U!

Paer

-END-

From: Damien DeSimone <glennpa@nic.com>

Subject: CTC: Various responses from #22

Hello!!!

First off, *THANKS VERY MUCH* to everyone who contributed to the last

issue! The response was truly amazing! I think it was easily the best issue of CTC so far. I'm sure we all enjoyed reading all the different reviews and opinions about Addiction and other topics, and it's great that a lot more of you are speaking out and posting your comments, reviews, news, and questions to each issue. Please keep it up!

I also want to publicly thank the other editors for continuing to do an excellent job. Very often, we are all so busy working on individual submissions and contributions for each issue of CTC in addition to working on projects for the web site - plus trying to live our daily lives - that we don't get a chance to really pat each other on the back. Thanks, guys!

Continued thanks to Bill Hibbler, Paer Holmgren, and Marc Fevre for all of their help, and thanks, of course, to Glenn for the support and for being so down-to-earth and accessible; EVERYONE involved with CTC appreciates that, and I think that shows in all the heartfelt comments that appear in each issue.

Anyway, now that that is out of the way <g>, I'll move on to respond to various things from #22:

Paul Dudley wrote:

> Just a quick question. I have the Hughes/Thrall album on vinyl, does
> anyone know if it was ever released on CD?

Yes. It was released on CD here in the USA several years ago, and I believe it is still available.

Klem24@aol.com wrote:

> also thoroughly enjoy the songs that Glenn did for the Phenomenon albums,
> but unfortunately I have alot of trouble finding the first one in any
> stores around my area. If you happen to know where I could find this
> album, please let me know!

All three Phenomena albums are currently available on CD on the Parachute Music label in the UK, along with the recently-released compilation CD, which is reviewed by me elsewhere in this issue. Any decent import CD shop should be able to special order these for you.

Lawrence E. Debow wrote:

> I recently found this interesting web site
> (<http://www.uni-ulm.de/~ifengler/musicp.htm>) offering bootleg info on a
> variety of DP related artists. The section on Glenn was of particular

Ingo Fengler's site! :) Ingo also put out a book last year called "Come Boot The Band..." which features a comprehensive listing of DP and related boot CDs.

> interest. It lists a bootleg from Japan that I have never heard of before
> known as "In the Studio". It is from 1991 or so the page says. Anyone
> else know anything about this?

It's just another lousy copy of the WB album.. I have no idea how anyone could come up with those totally ridiculous track names!

Beth Simich wrote:

> Something I must share with everyone -- Several people have asked me
> "who" I am listening too, either at my home or in my car and I am proud
> to say that I've since "turned on" several people to GH. I used to work
> at a local CD store and we would have so called "metal fests" to where we
> would bring in our own CD's. At that point in time, about all I was
> listening to was FNO. Every Sunday, we would have at least one playing
> of FNO. Because of playing FNO in the store, more than a couple people
> have ordered it and are enjoying it.

That's really great! I do the same thing. I'm always playing and taping Glenn's stuff for people who have no idea who he is or are unfamiliar with a lot of his work, and I've converted more than a few folks into big GH fans, too. I recently gave my 12-year-old brother Matthew (who listens to a lot of the popular "alternative" bands) a tape of Addiction, and he likes it! I told him to play it for all of his friends. I think that's a great way to expose Glenn's work to the really young generation of rock fans here in the USA! :) Remember, every little bit counts!

Rick Logan wrote:

> Many thanks to lewis, this is the greatest page on the web and
> Coast to Coast is the best idea EVER. Thanks for your help and
> connections, (Damien, John), I still cant believe I have Play

> Me Out on CD !!!!! One of the greatest of all time by THE greatest
> of all time. I know there are a Zillion Glenn Hughes fans out there,
> you guys are really makin our days, I watch my mail for Coast to Coast.
> Everyone I know is turned on to this excellent page and service..

Very cool... Thanks!

Ken Senyo wrote:

> All U.S. fans of Glenn Hughes should be smiling.....Addiction is
> the ticket that will bring Glenn back to concert stages in America.

Let's see if you are right, Ken! :)

sposaro@cnea.edu.ar wrote:

> Mi nombre es jose , vivo en Buenos Aires , Argentina , me gusta toda la
> primera epoca de glenn hughes , me gustaria conectarme con gente de otro
> pais , y si es posible conseguir las letras del disco de TRAPEZE 'MEDUSA' .

Can anybody translate this for us?! :)

See you next issue,

-Damien-

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| Damien DeSimone           | "Life is good." - Glenn Hughes, 1996 |
| Mahwah, New Jersey USA   | Keeper of the Glenn Hughes and      |
| glennpa@nic.com         | Jeff Scott Soto discographies!     |
| Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE" |
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-END-

From: holmgren@basys.svt.se
Subject: CTC:The upcoming tour

Guys,

As can be read somewhere else in this issue, the tour will start in early November. The band will start rehearsals by the mid of next week, without Glenn though. Sampo Axelsson will play the bass and the rest is the same as on the summer tour: Jocke Marsh, Morgan Agren and Lasse Pollack. During the end of this month Morgan has a recording session to take care of and the band will reunite, this time with Glenn on the 1st or 2nd of November. During the tour Glenn and Sampo will share the job as bass players..

Take care,

Paer

-END-

From: KenMelton@aol.com
Subject: CTC:subject-Who Knows This One

I have read/heard that Glenn supposedly did a track for the Ghost Busters movie soundtrack that did not make the CD. Anybody know what song this was?

Ken :-)

-END-

From: Fedor de Lange <f.delange@mail.uva.nl>
Subject: CtC: Addiction

Hi!

Well, after I received the Japanese 'Addiction' a few weeks ago, this week I bought the European release.

First of all, it was a big and welcome surprise that I was mentioned in the booklet. Thanks Bill, and Glenn!

This means an awful lot to me! Really great. Big thanks!

The Euro-version differs from the Japanese on two important points:

The front-picture. 'Addiction' Jpn had Glenn looking like he had just been hit by a fryingpan, I mean, his face all flat. On this one, they blew it up into normal proportions again, which looks more real. Was this Zero's idea? I remember Glenn being dissatisfied with the backpicture of 'Burning Japan Live' too, which also was changed into a better photo.

The order of the tracks.

Changed! In my opinion the 'new' order is better.

Japanese:	European:
I'm not your slave	Death of me
Cover me	Down
Addiction	Addiction
Madeleine	Madeleine
Talk about it	Talk about it
Death of me	I'm not your slave
Down	Cover me
Blue Jade	Blue Jade
Justified man	Justified man
I don't want to live that way again	I don't want to live that way again
again	

Let me try to explain why I think the 'new order' ;-) is better:
 'Death of me' is a great opener, more aggressive and powerful than 'I'm not your slave'. Not a bad opener ('I'm not your slave'), but it's just too 'smooth' I think as an opener. It doesn't fully reflect the theme of the album, musically. Together with follow-up 'Down', 'Addiction' (which is perfect as nr. 3) and 'Madeleine', they form a solid rock block. Of the five heaviest songs, four have been put on the first four positions. Than it's taking a breath; 'Talk about it'. Followed by two more rockers, including the super 'Cover me'. The last three are fine to close the album with, and therefore unchanged.

