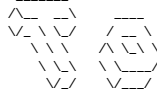
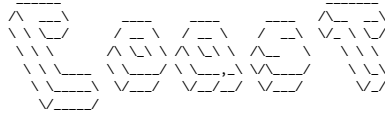


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#25  
January 23  
1997



|||||  
INTRODUCTION  
|||||

Hi all! Welcome to COAST TO COAST, The Glenn Hughes Electronic Fanzine! This is issue number 25. It is approximately our two year anniversary! I guess we can say "Good luck Glenn, and keep up the good work!" Glenn's great 90s era of hard work and great music (as well as our appreciation for his older material) is what caused the Editors (me, Damien, Bill, Lennart) to start up Coast To Coast. I know I've had a lot of fun doing it, even though I often have to divide my attention between about 6 other interests! We all really enjoy sharing this forum with Glenn Hughes fans. In fact, we share this forum with a total of 440 people!

I think that, this being our 2nd anniversary edition, it is appropriate that we have a fantastic new interview with Glenn Hughes himself! Thanks to Glenn for taking the time, and thanks to Lennart for doing the interview! I'm sure he enjoyed it! I've been putting this issue together so I have not read it quite yet; I very shortly will! Also, we have a year-end wrap up by Bill Jones, and Damien has a "Poll Question" for everyone in the first submission. There is a concert review and a bit of other stuff inside also, so I know you will all like this issue! I hope the Holiday break didn't leave you without COAST TO COAST for too terribly long .... enjoy!

Lewis Beard

|||||  
SUBMISSIONS  
|||||

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Poll Question!!!

Hi, Everybody:

Well, a new year has started, and why not start 1997 with an exciting poll question! :)

Please read on, and I look forward to a great response from all of you regarding this very important issue...

\* \* \*

Once Glenn returns from his Japanese tour, he will start contemplating and preparing for his new album project, and begin writing and thinking about people he'd like to work with. Once again, he is considering various options and courses of action.

With that in mind, Glenn would like to hear from everyone at CTC as to what musical direction we would each like him to pursue for his next album.

Knowing that there will always be elements of rock and funk in Glenn's music, what musical direction would you like to see Glenn take on his next album?

Responses can be submitted in a brief essay format, and should be sent to Lewis, as usual, but with the subject line "CTC: Poll Response" for inclusion in a future issue of CTC.

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: Daniel Bengtsson <sedbebe@hq.molnlycke.se>  
Subject: CTC: Commentary for Glenn Hughes

Hello Glenn!

I just wanted to say that your singing has meant a lot to me. I tried to see you live the two last times that you were in Gothenburg (Sweden), but failed. I was too young. I'm 15 years old and you had to be 20 to come in. It was a real nightmare. I had really looked forward seeing you live and talking to you after the show, but I hope we meet each other when I'm older, or in some other way. My brother though, Torbjorn, was at both concerts with you, since he has admired you since you joined Deep Purple. He told me about the shows, which he thought were wonderful. To end this mail I just want to say that your new album "Addiction" is great and I wish you the best...

Best Wishes,  
Daniel Bengtsson, 15 years old  
Gothenburg, Sweden

e-mail: sedbebe@hq.molnlycke.se

-END-

From: mitani@ucla.edu (Kohnosuke Mitani)  
Subject: CTC: Happy New Year  
Happy New Year!!

Regarding my other submission in this issue, I finally found "Deep Purple Mk. III: The Final Concerts". The problem was I could not find it at big CD stores, "TOWER RECORDS" and "BLOCKBUSTER MUSIC", close to UCLA, which is the largest university on the West Coast. Anyway, I drove around and got the CD. I'm embarrassed by my lack of information on new release. It's a shame! How can I get this kind of information?

In "TOMMY BOLIN TRIBUTE VIDEO", Glenn is one of the interviewees. He talks about his memory of Tommy. He appears about one minute in total. Glenn looks well-nourished and, actually, I saw a bootleg video similar to this before. So, this video must have been taken several years ago. This is a must buy for Tommy Bolin fans, but not for Glenn Hughes fans.

Ko Mitani

-END-

From: P.McLoughlin@bra0126.wins.icl.co.uk  
Subject: CTC: Queen Tribute album

Hi Damien, I bought the Queen tribute album on Saturday, I don't know if it's out over there yet. If you want to use this in the CTC then please do:

It's called 'Dragon Attack', that's a Queen song, but it's not on the album which I bought at The Rock Box on Saturday. The only song without merit (in the version) is We Will Rock You, I think he's actually tried to sound like Axl Rose did at the Freddie Mercury Tribute Concert. . The others all have something to offer. I would say the highlight is actually Glenn's 'Get Down Make Love', he made it his own I think, really great. His approach is just like the songs on 'Addiction'

John Petrucci's 'Another One Bites The Dust' is great too and James Labrie is great on 'Sheer Heart Attack' and 'One Vision', though perhaps the mixing of the vocal harmonies was a bit out of synch at times. Lemmy (Motorhead) does 'Tie your Mother Down', with Ted Nugent on guitar, 'Champions' has Rob Kreiger (Doors) on guitar. Even Yngwie on 'Keep Yourself Alive', making intricate noises as usual, but good. There is a great version of 'It's Late' too. So, from a Queen fan, I think it is good, shows how good those songs are and how they can be updated a little.

Patricia

-END-

From: mitani@ucla.edu (Kohnosuke Mitani)  
Subject: CTC: a couple of questions

Hi all,  
Could anyone tell me,  
1) What is the album entitled "Deep Purple Mk. III: The Final Concerts", and  
2) In which tracks of "Come Taste The Band", Tommy Bolin played bass? The newsletter from Tommy Bolin Archives says "Glenn was battling substance abuse problems at the time and missed a bunch of the sessions. So Tommy filled in on bass. It is reported that Glenn later re-cut his bass parts for some of the tracks."

Take care,  
Ko Mitani

\*\*\*\*\*  
Kohnosuke Mitani, Ph.D.

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\*\*\*\*\*

-END-

From: Olivier Schreiber <olivier@sgidev.mdc.com>  
Subject: CTC: questions to Glenn

I sent these questions on the 14th but the rest had already been sent to Glenn.  
Damien suggested they could be posted on CTC.  
Thanks.

Q. Glenn, please rank the most creative Deep Purple musicians when they were performing in the various formations of the group from mark I to present.  
Q. Glenn, what is harder to come up with to make a successful song? The lyrics or the melody?  
Q. Glenn, why did you spend so many years in Atlanta? Did you like the city better than LA for example?  
Q. Glenn, do you regret the breakup of Mark IV?  
Thanks.

