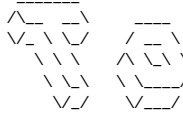
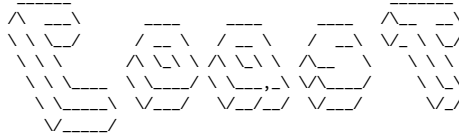


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#39
May 28
1999



|||||
INTRODUCTION
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Hello Everyone,

Welcome to COAST TO COAST: The GLENN HUGHES Electronic Fanzine!

This is yet ANOTHER huge issue with tons of reviews of Glenn's new album, "The Way It Is." Most of the reviews are positive, I would say. Also, we have some great news items and your comments and contributions. Thanks all!

Well, enough of me, lets get to the meat!

Lewis

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SUBMISSIONS
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Subject: CTC: News roundup!
From: Lennart <ctc@hem.passagen.se>

Hey all,

Time to have another look at the news gathered since the previous issue of CtC. Remember that you will find in between news at the Glenn Hughes News:
URL: <http://deep-purple.family-tree.org/Hughes/>

GLENN HUGHES DID PROMOTION IN JAPAN

Glenn Hughes recently was in Japan to do promotion for "The Way It Is". He did a few short live appearances there doing singback:
April 24 Disk Union, Ochanomizu, Tokyo
April 25 Shinjuku Record and HMV, Shinjuku, Tokyo

Hughes also took the opportunity to pass on a message: "My trip to Japan was very succesful. I want to let you know that this is a very creative time for myself, and I plan on keeping my calendar full. Please give my love to all GH fans across the Planet. See you all, someplacesomewheresoon..... Glenn....."

Check out the Japanese Glenn Hughes webpage for a nice web feature on Glenn Hughes promo visit to Japan:
URL: <http://www.asahi-net.or.jp/~NE7M-YSN/>

HUGHES GUESTING ON A FORTHCOMING CD BY NIACIN

Glenn Hughes sings on a track titled "Thing's Aint Like They Used To Be" on the forthcoming CD by bassist Billy Sheehan's (Talas, David Lee Roth's band, Mr Big) band Niacin. Guitarist Steve Lukather is also said to be guesting on it.

HUGHES TO COLLABORATE WITH JOHN SYKES

Glenn Hughes has been working on material together with guitarist John Sykes (Tygers Of Pan Tang, Thin Lizzy, Whitesnake, Blue Murder)

lately! At this stage it is too early to say what it could lead to but let us hope there will be a CD with these boys sometime in the future. There is even a chance that Sykes and Hughes will play together at a charity concert in Las Vegas, July 7.

EMERSON, HUGHES & BONILLA LIVE CD AND TOUR!

The concert that Glenn Hughes did together with among others Keith Emerson and Marc Bonilla in San Francisco last year will be released on CD later this year! There is also talk about another tour by these guys, this time in Japan and possibly elsewhere too.

HUGHES CONTINUES HIS WORK WITH MANFRED EHLERT

Glenn Hughes recently returned to Switzerland to continue working on his collaboration with Manfred Ehlert (Amen) on their "secret" project. Rumours say it is a dance oriented project with techno (!) influences.

HUGHES WILL TOUR GERMANY IN SEPTEMBER/OCTOBER

Glenn Hughes will go out on tour to promote his recent solo album "The Way It Is" in September. The preliminary dates we have seen so far are all in Germany but there will hopefully be dates in other countries as well. He will be opening up for MSG and the tour is labeled as "The Essence of Rock Tour 99". Here are the dates as we know them right now. These are not confirmed though so they are probably subject to change.

Michael Schenker & Glenn Hughes Tour

September

- 16 Live Music Hall, K'ln, Germany
- 17 Berlet Halle, Hagen, Germany
- 18 Alte Markthalle, Koblenz, Germany
- 20 Longhorn, Stuttgart, Germany
- 21 Kulturhalle, Merchweiler, Germany
- 22 Atelier, Luxemburg, Luxemburg
- 24 Forum, N,rnberg, Germany
- 25 Zur Linde, Affalter/Aue, Germany
- 26 Festhalle Durlach, Karlsruhe, Germany
- 28 Colos Saal, Aschaffenburg, Germany
- 29 Babylon, M,nchen, Germany

October

- 01 Zeppelin Halle, Kaufbeuren, Germany
- 02 Werra-Rh'n Halle, Merkers, Germany
- 03 Capitol, Hannover, Germany
- 05 Columbia, Berlin, Germany
- 06 Modernes, Bremen, Germany
- 07 Grofle Freiheit, Hamburg, Germany

To stay on top of the tour dates check out this page:
URL: http://www.shooter.de/shooter/fra_tour_eor.html

Fedor de Lange also has links to some of the places where they will be playing at his tourography page at:
URL: <http://huizen.dds.nl/~cw/tourlist.htm>

ANOTHER TOMMY BOLIN TRIBUTE BAND APPEARANCE?