The Music

Well, to begin with, don't compare 'Addiction' to 'Feel'. I see both of them more as conceptalbums, and wouldn't mind a follow up on one of them. Saleswise, this one might do better, as the majority of 'traditional' fans still like to hear Glenn rock. Ok, Glenn made clear he can't be put in some labelled cage, but maybe the next album can be titled 'Direction' instead of 'Addiction'. ;-)

The music is awesome. The new Swedes rock, and Marc Bonilla delivered a great piece of work.

I don't really have a favourite, and don't dislike one or two particular songs. It really is a killer album! I might be a 'rock' album, yet it is diverse. Ballads, rock, hardrock and even some 'blues' ('Justified man') As Lennart mentioned before, the lyrics are a bit dark. Glenn will have his reasons, and transferred his thoughts into good songs. The refrain of 'Cover me' includes some harmonics played by Bonilla, where I keep thinking it ends the heaviness of the song. "...Cover me, while I'm sleeping, wont you cover me - KREEK - KREEK..." I feel like two powerchords with some drum-hits would have more impact.

Glenn's voice is really in topshape, and he succeeds in giving me some genuine gooshflesh more than once! The production is more 'rough' than on 'Feel'. The album sounds more 'live', more as one band, or how should I say it. The epic closing song is a beauty. Great work, which slowly ends up in a climax. For some reason the cd is glued to my cdplayer, I can't manage to get it out of there! Well done boys!

A still stunned Fedor.

-END-

From: Bill Hibbler
 Subject: CTC: _Addiction_ Discussion

In Coast to Coast 22,

Damien wrote: <<By putting out an album like _Addiction_, I think Glenn is satisfying his Japanese label who were perhaps disappointed and confused by _Feel_, and he's also satisfying the large part of his fan base that wants to hear him rock out.>>

Right on both points, Damien. Funny thing is about Glenn is that his ability to do so many types of music really well, can work against him. I've found Glenn to be very sensitive to what other people have to say about his music and he'll often want to please everybody. Unfortunately, that's not possible. Just by reading the comments on Addiction in issue 22, prove that. Glenn has fans that only want him to do melodic hard rock and can't stand the Funk. Others want just the opposite and some want the true diversity of Feel. Glenn will finish a record and then immediately start thinking about what he wants to do on the next one and that will vary depending on who he's hanging out with. Most artists don't have this problem as they don't have the ability to pull off so many different styles. Is it a blessing or a curse?

<<However, the fact that _Addiction_ is an excellent album should not get lost amidst all of this discussion about the "business" side of things!!! Let it be said that _Addiction_ is a fine, modern hard rock album from the greatest singer on this planet!!! >>

Here, Here. Besides the modern hard rock vibe, there's also the Beatlesque final track that still blows me away. Also, I'm with Marc regarding the strong Paul Rodgers vibe on Justified Man, a song that I think might have fit in well on Bad Company's debut album.

Bill Jones wrote,

<<Summing up, ADDICTION is heavy in the vein of Seattle grunge, which is kind of funny, because Glenn has said in interviews that he really didn't like that music at all, and in fact considered himself of another generation and couldn't see himself playing it. And here, he's not only playing it, but ruling! ADDICTION is like a lot of the other stuff on Z-Rock, only done with world-class guitars, bass, and especially vocals.>>

Bill, I agree with a lot of what you had to say about the album. (Must be the name <g>) The reason Glenn doesn't like alternative is that most of the singers sing flat. Glenn has perfect pitch and nothing bothers him more than hearing a singer sing that way. I feel that same way about most Seattle bands but, I think Chris Cornell is an exception. Funny, after the album was mastered, I took a DAT to Guitar Center in LA because I was shopping for a new player. The salesman popped the tape of Down in a machine. Soundgarden's soundguy was there and came over to comment that whoever this was they sure must have been listening to Soundgarden. When I told him who it was, he flipped.

Lennart wrote,

<<Glenn caved in to the pressure from the Japanese record company and agreed to do a heavy album>>. & <<There's no sense in debating this but I think you're wrong! :)>>

Glenn definitely was pressured by the record company but, this wasn't a cave-in. If he did everything the label wanted, he'd be singing for George Lynch, MSG, or John Norum. The labels favorite song on the record is probably Talk About It so it's hard to say what they want. The real pressure is coming from what kinds of records are getting played on radio, MTV and being purchased. Glenn wants to be successful and his definition of success is along the lines of what he had with Deep Purple. He loves to tour but, right now he's limited to playing clubs and even then, only in some countries. There's nothing wrong with playing clubs, they're a lot more intimate than an arena audience but, with clubs, the monitor systems (the onstage sound system so the performers can hear themselves) are usually poor and cause Glenn to strain his vocal cords. That's something that most fans don't realize but, good monitors are critical. So Glenn has got to do what he can to get to a higher level. Its also very important for Glenn to feel like he's growing as an artist and he likes to try new things. A lot of people don't want Glenn Hughes to change but, that's his nature. Other artists have done this in their careers like Rod Stewart, who's gone from Rock to Disco to R&B and done very well. Glenn just never got off to a good start after Purple building a foundation as a solo artist. The drug problems led him down a road where he couldn't sustain any kind of consistency. He'd be invited aboard as a guest vocalist but, was in no condition to tour especially after the Hughes Thrall album. Now, all these years later, about 50,000 people think he's the greatest singer in the world but, that's not enough to convince a major label to back a singer in his 40's that the rest of the world is unfamiliar with. In fact, in America a look at the charts will reveal that when it comes to rock, they are not interested in good singers at all. So, Glenn keeps making records and there are compromises but, he always performs like the Champ that he is. Addiction was not an easy album for him to make, the subject matter was very personal and he had to dig up the pain and torment and translate that into his lyrics as you've pointed out here. When it came time to do his vocals, he became very, very ill. We were all very concerned and he started getting worse then he just willed himself back to health and gave an incredible vocal performance. He covers the whole Addiction period and finishes with the fitting, I Don't Want To Live That Way Again, which is a comment on drugs but, could be taken to mean what he went through making this record.

Marc writes,

<<As for the weaker stuff on the album, (i.e the lesser quality material like Death... and/or Down), well, maybe Glenn's over-all lack of interest in Hard Rock as a genre in and of itself is part of the problem.>>

BTW, long time, no see. How are ya? I have to say that I disagree with you on "Down", I'm with you on some of the other cuts, though. With regards to his lack of interest in hard rock, we both know that Glenn talks about that a lot but, when he finds a hard rock song he likes, that all goes out the window. Down was a song that worked that way. He told me that when he heard the music, he immediately sang the word, Down and was very excited about it.

One last thing that should be said about this record is that Glenn knows that unlike Feel, he'll be able to do a lot of these songs live because he wrote them with that in mind.

Paer wrote,

<<The songs featured on THIS album though show the difference in "Slave"

where Joakim has so much more edge, energy and strength>>What I liked about the drumming is that it's much more focused IMO and technically better again IMO than on the other albums.>>

I agree with both points. In retrospect, it would have worked out better to have Joakim play on the whole record with Marc. I was kind of surprised about Marc asking Joakim to play on his song because he'd been totally against having George Nastos play on it (and they never even met) and my impression was that he just didn't like other guitar players playing on his songs. He and Joakim hit it off well, though. And Joe Travers was just a killer drummer. I was very surprised to hear some criticism here as most people I've talked to rave about Joe's playing.

