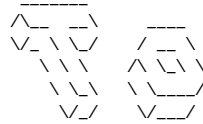
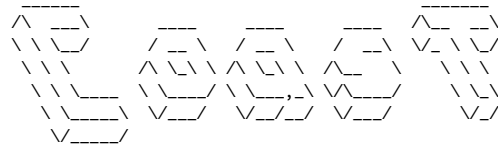


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#26  
March 20  
1997



|||||  
INTRODUCTION  
|||||

Hey Everybody!

What's up? This is Lewis here, helping bring you the latest issue, #26, of COAST TO COAST, The Glenn Hughes Electronic Fanzine! We are up to 492 subscribers!

It has been about 2 months now between issues this time, and it shows. This issue clocks in around 109k or so: it has been a while. There are some great things inside! I always enjoy reading CTC as I'm putting it together. It makes for an intimate read!

OK, inside we have some great stuff. There is an interview with Jocke, a Deep Purple Forever tribute to Glenn, a "Those Other Sessions" by Bill Jones, some transcriptions from Damien, and much more! After the submissions and prior to the editor contributions, I have compiled and included the poll responses that everyone sent in. I must say that the opinions were very interesting, and the opinions were also as diverse as Glenn's music itself. I even had a response myself, for a change! :)

Enjoy, here 'comes!

Lewis  
lewis@lwb.org

|||||  
SUBMISSIONS  
|||||

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Keep those poll responses coming in!

Please keep those responses to the poll question in CTC #25 coming in! We will continue to include them in the next issue or two. Let Glenn know what kind of music \*you\* want to hear from him! See the beginning of CTC #25 for details.

Thanks!

-d- (Lewis, Lennart, and Bill love this!) :-)

[ Actually, I hate it. :) - Lewis ]

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: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: My CD tradelist is now complete!

Hi All:

I have recently finished putting together a massive tradelist of CDs. It contains lots of Glenn Hughes and related things, plus lots of rare hard rock, AOR, and progressive CDs as well.

Email me at <glennpa@nic.com> if interested, and I'll email you my list.

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" |
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-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Glenn Hughes FEEL tour t-shirts

Hi All!

I've got two extra t-shirts from Glenn's FEEL tour that I'm willing to part with. Both have never been worn, are size XL, 100% cotton, black, and feature the FEEL album cover on the front and the tour dates on the back. One is short-sleeved, and the other is long-sleeved (with "Glenn Hughes" printed down the right arm).

If anyone is interested in these, email me, and we'll work something out.

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" |
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-END-

From: KenMelton@aol.com  
Subject: CTC: Hughes questions

Now for my usual questions...

Does anyone have copies of the following songs...

1. "Walk Across The Sun"  
by Hughes/Giuffria
2. "Easy Touch"  
from Japanese radio in 1990/91 (a Hughes/Galley song)
3. "Touch Of Love"  
by Glenn Hughes and Joe Lynn Turner-1989
4. "Against The Grain"  
with Kotzen from the FEEL sessions
5. "Down The Wire"  
With Kotzen from the FEEL sessions
6. "Sadie The Screaming Cleaning Lady"  
by Finders Keepers
7. "Without Her"  
by Finders Keepers
8. "Friday Kind Of Monday"  
by Finders Keepers
  
9. Glenn Hughes supposedly did a song for the "Ghost Busters" movie soundtrack..Is this true and what was the name of the song and does anyone have a copy of it ?
  
10. I have read in the CTC about the new CD by Manfred Ehlert

"Amen II, Aguliar" which features Glenn Hughes singing on the song "Make My Day". This is supposed to have different music than was on the song in the first "Amen" CD. I cannot find anyone who is carrying this CD. Can anyone tell me where is a good source to get a copy?

Thanks,  
Ken Melton <KenMelton@aol.com>

-END-

From: Lennart.R.Hedenstrom@telia.se  
Subject: CTC: The DPF GH tribute!

Hi all, Lulea, March 19 1997

A while back I wrote here on Coast To Coast about the plans Mike Eriksson, editor of the Swedish Deep Purple fanclun magazine "Deep Purple Forever!", had about making a special issue dedicated to Glenn and to celebrate the fact that it was exactly five years ago during Christmas that Glenn decided to really give life a chance. Due to various problems Mike had to change his plans but the greetings that he (and I) collected will make a special section of the forthcoming DPF issue. Mike sent me the greetings in advance and wanted me to share them with you all here on CtC. Thanks Mike!

Here are the greetings section from DPF:

Mike's intro:

Five years without drugs. Five years of life! In late December 1991 Glenn Hughes made the most important decision of his life, and the hardest. He quit drugs. To celebrate the fifth anniversary of this event "Deep Purple Forever!" salutes the man and his return to the spotlight. These are some of the greetings we have collected. Enjoy!

- Thanks for those great concerts you gave in Sweden and the "Addiction" tour. Take care.

Benny Holmstrom, DPF member

- Well Glenn, the train didn't stop you. Keep up the good work mate!

P-A Lisell, DPF member

- Congratulations on these five years of being clean, and hopefully one day we'll get together and sing something together. And always remember, it's a small town on Saturday night.

Dougie White, Rainbow

- During the late 70s and the 80s I was extremely worried and concerned about Glenn Hughes' health. I feared he would end up like Tommy (I still don't accept his death). Meanwhile, Glenn has become a dear friend of mine which I consider a privilege. Congratulations Glenn on five years of soberness, great music, determination and giving yourself 100% to us. You are ready to conquer the world now!

Carl Vanempten, Belgium

- Glenn Hughes is one of the best musicians I've worked with.

Nikolo Kotzev, Brazen Abbot

- It doesn't always have to be three things to be good, two are enough, sex and rock 'n roll! Congratulations Glenn. I wish you many good years ahead.

Dag Svensson, DPF member

- U are a big inspiration & influence 2 me as well as many around the World. We've seen u persist thru thick & thin, & the key word is persist...u never seem 2 let us down as a friend or singer. I know through our personal conversations that u are far from your ultimate goal of being respected not only as a hard rock singer, but as a world class R&B/Soul singer...well I must say, u have my vote !!! Thank u 4 all u've given us, your fans & friends, & of course we look 4ward 2 watching & hearing u achieve future goals. Your friend & apprentice.

Jeff Scott Soto

- Hi Glenn. Congratulations. You have proved a lot over the last 5 years, to yourself not the least. If you're proud of yourself, then I'm proud of you too. Great stuff. Good luck.

Roger Glover, Deep Purple

- Hello Glenn. The last 5 years I've been very impressed by your excellent cds in different musical styles. As well as by your fantastic voice-range. I hope you'll enjoy the huge success that you must certainly achieve and that you'll stay the same down to earth guy that I've met twice so far. All the best.

Marc Brans, Deep Purple fan club, Belgium

- Congratulations. I've listened to your music since 1974. I hope there will be another 20 years.

Mats Karlsson, Solar Moon

- Miracles do happen and you are the living proof Glenn! God bless you.

Christer Bolin, DPF member

- Glenn means a lot to me, not because of his "name" but because of his way to give simple melodies a high quality with his feeling. He had to pay, and still pays, a high price for that quality. His experience and problems with himself made his attitude stronger than ever, but I think most of the time he doesn't get to sing \*his\* kind of music. I hope that in the future that record companies and his fans give him the chance to change the direction of his music. I think that it is just a matter of time before Glenn gets bigger than ever, but not while playing hard rock. I hope Glenn will make it and I wish him all the luck he can get because the business is harder than ever. If there's anything I can do to help Glenn I will.

Manfred Ehlert, Amen

- I wish you all the best and maybe we can do something together someday?

Alex Dickson, Bruce Dickinson's band

And finally a few words from the man himself in response!

- Hi everyone! I would like to express my thanks and gratitude for your love & support and your acknowledgement of my music. For the past 5 years I have been able to live my life in serenity & dignity - this is something that I myself & my family are very proud of - what a beautiful world in which to live in! I have met so many kind people thru my music. People, friends & fans who have been moved by my music - I am so humble and flattered that I have made a difference in their lives - I would like to thank once again all of you who kept the faith in me thru the "dark years". I have come back to face reality - life on life's terms - one day at a time. Your friend.

Glenn Hughes

Lennart

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

-END-

From: Lennart.R.Hedenstrom@telia.se

Subject: CTC: The latest from Jocke Marsh

Hello,

Lulea, March 18 1997

I just got off the phone with Jocke Marsh. So I thought I'd write down a few things mentioned during our conversation.

- He considers the Addiction tour of Japan a great success. He loved Japan and the people over there.

- Jocke remembers the second show in Tokyo and the shows in Nagoya and Osaka as especially good.

- Jocke told me MTV Asia recorded the whole show in Sapporo and they were to broadcast about 4 songs, but Jocke didn't know when. Does anyone of you out there know anything?

- Jocke and Sampo have been writing more songs. Glenn will come to Sweden to work with them in a not too distant future.

- There are talk about some (Glenn Hughes) festival appearances in Europe during the summer (1997).

- Jocke would be thrilled to do the Trapeze tour if it comes true (see Paer Holmgren's submission elsewhere in this issue of CtC).

- A while ago I sent Jocke a tape with various Stevie Salas songs because he told me before he had not heard anything of Salas' work. Now Jocke told me the hobby band, Frog, he and Sampo Axelsson are in might even rehearse one of the songs for their live set which mainly consists of covers. :)

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

-END-

From: "Mark Jordan" <mjordan@mail.awb.com.au>  
Subject: Coast to Coast & Glenn Hughes

Dear Lewis

I don't know if you got my last email with the questions for Glenn but the main question was when are we going to see Glenn in Australia. I do know that the tyranny of distance is a factor but there are a lot of fans down here (I sure just about the whole Aus. Music industry would go to see Glenn) that really would like to see Glenn in a live situation. Both Alan Holdsworth and Steve Morse have managed to tour in the last 18 months and they are probably not as well known as Glenn so I am pretty sure a financially viable tour could be arranged Plus there are a lot of TV shows that Glenn could perform on down here to help get some more exposure. While I'm on the subject of exposure maybe Glenn's manager could get him on the Dave Letterman show in the US. This show has a huge world wide audience and it seems that Dave (or the shows producers) do actually respect musical talent. An interview slot wouldn't go astray either. Glenn's definitely got a lot to talk about.

Now the next bit. Glenn's future direction. I have all Glenn's legitimate releases and I must say that my favourite stuff is probably his more funky/soul side. I especially love Play Me Out. (Feel is great too) I know that it's old but it still stirs me up and I've noticed that a lot of my friends that aren't into music in a big way have always asked "Who's this we're listening to?" when they've been at my house and it's been on the CD player. Funk/soul/dance is really huge worldwide so I think with the right marketing and exposure "The Voice" would surely break through the charts.

Anyway, thanks, Lewis, for the opportunity to contribute and a huge thanks to Glenn for the years of pleasure and inspiration your music has brought me and for really opening my eyes to the funky side of things. Glenn if your ever stuck for a guitarist, feel free to drop me a line as that would be my dream gig.