Olivier Schreiber olivier@sgidev.mdc.com 310 593 9739 FAX 593 0296  
Military Transport Aircraft, McDonnell Douglas Corporation  
Mail Code D041/0056, 2401 E. Wardlow Road Long Beach, CA 90807-5309

-END-

From: Lennart Hedenstrom <Lennart.R.Hedenstrom@telia.se>  
Subject: CTC: trades welcome

Hi all, Lulea, January 16

I have some extra GH items. If you would like to trade check out my personal web page where I keep the list:  
<http://hem.passagen.se/ctc/> (homepage)  
<http://hem.passagen.se/ctc/4sale.html> (trade list)

Lennart

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

-END-

From: Jakob <macleod@hem.passagen.se>  
Subject: CTC:Suggestion for Glenn....

Hi Glenn!

First I'd like to say your show in Gothenburg in november was the concert of my life. What a set list!(Although "I'm the man" should be in it), what a show! Although I have heard you before(Skara), this was simply incredible. I also had the chance to exchange a few words with you backstage. I know you don't remember, but for me it was a memorable moment. Well, enough of that, although there's plenty where that came from.

You've said in interviews that you like working with a partner in music, and I must agree that the times you have the result has been extraordinaire (Norum, Thrall and Bonilla....). Well, I have this secret dream that I'm about to share with you. The ultimate album could be a reality if you teamed up with KERRY LIVGREN, former guitarist, keyboardplayer and songwriter of KANSAS. He is working solo now, but what a team you could be. Him being an incredible songwriter (his lyrics are exceptional), guitarist and keyboardplayer and you being a great singer as well as songwriter and bassplayer, and you both being "plugged-in to the higher power", the Lord Jesus, that could be an multi-dimensional music-experience never before experienced!!! You should really consider this. If you want, I'll talk to Kerry.....

You're in my prayers ,Jakob

-END-

From: Simon Hall <Simon.S.M.Hall@MACC.APVXC1.zeneca.com>  
Subject: GH Review to CTC

Dear Lewis,

Many thanks for adding me to the circulation list for the Glenn Hughes CTC newsletter. I thought that the least I could do in return is to send you a brief review of the Manchester Jilly's/Rockworld gig last month :

This was the 3rd time I'd seen Glenn, having managed to catch him on both of the last 2 tours. On the 'Feel' tour I had come away a little deflated as the show (Buckley Tivoli) although thoroughly enjoyable, despite technical hitches which were obviously really annoying Glenn (in fact he promised to return to play a free show...but if he did, I never heard about it) hadn't been as enjoyable as the Stoke Wheatsheaf show on the 'From Now On...' tour. Perhaps it was the initial euphoria at seeing the man I consider to be the greatest vocalist ever, or perhaps it was the peerless backing band, but anyway this time out had to be good to match it. I needn't have worried. Storming through a succession of superb songs, Glenn's voice just gets better and better. Each time I see him I find my jaw hitting the ground at the sheer control that this man has over his voice. Through 'Coast To Coast', a superb reading of 'Addiction' and on via a stunning 'Gettin' Tighter' the show was a stunner. The highlight for me, though, came early in the killer rendition of 'First Step Of Love'. The Hughes/Thrall album is one of my Top 3 albums of all-time, and this was the first time I'd seen this song performed. How about ' Look In Your Eye' next time? The thing that really makes a GH show such an event is his willingness to plunder his exceptionally rich back catalogue, rarely taking more than a few songs out on 2 consecutive tours. Having said that, the

Lack of tracks from both 'From Now On' & 'Feel' this time (around) was probably my only complaint. I would dearly love to hear him tackle 'Living For The Minute' or 'Coffee & Vanilla' live.

Anyway, with his promise of 2 UK tours per year in future, maybe we'll see these songs soon enough. Incidentally, I dragged 2 friends of mine along to the show. Neither are particularly hard rock fans, but both came away amazed and demanded to know when he's touring again. Kerrang's review of the tour seemed to suggest that Glenn's time is past, but if the alternative is Ash, Terrorvision and Sepultura, then just call me an old git and assign me to the file marked "not cutting-edge enough."

Rambled on a bit there. Oh well. A couple of questions before I sign off :

- What relation is CTC to The Voice?
- Where can I get hold of an extensive GH discography?

Hope to hear from you soon.

Happy new year.

Cheers,

Simon.

-END-

From: BLACK@NCST02CA.ntc.nokia.com (Black Ross NTC/BS-CA)  
Subject: Glenn's London Gig Review

Hi Lewis/Damien,

Please find below my review of Glenn's latest London gig. Hope I'm not too late for the next issue of Coast to Coast ;

"Having been into Glenn's music for many years but having never seen him live, imagine my delight when I saw the following advert in Kerrang! magazine, "Glenn Hughes playing at the London Astoria 2 club on Saturday 7 December". Imagine how annoyed I was when I realised it was the same night as my company's Xmas Dinner Dance for which I already had a ticket ! But then I thought "Glenn's playing in Leicester Square and the Party's in Hammersmith". Now, to many Americans this may not register much, but to most Brits this was the chance to avoid sitting down to a Xmas dinner for 2 hours listening to a middle-aged Jazz band, instead go to see Glenn in concert and then come back for the "disco" ! What a bonus !

So having enjoyed a couple of drinks, at 8pm I went off to get changed out of my posh gear into something more suitable for a Rock concert. If the Tube hadn't broken down, I'd have got there just in time for the start.

As the set was identical to those played in Sweden ("Burn" included as a final encore) I won't repeat everything. What I would like to comment on is one piece of music played before "Coast to Coast".

I have never seen an audience so captivated in all my life. I've seen a lot of great bands in my time (bit of an old timer now at 28 !), and I can seriously say I never felt as elevated by a single piece of live music.

Glenn dedicated the improvised piece to Tommy Bolin who had died 20 years ago that week. He obviously had a very strong relationship with Tommy and the feeling that he put in was immense. I can't really describe the piece except it was a real message from the heart. Singing and screaming over a quiet keyboard background, Glenn referred to Tommy with such lines as "Can you hear me ?". The first part lasted about 40 seconds during which the audience was TOTALLY spellbound and then at the end burst into spontaneous applause. Finishing the piece, the band rolled into "Coast to Coast", one of my personal all-time Glenn favourites, the perfect follow-up.

I got back to the Hammersmith hotel to find the disco playing "pop classics" and realised I had probably made one of the better decisions of my life by seeing Glenn Hughes in concert !

Ross Black. E-mail address "ross.black@ntc.nokia.com"

-END-

From: Roger Haworth <RGH1@WPO.EPSRC.AC.UK>  
Subject: CTC: Glenn Hughes - Oxford Zodiac, Wednesday 27th November 1996

Well, it was quite a week. I don't go to a gig for over two years then I get two in three days. First an incredible show from the \_original\_ Kiss on Monday, then Glenn Hughes on the Wednesday.

Whatever you may think about a career that can probably best be described as sporadic I feel there is little doubt that he is one of the finest singers of his generation - no, \_any\_ generation. Last Wednesday I was not disappointed.