<<Death and Down, These two tracks will probably be the opening tracks on the European release.>>

They definitely will be, Paer.

Bill

-END-

From: KenMelton@aol.com
Subject: CTC: Looking for...

Hello Hughes Fans,
I would like to submit a request for email from anyone who may have
"Walk Across The Sun"---Hughes/Giuffria
"Easy Touch"---from Japanese Radio in 1990/1991 (Hughes/Galley song)
"Against The Grain"--- with Kotzen from the Feel sessions
"Down The Wire"---with Kotzen from the Feel sessions
"Bar Blues"---by the Chromatics (was Glenn involved with this Atlanta band?)
"Sadie The Screaming Cleaning Lady"---by Finders Keepers
"Without Her"---by Finders Keepers
"Friday Kind Of Monday"---by Finders Keepers
Please contact: <KenMelton@aol.com>
Thanks, Ken :-)

-END-

From: KenMelton@aol.com
Subject: CTC: Another Opinion

My opinion of iAddiction!

First let me say that after the Black Sabbath iSeventh Stari release there was a great drought of Glenn Hughes music. During that long stretch of time, I was not able to find any Hughes music or find anyone with any information about him. Once a year I wrote record companies and never got any replies. Record stores were useless as a source of information. I had played my records that Hughes was on so many times that they were just about worn out. I had reached the point where I had made a cassette copy of them-for use as masters to make cassette to listen to- and had all the albums sealed and stashed away as personal treasures. I feared that I would never see them released on CD. Sure, there was some good music coming out on the radio but not much stuff that showed true talent. I often wondered what had happened to the man with that great voice and bass attack. I wondered what his music would have sounded like if he had not disappeared.

Years later while browsing a record store, I happened upon the iL.A. Blues Authorityi with Glenn doing one song on it...
-Messini With The Kid-. When paying for the CD, I struck up a conversation with the clerk who happened to be a Hughes fan. He informed me of other CDs that I had missed that Glenn appeared on. From that point on things have been great. There has been one great new CD after another, CD reissues of older works, the CTC, the VOICE, current Hughes information and new friendships created by the contact with other Hughes fans.

Glenn, by his own admission, has come back from the horrendous depths of self destruction that many people in this world have slipped into and many have never been able to climb out. He has worked hard, recognizing and using his musical blessings, to paint a tapestry of music that is unequalled. Each new project contains musical styles that are as different as the people who appreciate his talents. Yet the common thread through it all is the unmistakable voice that no one else comes close to-THE VOICE. Through his own words, he has stated that he desires to have a much broader fan base. He has made the conscious decision to make music that he thinks will appeal to the masses. The sad thing is, in this world, great talent is not always recognized or rewarded. I hope Glenn achieves the goals that he is striving for. In the event that he does not, I hope he will know that the music he makes is for his friends. I savor every new Hughes recording. I see them as snapshots of a dear friend progressing through this

wondrous thing we call life. Hopefully he will enjoy growing old-making music with his friends and continuing to let the rest of us share his achievements. In a more perfect world, we may see the day when technology may allow us to bypass record companies and have direct access to the new works of this blessed man. I hope Glenn will not become discouraged and will continue to put his heart into his music, even if he cannot escape the limitations of the recording industry. Thanks Glenn for the pleasure you have brought into my life. Now my thoughts on the CD iAddictioni...

1. I'M NOT YOUR SLAVE

Nice guitar riff and drum beat to start the song, double tracked guitars on left and right channel for a sound that prevails throughout this CD. This technique gives a full and rich sound that is excellent on headphones or a good stereo system that is turned up loud.

A lighter, different, double tracked guitar sound on the verses that allow the voice, bass and drums to take come forward sonically. The song progressively gets heavier. A great tune.

Drawbacks-The lighter middle section with the long stretch of cord changes. I think this is where a screaming lead guitar should have been. It sounds as if someone forgot to add the lead to the mix.

2. COVER ME

Let me say that I am a Jimmy Page fan. This song has the feel of classic Zeppelin. Strong rhythms, strong riffs, multi-tracked guitar parts with string bending, plodding yet powerful drums and guitar parts that have the sound of an eastern influence. The lead break has the guitar playing with a sound that resembles the one Page used on his recordings in the Firm. Unfortunately, I think that sound was one of the weaknesses in the music of the Firm. This sound makes the lead guitar sound too rushed and muddy. The effect blurs the sound of true distinctive string expertise. I would recommend this effect for a guitar player that ain't so good. I don't think that sound was needed here. I really like the song though.

3. ADDICTION

Here come those dark lyrics we read about. The lyrics combined with the sound of the vocals make you feel the despair and gloom of addiction. Glenn sings this in his low voice and it is just perfect. I love the sound of his voice when he sings in that lower tone. It is as distinctive as the higher registers and very powerful. The guitars (double tracked riffs and cords) are played in the lower registers and add to the sound of evil. The lead is comparable to howl of a hellhound as it warbles from ear to ear. The lead break is longer than the lead breaks on the other songs and is really good as it gives an aural perception of unrestrained doom.

4. MADELEINE

WOW! Turn this one up real loud. A riff oriented song that has parts with no guitar in a verse-just drums, bass and vocals. But when the guitars kick in, get ready for some fun. Nice lead and aggressive sounding rhythms. There are great vocals that are layered on each other. The song gears down into an acoustic/keyboard ending with Glenn adding some very smooth vocals.

5. TALK ABOUT IT

Here is a medium to slow paced song that features an airy guitar sound with a more than adequate drum track (including some fine sounding and nicely placed tom tom hits). The song gently creates a space for Glenn to do some of the finest vocals I have ever heard. The guitars and lead are flawless. There is a middle part to the song that has a very unique lead for a song of this type. This is Hughes vocals at the finest. An absolutely beautiful voice. This song creates a feeling of wanting to hold a loved one as you listen to it, even though the lyrics tell the story of love with a problem. A beautiful song. A must if there is ever a Glenn Hughes unplugged recording.

6. DEATH OF ME

If the words don't scare the hell out of you wait until you hear the eerie sounding double tracked guitars on the verses. The sound is low and loose. This is a very dark track. It rocks with a simple sounding riff and straight forward rhythm. The break after the first chorus works real well in the song. The slide lead is perfect with its own bizarre echoing at the end of the solo. This lead could have been mixed at a higher level. Lead breaks are for showcasing the guitar players so don't be afraid to crank those lead volumes up. I think songs should be recorded so that they could stand on their own as powerful instrumentals. Good vocals then become the icing on the cake.

7. DOWN

On this song Glenn really hits the extremes. The vocals climb from low to high. The vocals appear to be recorded in the multi-track

extravaganza that made iFeeli such a great album. There couldnt possible be better guitar riffs/melody/drum beats to fit idowni. The lead volume is too low and the lead is too short but it is an interesting series of sustained squeals and whammy bar antics. I really like the erratic choppy beat at the end of the song. It is unpredictable and spastic. The song ends with a very cool sounding growl from the guitar. This is a good tune.

8. BLUE JADE

The song starts off with a beckoning drum rhythm that has a primitive sound to it. Enter the spacey guitars that make the song cry for the smooth vocals that only Glenn can provide. The song progresses into a floating melodic chorus that gently drops back into itis hypnotic crawl. The vocals are great. This is a very relaxing song.