Kind Regards  
Mark Jordan  
MJORDAN@AWB.COM.AU

Melbourne  
Australia

-END-

From: Andrew McNeice <ccaajm@southcom.com.au>  
Subject: CTC: Web Site

Hello all. I have a web site geared towards Hard Roc and the sort. Being a huge Hughes fan, it will cover any news as soon as I come across it, but there are other related bands you all may also enjoy on there. So I envite you to check it out, and give me any feedback.

Thanks,  
Andrew J McNeice  
<http://www.southcom.com.au/~ccaajm>

-END-

From: Heiko Harms <Heiko.Harms@postconsult.de>  
To: lewis@oscar.teclink.net

Hello guys,  
since the Deep Purple days we enjoy the powerful music of Glenn Hughes. The latest album "Addiction" is again a big one. But we haven't seen Glenn on tour in germany and are waiting for him so long. Are there maybe some "Addiction" gigs in the nearest future in germany?

Many greetings  
Herbert Ke'ler and Heiko Harms

abs.(Heiko.Harms@postconsult.de)

-END-

From: tony nessie <NESSIE@worldnet.att.net>  
Subject: GUITAR PLAYER

GLEN I HAVE A GUITAR PLAYER IN MIND FOR YOU THAT WILL PUT IN A BAND SIT.  
HIS NAME IS MIKE BATIO AND MAN CAN HE PLAY .....  
HE DOES HAVE A BIT OF A REP IN ENGLAND AND JAPAN ,THAT IS VERY POSITIVE  
HE IS IN THE PROCESS OF CHANGEING HIS STAGE NAME OF MICHAEL ANGELO  
SO HE NEEDS TO FIND HIM A VOICE ,AND MAN YOUR THE ONE  
GIVE THIS IDEA A THOUGHT

THANKS  
TONY NESSIE

-END-

From: Guigo Tomas Monica <a1011838@llevant.uji.es>  
Subject: hello

hi glenn.hope you are okay at the moment.as you said on your last record i'm  
writing to you.you know what? i'm looking forward to seeing you next 19th April  
at Zeleste in Barcelona. it'll be more than good, won't it? I hope so cause  
I'm driving more than 4 hundred kilometers just to hear you. so do it cool  
man! And finally, let me tell you we will be two people asking for you at  
the end of the concert, just a picture with you please.

Okay my name is Monika Guigo E-mail a1011838@alumail.uji.es

-END-

From: Inrface00@aol.com  
Subject: Letter to Glenn and Lewis....

My name is Rob Boschian, I'm 16 years old and have been a Glenn Hughes fan  
since I was 9 years old and heard Seventh Star for the first time. That  
tempted me to hunt down all the Glenn Hughes recordings I could find. My  
collection includes just about every disc he has performed on, including some  
very rare stuff like the demos with Geoff Downes and Pat Thrall, and some  
rare Seventh Star tour rehearsals. I've been a musician for 8 years and my  
dream is to write with Glenn or just observe his writing or recording in the  
studio. I think it would be a very positive experience for me, and so do my  
parents who think you are a great role model. You are my only hope to make  
this happen. I heard Glenn will be writing and recording as soon as he gets  
back from Japan. If this letter touches you or Glenn in any way, please  
contact me so my dream can come true! Thank you very much.

Rob Boschian  
25718 Harmon  
St. Clair Shores, MI 48081  
USA

phone: (810) 771-6675  
e-mail: intrface00@aol.com

-END-

From: KenMelton@aol.com  
Subject: New Hughes Reviews

Hi all,  
I recently got copies of the Queen Tribute,  
the Hughes "Talk About It" CD tour single,  
and Paul Rodgers "Now" (Japanese release).

As for the Queen tribute, I don't care much for the CD-except  
for the Hughes cut "Get Down Make Love". As is the case with  
most tribute CD's, the original versions usually are far superior.  
This tribute CD leaves a lot to be desired. Especially on vocals.  
Again the exception, the Hughes cut. This is not really a very

rhythmic song to begin with. Not one you can dance very well too. The music is very good and the vocals are incredible. Glenn did a super job on this cut and I highly recommend that all Hughes fans get this CD for their collections.

"Talk About It" Tour CD Single-  
Incredible. It contains the Addiction version of "Talk About It". This is a great song. Too bad this wasn't a live or unplugged version.

"Kiss Of Fire" live version...Not one of my favorite Hughes songs. This is a really good live version though.

"Coast To Coast" (unplugged)...Yes, Yes, Yes. I have been craving to hear some Hughes unplugged. This one will give you goose bumps. Vocals are outstanding. Glenn soars on this one. The song goes into a bit I call -Missing You- which is very nice and then flows back into -Coast To Coast- then flows into a part that was on the BJJ version -I Will Be There For You-. The acoustic lead seems to get lost (out of rhythmic time) with the acoustic rhythm guitar at the end of the -I Will Be There For You- section. Sloppy, but very listenable. What a nice song this one is.

"You Keep On Moving"...a very special and raw acoustic version with Glenn's vocals as the power in the punch. A must for any collection. I love this CD and would like to hear some more Hughes unplugged.

Paul Rodgers "Now"

I include this information, because I really like Paul Rodgers singing and Glenn and Paul Rodgers were almost in Deep Purple. Too bad Rodgers didn't sing with Hughes instead of Coverdale. He is a great vocalist. This CD is really great. The songs range from rock to some very easy listening. The lyrics are good, the music is good, and the vocals are very impressive. This CD rates up there with the great work we have been getting from Hughes. I highly recommend it.

Ken

-END-

From: Raska Milan <Raska@cs.eurotel.cz>  
Subject: CTC: Addiction tour

Hi everybody,  
my name is Milan and i'm living in the Czech Republic(do You know, where it is???), Europe. I don't want to write long review about the album, but I want only say, that Addiction is the best album of 1996. It's very, very good, especially the great Voice of Glenn. I'm looking forward the Hughes/Tommy album. It SURELY will be great, I thing. But, I wan to ask. Can somebody tell me, if will Glenn come to our republic on tour? I hope he will!!! That's all from me,

remember, "Life is good"  
Milan Raska, raska@cs.eurotel.cz

-END-

From: holmgren@basys.svt.se  
Subject: CTC: An outlook from Sweden...

Hi guys!

Here's some bits and pieces about various things...

TALK ABOUT IT, the single has been released in Japan. It contains 3 extra tracks not to be found elsewhere...:

KISS OF FIRE, live from the same tour as Burning Japan Live. This is a raw live recording, and the sound is not as polished and well produced as BJJ. The main problem with the original recording was that the audience was barely audible, this is also the case on this version. The odd thing is that Glenn mixed and produced a more cleaned up version of KoF as well, a version that was meant to be included on the european version of BJJ. The maximum time length for CDs are different in Japan and Europe, which is the reason why a bonus track could have been included on the European version. When Glenn broke up with Empire/Dino records, they kept that version and it was meant to be included on the new GH's Greatest Hits, but they didn't get the rights from Zero, but when Zero wanted to release it on this single, they just got the unmixed version from Empire. So the \*real\* version is still unreleased...

The other 2 songs, COAST TO COAST and YOU KEEP ON MOVING are unplugged versions done during promotional tours in Japan. CtC is splendid and also includes the short Missing You, that Glenn did during the Feel tour. YKOM a bit more standard and one has to ask... How many times can a song be recorded?

Glenn has been working a little with his close friend TOMAS JAKOBSSON during his stay here in Sweden after the Japanese tour, tossing some ideas and also recorded a demo. A nice laid back song of which I have only heard a VERY rough mix, more sort of a backing track, but Glenn and Tomas says it worked out fine. Tomas used to be a member of Snakes in Paradise, and Glenn cowrote a song with them on their CD.

DIO played in Stockholm 22nd of February. It was the first time Glenn met Ronnie in two years, when they bumped into each other at the NAMM. Ronnie was a VERY nice chap and his voice is still crystal clear. His band was a bit too much metal for my taste though. I think Lennart has included a backstage shot of Glenn, Ronnie and my wife Eva at the homepage, check it out...!

THE JAPAN TOUR was a great success, of course! It was the first time in Japan for the guys in the band and they really enjoyed the stay. The set list was the same as the last gigs in Europe. They rehearsed BLUE JADE as well, and even if Glenn really loves that song, he didn't think it would fit in the set list, which already includes many slower songs... 5 gigs all together, I suppose one or two will be bootlegged :^)

TWISTER, the movie, includes, as you probably know, a short clip from Cal Jam. Me, my wife Eva and Glenn looked through it some week ago, and although I am a meteorologist myself, I wasn't that impressed by the film, but of course the inclusion of DP is cool. It's actually the guitar solo from Child in Time (studio version) and some 4-5 seconds of different clips from Cal Jam, where at least Glenn and Ritchie can be seen...

After Twister, we looked at DP RISES OVER JAPAN, the infamous concert that also can be found on the live album Last Concert in Japan. It was actually the first time Glenn saw it! He thought that gig was so bad that he didn't wanna look at it before, but now 20 years later, he tried to do it. And what did he think about it? Well, he enjoyed his bass playing and of course Paicey's work (which I think was at his best during this tour), but the vocals didn't please him and a number of times he said things like, "But Tommy, ...". Tommy was VERY below par at this gig as most of you know, and it's such a shame that LCij is what most people (at least the DPfans) have heard of his live output.

TRAPEZE is probably going to do some concerts during the spring. It seems that Dave Holland is the driving force behind the project, but of course Glenn thinks it will be great to once again team up with his "first love", as he once put it... Joakim Marsh, from Glenn's current band will probably play guitar together with Mel Galley. Although Trapeze is mainly considered as a 3-piece, they used an extra guitar player in 1994, Craig Ericson, and in the 70's, when Glenn left the band they were 2 guitar players, with Mel also taking over the vocals... This could be the last chance to check them out, so if you have the chance, take it!

Take care,

Paer

-END-

From: "Tony C. Knight" <Tony\_C.\_Knight@ctlaerospace.com>  
Subject: CTC: Coast to Coast Ravings

I have recently (the last two weeks) discovered Coast To Coast the Fanzine and Coast to Coast the b-side to Talk About It. All I can say is  
....Unbelievable!!!

-END-

From: Tomo Yamazaki <BYA07654@niftyserve.or.jp>  
Subject: CTC: Glenn Hughes Japan tour



DATE: 10 Feb '97

Hi guys,

Just got back from Glenn Hughes' two-day stint at the Tokyo Liquid Room. The songs played were identical to the European gigs, and went as follows:

Way Back To The Bone / Touch My Life / Push! / First Step Of Love / Talk About It / Coast To Coast / Gettin' Tighter / Cover Me / I Don't Want To Live That Way Again / You Keep On Moving / Addiction / encore: You Fool No One / Burn

I am sorry for not being able to write a decent gig review for the two shows due to time restrictions, but I have to say that the guy is the BEST. Well I guess you know that already.