It was at the Zodiac in Oxford, which is a small, smoky club. A bit of a come-down from Wembley on the Monday, but that didn't make it any less valid as a venue - especially as I prefer the more 'intimate' gigs! From the opener of 'Way Back to the Bone', a heavy, funky number from his Trapeze days through to the encore of Deep Purple's 'Burn' it was a stormer. His voice was in fine form - I noticed that even when he's really going for it, ie a prolonged scream at the top of his range his face didn't alter. None of the constipated expressions and screwed up eyes of the likes of Ian Gillan, at least. My partner (herself blessed with some vocal ability) wasn't impressed with this, saying that there is no need for \_any\_ singer to have to pull faces to get a noise. Being myself blessed with zero vocal ability I live and learn, I guess!

His bass playing (on a 5-string ESP Jazz, if memory/eyesight serves) was thunderous, yet at times soulful, funky and even delicate. A good, solid band too - who managed to make Deep Purple classics their own. I'm not touting (honest!), but should ever a third (!) bassist be needed I come complete with fireglo Rickenbacker (ref. 'Burn' tour programme). Go on Glenn, giz a job! :-)

They were selling his new CD 'Addiction' there too, at 12 quid a throw. I bought it, as because it's only out on import in this country I've never seen it anywhere. Likewise 'Feel', which I've still never heard, let alone got! I liked 'Push' very much, so I'm living in hope that one of these days I'll be in luck.

During the gig (which was about an hour and three quarters) he was in a very cheerful mood, cracking jokes with the crowd, and apologising for his vocals after two songs because he said he couldn't hear himself through his monitors. He needn't have worried, because (of course) he was spot on. Later he took a little time to talk about how he'd taken a long hard look at himself a few years ago, and decided he had to change his lifestyle.

All too soon it was all over. We were going to leave, but I noticed a few people standing by the stage door. So, I got in line. Within ten minutes I was stood in front of Glenn Hughes (one to one) shaking his hand. I explained that as I was on CTC I was aware of his wish to stop playing small rock gigs like this, and be able to release the kind of albums that would challenge (and sell as much as) the likes of George Michael and Elton John. He smiled and corrected me by saying "a 'dangerous' George Michael". We had a brief chat, he signed my CD, shook hands again and I was on my way.

What really struck me was how friendly he was. He was quite happy to have his photo taken with fans, and really took the time to talk. He seemed very sincere, and kept eye contact with me all the time we were chatting. He said he was playing again next May/June, and asked if I would be there. I said of course I would, and he said he'd look out for me.

Glenn, if you get to read this, I'd just like to say a sincere 'thank you' for a great gig, and for taking the time to have a chat. You mean a lot to us all. On a sadder note (for you!) it seems that Wolves are going to be stuck in division one for yet another year! :-) Surely it's about time Steve Bull was put out to grass? :-)

See you next year (if you're still talking to me!)

Roger Haworth

-END-

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

Hi !

Kerrang magazine reviewed a Glenn Hughes show (Nottingham 23.11.96) and gave it a score of three out of five. The reporter was pretty positive, but I didn't bought the magazine so I don't remember exactly what he said. At least there was something like "...a great talent and a true hero.." in it.

Fedor

-END-

From: "Shirean R. Harrison" <105032.230@compuserve.com>  
Subject: CTC:The Glenn Hughes 1997 U.S. Tour Petition Web Page

GLENN HUGHES 1997 U.S. TOUR PETITION Web Page  
\*\*\*\*\*  
Hurry to the GLENN HUGHES 1997 U.S. TOUR PETITION site to ensure that "The Voice" reaches our shores during his "Addiction" tour.

Point your browsers to:

<http://ourworld.compuserve.com/homepages/shirean/ghus97.html>

Having just returned from the UK we were able to catch him twice in one week - awesome shows! The page also includes some "goodies" from the shows, so check it out NOW!!

Although the U.S. release of "Addiction" will have an influence on whether Glenn tours here next year, we think the overwhelming support of U.S. fans will have just as much of an impact. So sign up as soon as you can....

When filling out the petition be sure and have accurate information on the club/venue you wish to see him play, specifically name, city/town and phone number.

Thanks for your support and see you at the '97 U.S. gigs :)

DAVID & SHIREAN HARRISON

-END-

From: JORDAN GREGORY <Gregory.Jordan@ska.com>  
Subject: CTC: Submission

I just came across an article in a french Hard Rock magazine (Hard 'N Heavy Dec./Jan. issue) about our favorite Rock 'n Roll artist and I thought I might share it with all the fans that Coast To Coast reaches. This is my first submission to the fanzine so please, bear with me. Hope you enjoy the entry.

Addicted To Iommi

=====

While his new album "ADDICTION" has just hit the stores, Glenn Hughes, the man with the golden voice, seems to be preoccupied with newer, bigger and better projects. He unveils his secret participation to Tony Iommi's new opus, the two men having seemingly smoked the peace pipe...

That's Glenn Hughes for you, his record company invites him to Paris to promote his new album in front of the press and he ends up talking about another project which he seems to hold closer to his heart than his last album which he executed without much conviction in order to meet contractual demands and satisfy his record company.

So you have two kinds of people, those who have given up all hope that this fabulous singer will ever deliver THE MASTERPIECE with a band to do him proud. And then you have the others who keep the faith, understand the complexity of Glenn's personality, accept the fact that he dispels his great talent in ephemeral and uninspired projects and pray that he will finally come to his senses in order to astound us all. This is what the singer readily assures us with the forthcoming and unexpected album which he has just recorded with none other than Tony Iommi. Not so vindictive after all, since Glenn has accepted to work once again with Black Sabbath's guitarist, leaving behind the quarrels opposing the two men dating back to their first working relationship on "Seventh Star" exactly ten years ago...(sic).

Glenn: I have just recorded eight (count 'em 8!!!) tracks with Tony Iommi. It's the best album I have contributed to in my life... (slight hesitation) rather it's his (i.e. Tony's) best album ever. It's much more in "Glenn Hughes" vein than anything I've ever recorded myself (now this I gotta hear in order to believe) Curiously, it's not as heavy as one might expect coming from Black Sabbath's guitarist.

Hard 'N Heavy: After your first working experience with Tony Iommi, you swore to never work with him again, those moments seemingly being the worst of your musical career. Rather odd situation...

Glenn: I know, I know. But the problem wasn't so much Tony Iommi. It was being trapped within the confines of Black Sabbath.

H 'N H: At first "Seventh Star" was also supposed to be a solo project and still you found yourself forcefully enrolled in Black Sabbath...