9. JUSTIFIED MAN

We have read that there was an attempt to have Glenn and Paul Rodgers (another fabulous singer who seems to have disappeared) singing together. This song may be an example of how they would have sounded. The overall feel of this song is one that would have fit perfectly in an early Bad Company album. Glenn nails the vocal stylings of Rodgers but expands it into the style of Hughes. The vocals are great. There is excellent slide rhythm guitar, sustain and power cords in the song that are placed again on the left and right channels to achieve a fat and full guitar sound. The lead is perfect except that it could have been mixed a little louder and maybe extended to 2 verses or have a second lead placed later in the song. It is too bad that Simon Kirke didnt do the drums on this one. There is a fine line between a simple straight forward drum track and one that is monotonous. The hi-hat technique unfortunately is the latter. Some reviewers of this CD think this song was out of place on this CD. I disagree. One of the enjoyable aspects about Hughes music is the variety of styles. This song is a gem.

10. I DON'T WANT TO LIVE THAT WAY AGAIN

Here is a soft song that lays down a tender melody for Glenn to expose himself with lyrics that evoke sorrow for person who was lost and joy for someone who has discovered the right path. The music gently creates the ambiance for Glenn to cry out from the soul and builds to a peak as Glenn firmly declares...
iI Donit Want To Live That Way Againi.
The lyrics appear to be from the heart and the music couldnt be better. Some exquisite lead and rhythm textures built by experts. This song would be perfect for an unplugged session.

Overall: A great vocal display by Glenn laid on a guitar oriented album. Even though I prefer the funk/rock Hughes sound this is a great guitar album. I dig it. In spite of the stress due to his mothers illness and his own health problems during the recording of this CD, Glenn put together a fine group of musicians and has shared with us another CD that is impeccable. This music is far superior to anything that our local radio stations play. Great job men!

And finally, I read that Glenn said Dan Akyroyd was a fan. I suggest that Glenn needs more (a lot more) exposure in the U.S. I think an appearance on the television shows iHouse Of Bluesi or iAustin City Limitsi (a city where I have read that Trapeze is very popular) would be a big boost. Imagine Glenn doing a live set of his material with some unplugged tunes thrown in to showcase his vocals. People cant miss what they dont know about, lets expose the product. Someone in Glennis camp needs to shake the bushes to see what falls out-make some contacts and lets see some live Glenn Hughes iThe Voicei.
:-) Ken

-END-

From: led@utw.com (Lawrence E. Debow)
Subject: CtC: An informal review of the Tommy Bolin tribute show featuring Energy

Well...

For those Tommy Bolin (and DP) fans who could not attend (but would have liked too), a few thoughts on a most memorable Tommy Bolin Tribute show featuring Energy. Its been 20 years since Tommy's death, and this show was brought together by the Tommy's friends, family and the Tommy Bolin Archives, to commemorate both his work and his passing. It was hosted Saturday July 24th at the The BlueBird, a Denver, CO., club, with a grand old theatre style to it. The place was relatively small with open seating on the main level as well as on the upper balcony. There was a small dance floor just in front of the stage for those of us wanting to get down and groove. Overall the place was elegant and dated (in a positive kinda of way...) with great acoustics.

There were two bands on the bill that night, the first of which was a progressive quartet consisting most notably of Standey Sheldon (from Tommy's Teaser days and of Frampton Comes Alive fame), guitar wizard Michael Reyes and I believe Energy's original keyboard player as well. I can not recall the name of their new band, but they were a screaming progressive rock fusion jam (no vocals). Three of these four guys are (and were) also in Energy. They ran through a quick set of progressive numbers and closed with what I believe was a track from Billy Cobham's Spectrum album of which Tommy of course was a contributor.

The second band on the bill that night was the reformed Energy (and several special guests). Energy consisted of several original members (Stanley Sheldon most notably), as well as two guitarists in place of Tommy (here being again Michael Reyes and the 2nd, a young long haired kid out of CA), the keyboard player, the original Energy singer, and two drummers (at least for part of the show), one of which was Tommy's brother Johny Bolin, and a harmonica player from Tommy's early days. Apologies to those musicians whose name I have forgotten! Also involved (and IMHO, the highlight of the show) was Tommy's old friend, long time song writer, collaborator and ex-member of Energy, Jeff Cook. Jeff, as most hardcore DP Mark IV fans will recall also co-wrote Ludy Luck, from "Come Taste The Band" with David Coverdale as well as co-writing many of the tracks off of Teaser with Tommy. Jeff's presence really connected things for me and by the roar of the crowd when he was introduced, I was obviously not alone.

Over the stage hung a huge tapestry of Tommy (it looked like it was off the Teaser album) and a few folks spoke about Tommy including Johnny Bolin and Jeff Cook. And then things really picked up! Energy opened with a most killer version of Teaser and proceeded through a solid set including such notable Bolins classics as "People People", "Shake The Devil", "Wild Dogs", "Post Toastie" and "Dreamer". "Dreamer" was particularly special (IMHO) as Jeff Cook handled all the vocals (I had forgotten that he, not Tommy actually wrote it). The only thing missing was Glenn Hughes' final vocals as on the original recording from Teaser. I could here them in my mind's eye! If Glenn could have been there, he would have really identified with all the love for Tommy. All the same and very simply put, "Dreamer" was simply beautiful... There were a few other songs performed, something from the Energy days: Praylude - Red Skys (which Tommy recorded with the James Gang on "Miami"), as well as "Homeward Strut" from Teaser.

Well thats about what I can fully recall because I was so busy dancing and a drinkin'. I did get to speak with Jeff Cook briefly after the show. He was quite moved by the turn out and the crowd's enthusiasm for his old friend. He also indicated that they (the Archives) would like to have another show in the future, but that they were not sure just when it would be. I thanked him and let him know how much it meant to me that he came out and did the show. All in all a memorable and moving experience (at least for me!). If any one else was there, please respond and add your views of the show.

BTW...The Tommy Bolin Archive were there selling many of the recently released Bolin Archive recordings of the Tommy Bolin and the Tommy Bolin Band Live, most of which are available for the Tommy Bolin Archive directly. These are great clean recording of the Tommy Bolin band from 1974 and 1976 as well as some unreleased works that Tommy had in progress.

Well...if another show is planned, I urge all Bolin (and Hughes) fans to attend because its as close as you'll ever get. Tommy's spirit was there... and it was alive and well.

Peace,

LED
1(800)238-0790

-END-

From: GPereira@capes.gov.br
Subject: tour t-shirts?

I would like to have Glenn Hughe's t-shirt. How can I buy it?

Guilherme Pereira
gpereira@capes.gov.br
Guilherme Pereira
DBA

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: News from Tomo Yamazaki

Hello, All:

A couple of days after the last issue of CTC went out, I received a message from Tomo Yamazaki in Japan, who once again had the chance to interview Glenn while Glenn was in Japan in July on his promotional tour.

While Tomo is not able to provide a complete transcript of the interview, he did highlight some of the more interesting bits of information, which I am posting to CTC with Tomo's permission.

Thanks very much to Tomo for sharing this information with us!

-Damien-

PS: Tomo mentions the "Bubbaloo's" below. That is the band Glenn recorded the single "I Don't Mind My Baby" with in the late 80s while living in Atlanta. I have seen that group name spelled as "Barbaloo's" and "Bobaloo's," too. I have no idea what the correct spelling is. If anybody knows, please let me know! Thanks!