Gotta go, take care! I'll stay in touch!

Tomo Yamazaki  
bya07654@niftyserve.or.jp

-END-

From: holmgren@basys.svt.se  
Subject: CTC: Owed to GH

FROG, live in Uppsala 1st of February.

The weekend before they went to Japan, Joakim Marsh and Sampo Axelsson did two gigs in Uppsala with their band Frog, also consisting of drummer Ola Strandberg. They opened up with a couple of quite free form versions of some old Hendrix tunes, Zeppelin's Four Stix and Jeff Beck's Led Boots, the first night they also did a cover of DP's Super Trouper(!). After a rearranged new version of Owed to 'G', they introduced Anders Jansson who helped them out with the vocals for Madeleine and Down from Addiction. (Until then Joakim had done the vocals himself.)

Especially Down came down <g> very well, although Anders had some problems with the lower register in the chorus. The gig ended with a long version of UK's old symphonic anthem In the Dead of Night, where another guest was added for the keyboards, Johan Steensland. (Younger brother of Simon, on who's records Joakim does some guitar.)

Take care,

Paer

-END-

From: "Mark C. Hoffman" <mhoffma3@ix.netcom.com>  
Subject: CTC: Response to Lennart's intervue

Hi Lewis,

I've just got through reading the latest intervue with Glenn for the second time, and my overall interpretation - along with the "Addicted to Tommi" submission, has led me to this responce. I hope I'm wrong, but I'm not so sure I'm happy with Glenn's tone or disposition right now in reference to his latest album. I do believe I understand his frustrations, and need for his personal musical freedom, but please Glenn, let's not jump the gun! He made a few references to the REAL Glenn Hughes, and the REAL Glenn Hughes fan. I am a REAL Glenn Hughes fan, and have been since 1973. And Glenn your right, we're going to appreciate any musical style you choose and for whatever reason you must choose it, because it's your VOICE and it's capabilities we love. But a key to being a REAL fan is, we truely share your goals. I want Glenn Hughes to experience the success he deserves for his own personal satisfaction, but mostly to have as many people as possible touched by his talents and thoroughly enjoy the benefits of his music. Glenn, wether it's rock, pop, funk or any combination there of-your music is kind of a therapy for us. I can't possibly recommend musical direction for you because I think it's the variety I love. Could this be typical of all your REAL fans? Kind of like Kiss's Army, a real fan is out there campaigning for you, trying to "turn peaple on" to your music, spread the word, so to speak. Here in the States, I've been trying to

do that, and it's not that easy, we've got BLUES and BURNIN', and while I'm making Best of Glenn tapes for friends and really pushing Addiction, ( which I happen to think is a GREAT rock album ) your busy talking about a REAL Glenn Hughes album of the future, and an album with Tony Iommi(I'm sure it will be great too) which is more Glenn Hughes than Addiction! Glenn, it will be great for us Hughes/Iommi fans, but it's still going to be a Tony Iommi solo album! I sense you have a little dissatisfaction in Addiction, I can hear and feel the emotion you put in to most of the songs on this LP- How could you abandon it so soon! And there are others, such as Marc who has put alot of their heart and soul in this music....PLEASE let us PUSH on with Addiction! I hope the musically ignorant US. can some how turn your opinion around- let's focus on what ADDICTION can do for the REAL Glenn Hughes and the REAL Glenn Hughes Fans! "Your comin' on strong...And when it's YOUR turn...It's gonna show..."

Mark Hoffman  
Houston,  
Texas Needs Glenn Hughes!  
TX.

-END-

From: "Keith Geller" <Keith\_Geller\_at\_\*DCAAF3611@RCE.DCAA.MIL>  
Subject: CTC: The Warner Brothers Sessions

Can anybody tell me how I can get ahold of a decent recording of the infamous 1991 Warner Bros. sessions that were never released? Damien advised that both bootlegs "White Soul Rockin' Black" and "In the Studio" are "crappy copies" and to stay away from them. For those of you that were able to purchase a good copy, can you please give me the name/address/phone#/web address, etc. of your supplier.

I would also be happy to pay someone to tape their copy onto a cassette. Thanks everyone for their help.

-END-

|||||  
POLL RESULTS  
|||||

From: KEVAN SLATER <n9479911@ccug.wlv.ac.uk>  
Subject: Poll Response

I think the direction of the new GH album should be a natural progression, as I think all Glenn's records have been, but for God's sake keep clear of Tony Iommi and that ilk, its bad enough having to listen to the Iommi solo record (when released), I don't want his influence on any of Glenn's own work, just think back to the 1987 Black Sabbath album.

I look forward very much to Glenn's releases and tours and

I DON'T WANT TO LIVE THAT WAY AGAIN

-END-

From: anders@mbx300.swipnet.se (Anders)  
Subject: CTC: Poll Response

Hi  
I regard Hughes/Thrall as the best album Glenn has ever done so I wouldn't mind a new album in that vein. In the interview in CTC 25 Glenn said that he 20 would like to go in a softer direction and that worries the hell out of me. I don't want another album like Feel. Maybe Addiction was a bit heavy but I prefer that style compared to wimpy shit like Michael Bolton and George Michael who Gleen seems to rate highly.

Enough said.

Rock on.  
Anders Thoresson

-END-

From: Darrell Sensing <dsensing@ma.ultranet.com>

Subject: "CTC: Poll Response"

Glenn,  
1st, let me start off by saying thanks for 22+ years of musical enjoyment!  
From the 1st day "Burn" was released in the states...I've been a big fan.  
Personal favs are "Seventh Star" & "Burning Japan Alive".

I for one would like to see you do the "Heaviest" recording you've ever done. You are unquestionably one of the finest "voices" in the Rock/Hard Rock genre and we need you more than ever, as the list of truly talented melodic rockers dwindles evermore.

While I appreciate your love of different musical styles, and encourage your experimentation of mixing and blending some of these elements into your current work, I must admit I will be severely disappointed if you put out a whole CD of "Funk". God knows there is more than enough of that shit out there being played daily. If you do decide to go this route...then I hope you'll have the courtesy to warn we "Long time fans" on the cover and in the promos. You've probably been buying milk at the store for the last 22+ years. What would you do if you opened the carton, took a big swig, and it was wheat germ oil? Well...that's how I would feel popping the shrink wrap on an "ALL FUNK" Glenn Hughes CD.

As much as I wish I could say "it doesn't matter"...it does! I just can't stomach or appreciate that groove of music. While your vocals will surely shine and soar...the music will be "shit" to my ears. Try as I might to embrace it, I will end up throwing it by the "wayside" as I have all other music of that genre. Whatever you decide..best of luck and best wishes to you...you've earned it and deserve it!!!!!! I hope you'll choose to stand by those of us who have been there all along.

Darrell Sensing

-END-

From: ?  
Subject: "ctc: poll response"

Dear Lewis

Finally Glen had the idea to ask his fans what they would like to hear him singing. Furthermore I have read that he will write songs together with Geoff Downes. Geoff is a top musician as we have already noticed from several Asia records. The cast of my dreams for the Glenn Hughes solo album 1997 would be as follows: Glenn (v), Geoff Gownes, Peter Schless, Richard Bailey, Don Aicey (Keys), Pat Thrall, Bruce Gowdy, Nikolo Kotzev (Guit), Dave Holland, Tony Ferguson, Michael Sturgis, Cozy Powell (Drums) and Glenn Hughes (Bass). It's supposed to sound like a modern Hughes / Thrall album, with the impressing tone quality from "From now on..." (1994) producent by Bruce Gowdy. And with influence of Asia and Phenomena as well as with elements of funk.

As musicial orientation for the 1997 album, I have noted the following songs: First step of love, Who will you run to, The lock in your eye, Welcome to the real world, Don't come crying, From now on..., Live and learn, Hold out your live, Kiss of fire, The only one, Why don't you stay, Clean up man, Coast to coast, Miracle, Beg, Borrow or steal, Welcome to the western king, It's not too late, Counting on your love, If you don't want me to.

I dearly hope that Glenn is going to read these lines and that he will take it to heart.

Kind regards

Kurt Senn  
Falkenstr. 32  
9200 Gossau  
from Switzerland  
Fax: 071 3853179

-END-

From: AEllis1222@aol.com

Subject: CTC Poll Response

I would like Glenn's next album to be in the vein of such songs as "Gettin' Tighter" and "LA Cutoff". A good mixture of rock/funk and all out crazy funk, would be great. I am a very new fan of Glenn's and I would like very much for him to play the New England area (I've signed the petition). I have been digging up any of Glenn's albums that I can it's tough but rewarding. Best of luck to Glenn, all of the fans, and the publishers of Coast to Coast.

Art

-END-

From: mitani@ucla.edu (Kohnosuke Mitani)  
Subject: CTC: Poll Response

Glenn, I think your next challenge is to make a very very commercial pop or AOR album. I want you to make music which millions of people can listen, as you mentioned in the recent interview with Lennart. I would like to let my friends know your great voice, but most of them just don't like rock or funk anymore. And, I think the same is true in general of most of music listeners. I understand you would like to be into funky music, and Zero wants you to make hard rock albums. However, it is difficult to make a huge (I mean, as huge as you want) sales with those kinds of music now. Your desires to make music which makes you happy and to become a big famous singer seem contradict to each other. Although people might not realize that you are the very best pop singer (because there are many great singers who can sing only a certain type of music), you are still one of the best with your voice and your talented song-writing in any type of music. Getting involved in a soundtrack might be another way. I believe you would be able to produce a great soundtrack with other musicians, such as Geoffrey Downes and Pat Thrall.

Personally I like you the best as a rock vocalist. I think your talent as a singer is more evident when you sing hard rock. You are "voice of rock" because not only you can shout but you can sing any genre of music. I hope that you will make a hard rock album as innovative as HUGHES/THRALL someday. However, I will be satisfied as far as I can hear you sing as a guest vocalist in other rocker's albums, like Tony Iommi's project, or hopefully with those who are more famous in the US so that you are exposed more.

I wish you good luck in your coming album(s) and successful career, and hope you will play live in LA in the near future.

Ko Mitani

-END-

From: Lennart.R.Hedenstrom@telia.se  
Subject: CTC: Poll response

Hey all, Lulea, March 17 1995

When I talked to Glenn Hughes just before Christmas last year (see interview in CTC#25) he wanted to hear from us out here about what musical direction we would like him to pursue on his next album. So I have been thinking about what I would like to hear from Glenn Hughes in the future.

We all know by now that Glenn's heart is not within the heavier rock anymore. He has been there, done that... as they say. Glenn always has this funk element in his music coming from his love for black music. Yet he is a "white boy" so there is probably always some rock music in him too. :) Still, Glenn wants to do a more adult contemporary album aiming at a mass market far beyond the today rather limited audience that already knows him from Deep Purple etc. And knowing this I would love to hear him do just that - that is, follow his heart. I want him to really make an effort of doing what he wants to do himself not listening to any restricting advice from record company executives or whoever. I don't know if that is possible. Could Glenn achieve that kind of artistic freedom at this point? I sure don't know, but I would like it to be that way.