Glenn: EXACTLY! But this time they won't play the same trick on me again This is definitely a solo project for Tony. One can find eight tracks on which I do the vocals, four are sung by Billy Corgan (Smashing Pumpkins) and one by Chris Cornell (Soundgarden) from what I've heard. Dave Holland also makes his big come-back on the drums. Chances are that I will accompany Tony on tour (this I gotta see).

We get along very well I assure you. Tony asked me to participate on the album approximately a year ago, but I wasn't quite convinced. We talked some more about the project this year and I was able to convince him to forget about Sabbath for a year or two. I told him: "Let's record this album first and then tell me what you think once it's finished." He's finally extatic about the result and so am I!

Did you say odd? Well, I suppose Glenn will never cease to amaze me with his turn abouts and contradictions but that's why he's so damn fascinating...

By the way everything between parentheses is my add libbing, sorry I couldn't contain myself, as for the rest I tried to remain as close to the original article as possible, excuse any digressions or translation errors/typos and frenchisms.

I'm off to listen to Glenn's rendition of "Get Down Make Love" on Dragon's Attack / A Tribute To Queen, should be interesting.

So long and keep the faith!

Greg Jordan

-END-

From: Gabriele Chiocca <gchiocc@tiger.lsu.edu>  
Subject: U R THE VOICE,I'M JUST A FAN.

DEAR GLEN,I'M AN DIE HARD ITALIAN FAN OF YOURS.I'VE ALL YOUR ALBUMS FROM THE TRAPIZE DAY TO THE PRESENT "ADDICTION".AND ALL THE VOCALS HELPS ON MOTLEY CRUE,MOB LYNCH,WHITESNAKE ETC....I ALSO HAVE A QUESTION,I SAW A PHOTO OF YOU AND JOHN"BONZO"BONHAM WERE YOU CLOSE FRIENDS?IN MY MUSICAL WORLD EXIST ONLY LED ZEPPELIN AND YOU.I HAD THE OCCASION TO SEE ROBERT &JIMMY IN ACTION IN NEW ORLEANS AND MY NEXT DREAM IS TO SEE YOUR PERFORMANCE TOO.I HAVE A COMPLAIN TO DO HERE IN THE STATES IS IMPOSSIBLE BUY YOUR CDS AT A REASONABLE PRICE,IN FACT

I BOUGHT "LIVE IN JAPAN" BY MAIL [THE ONLY SOURCE AVAILABLE]FOR THE SUPERBE PRICE OF 34\$.I HOPE THAT ZERO RECORD WILL REACH AN AGREEMENT WITH SOME AMERICAN DISTRIBUTOR.KEEP ON ROCKING HOLY MAN. LOVE GABI.

|||||  
CONTRIBUTIONS  
|||||

Hi all, Lulea, January 2 1996

I am proud to yet again be able to have an exclusive interview with Glenn for you all here on CtC. Glenn Hughes spent some days after the European tour in Uppsala, Sweden, writing new material with guitarist Joakin "Jocke" Marsh. Glenn's good friend and CtC regular Paer Holmgren asked me if I would be interested in making an interview with Glenn while he was here in Sweden. I accepted of course, but a couple of things turned up and we had to postpone our talk. We finally got to talk on the night of December 23 when I got hold of Glenn over the phone at his parents' house in the UK where he was getting ready to celebrate Christmas. My fellow CtC co-editor Damien DeSimone did the main editing of what you see here after I did the raw transcription of what was said during my conversation with Glenn. Finally also a big thank you to Paer Holmgren for coming up with the idea and for setting this thing up. So here we go. Enjoy!

[Start of interview.]

LH: Hi, Glenn. How are you?

GH: I have got a cold, but I will be fine.

LH: Then we are two with colds. I also have a cold. First off, I would like to pass on Christmas greetings to you from all on Coast To Coast, and we hope you will have a great Christmas at home and a great 1997 ahead of you.

GH: That's great. I hope so, too.

LH: I don't know if you have been thinking the same way, but I would like to ask you whether this Christmas of 1996 is special to you now that it is exactly five years since you gave life another chance.

GH: That's right. It means more to me this year probably than last year, because five is a big number. This year has been very difficult for me because of my mother's illness and then I got very sick, and then the break-up with my girlfriend. Those three things have been pretty bad, you know. And then I started the tour and I found something happening to me in concert I hadn't felt before. I felt very peaceful on stage, very simple, no pressure. And it was like that for the whole tour.

LH: Well, I have heard comments from several people who have seen you several times that you are coming through now more and more as a natural and really charismatic frontman on stage.

GH: Mmm... I think so. I agree. It's because I have stopped living in the past. I really have come to an agreement with myself that I have a gift and it's the one thing I can do really really well, and besides that I have now found peace in my life for once and...

LH: If you look back at these five years now, you have really achieved a lot. You have made four studio albums, a live album, several tours and numerous sessions. You haven't been lazy!

GH: No, I haven't been lazy. But there's going to be a change in 1997. It seems apparent to me now. I can't tell you what my next album is going to be about or what it will sound like, but it's not going to be like ADDICTION.

LH: You can't tell me because you don't know or...

GH: I can't tell you because I don't know. I will tell you one thing though: I think I have achieved all I can achieve playing hard rock. Coming from Deep Purple, Trapeze, Hughes/Thrall and a little bit in Black Sabbath, I have done enough hard rock music to satisfy me now. I am totally convinced that my future in making popular music lies in - where millions of people can hear me sing, and that means changing the direction into pop music.

LH: I know when we were talking this summer you...

GH: Yeah, and I know, and I got to be honest with you. Next year we might be talking and I might have done another rock album. The only reason I am doing rock albums is that these labels that like me are so into the old Glenn Hughes, and if people would just open their eyes up and their hearts they would understand that I have a great voice and that it shouldn't just be allocated to rock. Other people, that don't like rock music, like my voice. I am coming to a point now in my life where I am very, very happy making music. You know that. And everybody knows that when Glenn Hughes makes an album, it's good, but I got to take some time off now and think of where I want to go musically.

LH: So it's going to be a quiet year now?

GH: It's going to be a quiet year. I think so. I can say that now, but it may very well change. And I tell you why I want to do it, because rather than making this album in February/March and releasing it in May in Japan and coming out again in September, and then it's too cold to tour, I am planning to delay it for six months, and then start touring in May instead of bloody October. I also need time to think what I need to make myself happy. FEEL made me happy when I made the album. ADDICTION was a rough album to make because it was an album I didn't want to make. I was convinced into making it. Although I think it is a very good rock album. The only problem with me

is it's not funky. And the real Glenn Hughes - and the real Glenn Hughes fan knows that I am into funky music.

LH: Yeah, we know that [laughs]. We want to hear that, too. That's for sure. When we spoke this summer, you said you made this album for the Japanese record company in order to make some money to put in the bank so that you would be able to "make the jump into the big pond".

GH: That's right.

LH: Have you made that kind of money now so you can sit back a year and work on what you really want to do?