There is talk about another appearance by the Tommy Bolin tribute band, featuring Glenn Hughes and Johnnie Bolin among others. The location is said to be Sioux City where a Bolin Fest will be held this summer. Nothing is written in stone regarding Glenn Hughes' participation and the show can therefor not be confirmed at this point in time.

GLENN HUGHES THE WEDDING SINGER

Glenn sang the Journey song "Open Arms" at Jeff Scott Soto's wedding on May 1, with Marcel Jacob and Jamie Borger (both of Talisman) accompanying him. Jeff Scott Soto is of course the singer known from Yngwie Malmsteen's band, Talisman, Eyes, Human Clay, Takara etc.

TWII ON THE WEB

Continue to check out our special web feature about Glenn Hughes' new CD "The Way It Is". You will find a listing of the tracks, the musicians, soundclips, photos and much more.
URL: <http://www.lwb.org/gh/newcd/>

THE IOMMI/HUGHES DEMOS HAVE BEEN BOOTLEGGED

Somehow, somewhere the bootleggers got hold of the demos that Glenn Hughes did with Tony Iommi of Black Sabbath in 1996 and now it is being sold in Japan. Maybe this will prompt the Iommi camp to dust off the demos and release a special CD with this stuff? Let's hope so. That would mean that the involved would get some money out of it. And no, we don't promote bootlegs here on CtC but this was something out of the ordinary so it had to be mentioned.

GLENN HUGHES IN THE PRESS

Glenn Hughes has done promotion for the new album both in Europe and in Japan and there are many magazines coming out these days with reviews, interviews etc. Some of them are Classic Rock, Hard Rock and even Record Collector!

A NEW GLENN HUGHES RELATED DEEP PURPLE RELEASE

There has been a 4-CD box set released with Deep Purple material, including some stuff from the time when Glenn Hughes was in the line-up. It is titled "Shades 1968-1998" and it is put out by Rhino.
URL: <http://www.cybermusic.net/Shop/cds/DPBoxset.htm>
URL: <http://rhino.com/features/75566p.html>

That is all this time around. Our man is keeping himself very busy!

Lennart
The Northern Light, <http://hem.passagen.se/ctc>

-END-

Subject: CTC: New Hughes/Thrall project!!!
From: "Damien DeSimone" <glennpa@cybernex.net>

Hi All:

Whew!

As we go to press with the new issue...

Some really HOT NEWS...

A new HUGHES/THRALL project is in the works! We have been contacted by a source closely involved with this project, and we will be getting updates as they occur. I'm told this thing is definitely going to happen, it's being done for the fans, and it sounds like there will be some cool surprises along the way!

So, more news on this as we get it!!!

Remember that between issues of CTC, check out Lennart's Glenn Hughes News page for all the latest GH happenings!

<http://deep-purple.family-tree.org/Hughes/>

-Damien-

-END-

From: Damien DeSimone <glennpa@cybernex.net>
Subject: CTC: web site updates\thanks

Hi All:

First of all, I want to ***THANK*** everyone who contributed to the last issue of CTC to make it, IMO, one of the best issues ever! So a big thanks to each of you who took time to contribute!

Over at the CTC web site, I've made a few updates recently... I added some cool GH pics to the Images section (thanks to Marc Fevre for helping out with some of the scanning), added a couple of mp3 sound files to the Sounds section (finally!); updated the About Glenn text, and updated the Discography to reflect all of the latest GH and related releases.

Glenn Hughes Coast To Coast web site:

<http://lwb.org/gh/>

Until next time...