Over the last few years after Glenn's recovery he's been doing a blues/rock album - BLUES, an aor/80s hard rock album - FROM NOW ON..., a very contemporary heavy rock album - ADDICTION, and of course also the very mixed bag of styles on the album titled FEEL. On two of these (BLUES and ADDICTION) he has been

dealing with his darker sides and the more unpleasant things in his past. So let's say he's been there done that as well! :) What I would like to hear this time around is a happy Glenn Hughes singing about the pleasures of life, about joy and about love.

What about the musical direction then?! The real question here. Hmm... what about bringing in some black guys in the band? What about making contemporary RnB? I don't want any modern slick production with loads of sequencers and synthesizers. I want organic vibrating rhythm-filled music played by real musicians. Bring in a horn section plus a section of black backing singers and funk it up! Yeah, that's more like it! :) Invite some old funk, soul and/or RnB legends for duets etc. That's not selling out, that's just a wise move if you wanna make a new thing happening and get some attention and hopefully people will then like what they hear and get hooked on THE VOICE!

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

-END-

From: dbaron <dbaron@on.com>  
To: lewis@atii.com

I love Glenn's diversity and am always satisfied whenever he uses his full vocal range and hooks up with a killer guitarist(s). While I like "Addiction," I don't think I would appreciate the music at all without his vocal involvement. I understand why GH recorded it, but I'm not a fan of that newer-style metal and "noise" guitar solos. I think what would please me most for new albums would be along the lines of "Feel" but with about 70% rock (tracks like "Big Time" and the FNO stuff), 20% funk&Jazz (tracks like "Push" "Coffee & Vanilla" both of which are wonderful) and 5% pop/ballad/single (like Save me Tonight--which could have been a huge US MTV hit) and 5% remake/cover tune (like "Maybe your Baby" and "Holy Man"). I absolutely LOVE Glenn's remakes of old Purple songs (Glenn--How about redoing "Hold On" from Stormbringer?) and his other covers too. Just heard his version of Queen's "Get Down Make Love" Fantastic! Recorded with Jake E. Lee, Carmine Appice and Glenn--that's a heck of a band! I'm also really looking forward to the Iommi album. Unfortunately, I'm a dinosaur who's tastes are about as far from commercial and current as you can get. What I'd like best probably isn't Glenn's best career move.

-END-

From: "Keith Geller" <Keith\_Geller\_at\_\*DCAAF3611@RCE.DCAA.MIL>  
Subject: CTC/Glenn Hughes Poll

I'd like to see Glenn pursue whatever direction he wants to, which seems to be a funk/rock/soul/power ballad type of thing. At heart, I'm a hard rock music fan. I LOVE Addiction. But I find it somewhat disappointing when Glenn is interviewed and says that he didn't want to make an album that I thought was great. He's basically disowned three of his last four releases -- Blues, From Now On, and Addiction. He says he made the Blues album just to get his name out there. He made FNO because his label wanted an AOR album. He made Addiction because his label wanted a hard rock album. I thought all of these were great. Basically, if Glenn's music is up-tempo, I'm sure I'll love it. But I would like him to release something that will make him happy -- something that he won't complain about later.

-END-

From: rick nelson <moonnit@Flash.net>  
Subject: CTC:Poll Response

Hi Lewis & Glenn & co...

I have been a Hughes fan since the age of ten. Looking back on all of the music I heard as a kid, I would always fall-back to Trapeze,,,,, You are the music. Glenn has a certain definition and approach to his vocal range. "Will our love end" is an example of outstanding versatility on Glenn's part, a beautiful ballad indeed. Personally I like Funk and Ballads, but will support any direction he plans to go. I am a 38 year old musician, and proud to be influenced by Glenn and Trapeze.

Thanks for this opportunity : Rick Nelson  
League City, Tx

-END-

From: MazzeoC@aol.com  
Subject: CTC:Poll response

Hi,

In Response to the poll question:  
"What Musical direction would you like to see Glenn take on his next album?"

I would like to see Glenn do an album in the vein of Play Me Out. That album contained many elements(such as rock, funk, soul,etc) without straying from the sound that many people know him by:Deep Purple. Feel was one of my favorite albums from Glenn but I feel like, from what I've read, that I'm alone.

Having said that, It would be nice to see a full album of collaborating between Glenn and Stevie Salas or Glenn and Ritchie Kotzen. I feel that these two guitarists can help give Glenn that funk edge he is looking for without losing touch with the rock element.

Maz

-END-

From: "Bill Jones" <billj@mindport.net>  
Subject: CTC: Poll Response

I have no more clue of what the record-buying public will be buying later this year than the next guy, but I know what I like. Anybody who knows me knows I've always been a hard rock fan first, and I love the way ADDICTION came out. My first choice would be for Glenn to make a new album in a similar vein. My favorite songs on ADDICTION are the title track and "I Don't Want To Live That Way Again," to be more precise in saying what type of music I want to hear more of.

Almost as important to me as the music is who plays it. To that end, I'd love to see Glenn hook up with Stevie Salas again. Bonilla and Thrall are both guitar monsters without doubt, but Salas has a brilliant style that I think is a perfect match for Glenn's vocals. ADDICTION II with Salas on guitar would be the direction I favor.

Bill Jones                      e-mail addresses:  
Computer Sciences Corp.            (work) wjones14@csc.com  
Norwich, Connecticut            (play) billj@mindport.net  
(860) 437-5650            WWW: <http://www.mindport.net/~billj>

-END-

From: RAlves5490@aol.com  
Subject: CTC:Poll Response

Glenn, Do what you your heart says. I personally love more hard rock than funk music, but what matters is your voice and soul. Your real fans will not abandon you. Don't do what the record companies tell you !! You don't need that, man !!

Take care.

-END-

From: KEVAN SLATER <n9479911@ccug.wlv.ac.uk>  
Subject: "CTC:Poll Response"

Having just read the GH interview on CTC I must say that I agree with Glenn, I love the "Feel" and "Play me Out" albums. Obviously I also love "Addiction", great show at Wolverhampton 29/11/96 by the way, but I feel that GH should be allowed to move on to what he wants to do, why keep churning out the Hard Rock stuff for the sake of it.

Yours  
Kevan Slater.  
Cannock, Staffs, ENGLAND.

-END-

From: R & Y Music <rny724@pensys.com>  
Subject: CTC:Poll Response

Dear Lewis,I would like to see Glenn follow the work he did on the  
Feel CD. Along the lines of Big Time, Redline, &Living for the Minute. I  
like anything he does with Pat Thrall, the heavy funk is Great! Off the  
Addiction cd, I have to say Madeleine is my favorite track.

Thank You,  
Bob Weyde

-END-

From: JEFFSJAMN@aol.com  
Subject: Glenn Hughes

Dear Lewis

My name is Jeff.How are you sir?.I am writing in reference to what  
direction Glenn should direct his musical future.I personally think any way  
he goes will be great.I would though like to see him work with Gary Moore  
again. Run For Cover is one of my favorates to this day probably because of  
the preformance chemestry that seemed apparent on that effort.

Another direction would be the reformation of Trapeze. What a  
great band they were. I love blues based power trio's.Also I would like to  
see what would another Hughes/Thrall effort would turn up. I saw them in Los  
Angeles in the early 80s open for Eddie Money. What a great show!.

Like I said earlier though anything he does I will most likely  
support.Lewis keep up the good work on your fan club and I look forward to  
finding out more news through your efforts on Glenn.

thanx alot  
Jeff (jdsjamn@aol.com)

-END-

From: datacare@worldaccess.nl (World Access)  
Subject: Musical direction

Good morning America, here is holland, we would like to hear more blues  
and rock as as would I. I dont want to live that way Again.

Many greating from Yggi, Rene and kees

-END-

From: Nick Parisi <76432.646@CompuServe.COM>  
Subject: Poll Response

Hi Lewis,

I would like to see Glenn try some funky acid jazz for a couple of songs  
and then some bluesy-funk ballads.

Take care, John Parisi

-END-

From: DrMC <DrMchdmc@intercoast.com.au>  
Subject: Re: COAST TO COAST #25

Hi guys,  
I'd like to see an album of love songs from glenn, I think with the correct  
marketing, he'd take the world by storm on this front.  
Clive in Oz.:-)

I Dr. Mike Climstein e-mail: DrMchdmc@Intercoast.com.au I

-END-

From: Abu <abumamat@singnet.com.sg>  
Subject: GH -sings Jimi Hendrix's-compositions

Hi!, keep me inform of GH's movement,man.I wish he would come this way,

I know it's highly unlikely, right?. Just a wishful thinking. I still cherish his "Play Me Out" & Trapeze's expressions since my teens.

I bought a Kramer's effort on Jimi's "Storm" CD in Christchurch the other day, with the other artist's contributions, but could help thinking; What if, had GH express is soulrock vocal in it, with strings & horns, and weeping guitars & plenty of grooves behind. I just love the thoughts. Well, this may not happen, who's to know.

Give him my warmest regards and I will try to contribute with my vibes.

This is Singapore calling, hear from you soon?

-END-

From: Lewis Beard ( lewis@lwb.org )  
Subject: Poll Response

All,

At first, I didn't have an opinion on what I wanted Glenn to do. All I really wished for was the ability to buy Glenn's stuff without having to resort to import CD companies (I still don't get any good vibes from any, so I usually get Damien to buy me one and I buy it from him). But, recently something changed my mind.

I have been listening to a band called "Jamiroquai." Their recent album is called "Travelling Without Moving." They are basically a band that does funk/disco/groove originals, in a style similar to the slammin' stuff from the 70s (and early 80s perhaps) that just gets your butt shaking (but without all the annoying 70s music technology and stupid sound effects).

This music is really cool, but I can't help but wish it were Glenn singing on these very tunes or similar tunes. The voice of the singer of Jamiroquai is enjoyable, but this is the kind of music I would like hearing Glenn sing.

If Glenn were to go in a rock direction, I would wish for him to work with Brian May. I don't mean I necessarily want Glenn to work with QUEEN ... I don't. I just mean I think the rock feel and talking-guitars style Brian has would work well with Glenn's presentation.

If I were to point at specific albums that indicated what I like the best from Glenn's recent work, I would point to Feel. I would even MORE point to the unreleased WB album, and MOST of all to the Hughes-Downes demos.

Also, I must say I was pleasantly surprised by the acoustic versions of Coast to Coast and You Keep On Movin'. I was not surprised by Glenn ... he did a great job. I was surprised that I liked the acoustic guitar work on those tunes. And I thought that guitarist was just an electric noodle wanker meathead. :) I now would love to see an whole album of new songs in an all-acoustic format. The acoustic MTV thing has died down enough that it would be fresh to me again.