GH: Well, let's just say I have made enough money to sit back a year and think what I need to do, which I am going to do. You will be seeing - well, \*America\* will be seeing more of me next year, because I will be living more in America than in Sweden, because I need to get back to an American feeling.

LH: That's the most important market for any artist also.

GH: Yeah, and also it looks like ADDICTION will be released in America in the spring. So I might be doing some American dates with my band in the spring, which will be great. Then I will take the summer off to write - well, a couple of months I will be free and I will start writing in August. Actually, I have just started to write \*now\*. I will be doing some work with Jocke [guitarist Joakim "Jocke" Marsh, co-writer of songs on ADDICTION plus member of Glenn's current live band] next week up in Uppsala.

LH: But these things you are writing with Jocke, they are not for a follow-up to ADDICTION, like an ADDICTION II, are they?

GH: No, what I have told Joakim - and I will be doing a lot of the writing of my music myself - I said to him, think of Glenn Hughes in 1998; don't think of me in 1985. Think of something very, very adventurous and very funky and very different for Glenn Hughes. Because everything I sing is Glenn Hughes, whether it's Black Sabbath, Gary Moore or whatever, it's always me.

LH: Yeah, it's been said a lot that you make every song into your own, which is very true. But is Jocke really the guy to write these funky and modern songs?

GH: Joakim, believe it or not, is a very, very gifted writer. I mean, he wrote Blue Jade wonderfully! He's got a lot of different styles he likes. I am also working with Geoff Downes [of Buggles/Yes/Asia] again. When I get back from Japan, I will spend a week with him and then I will write some songs with him. I will also write some things with American people. What you will see on the next album, is that there will be a couple of songs totally written by me, because I need to get that feeling again. I think it's very important when I write songs like Does It Mean That Much To You. That's totally Glenn Hughes.

LH: So why haven't you done that before? Has it been a self-confidence thing?

GH: I have always thought I needed somebody else to write with, but a lot of my close friends have been telling me I don't need anybody. I mean, I did really well on PLAY ME OUT and Coast To Coast. These songs were my own. I should really be thinking of doing some work on my own.

LH: When you write, do you write on keyboards, guitar or...

GH: Keyboards, guitar and bass. All three. It depends on where I am sitting for the moment.

LH: I would like to move over to the European ADDICTION tour and your opinion on that. How was it?

GH: It was a great success. I thought the Swedish gigs were very, very poorly attended. I was very disappointed with the promotion of those. I am disappointed, because Sweden is a very important country for me. When we went to Holland, Belgium and England, the crowds were fantastic and the response was overwhelming.

LH: Yes. I have heard that, for example, the crowds were singing along even in the new songs off ADDICTION!

GH: Yeah.

LH: That definitely wasn't the case in Sweden.

GH: No, and I was very disappointed and very hurt.

LH: I wonder why that was. Maybe it was the promotion?

GH: I hope so.

LH: I hope so, too.

GH: So there will be no Swedish gigs in 97.

LH: Oh, wow...

GH: I think there were too many this year [Glenn did a summer tour of Sweden as well in 1996].

[silence]



GH: \*Maybe\*! Maybe there will be some bigger ones.

LH: [laughs] Oh, OK, maybe some festivals or something?

GH: Uh-huh.

LH: Was there a special gig during the tour that was the best?

GH: There were a few. Manchester was brilliant. Bradford was brilliant. Wolverhampton was brilliant. London was brilliant. They were all good.

LH: I heard you had Tony Iommi guesting with you on stage in Wolverhampton.

GH: Yeah, that was really good. Tony is a really good friend, and he was great. We play great together. I think London was a fantastic show! I sang unbelievable that night.

LH: Uh-huh... I heard you had some problems towards the end of the tour and that you cancelled the show in Preston.

GH: I had to do that, because I was getting a bit tired and London was very important, so I cancelled Preston.

LH: What was the reception in the UK?

GH: Amazing.

LH: Did you get a cold during the tour?

GH: Oh, no, I just got it yesterday. I have been feeling really good.

LH: Because I think you have been coming down with a cold on each tour.

GH: No, not this one!

LH: [laughs] Oh, OK, not this one.

GH: I took really good care of myself.

LH: You have done several tours and been having colds during them and so on. Is this affecting your voice in the long run? Have you noticed anything?

GH: No, I think it's just a really bad time of year in October/November. Everybody gets sick then. I didn't get sick. \*Thank God\* I sang really well every - there wasn't one night I sang bad. I sang great every night. I was very happy with my performance.

LH: I was really blown away when I saw and heard you in Borlange [the first show on the tour].

GH: Oh, really?

LH: Oh, yes, absolutely. And knowing that I heard from others that both you and the band just got even better during the tour.

GH: Oh, yes, much, much better. By the time we got to Amsterdam we were rocking [laughs].

LH: So what about the near future plans? There is a Japanese tour on the cards.

GH: Definitely.

LH: And you are releasing a new single in Japan. I think the track was...

GH: Talk About It.

LH: What is the reason behind picking that song for the single release?

GH: The Japanese love the melodic stuff, and they wanted to increase the sales of the concert tickets by boosting a new single.

LH: I heard there's some live material on it as well.

GH: I think there are Kiss Of Fire, You Keep On Moving live version, and Coast To Coast studio acoustic version.

LH: That'll be interesting to hear. When we spoke this summer, you were talking about possibly making another live album. Is that still on?

GH: No, I am going to wait another year. I need to start doing the real Glenn Hughes music. The real Glenn Hughes music is like PLAY ME OUT. That's the kind of music I should be doing, and that's the music that makes me feel good. Don't get me wrong; I love to play the heavier songs, but I think there should be a big mixture.

LH: There's more to Glenn Hughes than we have heard the last few years. A live album could always buy you some time if you are going to be away, but that's a different story.

GH: Mmm...

LH: You were talking about a US release of ADDICTION. Is there anything happening there?

GH: We are talking about it right now, but I can't say what label right now, but I think it should be coming out in the spring.

LH: And then as you already have said there are some plans that you might go out on the road over there...

GH: We are looking at March and April for that.

LH: Will you go out on the road on your own or will you go together with another artist/band as sort of a package?

GH: No, I will go out on my own.

LH: I have heard that there are people interested in booking you all over Europe and even South America during the summer next year.

GH: You know, when I said to you that I would take the summer off - of course, if I was offered something I would stay and work. But I mean last summer was a disaster because I was in Sweden all summer and I only played ten gigs, you know. It was like, am I going to be on vacation or am I going to be working? I need to take some time off only to figure what I'm going to do musically. When I am in a club and I hear funky dance music, I really want to play it and I want to get \*real\*! When I am on stage, I jam a lot on songs, and I find myself leaning more and more towards funk. And that is what I'd like to do most. A lot of my rock fans would get hysterical when I bring the word "funk" up [Laughs]. What they have to understand is that the kind of funk I talk about incorporates rock as well.