* * * * *

Date: Sat, 24 Aug 1996 00:39:00 +0900
From: Tomo Yamazaki
To: glennpa@nic.com
Subject: CTC 22

Hi again!

Well, I should have written to you long ago, but I have managed to interview Glenn when I interviewed him on 9th July, for the Japanese _THE HO-NO-O_ magazine. Unfortunately, I do not have the time to do the complete transcription of the interview, but here are some of the info that you might find interesting (if you think it is worthy of including in the future issue of CTC, please feel free do do so!):

- As we all know, _PLAY ME OUT_ was going to be produced by David Bowie. Glenn had been a friend of Bowie's for a long time, and he (Bowie) was staying at Glenn's place in LA during the filming of the movie _THE MAN WHO FELL ON EARTH_. Glenn asked Bowie to produce _PLAY ME OUT_, but since the latter left for Berlin, the plan never materialized. Bowie was saying in one of the interviews that he set off for Berlin because he "had some friends who were heavily into drugs", and he was so sick of killing himself. The track TVC-15, on the album _STATION TO STATION_, was written while the two were watching TV at home.

- Hughes Thrall on stage were playing all the albums tracks plus some unrecorded songs, but nothing off Purple or Trapeze albums, nor did they play anything from their second album. They did about 12 gigs total.

- Glenn and Joe Lynn Turner wrote a song together called Touch Of Love on Glenn's birthday '89. According to Glenn, "it wasn't bad, but nothing special".

- During his "Atlanta days" in the late 80s, Glenn did a radio jingle for the Okin pesticide. The lyrics go (to the melody of Ghostbusters): "If you see a bug, coming outta woods, who're you gonna call? - The Okin Man!" He would "never ever let the fans listen to it, it was so awful!"

- When asked about UFOs, Glenn admitted that he has a recollection of having been abducted by one. His memory on the incident has been erased by "them", but whenever he reads or hears about UFO sightings, he gets the feeling that he was once "up there".

- Glenn was asked to perform on BOTH the new Judas Priest album and the Glenn Tipton solo album. However, he had to decline, as he was busy recording _FEEL_ at the time.

I am sorry to say that I was unable to give CTC the "special thanks" on the magazine (the editors didn't let me do it), but I did manage to sneak in the CTC name. It went like this:

* * *

Me: During the late 80s, you were something of a recluse in Atlanta...

Glenn: Aha, you want me to tell you about the Bubbaloo's? (laughs)

Me: Yes... kind of. (laughs)

Note: the Bubbaloo's was a subject of discussion in the recent issue of _COAST TO COAST_, Glenn's internet fanzine.

* * *

Meanwhile, I would like to stress that, contrary to some rumours, Zero Corporation did NOT threaten Glenn to make a rock album or else they would drop him. They did request Glenn to make a rock album, but did not really urge him to do it. Also, Glenn is not the wimp to compromise or to submit to what the record company says. You can tell, because Zero originally wanted Glenn to make a _FACE THE TRUTH_ type of an album, and the result was _ADDICTION_, which sounds nothing like the John Norum album!

Last but not least, Glenn and Bill Hibbler were both cool guys, and were very very helpful. I am looking forward to seeing them on the next Japanese tour, which may be taking place in the late '96 (hopefully).

Incidentally, the Glenn article I did for _THE HO-NO-0_ is completely written in Japanese, with just one press photo of Glenn, so there is not a lot interesting unless you can read Japanese. You have been warned!

That's it for now, see ya!

Tomo Yamazaki

-END-

From: HappyJoy <happyjoy@themall.net>
Subject: Addiction

Hello,

My name is Tony Sison aka The Atomic Chaser. I just wanted to let you know that I think Glenn's latest effort 'Addiction' is simply awesome. I have written a review on the cd on my web page, if you get a chance to check it out and let me know what you think.

Please pass along to Glenn that I have been a admirer of his voice and music for a long time and that I wish him the best of luck in the future and hope to see him on tour sometime here in Los Angeles. Thanks again! Take care and God Bless!

Tony Sison aka The Atomic Chaser
President, Dedicated Rocker Productions

::The Atomic Chaser aka Tony Sison::

```
*****  
*          LONG LIVE ROCK AND ROLL!!          *  
*****  
*          atomicchaser@themall.net          *  
* http://www.geocities.com/SunsetStrip/5295/ *  
*****
```

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: The GH discography

Hello, All:

The purpose of the Glenn Hughes discography that I have compiled (that is always available up at the Glenn Hughes web site) is to provide a complete listing of all the albums that Glenn has appeared on throughout his long career, as well as to highlight some of the other, more obscure projects that Glenn has been involved with. Since I wanted to present all of this information in a very simple, direct manner, thus making the discography very easy to read, I decided on the current format, which I remain quite happy with.

If you would like to know specifics regarding record labels, catalog numbers, and countries of origin for anything listed, please contact me, and I will do my best to provide that information. I also receive a lot of requests for information regarding what Glenn's contributions are to various albums. Again, I'd be happy to answer any questions about that sort of thing, but most of what is listed in the discography has been reviewed and/or discussed in back issues of CTC, so you may want to look there first.

Thanks to everyone for all the mail regarding the discography; I appreciate all the positive comments and also the suggestions. In the future, and hopefully when I have more time, I may change the format a bit and try to include more detailed information, but, for now, I'm satisfied with it. :)

-Damien-

CONTRIBUTIONS

|||||

From: Damien DeSimone <glennpa@nic.com>
Subject: CONTRIBUTION: _Addiction_ Discussion, Part 2

Hi All:

Here is Part 2 of the _Addiction_ Discussion. Part 1 appeared in last issue, along with a description of what this is all about. :) Shortly after #22 went out, Bill Hibbler contacted us and said he'd like to be a part of our discussion, and, as you will see, he has contributed a very interesting message below. That being said, the participants for the discussion this time were me, Lennart, Bill Jones, Lewis (absent once again!), Paer Holmgren, Marc Fevre, and Bill Hibbler.

This represents the end of the discussion; we'll pick up this format again after Glenn releases his next album. :) Any further comments, etc. regarding _Addiction_ will appear as regular CTC submissions from now on. So, please continue to express your views and opinions about the album!

If any subscriber would like to comment on anything that appears here, feel free to do so in a regular CTC submission.

Thanks once again to everyone who participated! :)

-Damien-

Date: Tue, 20 Aug 1996 08:59:35 -0400 (EDT)
From: Bill Jones <billj@mindport.net>

On Mon, 19 Aug 1996 Kursea732@aol.com wrote:

> It's anyhow these two songs that makes the album contemporary, isn't it???

>

> -----No, I don't think so. I think that what makes the album

> contemporary has a lot more to do with the production values involved as a

> whole, and not so much with the song-writing on a pair of tracks, one

> of which isn't even a Glenn Hughes composition. Together, Marc and

> Glenn have created an album that SOUNDS contemporary, even in those

> places where the songwriting isn't. Understand that, and I think you'll

> go a long way towards understanding why - to some people at least -

> ADDICTION may end up seeming to be a more cohesive effort than was FEEL.