Finally, I want to say that Glenn should just continue always doing sessions to keep himself fresh and challenged and that way he also gets exposure. If I were Glenn, I would take advantage of the fact that many cool people in the music world were also FRIENDS of mine, and try to do as many side projects with friends as I could. I think if Glenn did this it would make him happy, but I'm just guessing. I can't guess what Glenn's commercial move should be.

Glenn DESERVES success, but we all have a glimpse at how the music industry is. Glenn can't predict a crushing move that will spell commercial success with certainty. Hard work is needed, but I'm not sure any amount of hard work in any specific direction can ensure success. So to Glenn, I recommend that you keep doing everything with enjoyment, hard work, and diversity. Take chances, work hard, but make sure you enjoy it all. You will always define for many fans what true talent and work are, so use it. Don't let



strategies to make it to the big time distract you from creativity and enjoyment, but always try for the big time if you can! Good Luck!

Lewis Beard  
"Dirty Work" Editor of COAST TO COAST, lewis@lwb.org

-END-

From: KenMelton@aol.com  
Subject: CTC: Poll Response

What musical direction would I like to see Glenn Hughes pursue for his next album?  
I really like the funk sounds of Hughes. Then again I really like the rock side too. Then again, I would like to hear a CD of all mellow unplugged songs. Bottom line is that I am a Hughes fan and whatever direction he goes I will still purchase any CD. I would prefer that Glenn make the music that he likes.

As for who I would like to hear Glenn Record with...  
Jimmy Page, Gary Hoey, Joe Satriani, Paul Rodgers.

Thanks,  
Ken Melton <KenMelton@aol.com>

-END-

From: Dave Crookham <crookham@sgi.net>  
Subject: CTC: Poll Response

I would like to see do another CD very similar in style to Addiction. I found it to be the best overall Glenn Hughes studio release to date (and that includes his work with Trapeze, Deep Purple, Tony Iommi, etc.). The whole feel seemed less forced than some previous efforts. I also think this is the style that best presents Glenn's voice. There's less vocal pyrotechnics than in the past, but the more controlled Glenn seems to me at least to sound better.

Dave Crookham

-END-

From: Darrell Sensing <dsensing@ma.ultranet.com>  
Subject: "CTC: Poll Response"

>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?

I'd like to see Glenn make the heaviest and hardest album he's ever done.  
The more soaring vocals and guitar...the better!!!

Darrell Sensing  
DSENSING@ultranet.com  
Takara Web Page -----> <http://www.ultranet.com/~dsensing>  
Jeff Scott Soto Web Page -----> <http://www.ultranet.com/~dsensing/jss.html>  
Personal Web Page -----> <http://www.ultranet.com/~dsensing/darrell.html>

-END-

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

I would like to hear Glenn create his next CD in a vocal style similar to that on the Geoff Downes demo work a few years back. I believe that was a perfect setting for him to discover new territories and totally dominate vocally. It's good to hear Glenn will be working with Geoff in the near future. Musically, the hallmark soul and funk sound that was so effective on Feel should definitely be continued. With Glenn working in these settings, the result could be the answer to attracting the masses. The world is ready for Glenn Hughes. We are ready for the Big One.

Ken in Ohio

-END-

From: Andrea Biancheri <fireball@rosenet.it>  
Subject: ctc poll response

I'm really a die hard fan. I think Glenn have to pursue in a rock\funk direction like the "Feel" one. The true Glenn is on that cd, great song, great vocals and armonies. Just have the right musicians! I think that P. Thrall sounds better than "Joke" (although he's really good!!)  
Bye :-)

Andrea Biancheri

-END-

From: john pedder <johnp@lsi-logic.co.uk>  
Subject: CTC: Poll Response

Hi Glenn,  
The bottom line is that your vocal style, power & depth will add that special, and oh-so-rare magic touch, to any style you care to bless with "the voice". "Go for the throat" (excuse the pun!) with the most commercial material you can come up with...that alone will buy you the future freedom to make more personal stuff like "Feel" or "Play Me Out". Next stop...the charts!!  
Best Wishes for the future, John Pedder.

-END-

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

For Glenn's next solo project, I'd love it if he would do a real commercial-sounding, pop-rock album, consisting of a nice mix of ballads and mid-tempo tracks with that ever-present soulful/funky/rock edge that is really Glenn's signature style. I love the sound of tracks like Does It Mean That Much To You?, Save Me Tonight, Redline, Coffee & Vanilla, She Loves Your Money, and Speak Your Mind; that sort of smart, slick style is a perfect setting for Glenn's ethereal vocals. I'm talking about songs that are creative, intelligent, exciting, emotional, a bit dangerous, but ultimately very mainstream; though I'm \*not\* implying a dated AOR sound! Glenn has stated that he "hates AOR music," though I know many people define the term "AOR" differently. I prefer to use it in the broad sense.

One of the great things about FEEL is that it was a real collaborative effort involving many fine musicians and songwriters. That's an approach I would like Glenn to use again, but utilizing a different group of musicians and writers. I think it is very important for Glenn to establish himself as a Los Angeles-based musician again, and I think it would be great if he worked with some new people. The ultimate cast of musicians for an album like this would be Glenn on bass (of course) along with some of LA's finest session players, like the members of Toto, for example, and other musicians of that ilk. I can imagine the refined, supremely-crafted sound Lukather, Porcaro, Phillips, and company could provide for Glenn, which would complement, not overwhelm, his remarkable vocals, with the ability to rock out when necessary. And Glenn did do some playing with Steve Porcaro several years ago, so I don't think this is as farfetched as it may sound!

From a more practical standpoint, I think Jocke Marsh has a lot of talent, so I'd definitely like him to be involved with Glenn's next album. Ditto for Marc Bonilla, a very versatile guitarist, who, beyond the alternative sludge of ADDICTION, teamed up with Glenn on one of my personal favorites, Take Me With You (one of the bonus demo tracks on the PMO Special Edition CD). That song has all of the elements that I alluded to in the first paragraph. And Pat Thrall is never far from memory as far as a guitarist who understands the sound Glenn wants to achieve... While I'm naming names here, I might as well put in a plug for guitarist Paul Pesco, another ace session cat with a wonderful sound for Glenn's style of music. And let's not forget about Geoffrey Downes, whose tasteful keyboard work, smart songwriting, and studio expertise could really help Glenn create a masterpiece. In any event, I like the approach of using different musicians throughout various tracks on an album - if it's done properly - and I think it's something Glenn should consider doing once again. Plus, he certainly seemed to enjoy himself

in that atmosphere during the FEEL sessions; just look at all of Marc Fevre's wonderful pictures for "The Making Of FEEL" up at the GH web site!

As far as writers, I love Glenn's own ideas, but I also think it would be amazing to hear Glenn record a tune by the likes of a well-known, professional pop songwriter like Diane Warren <gasp!>. With Glenn's voice and a song like that, it would have to be something spectacular! In his recent interview with Lennart, Glenn revealed he'd like to compete with the likes of Celine Dion; well, what better way to do it than to record a wonderful Diane Warren-penned ballad! Glenn has often said he feels he is "one song away from success," and that just may be the answer. Or how about a duet recorded with a female vocalist of Glenn's caliber? And this thought just crossed my mind: Can you imagine Glenn recording a lush ballad with a real string section?! Wow! Or how about some horns used to good effect on a few tracks, like latter-day Chicago or Tower Of Power! Let's talk cover songs: How about an elegant, polished cover of Let's Stay Together (the Al Green classic)?! Glenn could sing the daylights out of that song with his ultra-smooth vocals, and, IMO, that would work like a charm, as opposed to his cover of Maybe Your Baby on FEEL, which was a bit of overkill in the vocal department. :)

The final ingredient to the perfect GH album would be finding the right producer to work with, and an excellent candidate, IMO, would be someone like David Foster <another gasp!>, who, beyond the instant name recognition, has produced fine rock records as well as a lot of today's biggest mainstream pop albums, and understands the balance between the two. Of course, for all of this to work, Glenn also needs a supportive record label <sigh>. For Glenn to get the promotion he deserves, it's imperative that he signs with a major label or an aggressive independent label that believes in him as a contemporary solo artist, and not an old relic. It's the same old story, and I know it's not easy to accomplish. I think Glenn has been plagued by consistently poor promotion by Zero and SPV, at least from what I have observed. It's not necessarily a lack of promotion, but I don't think it has been handled properly. In all fairness, I know it's a difficult task, and Glenn certainly isn't the easiest artist to promote due to his chameleon-like changes in musical style, physical appearance, and his spotty, divergent, and relatively confusing past. I still think a better job can be done by these labels though, if in fact Glenn stays with them. I know Bill Hibbler is working very hard for everything to come together as it should be. And I feel like I'm doing my small part in the grand scheme of things. I realize I went kind of astray here naming all of these musicians and going a bit off topic (way off?), but I think my overall point has come across as far as the type of direction I'd like Glenn to pursue - and that he could most benefit from and be very satisfied with.

I really think Glenn should focus on trying to break into the "adult contemporary" market - without the inherent banality that that label implies - especially here in the United States. I guess the Swedes would classify this as the "westcoast" market, perhaps. :) Time is running out, folks. Let's face it: Glenn isn't getting any younger, and he's been stuck in the same pattern of album/tour for the last few years, which has allowed him to make a pretty good living, but it's clear he is not satisfied at this level of success, and I can't envision him continuing in this routine too much longer, especially considering the other circumstances involved (dissatisfaction with his record label, etc.) He needs to be reaching a lot more people, people that have never heard him before, much less heard of him!

ADDITION was the album that I thought might break Glenn to some extent here in the States, but that has not happened, and that style of music doesn't suit Glenn very well anyway. So what can he do? Well, I think his only recourse is to take a stab at the AC market. I feel that Glenn has yet to make the "quintessential Glenn Hughes album," and I think the approach I suggest may be the best way for him to accomplish this. He might lose some fans along the way, but he stands to gain a lot more if everything falls into place. And true GH fans know he is an artist who really wants to express himself in his own way and that he has a passion for many styles of music, so I know most of us would stick with him.

I know a lot of GH fans would be happy just having him crank out hard rock albums for Zero year after year, but I find that thought



JM: Yeah, sure, in the mid 80s.

LH: I had never heard Spellbound, but I bought that book, The Encyclopedia Of Swedish Hard Rock And Heavy Metal, and with the book came a CD that featured a track with Spellbound.

JM: Yeah, and that track was previously unreleased. It is pretty cool actually, because it was much more cool music we did towards the end compared to what we did on the albums. We were two guitarists in the beginning, and it was more straightforward rock.

LH: So the track on that CD is nothing like what you sounded like on your albums?

JM: We had sort of a sound on the first albums that was more Def Leppard-ish or something like that.

LH: There's a picture of the band in the book which is very much 80s, with huge hairdos and spandex, etc. <laughs>

JM: That picture is from the albums, and later on we changed direction and the other guitarist left, and I sort of... I started to... Well...

LH: Take control of the musical direction?