LH: Yeah, I have noticed that there's always an element of rock in what you do. We have also seen the release of FROM NOW ON... in the US and a BEST OF in Europe. Do you have any comment on these at all?

GH: FROM NOW ON... is an album - I have told you before - that I didn't really want to make. It's an AOR album, and I hate AOR music, but it's a \*pretty\* good album. The BEST OF album is an album that Christer [Wedin, the boss of Empire Records] put out on his label. It's \*his\* BEST OF, it's \*not\* mine.

LH: Did you have any input on it at all?

GH: No, I didn't. Look at the pictures, for Christ's sake!

LH: I haven't seen the album yet.

GH: Well, look, if you want to go buy it, that's great, but it's \*not\* my list [of what he'd consider to be his best work].

LH: I have recently bought the Queen tribute album [DRAGON ATTACK: A TRIBUTE TO QUEEN].

GH: \*How is the album?\*

LH: As a whole, I would say it's not a very good album.

GH: I haven't heard my song. Is it any good?

LH: I like your song, and yours is one of the best performances on the album. There are also some good musicians on that specific track [Carmine Appice, Tony Franklin, Jake E. Lee, etc].

GH: Who else is singing on that thing?

LH: [A quick run through the names of the singers] Your voice and Jeff Scott Soto's are the best voices on the album, no doubt. Although I have to say my favorite track on the album is the one with Lemmy [Tie Your Mother Down] [Laughs]. I like the attitude and the energy of that cover. It makes me laugh.

GH: Oh, great.

LH: I think it's a hilarious version.

GH: Good.

LH: How come you did that album? Is it a favor to somebody?

GH: Well, Brian May is a good mate of mine. I actually discussed something with him after I sang it, and he thought it was a good idea I sang it. He's happy for me I sang on it. So it makes me happy that he's happy. I did it because I needed other people to hear me sing. Maybe Queen fans would like to hear me sing. I don't know. I figured that if I should do something like that, it should be for a purpose. I was told Axl Rose, Ann Wilson, and Sebastian Bach were supposed to sing on it, and that's probably why I sang on it. I needed some other big names to be on it. But apparently they didn't.

LH: One of the CTC co-editors, Lewis Beard, wanted me to ask you a question which is related to Queen.

GH: Uh-huh...

LH: He was toying with the idea of having you singing in Queen. What is your reaction on that?

GH: A few people have suggested that, but I haven't suggested it to Brian because it's not my job to do that. But, uh, we will have to wait and see but, I don't think it will happen.

LH: But you know Brian May personally...

GH: Yeah, and he's a lovely man, but I would never bring that up to him. I

think Brian will probably pick up a copy of the [tribute] album, and he will probably like what I have done.

LH: It's a fascinating idea. I think you would do well, but when joining an established band, there's always the subject of the legacy, etc.

GH: Right.

LH: And what you would do in a live situation and so on.

GH: I don't know.

LH: I have recently also received the new album from AMEN. Have you heard the new version of your song [Make My Day II] off that album?

GH: Yeah, I have. It's good, isn't it?

LH: Yeah, it's kind of fun after having heard the original version.

GH: He played it to me last year, and I remember I liked it. It's without the drums, isn't it?

LH: It's a completely new backing track which gives a different vibe to the song [Make My Day II has drums on it so Glenn probably heard another, different or unfinished, version of it]. I also wonder if you have heard any of the Deep Purple live albums that have been released this year?

GH: No. I heard Gettin' Tighter, the live version, but I haven't really heard anything.

LH: Oh, OK. I was wondering what your reaction was.

GH: The thing is, Lennart - and we've probably discussed this before - is that I had a really good time in Deep Purple, but it's nothing that I look back at and go "That's my best work". It's part of Glenn Hughes, but I don't live in the past that much.

LH: So you don't listen to stuff like that?

GH: No.

LH: Another thing you are working on is the project with Tony Iommi. What is the status of that one?

GH: He asked me to sing with him again when we met at the Kerrang Awards last year. I said I would do it if it wasn't Black Sabbath. We got together again in June this year, and we started writing music that doesn't sound like Black Sabbath. It sounded a \*little\* bit like Black Sabbath, but it sounds more like Glenn Hughes than Black Sabbath. When people get this album, if they are Glenn Hughes fans, they will be very pleased, because it is a very, very Glenn-sounding album.

LH: So you have been in there writing the music as well?

GH: Yes, I have. A \*lot\* of music. And I have to say that Tony Iommi is a lovely, lovely man. I love him to death. When people hear the album, they are really going to love it. It's a wonderful piece of music.

LH: I have heard you have put down some demos together with Don Airey and Dave Holland. Are they just demos or...

GH: Well, some of them are demos and some of them are finished.

LH: The rumours have been telling us that Iommi is working on getting other singers to sing on the album as well. Is there any progress in this?

GH: There has been a new development happening but we have to wait and see.

LH: Is this project backed by any label?

GH: No, he is doing it all by himself.

LH: What would you call the style of the album? Is it rock music or...

GH: Contemporary rock music.

LH: But is there any sign of any Glenn Hughes funk in it?

GH: Oh, \*yeah\* [laughs]. Definitely. Let me just say this: It is a much more Glenn-sounding album than ADDICTION is.

LH: I heard from Paer [Holmgren] who has heard the demos, and he said it sounds a \*lot\* of Glenn Hughes.

GH: \*Very\* much.

LH: And when I think about Glenn Hughes, I think about the funk element, and when I think of funk together with Tony Iommi, that's kind of...

GH: Strange [laughs]. Strange, but true. You'd be quite surprised.

LH: I also have heard a rumour concerning Trapeze live shows in 1997.

GH: Possibly. It's a couple of gigs in America and a couple of gigs in England.

LH: Is it just a one-off thing?

GH: Yeah, I think so. I would love to say it's going to go on forever, but it won't, because Trapeze takes up too much time.

LH: Another thing I would like to ask you about, and maybe you could help us clear this up. There was a single released in Italy in 1982 by a band called The Chromatics, and the tracks are Hot Stuff and Jooking At The Joint.

GH: That's bullshit.

LH: It says on the cover that Glenn Hughes from Deep Purple plays the bass or something like that.

GH: Those guys are a bunch of my friends from Cannock, and they put my name on the bloody sleeve. It's just bullshit. I am not even on the thing.

LH: That's good that we could clear that up, because people have been asking on CTC about it. I have been meaning to ask you about the Internet and what you think of it.

GH: I think it's fabulous.

LH: Have you been online and surfing and stuff?

GH: No, I haven't done it, but Paer gives me all the CTC editions. I \*love\* it.

LH: Yeah, OK, but there are a lot of things going on on the Internet besides CTC. What do you think about the whole Internet? I mean it's a meeting ground for people and becoming an important marketplace, etc.