I wrote in my soon-to-be-published review that Simon Robinson's main criticism of FEEL was that it didn't seem focused - it strayed into too many musical directions. I then said that critics won't be able to say the same thing about ADDICTION, because in a broad categorization, all of the songs are hard rock. Pigeon-holing them further, I said that you could even say that all the songs but two (3 at the most) fall into the heavy alternative slot. I didn't get into whether it was the song-writing, execution, or production that put them into said categories - I just said this is what they sound like. I know that the production of an album is important, but is that what makes it what it is? Is Brendan O'Brien (producer) more responsible for Pearl Jam's and Stone Temple Pilots' sound, or the musicians and song-writers themselves?

> On FEEL, Glenn played with a variety of musical and

> production elements without any inhibitions. On ADDICTION, however, (and I

> think that the final version of Madeleine is an excellent example of this),

> some of Glenn's material that probably wouldn't have been otherwise

> included on the album was reworked to conform to a certain sound,

> a certain style, a certain design. The production values behind those

> two albums, FEEL and ADDICTION, were totally different, and I think

> that that has a lot more to do with the end results on ADDICTION than

> you might believe.

Marc, I've never been in a recording studio, although I have jammed with bands and seen tons of bands from onstage or very close-up. What kinds of production things were done with ADDICTION to give it the sound that it has? I figured out how to play the riff to ADDICTION, and see that the E-string is tuned down a full step. This is the type of thing that I assumed gives ADDICTION its heavy sound. Can you elaborate a bit on what production tricks make such a difference in the final recording?

-END-

Date: 22 Aug 96 00:22:45 EDT
From: Bill Hibbler

The Feel album was a mistake, IMO. There are some great songs there but, they

don't work together well as an album especially not for a Japanese label. Record companies like things to fit in a nice little package for them to hand over to their marketing staff. At a major label, they'll turn it over to their rock division or their pop division, urban division, etc. Sometimes, there will be a little overlap. A Bon Jovi record might reach Pop and Rock, for example. Feel, in my estimation, would have required the rock staff, the pop staff, the urban (Black/R&B) staff, the dance music staff and the adult contemporary division. That means five times the promotional costs of most records for an artist that's not a current star by their definition. It takes a Rod Stewart, Madonna, Prince or similar artist to get that type of backing. Zero is not a major label but, an indy Japanese metal company with good distribution. Oddly enough, Zero liked Save Me Tonight but, not Talkin' To Messiah because it had a funky bridge to it. The funk element is something that they just aren't into at all. My feeling has always been that if Glenn does an adult contemporary type album, he's got to be signed to a major label like a Warner Bros. or a Columbia, etc. and the album has to be totally adult contemporary with no hard rock. Glenn and I argue about this sometimes but, the problem with Feel from the standpoint of a record company is how do they market it? Imagine a 15 year old girl hearing Save Me Tonight or Does It Mean That Much... on the radio and buying the cd. She gets home and pops it in and hears Big Time and Talkin' To Messiah and thinks that she's bought the wrong album. Now, take a 20 year old headbanger that hears Messiah on a rock station who buys the cd and hears Speak Your Mind, what's his reaction going to be? That's the problem with attracting new fans via Feel and that's what the record company expects for their investment, new fans. Glenn has a good loyal group of supporters but, not enough of them to support the amount of touring he'd like to do and to put him in the position where he has total control over what type of records he can make.

In January, it was time to make a new record for Zero. Their dissatisfaction with Feel had to be taken into consideration. The record company has the right to refuse the record or request new songs, etc. Glenn usually writes with a collaborator or two when he does his albums. With FNO, it was the band and producer, Bruce Gowdy. With Feel, it was a variety of people from different areas and it was difficult to tie all those different songs together. For this record, Glenn was talking to a few different people to work with in terms of production and songwriting. Some of the names that cropped up were Stevie Salas, Ritchie Kotzen, Bruce Gowdy and Marc Bonilla. Meanwhile, the label had suggested that he work with George Lynch. We declined. That couldn't happen for several reasons including the fact that George was still in Dokken and had a contract with a different label. We'd tried to reach Stevie but, didn't hear back from him and Zero didn't like that idea anyway. Glenn asked both Marc and Bruce to start writing songs.

Glenn already had Blue Jade and Madeleine along with two other songs from Joakim Marsh and Sampo Axelsson on rough demos along with a song from Dave Patton. None of these songs really did much for the label in demo form. Meanwhile, Marc came up with "The Death of Me" and Bruce wrote the music to a song that became "I'm Not The Same" after Glenn added the melody and lyrics. (This is usually how Glenn likes to write songs). Both were put down on tape and sent to Zero. The two songs were night and day, really. The former, was the very 90's sounding song you've heard and the latter, a high energy melodic rock song. The label wanted a hit and I thought "I'm Not the Same" would be right up their alley but, they didn't see the potential. Meanwhile, Marc wrote the music to several new songs but, Bruce was tied up with another project and trying to integrate some new gear into his studio and had little time to write with Glenn.

In America, melodic heavy metal was absolutely dead in the water. Record companies had dropped most, if not all, of their metal bands and got rid of the hard rock departments entirely replacing them with younger, alternative types. In America, bands like Skid Row went from the front cover of Rolling Stone to support band status and other bands that had headlined arenas a couple of years ago were playing in bars again. You could see the same thing happening in Europe, too. Anyone that was a regular reader of Kerrang can attest to that. The magazine that had always given artists like Glenn, Whitesnake, Maiden and other metal bands coverage were now turning to the new breed of bands like Rancid, White Zombie and Pantera. Japan was starting to be the only place left that still strongly supported metal.

Glenn has been very disappointed in not having all his records released in America and in not being able to tour here. The problem is that with the death of melodic hard rock, there aren't as many places to play, are few radio stations to get airplay and few magazines or newspapers willing to cover the scene. It might seem to some that Glenn could play the same circuit that bands like Foghat, Kansas, Nazareth and such bands appear on but, that's not the case. All of those bands had big hit singles once upon a time and all still get regular airplay that the classic rock stations. Those stations play Purple but, usually Smoke on the Water, Hush or Woman from Tokyo. Because the Trapeze material wasn't available on CD for so many years because the masters

were lost (The current CD's were made from cleaned up and re-mastered vinyl) so Trapeze never became part of the classic rock stations playlists. What this boils down to is that if Glenn made a strictly melodic 80's style album, Japan would be happy but, it would be harder to find a place for it in the U.S. If Glenn, made a funk-rock type album, the label wouldn't accept it and there wouldn't necessarily be an audience for it anywhere else. The funk rock thing was getting a lot of attention in America four or five years ago but, not much now. A lot of us really like to hear Glenn do that kind of music and I'd love to see a 90's Trapeze style record but, nobody is willing to give us the money to make a record like that right now. But, I digress... back to Addiction. It was Marc Bonilla songs that dictated the direction, really. Marc felt that if the record had a lot of blistering solos that it would kill any chance of getting it released in America as would having lots of layered vocals like Feel. Some of Glenn's fans have said that it's not soulful enough that it's not a real "Glenn Hughes" record but, I disagree except when it comes to the bass playing. Glenn played bass but, as they were Marc Bonilla's parts, the Glenn Hughes bass sound wasn't there. I think Marc is a big fan of Glenn's voice but, not necessarily his bass playing and that's a mistake, in my opinion. I really like Glenn's vocals on Addiction and I think this style of music suits the theme of the album, Addiction. I don't think that a joyous funkfest would be the proper stage for such a heavy topic. Towards the end of recording, Joakim Marsh flew in to work on his songs and brought along a gem that almost didn't make the album, Down. At least three copies of the demo for Down were sent to LA from Sweden but, all of them were lost in the mail. If Paer Holmgren hadn't stayed on the case via E-mail, we might have given up on it. Thank God, we didn't as it's my favorite song on the album. Glenn kept raving about Joakim's playing while we were in LA and, when I met him and heard him play, I had to agree. I haven't seen the new band live, yet, as Dennis Karlsson is managing the tours in Sweden but, Glenn tells me that he just keeps getting better and is a madman on stage.