JM: Yeah, that's what usually happens. Anyway, it's cool that that track is featured because it was around that time it was getting a lot more fun. At that time, that track was very representative for what we were all about, more complex arrangements and so on.

LH: To me, that track sounds very Queen-inspired?!

JM: <laughs> Yeah. We didn't always have so very much self-criticism. We thought it would be a cool thing, and we were inspired by Queen and a lot of other things. It could vary from one week to the next, so when we did that track it was maybe a bit too much Queen, but, well...

LH: Well, I guess it's safe to say then that it is heavily inspired by Queen.

<both laugh>

JM: Yeah, that's perfectly true.

LH: So, what about before you joined Spellbound? Were you in any bands before that?

JM: It was just a lot of bands in the Uppsala area that never recorded any album. So Spellbound was the first real band that also got to record some albums.

LH: At what age did you pick up the guitar?

JM: I think I was 13 years old. I played the trumpet when I was... I started when I was 7 or something. Then I picked up the guitar, and I thought it was a lot cooler. So after that I didn't play much trumpet, to my father's horror. <laughs>

LH: I am not sure I know about all albums you have played on. I know about one more besides the Spellbound albums; the album by Simon Steensland.

JM: I play on two of his albums.

LH: Oh, there are two of them!?

JM: And I am also featured on the Mats (Oeberg) & Morgan (Aagren) album where I play a little banjo! So that's nothing special, but on the Steensland albums, I played more.

LH: Those albums are mostly instrumental, aren't they?

JM: They are completely instrumental. Well, on the new one there's... Well, let's say that there are \*voices\*, and not really regular singing. The music is a bit more strange, more artsy stuff.

LH: More free-form stuff, and nothing that you can say is in a certain genre?

JM: Yeah, it's more like... Do you know of the bands Univers Zero and Magma?

LH: It's progressive music.

JM: Yeah, but progressive music in it's true sense, and not the way the word "progressive" was used in Sweden during the 70s (which was left-wing, politically-flavored, folk-inspired rock music).

LH: I know what you mean. Progressive in the sense where you push the boundaries a little further with more complex arrangements, etc.

JM: Yeah.

LH: I also know you have another band called Frog.

JM: That is right. That's our just-for-fun band, a trio, and sometimes we have a guest singer or a guest keyboardist on songs where we want to enhance things a bit. Yeah, Frog is something we do just for fun to play just the stuff we want to and not consider any commercial aspects of anything.

LH: So you have no ambition to achieve a situation where you can make an album with Frog?

JM: No. We only play songs we love, cover songs, and we do very unusual cover songs that only we and just a few others have heard! <laughs> The intention is to play and have fun, nothing else! The whole cover scene is so fucking...

LH: I have heard from Paer (Holmgren) that you're no big fan of cover bands.

JM: No, I think it's killing... It has killed the situation where people are going out to listen to an original band who write their own music. People might just as well sit at home and drink in front of the stereo. It's sad. But sure, there are cover bands I like, but the whole scene has gotten too big.

LH: It works when they add a little of their own to the covers than only copy the originals.

JM: Exactly. It's cool when they do that.

LH: So, are you able to make a living out of your music?

JM: Yes, but it has its up and downs.

LH: And now you have the gig with Glenn.

JM: Yeah, and it's been really great.

LH: You talked about playing the trumpet. Are you musically trained so you can read music and know music theory in order to write arrangements, etc.?

JM: Yes. My father has been working with music all his life playing and teaching. So I have grown up in a musical home and been given all this during the time I grew up.

LH: So when you write, do you write the music down transcribed and everything?

JM: No, no, it takes too much time. I could do that, but it's much easier to just work everything out and put down a demo recording.

LH: So then I assume you play a whole range of other instruments, too, like keyboards, etc.?

JM: No, not really. I never really was interested. I do love to play drums and bass though! <laughs> So when we rehearse I often try to get to play the drums for hours.

LH: I remember when I together with Paer dropped in during your rehearsals, and I heard someone banging away at the drums, and I thought it was Morgan Aagren, but to my surprise it was you! <laughs>

JM: Yeah, that's right!

LH: So let's move on to your musical influences. What kind of music have you been influenced by?

JM: Well, as most guys in their 30s, I'd say the 70s hard rock like Deep Purple and all those. When I was just a kid, it was Sweet and Kiss, and later on it became Rainbow and Thin Lizzy.

LH: I am also in about the same age you are, and my favorites were Thin Lizzy. I have listened a lot to them.

JM: Me, too. I liked them a lot, and Queen and Jimi Hendrix, of course. And I was into Slade a lot during a period! <laughs> And my dad played Beatles and Stevie Wonder at home, which has also influenced me. I love Stevie Wonder. It was so funny, because when I started listening to Deep Purple, I thought Glenn sounded like Stevie Wonder. But when you are like 9-10, you don't think any further than that. Since then I have always like that and the way Glenn sings.

LH: I have noticed that Glenn almost divides the Deep Purple fans into categories of people that either love or hate him. Some seem to think he was a bit too over the top when he was in Deep Purple and so on.

JM: Oh, ok.

LH: You seem to be in the same category I am that thinks he is a great singer?

JM: He is a fantastic singer! Absolutely!

LH: What about Deep Purple in general? Do you like the music of all the different lineups?

JM: Yeah, I do. The first one with Rod Evans and Nick Simper is more like a cool thing, but the rest of the lineups are really great. I have also noticed what you're describing, that people seem to like one \*or\* the other I think that's sad, because I think Mark II, III and IV were all fantastic in their own way.

LH: I think part of it with Mark IV is down to the drug thing. People can't enjoy the music and only remember how they ran the band into the ground.

JM: I think Come Taste The Band is great, and I love Tommy Bolin. My absolute favorite guitarist is Jeff Beck, and I almost listen more to jazz guitarists than anything else. Bolin was into a lot of jazz.

LH: He did a lot of experimenting, but I don't regard him as a very technical player.

JM: Well, he sure had his own sound and it requires technical skills to achieve that. I like him more now than I did when I was younger, because then it was more like only \*BLACKMORE\*! I like him (Bolin) more now. Maybe it's easier to get into Blackmore?

LH: Yes, I think so.

JM: His guitar playing is more accessible and immediate, but there's more to it than a minor scale! <laughs> I still like all those old albums. They're incredible. It's what I grew up with.

LH: So what guitarists do you listen to today? I have heard a little from Paer that you had a period when you listened a lot to modern players like Steve Vai, for example.

JM: In the late 80s, I listened very much to Steve Vai. I am a huge fan of Frank Zappa, and there was so much I recognized as Zappa influences in Vai's music. There were a lot of similarities in the scales he used and some arrangements, etc. The inventive music with all the complex arrangements with lots of surprises and all that was something I liked a lot. It was very interesting how he could take the guitar further, and that's what I think Steve Vai has done with all his sounds and strange experiments. Then suddenly I got tired of that. I still hold him in high regard, but I think he became... It all started to sound the same.

LH: It sounds like that when you "discovered" him he gave you something

new, but after a while you were used to it and there was no more to find there, and you lost interest?!

JM: That was a little bit what it felt like. His music became a bit more "safe" after that, if you know what I mean. He wasn't as challenging as before, in my opinion. I have always liked Van Halen, and today I'd rather listen to the first Van Halen album with David Lee Roth than listen to Steve Vai. I don't know. He's such a rocker (Eddie Van Halen). <laughs> The way he played back then was amazing, with an incredible fire.

LH: Yeah. When I visited Paer prior to the Addiction tour, he played me the demos you and Sampo (Axelsson) had done with Glenn before Addiction was recorded.

JM: Oh, those primitive tapes?!

LH: On some of those tracks I thought I could hear a Van Halen influence in your guitar playing, especially the rhythm parts.

JM: Oh, OK.

LH: To me, (Eddie) Van Halen has always and foremost been a fantastic rhythm player.

JM: YEAH, it is really cool that you say that, because most people haven't understood that. He's an \*INCREDIBLE\* rhythm guitarist.

LH: He's surely a flashy guitarist with incredible solos, too, but oh so many cool rhythm parts he's played. Anyway, on some of those demo tracks, I think I heard some Van Halen-sounding rhythm guitars.

JM: Cool!

LH: I don't know if you admit being influenced by him and if you hear that in your own playing?

JM: Yes, I do, and it's cool that you say that. He's so rhythmical and cool. We even had a Van Halen cover band before, so I have learned every damn Van Halen song. So I guess you take that with you because you like it so much and it feels so natural. He plays in such a rhythmical way that you could say he's playing funk. <laughs> Do you understand what I mean?

LH: Yes, of course, and the rhythm guitars are so clever. And another thing I told Paer when I listened to those demos and which was later also said by Glenn in an interview in the UK Glenn Hughes fan club magazine (The Voice): It's like having two guitarists in one! It was so obvious when I listened to the demos. There was one song on there which was supposed to be some kind of tribute to Tommy Bolin and it had this epic and timeless quality to it.

JM: Glad you liked it, because we like it a lot, too!

LH: Anyway, in that interview, Glenn said you can play the epic and timeless type of guitar stuff as well as the most contemporary and modern heavy guitar stuff! What is your reaction to this?

JM: It is incredibly great to hear. It's not up to me to say whether it's true or not. Glenn has told me this before, but I didn't know he had said that in an interview. I really take it as a huge compliment. That's exactly what I would like to achieve, and it would be great if people actually thought of me that way.

LH: Let's move over to the fact that you came to play with Glenn. As I understand it, the first time you played together was at Paer's wedding. I don't know if it was the first time you met him though.

JM: No, we had not met before. Paer had known Glenn a good while at the time, and he had told me about him and so on. So it didn't feel as such a weird thing when I actually got to meet him. I was sort of prepared from Paer's stories. And I am also a good friend of Thomas (Larsson) and Bojjan (Eric Anders Bojfelt) who were in Glenn's band before. I had seen videos of them playing with Glenn, etc. We had just got our cover band together, and we were to play at Paer's wedding, which was just perfect. And we realized that we had a superb opportunity to play with Glenn, so he was asked if he'd like to join us for a couple of songs just for fun.



LH: If you had not asked him, maybe you would have had regrets afterwards?

JM: Yeah, I don't even want to think about it! <laughs> So Paer asked him if he'd like to do it, and to do maybe Gettin' Tighter and maybe something else. So we got to meet at the wedding, and the rest is history.

LH: As I understand, it wasn't like you had any time to rehearse with Glenn before the wedding though?

JM: No, we had not rehearsed with him at all. I went through the arrangement of the songs with him during the dinner, and \*that\* was not a very easy thing. Paer and Eva (Paer's wife) had placed me across the table of Glenn. And I thought it was sort of almost too much for me. Anyway, he came there and we said hello, and I did not manage to say a word for the first 20 minutes. <laughs> And then I thought to myself, I have to break the ice, and we started talking. He's such an easy guy to talk to, so it was no problem from then on. We went through the arrangement then and there, because we had put Way Back To The Bone right in the middle of Gettin' Tighter, and then we had also the track You Gotta Dance To That Rock 'N Roll in there. Do you know that song? <Jocke hums the song>

LH: Yeah, I know it. You know, Paer copied the video where you play with Glenn at the wedding for me, so I have seen it. I think it's a fantastic video. I was really blown away when I saw it the first time. I am not trying to flatter you, but it's probably my favorite video with Glenn Hughes!