GH: I think it's wonderful.

LH: Uh-huh. Do you think that you yourself will be getting online?

GH: When I settle down into a house and lived there for a while, I will probably do it.

LH: Also, as far as the Glenn Hughes web page and CTC go, we would like to ask you whether there is anything you would like to see there or something you would like us to do?

GH: I would like to know from all my fans how they feel about me making some serious decisions in my musical direction. You see, I can't be living in the Deep Purple shadow. I got to branch out into something that's very adventurous and very modern, because there are ten million people out there who aren't buying my albums today. You know, I should be competing with Celine Dion [sales wise]. And I'd like to know what the real Glenn Hughes fans think about me doing that. You know, people from all walks of life should be listening to Glenn Hughes. Don't get me wrong; I love my old Deep Purple fans very much, but they got to understand I am \*so\* much more than that.

LH: I think it's inevitable that you will lose some fans if you change direction, but hopefully you will win a lot more new ones.

GH: You know it's not about guitar solos or drum solos. It's all about \*the voice\*! Nothing more than the pure natural voice of Glenn Hughes. And this is what I am working on. Somebody wrote in the English press this week that Andrew Lloyd Webber should be making musicals just for Glenn Hughes.

LH: Oh \*wow\* [laughs]! That was not bad. Where was that?

GH: In the Tip Sheet. I think it's called the Tip Sheet. People have to understand that I am a truly gifted singer and I need the exposure.

LH: Wow, well that was great! By the way, in your opinion, what was the best album of 1996?

GH: Best album, I think, was George Michael's OLDER.

LH: Oh, really? I also have some questions from other people here that they wanted me to ask you. I got some from fellow CTC editor Bill Jones.

GH: Yeah, Bill is great.

LH: First he asks, "Are you satisfied with the success of ADDICTION, and, if we're not too nosy, how successful has it been so far?"

GH: It's about - it's not as successful as FEEL, not yet. I tell this to you again that the albums I have been making the last three, four years have just been scratching the surface. I don't think I am ever going to have a massive album until I am with a label that appreciates what I am doing. I have been making albums to make these labels happy. I'd like to make albums that make Glenn Hughes happy. FEEL was an album that was making me happier. If you look at ADDICTION as a rock album, it's a great rock album, but I didn't want to make a rock album. If you look at the members on FEEL, I said I felt it was necessary to make a different kind of album, but I went back to playing rock. But a lot of people liked it. The press loved it. I got great reviews. Some of the press people don't understand the funky Glenn Hughes or the soulful Glenn Hughes, but it's too bad; they are going to have to get used to it.

LH: [laughs] Well, I don't think you should care about them too much.

GH: When I am 60 years old, do people really expect me to be doing Burn?

LH: No. I think you should just follow your heart.

GH: That's what I am going to do. When I hear Jamiroquai, the band Jamiroquai, I think "These people are doing what I did twenty years ago on PLAY ME OUT".

LH: They sound very 70s and with elements of disco. Do you like them?

GH: Very much. I still like black music, and it's always going to be there for me. You know, I am going to be singing forever, and the songs I have to sing are the ballads and the cooler songs. My dream in the next two or three years is to make a ballad album.

LH: I think that would be great. You certainly have the voice for it. Another question from Bill: "Looking back at an unbelievable career, what albums are you most proud of and least proud of?"

GH: I am really proud of PLAY ME OUT and FEEL and HUGHES/THRALL. PHENOMENA I wasn't really happy with because of the production. You know, I think everything I have ever done I am happy with.

LH: Another question from Bill here: "Seeing how the David Lee Roth/Van Halen reunion is already over, would you have liked to be in a band like that?"

GH: Eddie [Van Halen] a year and a half ago told me that I was the second choice when Sammy Hagar got the gig in 1985. I didn't want to call him when David Lee Roth was fired, but who knows what is going to happen. Eddie is a really good friend of mine, but we have to wait and see. I am not the kind of person that pushes, you know. People will have to come to me. I am sure I probably could've done something with Van Halen, but we will have to wait and see.

LH: And the last question from Bill: "Is playing the clubs frustrating? Do you see the possibility of playing the arenas again at some point, -

GH: I have to play the arenas.

LH: - maybe even as a backing act?"

GH: Fine with me. My voice should be playing to 5,000-10,000 a night. Sometimes playing a club is really great, and sometimes it sucks.

LH: I also have a few questions from my friend in Holland, Fedor de Lange. I think you know Fedor.

GH: Oh, yes.

LH: He is asking, "How much does your deal with Zero restrain your liberty as an artist?"

GH: It restrains me 90%, unfortunately.

LH: OK. He is also asking on the subject of the Tony Iommi solo project whether you will be going out on the road with him.

GH: It all depends on what I am doing in my solo career, and that's most important. If I am to do something with Tony, it has to be something really spectacular.

LH: Fedor is also writing, "You are always so very open and friendly to your fans, but will they ever get the chance to hear some funky songs off PLAY ME OUT?"

GH: I am going to start rehearsing L.A. Cutoff soon, and probably It's About Time.

LH: There he touches on a subject that is interesting. You are being very accessible during the tour, and you meet every fan that wants to meet you.

GH: That's right.

LH: I think it's a great thing you do for them and for yourself. I have gotten a lot of mail from people who are so happy to have been able to meet you, their hero.

GH: People should know I am a real person.

LH: Do you enjoy meeting your fans?

GH: It's part of the whole event. I think when they get to meet me after having seen a great show, they really feel like something really special has happened to them. And I want that, you know. Tell them from me that it's the way it's going to be! Tell them when I walk up stage or when I walk in the room I am just a normal person, and no god, fortunate enough to do what I do!

LH: It's impressive that you are so down to earth and everything. Well, I think I have exhausted all my questions. No, wait. I have a question from a guy down in Cyprus.

GH: OK.

LH: His name is Walid, and he is a big fan of Tony Ashton. You two, of course, both sang on such albums as The Butterfly Ball and Windows [Jon Lord's album]. Do you have any memory of working with Tony?

GH: Tony is one of the nicest guys I have met in the industry, and I love him very much. I see him quite often when I am in London. He's a lovely man and a very funny guy.

LH: What do you think of him as a singer?

GH: I think he is unique. As a piano player, he is brilliant, and I think he's a very unique pub singer, sort of like a wardrobe pub singer, you know.

LH: OK Glenn, I thank you very much, and I wish you a great Christmas and a great 1997.

GH: Thank you, Lennart.

[End of interview.]

Lennart

-END-

THOSE OTHER SESSIONS (1996 Recap issue)                      Bill Jones  
=====

As this issue goes to press so to speak, CTC finds itself celebrating its second anniversary! Where we'll go in 1997 is yet to be determined, but if 1996 was any indication, Glenn's fans have plenty to look forward to. Before we get there, however, a pause is in order to remember and acknowledge what happened in 1996.