So, as you know, the album is out now in Japan and SPV will be releasing it in Europe, hopefully in October but, I don't have an official release date, yet. In parts of Europe, the album will be out on a different label than Feel was depending on who SPV works with in each territory. I'm working on America right now and should have some news soon. Plans are in the works for tour dates in Europe and Japan as we speak. The new tour will begin in Sweden with a new set list featuring several songs from the new album. After Sweden, there are several possibilities but, nothing that I can mention, yet. A 5 city tour of Japan should happen early next year. We can't arrange shows in America until the album is signed to a label and I'm working hard to make that happen, right now.

So, that's all the news for now. Glenn is in Dallas and celebrating his birthday today and will travel next to LA for a little vacation before rehearsals begin for the tour. As always, Glenn and I enjoy reading your comments. (Most of the time, anyway... Hint: Alexander Gitlin, lighten up on the drummer and the engineer, will ya?<G>)

Take Care,

Bill Hibbler

-END-

Date: Wed, 28 Aug 96 08:33:06 +0200
From: holmgren@basys.svt.se

In the *private* discussion Marc and I have had regarding Death and Down, Marc wrote:

>>> Finally, we have the "sub-par" tracks: Death Of Me and Down. Yechh, what >>> is that noise?!

>> Congrats Marc! You've just won the BIG BOF prize!!!

>What the hell is that?!

Well it goes back to my first (p)review of the album where I wrote that some of the tracks maybe could scare some of the older geezers away... I also wrote that my wife thinks I'm a Boring Old Fart (when it comes to music)... But I still think that both Down and Death are two good songs both should work well as singles both in the US and here in Europe (although they are maybe not MY cup of tea) - what do you other guys think about this???

>> It's anyhow these two songs that makes the album contemporary, isn't it???

> No, I don't think so. I think that what makes the album contemporary has a > lot more to do with the production values involved as a whole, and

> not so much with the song-writing on a pair of tracks, one of which
> isn't even a Glenn Hughes composition. Together, Marc and Glenn have
> created an album that SOUNDS contemporary, even in those places where
> the songwriting isn't.

You're totally right to a certain extent! :) The album would NOT have been
contemporary (whatever that means???) with songs like Talk About It and
Justified Man...

> Understand that, and I think you'll go a long way towards understanding why
> -to some people at least - ADDICTION may end up seeming to be a more
> cohesive effort than was FEEL. On FEEL, Glenn played with a variety of
> musical and production elements without any inhibitions.

Which made YOU and ME and GLENN happy - but certainly not the record
companies and radiostations and bigger audience.

> On ADDICTION, however, (and I think that the final version of Madeleine is
> an excellent example of this), some of Glenn's material that probably
> wouldn't have been otherwise included on the album was reworked to
> conform to a certain sound, a certain style, a certain design.

Agree! And some really good songs were unfortunately not included on this
album - but there will (hopefully) be another album and another and
another and

Take care,

Paer

-END-

Date: Thu, 29 Aug 1996 21:50:44 -0400
From: Kursea732@aol.com

Here's to hoping!!!

Marc

-END-

Date: Tue, 24 Sep 1996 19:41:33 -0400
From: "Bill Jones" <billj@mindport.net>

I noticed this discrepancy between Bill Hibbler's statement and Paer's
regarding who played the guitars on ADDICTION:

Paer's version (from CTC #22):

> From: Par.Holmgren@svt.se
> Subject: CTC: The guitar(ist)s on ADDICTION
>
> Damien asked me to specify about who is playing what on the new album.
> Well, basically Joakim is playing on *his* three tracks and Bonilla on
> *his*.
>
> But with these exceptions:
>
> * I'm Not Your Slave; Joakim is doing the HEAVY riff around the chorus;
> 1.37-1.52 and at the end from 3.41.
>
> * Madeleine; MB plays the guitar solo and the acoustic guitars.
>
> * Blue Jade; Again MB does the acoustics.
>
> Hope that helps!

That does help Paer, but it does not agree with what Bill Hibbler said
in CTC #20:

> Glenn, Marc Bonilla and drummer Joe Travers appear on every track with
> guitarist Joakim Marsh appearing on several tracks.

So it's no big deal, but Paer isn't giving Bonilla credit for playing
on "Down," as he's calling it "Marsh's" song. The writing credits
lists Bonilla as one of the writers on that song, however, so it would
seem that Bonilla did indeed appear on every song.

-END-

Date: Tue, 24 Sep 1996 19:59:51 -0400
From: "Bill Jones" <billj@mindport.net>

Let's have a little fun speculating on the meaning of some of the

things having to do with the ADDICTION cd. The booklet: The background on pages 3 and 4 looks like graph paper with pieces of masking tape stuck on it. What's that all about? Pages 5 and 6 appear to be pill vials, among other things, but it is difficult to say with certainty because of the distortion. Anybody have any other ideas? I have no idea what is on page 7. Anybody care to guess?! Page 8 looks like a glass or bottle of some kind of clear liquid, but what does that mean? Pages 9 and 10 are another mystery to me - anyone?

As far as the rear insert in the CD jewel case, I go along with the theory that the monkey might symbolize Glenn getting the monkey off his back. I'm going to guess that the substance in the square bottle is pot, though storing it in a bottle isn't usual practice, is it? :-)
I have no idea about the yellow liquid in the other bottle. What kinds of yellow liquor are there?

For lyrics, anyone care to guess what "Madeleine" is about? Doesn't make sense to me. That's not saying I understand the lyrics in the other songs, 'cos I don't, but this song particularly has me baffled.

-END-

Date: Thursday, September 26, 1996
From: holmgren@basys.svt.se

Bill wrote:

> So it's no big deal, but Paer isn't giving Bonilla credit for playing
> on "Down," as he's calling it "Marsh's" song. The writing credits lists
> Bonilla as one of the writers on that song, however, so it would seem that
> Bonilla did indeed appear on every song.

Don't ask me why he got credit on that song though... ;) He could be playing some background guitars on it maybe but I don't think so!

All the stuff UPFRONT is Joakim anyhow...!

Paer

-END-

Date: Tue, 1 Oct 1996 07:37:35 -0400 (EDT)
From: Damien DeSimone <glennpa@nic.com>

Marc Fevre wrote:

> Finally, we have the "sub-par" tracks: Death Of Me and Down. Yechh, what is
> that noise?! I don't care much for the music on either of these tracks,
> though - truth be told - the only thing that killed Down for me was the
> wretched chorus.