JM: <laughs> Cool!

LH: You rarely see Glenn being on stage and so relaxed and so obviously having fun, smiling all the time, etc.

JM: Great that the feeling we had while playing it and the people watching it had come through, because it was something incredible happening.

LH: It was obvious from the video that you weren't a crappy guitarist!

<both laugh>

LH: Obviously Glenn must have liked what he heard as well, since you guys got to work with him again later on.

JM: Yeah, after we played, he turned to me and shook my hand and said "We gotta talk." But after we played, he didn't stay very long, and it was so much people and so on, so we never got to talk. He later asked Paer if I write music, and when he heard that I and Sampo do write songs, he told Paer that he'd like us to come up with some material for his next album. So sometime later he came by and...

LH: Did he give you some kind of direction?

JM: Yeah, funk, funk rock, heavy funk. So we wrote in that direction. We already had some material also. We like that kind of music, and so does he and he liked our stuff very much. So it continued really well. He came to the studio the first day and listened to three songs that he really liked, and he took them with him, and already the same night he called back and said he already had lyrics written for the first one and decided the titles for two! <laughs> So it was some sort of total inspiration, and it was incredible. It was like "Whoah!" So after a couple of weeks he had finished all the lyrics, and then he went in and laid down the vocals on the demos, and those were the songs you heard. How many songs did Paer let you hear?

LH: Let's see. I only got to hear them once, and I think there were two versions of some song. In total, I would guess I heard like 5-6 songs.

JM: With Glenn on vocals?

LH: Yup, with Glenn on vocals.

JM: Oh well, then I think you heard all of them. Anyway, there were some heavy funk songs there that we thought would be really cool recorded properly, but then the trouble with Japanese guys started.

LH: Yeah, I have heard about some of that. They were giving some hard-to-understand directions concerning the musical direction they wanted, right?

JM: They sent some strange faxes. First it said that the demos are OK, but can't you write something like Gettin' Tighter, and next time in another fax it said why not write a song like Face The Truth (off of John Norum's album with the same name). I don't know what they wanted. It was so incredibly incoherent. So after a lot of stuff happening, it was going to be a rock album, and Marc Bonilla came into the picture. I think that what they wanted was 80s type of rock.

LH: Well, From Now On... and Burning Japan Live did incredibly well over there, and maybe that's the direction they wanted Glenn to continue in, i.e. continue to do Deep Purple-sounding rock music?

JM: Yeah, but if you think about it, what did Deep Purple do in 1975? They didn't do music as it was ten years before from around 1965. So why would they want Glenn to have that approach now? What Deep Purple were good at was making progress and move on. So if you apply that kind of logic, you should be moving on and not just rehash the same old stuff. If people wouldn't have done just that from the beginning, we would never have had any Deep Purple to look back on.

LH: Well, my impression is that they would like to keep Glenn in a glass jar like in a conservatory and have him do the same old stuff over and over again. They love the stuff he did so much that they want to keep him that way.

JM: The question is if they like Trapeze then? I don't think so!

LH: It seems that the rock audience over there doesn't like funky rock with heavy grooves very much. They like rock music with classical influences a whole lot more, with guitarists playing classical licks up and down the fretboard.

JM: I don't know, maybe they don't have much \*blues\* in them?

LH: No, it seems the rock audience over there don't seem to enjoy black music influences very much.

JM: That's a pity.

LH: And with Glenn, the black music influence is such a major thing.

JM: Yeah, he comes from that, and there's so much different stuff he likes. Maybe the best for those guys were if Glenn was like Yngwie (Malmsteen), where he does his thing and nothing but that all the time. But Glenn is so far removed from that, because he wants to do all different kinds of things all the time. He is so incredibly curious about new, modern stuff also. We've been talking about the next album, and he wants it to be something like he's never done before, very brave and challenging.

LH: I would like to get back to that subject later on. First I would like to say that looking at the tracks you and Sampo wrote for Addiction - Down, Madeleine and Blue Jade - they weren't exactly the most funky songs, were they?

JM: That's correct. At the time when Marc Bonilla entered and it was decided it was going to be taking a rock direction and our funky stuff didn't fit in, Marc Bonilla had lots of stuff, and we could only use the more rocking of our songs.

LH: Bonilla's material, was that stuff he had in advance or was it stuff he wrote for this project?

JM: I think it was stuff he had in advance, but I am not sure. They say he works very fast, so it's possible he wrote all that stuff for this project.

LH: His songs on Addiction sound so very different compared to the stuff on his solo albums.

JM: He is very much into alternative rock, Bonilla, and the same goes for the other producer, Mike Scott. They like bands like Garbage and Bush and stuff like that.

LH: That's very surprising. His solo stuff shows no sign of that. Have you heard any of his albums?

JM: No, I haven't heard any of that. It's AOR, isn't it?

LH: No I wouldn't say that. It's instrumental stuff not unlike some of Joe Satriani's solo work. It's rock, but not really hard rock. The fact that it's instrumental gives it a slightly fusion feeling.

JM: Ah, wait a minute! Now that you describe it, I seem to remember Paer playing me some of his stuff. Wasn't one of the album titles...

LH: There's one called EE Ticket and the other one is called American Matador.

JM: That's the one I heard (AM)!

LH: Glenn sings on a version of A Whiter Shade Of Pale on that one.

JM: Exactly. I have heard that one. Well, I'd say that Bonilla is very aware of contemporary modern music and keeps up to date on the alternative scene. And I think the musical mix on Addiction is kind of cool. It's still based on hard rock, of course, which could appeal to the old Deep Purple fans. Personally, I just would have liked it to have more emphasis on guitar playing on it. Now the guitar playing is kept very strict and basic, because that's what's on the agenda today on the alternative scene. I would have liked some more guitar though! <laughs>

LH: It's a lot of raw and basic guitar on the album, and down-tuned, noisy screaming solos with sustained notes rather than a zillion notes per second solos a la Yngwie. Would you say that this was Bonilla's idea?

JM: It was Bonilla's idea and Mike Scott's, the other producer, and Bill (Hibbler), the manager, and Glenn who was very interested to see what it would be like. I think they were afraid that if this wasn't the musical direction then the album wouldn't stand a chance of airplay if the album was to be released in the US. Wailing guitar solos are totally dead. I mean, it's Smashing Pumpkins and stuff like that that rules the US radio. Anyway, we wrote some songs that, well, like Madeleine that was more straight compared to Down, that we also wrote, which was more like Soundgarden-ish.

LH: Grunge influences...

JM: Yeah. The way I and Sampo work is that we listen to a whole lot of things. If we hear something that's good, regardless of the type of music, we like it.

LH: You're saying that you have an open mind?

JM: Yeah, but what I am saying is that I am open to do different guitar stuff, but things could have been done differently. Don't get me wrong, I think the album is fantastic, but if I and Glenn would have done it by ourselves, it would have sounded differently and it would have had more guitar work on it.

LH: Well, that's only natural, since it was Bonilla that was in the driver's seat.

JM: Yeah, and it was he who switched to the alternative gear.

LH: Bonilla actually wrote up a submission for an issue of CTC where he got into detail about what guitarist played what on the album, since there was some confusion about that. And he described his feelings about working with you. Have you read this?

JM: Paer told me that he had written that things had been running smoothly.

LH: Yeah, and he said that sometimes guitarists can be a bit sensitive when it comes to their work, but that this was no problem with you, and that you always were open for suggestions, and that there were no hard feelings.

JM: Cool. I got such cool vibes from Marc, so there were never any problems. I like him very much, and he was like a big brother. I think the chemistry between us was good. You know, you work out just fine with some people and not at all with some others. I felt he was a great guy, and there were no problems.

LH: Bill Hibbler wrote something like that he was a bit concerned, because Marc Bonilla had expressed something like there was no need for another guitarist when they had him, but that when you came over, he was surprised to see how well things worked out, and that Bonilla actually had you play

on one of his tracks!

JM: Yeah, things worked out great, and I think he's a superb guy.

<Here we end part 1 of the Jocke interview. Part 2 will follow in the next issue of Coast To Coast.>

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

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THOSE OTHER SESSIONS

Bill Jones

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This space is devoted to reviewing Glenn's guest sessions, and that convention will continue - but not this month. On January 16 1997, Zero Corporation released what they called a "tour single" compact disc entitled TALK ABOUT IT by Glenn Hughes, and if any readers of this publication haven't gotten their own copy of this yet, there can be only one question; Why not?

This is a first-class CD-single all the way, from the high quality packaging to the musical content. The booklet and cover graphics continue the theme of the ADDICTION album, and the photos are all new. The booklet includes not only the standard credits, but full musician listings for each song, studio or mobile recording location, and lyrics in both English and Japanese. At 10 pages, this booklet is more impressive than what you get with many full-length albums. And in true EP tradition, the music includes previously unreleased tracks; three of them, totaling just a tick under 19 minutes. "Kiss Of Fire" was lifted from the tapes used to assemble Glenn's BURNING JAPAN LIVE album of 1994, and both "Coast To Coast" and "You Keep On Moving" are Glenn's first officially available "unplugged" recordings.

The title track was probably chosen as the first single because it's the most radio-friendly track on ADDICTION. It's AOR all the way, and would probably have been a better fit on the FROM NOW ON... album than the new one. More polished and melodic than most of ADDICTION's tracks, it's not really representative of the rest of the album, and is almost in fact out of place. The song "Talk About It" needs no further discussion here, as it has been reviewed by readers and editors alike since the album's release last year.

The new songs are of interest at this point, so let's get it on. "Kiss of Fire" is a real treat live. The production problems of the PHENOMENA album have been beat to death in virtually in every review and discussion of that record, but only a real sourpuss would not agree with the notion that the songs themselves were excellent. It's surely one of most melodic albums Glenn has ever been involved with. As everyone knows, Glenn's vocal performances were adrenalized at those BURNING JAPAN LIVE shows, and this track is equally rousing. It makes you wonder how great it would be to hear the whole PHENOMENA album performed live.

The unplugged tracks "Coast To Coast" and "You Keep On Moving" are new territory for Glenn. Anybody who's anybody, (and many who would like to think they're somebody), seems to have recorded an unplugged album or performance at some point in this decade. If they haven't yet, they probably will. It's a prerequisite to being a 90's artist. There's plenty to debate about whether a great electric artist like Eric Clapton excels in this environment or is exposed for all to see and hear. One listen to Hughes unplugged and the jury returns with a unanimous verdict - this is Glenn's stage. Yeah, "Coast To Coast" could use some drums, and "You Keep On Moving" was written with an electric guitar in mind, but these both work well nevertheless. They don't merely work well, but are indeed a vocal showcase. Glenn's unadorned voice carries the melody over the acoustic guitar strums displaying all he is known for; range, power, tone, pitch, and endless variations. It's enough to make anyone sit up and take notice. Like "Kiss Of Fire" generating visions of the greatness that PHENOMENA live could be, these acoustic songs tease us with the anticipation of how cool a Glenn Hughes unplugged concert would be.