As far as our newsletter, Coast To Coast, it's clear that we're the main source of Glenn Hughes information on the Internet. Highlights from the nine 1996 issues of CTC include the following:

- Three reports from Glenn's manager Bill Hibbler; one from issue 16, where Bill reports from the NAMM show, another from issue 20, where he reports the release of ADDICTION, and a third from issue 23, where Bill spills his guts with a variety of opinions, including the bombshell that FEEL might have been a mistake!
- Great contributions from Paer Holmgren, including an interview he did with Glenn in August 1993, a review of the ADDICTION demos prior to the album's release, and reviews of the two shows he saw in Sweden on November 10 and 12.
- Fedor de Lange's translation of a Dutch magazine interview (done in 1994, where Glenn is quoted "Grunge is not my cup of tea. It doesn't move me at all." And then he records the grungy ADDICTION two years later!). And in issue 24, Fedor recounts the incredible week where he went to no less than four gigs, spent a day with half of Glenn's band, and was constantly a member of the backstage entourage. He even gave us the flight number that Glenn left the Netherlands on!
- A lengthy interview from the Belgian Deep Purple magazine typed in by Patricia McLoughlin .
- Marc Fevre's account of the making of the FEEL album (in story and pictures). This was put up at the WWW site and is a must-see!
- Great reviews of live shows all over Europe, with multiple reviews from Fedor and Benny Holmstroem.
- The reports from Tomo Yamazaki in Japan, where he kept us up to date with excerpts from an interview he did with Glenn, and posted us on the future release of the single "Talk About It."
- Marc Bonilla taking the time to explicitly write about the guitar work featured on ADDICTION, including exact times on each track where each guitarist played.
- Nik Kotzev's long letter describing in detail how Glenn came to guest on his Brazen Abbot album LIVE AND LEARN, with great anecdotes of the actual session that were extremely interesting to read.
- And finally, undoubtedly the highlight of the year for us, where Lennart Hedenstrom interviewed Glenn in a Coast To Coast exclusive.

Musically in 1996, Glenn showed no signs of slowing down, recording and releasing the solo album ADDICTION, and then going on the promotion tour for the album (which is still going on and hopefully will conclude in the USA in 1997). ADDICTION was met with almost unanimous positive response from the CTC readers, as well as from yours truly, who gave it a glowing review in issue 22. I personally think ADDICTION is the best of Glenn's studio albums since his "comeback," as it is cohesive, raw, and rocking. I didn't get to see any of the live shows in 1996 unfortunately, but I was able to hear a tape of the Gothenburg Sweden show on June 7, and I can say that Glenn's touring band is top-notch and the show was killer.

Besides ADDICTION, there were many other new releases featuring Glenn in 1996. From the Deep Purple catalog came the first official CD release of the California Jam show, and also the double CD of MK III: THE FINAL CONCERTS. I like THE FINAL CONCERTS better as it's a nicer recording, and it has a couple of tracks that were previously unreleased in live format. Both CDs feature great singing by Glenn, and both are obviously worth looking into. From the Trapeze back catalog came the re-issue of the self-titled 1975 album TRAPEZE, where Glenn sings uncredited lead vocals on the songs "Chances" and "Nothin' For Nothing." Also, the Trapeze CD "High Flyers" was released (actually in late 1995), consisting mainly of a re-issue of the 1974 album THE FINAL SWING, and definitely worth getting because of the inclusion of the two bonus tracks not available elsewhere. Then there

was the Liesegang album NO STRINGS ATTACHED, where Hughes sang three tracks. The album might be best characterized as guitar-dominated European melodic hard rock. It's mostly standard stuff, yet quite listenable because the guitar work is very accomplished but not really annoying. And of course Glenn puts his distinct stamp on the songs he does, and all three merit attention. Then there were two more tribute albums, one for Jethro Tull and one for Queen, where Hughes sang a song on each. The universal opinion is that the Tull tribute is the better one, though Glenn is in killer form on both. Lastly there was the remastered Black Sabbath series, including the infamous SEVENTH STAR album. The remastering doesn't sound all that much different than the Japanese pressing from several years back, but is noticeably preferable to the cassette and vinyl versions. The new CD also sports some new pictures and liner notes for additional collectors' value. All in all, another great year for Hughes music collectors.

Besides the people mentioned earlier for their contributions of the past year, I'd like to thank the other regular Coast To Coast contributors. In particular: Alex Gitlin (love your warped perspective! :-)), Walid Itayim, Ken Melton, Lawrence Debow, Dave Dooley, Chris Mazzeo, Brendan Johnston, Jouni Maho, Dave Kriegh, Kohnosuke Mitani (a PH.D. no less!), Anders Thoreson (nice reviews of the live shows!), Kaori Ito, Rick Logan, Beth Simich, Ken Senyo, Dave Baron, Dave Hodgkinson (another guy with a warped perspective. :-)), Svante Pettersson, Ben Weaver, Tord Isaksson, and those funny Russian guys! There were some other contributors who didn't supply their names with their contributions (perhaps that was intentional to stay anonymous?), so I can't thank you by name, but we do appreciate your efforts. Thanks also to anyone other contributors I may have missed, and of course thanks to all the readers for the continued support. Here's to 1997!

Last but not least, there's the never-ending work put in by my co-editors, Lewis, Lennart, and Damien. Hardly a day goes by where I don't have e-mail in my inbox about something they're working on related to CTC. I'm really amazed when I think about their dedication. I personally feel that I have the easiest job of all the editors, being mainly responsible for a single column per issue. Heck, a night or two and I'm done! There's no one better at getting the details right than Damien (the fuss-budget). He's done an incredible job on the discography, is tireless in tracking down new leads and contacts, and by his own admission, "is full of ideas." Most are good, some suck, but all are considered. :-) Lennart, as everyone knows, covers the European side of things quite well, and good thing because that's where everything seems to happen. He's been the only one of us to actually interview Glenn for the newsletter, and he's always got new surprises to spring on us, and I'm sure everyone will love his latest! And Lewis is Coast To Coast, as he receives the material, manipulates it, collates it, and sends out each issue. Not to mention adding his own offbeat perspectives (which we all wish he would do much more of!) here and there. Oh, and he created the WWW site, and maintains it at his own expense. Let's hear it for these guys! Hip, hip, hooray!!!

Closing out 1996, I'd just like to add that I appreciate being a part of all this, and wouldn't give it up for anything. My wishes for 1997 are that Glenn remain healthy in mind, body, and spirit, and that he continue making more of his fantastic music. Hopefully this will be the year that his perseverance pays off, and he achieves the status he deserves, particularly here in the States. Happy New Year everyone!

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-

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INFORMATION  
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