I don't really like Death Of Me either. I've tried, but, after repeated listens, it fails to do anything for me. It just sounds too "forced" to me, both musically and in terms of Glenn's vocals, and it seems like a blatant copy of a lot of the current "alternative" hard rock that is so popular here in America, most of which I can't stand! :)

On the other hand, I think Down has a lot of elements of classic GH, but with an updated sound/arrangement for the 90s, and it really works for me. Because of that, I think it is the centerpiece of the album. I really do like the chorus a lot, too; it's certainly not what you would expect to hear from Glenn, and I think it is fresh and exciting. Whereas DOM sounds like Glenn and company are "trying too hard" to capture the 90s rock vibe (IMO), Down takes the classic GH sound and successfully updates it for the 90s, and it sounds great!

> That said, for a man who has said more than once that his heart just
> isn't in heavy rock anymore, Glenn still rocks on most of these songs
> with a fair amount of conviction.

That is definitely true!!!

> How do you figure? For my part, I have a hard time believing that
> ADDICTION is built around these two songs, especially as they don't really
> have that much to do with Glenn's own stated musical preferences or tastes.
> In the larger scheme of things, I'd have to say that it's the songs like
> Death... and Down that are the compromises here.

Well, I agree with both views. For the most part, I think Addiction is built around DOM and Down (along with the title track and also IDWLTWA), since they showcase the heavy, 90s, "angry" sound of the record very well. :) However, you could also say they are the compromises of the album, too; that is, if you accuse Glenn of selling out to alternative/grunge/etc. :) Of course, I don't think Glenn sold

out at all; he was just trying something new, like he always does. We all know the story by now, I think. Personally, while I enjoy _Addiction_ for what it is, I'd like to see this be a one-off album in this style, and I'd prefer Glenn to move on to something new for his next album, something more uniquely Glenn... I know I'm very excited about some of these songs he's been writing on the side over the last year or two! :)

Bill Jones wrote:

> Let's have a little fun speculating on the meaning of some of the
> things having to do with the ADDICTION cd.
> {snip}
> As far as the rear insert in the CD jewel case, I go along with the
> theory that the monkey might symbolize Glenn getting the monkey off
> his back.

I'll have to agree with that, too. That's an easy one though. :)
As for the rest, I have no idea! I haven't given it much thought. This could make for an interesting thread though once the subscribers see this msg.

BTW, does anyone know how Addiction is selling in Japan?!

-Damien-

-END-

Date: Thu, 3 Oct 96 10:01:58 +0100
From: holmgren@basys.svt.se

Bill wrote:

> For lyrics, anyone care to guess what "Madeleine" is about? Doesn't make
> sense to me. That's not saying I understand the lyrics in the other songs,
> 'cos I don't, but this song particularly has me baffled.

Sometime at the end of last year Glenn was playing around with my daughter, Madeleine (3 years old). A couple of days later he heard this song written by Joakim and Sampo, and when he sat down to create the melody and lyrics, the name Madeleine got stuck in his mind. The song isn't about Madeleine though it's about this spoiled girl in her upper teens (I guess) that is mistreating everyone in her surroundings, she's not the nicest person to know - but Glenn has promised me it's NOT about my daughter :)

They truly like each other - although there's a little language problem now and then... I remember once when they were talking to each other (or should I say Madeleine was talking to Glenn... ;)) Anyhow, Glenn figured out that she was asking him something - as she kept repeating the same line over and over. He tried to please her by answering JA, JA - meaning yes in Swedish. This was NOT the correct answer to the question though and Madeleine got very upset... (I don't know what they were *talking* about - as I only heard the very last part of the *conversation*).

Yesterday when Glenn called me from England, Madeleine picked up the phone and when she had asked *Vad heter du?* (What's your name?) a number of times without getting an answer - I realised that it could be some non-Swedish speaking person on the phone...

But Glenn is picking up some Swedish - and it's not the easiest thing to understand a 3-year-old (if you're not one of her parents...)

(Slightly off-topic?)

Paer

-END-

From: Lennart Hedenstrom <Lennart.R.Hedenstrom@telia.se>
Subject: CONTRIBUTION: European ADDICTION is out!

Hi all, Lulea, October 12

I just picked up the European version of ADDICTION. It's slightly different compared to the Japanese release. The cover with Glenn in his thinking pose is not warped as it was on the Japanese CD. The running order of the songs has been changed around. The picture on the last page of the booklet has been changed to a different one. The thanks list is different and I am extremely proud of the fact that my name is in there (just before Paer so there is probably some kind of priority there... oh, wait a second it's in alphabetical order! <g>).

Here the numbers and stuff so you can go order it right

away: Glenn Hughes - Addiction - SPV 085-44412

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

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CONTRIBUTION: Review of Phenomena compilation CD

PHENOMENA 1985-1996 X (Parachute Music CDPAP005, UK, 1996)
=====

This is the Phenomena "Best Of" compilation CD that has recently been released. It consists of various tracks from all three Phenomena releases, including, of course, a number of tracks which were sung by Glenn. Nothing out of the ordinary though.

There are two previously-unreleased tracks on here, however. The first one is "Stealing Heaven," which is an "unfinished live studio recording" by Phenomena III; more specifically, it is the Murrell/Gorham/Sturgis/Johansen lineup. The track was written by Tom Galley. It is a fairly raw recording, and I'd classify it as very mediocre AOR. Personally, I loved the Phenomena III album, but this track is probably weaker than anything on there and is best left on the cutting room floor.

The other previously-unreleased track is "Slave," which is a 1996 "monitor mix" by Phenomena IV. Phenomena IV?! Well, don't get too excited, as this is basically an O'Ryan solo track, as he handles vocals and most instruments along with Jason Fillingham, who played on O'Ryan's last solo album, _Initiate_, which I reviewed a few issues back. "Slave" is a good song though, very much in the "sci-fi" style of AOR like the first Phenomena album, and it is based around lyrics from 1793 by William Blake. Very interesting!

There are no real liner notes to speak of in the booklet, just a listing of the musicians on each track. It's interesting to note that Ray Gillen is credited for vocals on "Double 6,55,44," which made me very curious. Could this be an alternate version of that track with Ray singing?! Nope. So that must be a typo. :)

Will there be a new Phenomena album in the near future? I don't know. But, if that is the case, it's clear that the whole Phenomena concept revolves around the mysterious Mervyn "O'Ryan" Spence, who basically is Parachute Music and who is responsible for putting out this compilation CD and the recent Phenomena (re)reissues. Whatever happened to Tom Galley?!

-Damien-

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

-END-

From: Lennart.R.Hedenstrom@telia.se
Subject: CTC contribution: Tour Dates!

Hello all, Lulea, October 6 1996

Glenn's manager Bill Hibbler sent us a message about the upcoming tour.

Message from Bill Hibbler:

> Here are the tour dates for the fall European tour. All dates
> and venues are subject to change. We hope to see you on tour!

```
>
> DATE      CITY      VENUE
>
> November 1996
> wed 06    Borlange    Boulanche
> thu 07    Gothenburg  Metron
> fri 08    tba
> sun 10    Stockholm   Gino
> tue 12    Uppsala     Sten Sture & Co.
> wed 13    Malmo       KB
> fri 15    Vosselaar   Biebob
> sat 16    Almelo      Sub Rosa
> sun 17    Landgraf    Theater
> tue 19    Tilburg     Noorderligt
> wed 20    Amsterdam   Melkweg-Max
> sat 23    Nottingham  Rock City
> sun 24    Newcastle   Riverside
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