In the next issue of CTC, we'll get back to reviewing those

other sessions that Glenn keeps us busy with, but this disc was too important not to review. In our support of Glenn, it's fun and challenging to try and collect all the various guest appearances and such, but the first priority of any true fan is to buy Glenn's own products and attend his shows. This CD-single won't disappoint anyone who reads this, and is likely to be highly collectible in the coming years, should further motivation be needed. Buy one for a friend even, as this is an excellent introduction for someone who isn't aware yet of what Glenn is all about.

Glenn Hughes - TALK ABOUT IT Zero XRCN-1293 Japan (1997)

-END-

From: Chicago Tribune  
Date: March 14, 1986  
Written by: Tom Popson  
Transcribed by: Damien DeSimone

#### "REVITALIZED" BLACK SABBATH GROUP GOES BACK ON THE ROAD

There was a time not too long ago, according to vocalist Glenn Hughes, when Black Sabbath, one of the first bands to plunge into heavy metal territory, was just about at the end of its journey.

Sabbath, which had released its first album in 1970, had gone through a number of personnel changes in its fifteen-year history, and only guitarist Tony Iommi remained from the original lineup. Heavy metal itself had gone through some changes, with the the old, droning, dirge-like sound of the 70s giving way to a flashier, if still fairly basic, style.

"Members were shifting around, and just Tony remained," says Hughes of the band's situation at the time. "They weren't happy with the overall performance, the standard of quality of the band. After the last reincarnation of Black Sabbath, I think no one wanted to do another Black Sabbath tour."

Eventually Iommi started to work on a solo album in Los Angeles. But one day last May, Hughes got a call from Iommi asking if Hughes would do a couple of vocals on the album. Hughes did the songs, and they worked out so well, he says, that he wound up singing all the songs on Iommi's album.

"Warner Bros. (Iommi's and Sabbath's record label) decided the album was such a strong commodity that maybe they should call the album a Black Sabbath album," says Hughes. After the way Tony and I worked together, the camaraderie being so strong, they thought maybe Black Sabbath should give it one more shot."

The result is a "revitalized" Sabbath lineup, a new Sabbath album titled SEVENTH STAR (actually, it's billed on the cover as "Black Sabbath Featuring Tony Iommi"), and an upcoming five-month North American tour that kicks off Saturday at the UIC Pavilion.

"Heavy metal is as big as it ever was," says Hughes. "In fact, it keeps getting bigger. It's like the 'Thing That Wouldn't Leave.' And Chicago is a real strong market for heavy rock. I would have preferred to open in Omaha or somewhere before going into Chicago, which is a very important market, but I guess it's God's way of saying, 'Let's do the big one first.'"

Sabbath's lineup today consists of Iommi, Hughes, drummer Eric Singer, bassist Dave Spitz, and keyboard player Geoff Nicholls. As Hughes sees it, one of his contributions to Sabbath has been to update the band's style and counteract any tendency on the part of the audiences to view the band as strictly a 70s holdover.

"Until they come and see this new band," says Hughes, "there is a definite tinge of dinosaurism. But I think what I've done with Sabbath is update the sound a little on the album. We'll be doing a lot of the old songs on tour, but there's going to be a definite contemporary air. I'm going to try to deliver a little more theatrical content, a little more flash, a little bit more dynamics, rather than your overall doom, death, and whatever. Although it will still be menacing enough for kids who want to come and be menaced.

"We'll be using extra lighting. There's going to be a lot of use of lasers. Black Sabbath was never really a band to use much stage lighting. It was basically, 'Let's get onstage, and let's get off.' I'm trying to help, as much as I can, by introducing things most bands are doing now."

Hughes, who has worked with Deep Purple and Trapeze, underwent knee surgery just a couple of weeks ago to repair cartilage torn when he knelt down one day to adjust a TV, then went back to his couch and "My knee just cracked." As of a few days ago, however, he felt he would be mended by the tour's start.

Meanwhile, at the same time he is attempting to inject some flair into Sabbath's style, Hughes is trying to eliminate some of the flash and fast times from his own life.

"At this point in my career, I really want to spend more time being a regular person instead of some 24-hour maniac," he says. "I'd like to slow down a little. When I'm working with the band, it's full steam ahead, but there are certain times when I like to just kick back a little. I tried to go flat-out with Deep Purple, and it was, like, horrifying."

Originally from Birmingham, England, Hughes now has homes in Los Angeles and Atlanta.

"I've been in America for several years now," says Hughes. "When I was in Deep Purple, I had to move out of England because of the taxes."

"I met a young lady a while ago in Atlanta, and I decided I would live there, because the lifestyle is a little better than in Los Angeles. I basically live in Atlanta now. I have a house there that I just got. I like to be away from the hustle and the bustle, and Atlanta is a lot slower than Los Angeles. I live in an area where I can spend more time being with myself and my girlfriend. When I'm in Los Angeles, I'm there just for work or record company stuff."

Quiet moments and privacy might be easy to come by in Atlanta, but they sometimes can be difficult to find on a rock 'n roll tour. Is Hughes worried about being able to enjoy some time to himself during the upcoming Sabbath tour?

"I've had a few long months of quiet moments," says Hughes, "so I'm ready to do something. But I'll take a couple of gentlemen with me to make sure I'm left alone. And I will not be roaming the halls of hotels with bottles and stuff. That was the sort of thing I was doing with Deep Purple, and it burns you out real quick."

-END-

Hello all,

Lulea, January 31 1997

I would like to tell you all a little bit about the Greatest Hits CD released late last year.

Glenn Hughes - Greatest Hits - The Voice Of Rock, ERCD 1030, Empire Records, Sweden, 1996

1. Burn (1994 version, solo - From Now On...)
2. Still The Night (Phenomena)
3. The Look In Your Eye (Hughes/Thrall)
4. Surrender (Phenomena II - Dream Runner)
5. So Much Love To Give (solo - From Now On...)
6. The Only One (solo - From Now On...)
7. Face The Truth (John Norum - Face The Truth)
8. Cryin' For Love (Billy Liesegang - No Strings Attached)
9. You Keep On Moving (1994 version, solo - From Now On...)
10. King Of The Western World (Billy Liesegang - No Strings Attached)
11. Phoenix Rising (Phenomena)
12. Make My Day (Manfred Ehlert's Amen)
13. Lay My Body Down (solo - From Now On...)
14. In Your Eyes (John Norum - Face The Truth)
15. I Got Your Number (Hughes/Thrall)
16. Kiss Of Fire (Phenomena)

(total running time 73:04)

Tracks 1 and 9 are labeled as "previously unreleased" which at least is true

for track 9 when it comes to Sweden but both tracks have been on "From Now On..." when released in some countries (e.g. Japan and the US).

The CD comes with an eight-page booklet which is dominated by a four-page career biography which is nicely written. The booklet is a bit messed up though with the pages in the wrong order which made me confused the first time I was going through the biography. Also there are some annoying typos when it comes to some song titles. Sloppy mistakes like that could easily have been avoided I think. A little bit more could have been written about the origin of each song. The albums are listed but no year which would be a vital information for non-experts I guess. The front cover picture is obviously taken from the "From Now On..." photo session featuring Glenn in a cowboy hat in a desert-like surrounding. It's made grey and a bit dull though IMO. The coolest thing about the booklet is the two-page picture of Glenn and Pat Thrall wearing the "mask" make-up from some Hughes/Thrall photo session. It is a picture that I personally haven't seen before.

It was obvious that Glenn himself isn't very proud of the selection of songs on this CD when I spoke to him about it just before christmas last year (see interview in CTC #25). Nor was he impressed by the choice of pictures for the booklet. In these pictures the image of Glenn the rocker is portrayed and that suits the choice of songs. Christer Wedin, the Empire Records boss and the one who put this CD together, obviously went for the rock side of Glenn's career and even though he wasn't allowed to use some material (Trapeze, Deep Purple, Gary Moore and Black Sabbath) it's an OK investment if you want to scratch the surface of Glenn's work from around the Phenomena project up until some of the sessions released as late as 1996. The title is a bit misleading though - "Greatest Hits"?! Exactly how many of these songs have actually been hits?! None, as far as I can tell. I think a title along the lines of "Glenn Hughes Rock Collection" or something like that would have been a more suitable title. Ah well, I love the fact that there is a new Glenn Hughes product out on the market. A pity that Empire was unable of getting some kind of rarities to put on this CD though. Collectors, like myself, already have all this material. For a new or a more casual fan this could be a good way of catching up on Glenn, as long as they are aware of the fact that this just shows a little bit of what Glenn Hughes is all about.

When will someone put together a Glenn Hughes box set? Now that would be something to look forward to. As we all know there are a lot of unreleased material out there as well that could be used to spice it up. Maybe two or three CDs from his recorded work and then one with nothing but rarities! I would be the first in line to buy it! ;)

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

-END-

From: Raw (UK)  
Date: 1992  
Written by: Dave Ling  
Transcribed by: Damien DeSimone

TRAPEZE  
Snoopeys, Cannock  
27.3.92  
VERDICT: They're still the band!

>From the moment the classic scream at the end of "You Are The Music," you know that Trapeze have the "X factor" that makes all the difference - it's called Glenn Hughes. If anybody still cares anymore, the former Deep Purple bassist/vocalist is still the best in the business. His offstage habits tend to overshadow his undoubted talent, but Hughes remains the standard that other singers will be judged by.

The 60-minute set was based around Trapeze's sought-after third album, YOU ARE THE MUSIC (1972), and although the songs were old, the sassy funk to numbers such as "Way Back To The Bone" and the lazy swing of "Coast To Coast" - the latter a perfect platform for Hughes' warm vibrato and chilling range - established that the band were gifted entertainers as well as innovators. And newer cuts such as the enticing-but-familiar sounding "Welcome To The Real World" and the multi-tempoed "Homeland" (introduced by Hughes as "A song that will be a classic one day") encouraged optimism for

the future.

On the other side of the tiny stage, former Whitesnake guitarist Mel Galley played with style, riffing like a bastard on "Breakdown" and "Medusa," proving that despite the toast rack contraption on his hand (a result of an old war wound involving John Sykes), that Coverdale was a fool to let him go. And Dave Holland (ex-Judas Priest), despite bearing an uncanny resemblance to an old, retired uncle of mine, kept things tight and simple. Asia keyboard boffin Geoff Downes added extra color to the sound.

Despite the fact that they had just a solitary rehearsal and one gig under their belts (a benefit show at Hammersmith Odeon), Trapeze were a revelation, raising gigantic smiles both in the audience and on the stage.

-END-

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- The Editors.