-Damien-

-END-

Subject: CTC: Contribution
From: "Bill Jones" <billj@snet.net>

REVIEW - THE WAY IT IS by Bill Jones

If you've followed the career of Glenn Hughes, then you know that here's one thing you can count on with each release; that you never know what you can count on! Every album has a different theme and style from the previous one. Some of his albums, like this newest release, have several seemingly disconnected themes, making this man and his music as unpredictable as any artist around. Listed in order, Glenn's albums of his "post-comeback" 1990's period include a heavy Los Angeles-based blues disc, a Euro-style album oriented rock (AOR) album, a jazzy pop-rock album, and an alternative grunge rock album. Now with THE WAY IT IS, he's added an album consisting of more European-style AOR, an occasional funky groove, touches of progressive rock, and Led Zeppelin-like hard rock.

Three main guitarists on the album each dictate the styles of the songs they're on, hence the three distinct styles of THE WAY IT IS. The album's main guitarist is Joachim Marsh (listed on the web site as Jocke Marsh, but as Joachim in the album liner notes), who plays lead on all but three songs. He's the AOR influence, making the band sound at times like Winger ("Neverafter"), Toto ("Take You Down"), and even a bit Van Halenish ("Too Far Gone"). Multi-instrument virtuoso Marc Bonilla is also back working with Glenn again, but this time more on the keyboards than guitar. He does do all the guitar on the track "Stoned In The Temple" though, giving the album a progressive twist for at least that one track. Rounding out the guitarists is Hendrix disciple Stevie Salas, delivering the album's two hardest rockers in "You Kill Me" and "Second Son." The former track is a steroid-injected, effect-laden, but pretty much otherwise blatant rip-off of Zeppelin's "Black Dog," while the latter is maybe the closest tune on this album to the hard rock of Hughes' last album ADDICTION. Both songs raise the energy album of the album considerably.

One slight disappointment with this disc is the lyrical content. Hughes seemed to turn the corner on the ADDICTION album with some focused, inspired, heartfelt and extremely personal lyrics. The lyrics on THE WAY IT IS for the most part seem impersonal and quite banal in comparison. To get the idea, take the opening words from the title track:

In the silence of the morning
Comes a burnin' yellow light
A brand new day is dawnin'
And nothin' felt so right

Inside I feel the spirit
As I turn and face the sun
And you were nowhere near it
Now my life has just begun

Huh? That's my typical response to a lot of the lyrics on the disc. There are some thought-provoking exceptions such as "Second Son" (is this a literary Glenn possibly referring to the Calypso in Homer's "Odyssey?!?"), but the bottom line is that if quality lyrics drove album sales, this album would be in the cut-out bin in no time.

The vocals, however, are why fans revere Hughes as they do, and the disc is a no-risk affair in this regard. He's still at the top of his game and as versatile as ever, able to bombard the listener with a screaming metal attack as in "You Kill Me," to sweetly seduce with a sexy falsetto as in "Take You Down," or deliver a slow, breathy ballad as well as The Artist everyone still calls Prince ever could as in "Don't Look Away." Glenn was also always a master of the vocal harmony, and the cases in point in "The Way It Is" or in "Rain On Me" give the listener an idea of what a choral group of Hughes clones would sound like. Vocal heaven indeed!

Given the majesty of Glenn's voice, his bass playing often goes overlooked, but it is in fact noticeably superior on this album. In promotional interviews for the album, Hughes said that he made a conscious effort to write bass lines that he would be able to play himself while singing in a live situation. Consequently, he has come up with a lot of relatively simple, yet very effective grooves that drive the songs. In rock, simple is usually better. The title track in fact opens the disc with a strong and steady bass line providing a foundation and direction for the song (and the album). In "Too Far Gone," he does a little fill up high on the neck just preceding the choruses that adds a Geddy Lee-like quality to the song. On

several of his previous tours, Glenn chose not to play bass himself for the live shows, but rather concentrate on the singing. On the ADDICTION album, the unofficial secret rumor is that Bonilla played all or most of the bass in the studio because the management at that time thought that Marc had a better handle on that particular style (alternative/grunge). I haven't unequivocally confirmed that and perhaps shouldn't even be mentioning it, but it's a fact that the bass playing on THE WAY IT IS stands out more than it did on Glenn's last few albums.

The rest of the musicians are fine as well, if a little bland at times. Marsh is a competent player who has been with Glenn for several years now, both on tour and in the studio. On this album, though, his Jimi Hendrix fixation has emerged with a cover of Jimi's "Freedom" and a plagiarized "Crosstown Traffic" riff that he uses for the introduction to "Rain On Me." This would be fine if Marsh could actually play in Jimi's style, but unfortunately his fingers aren't where his heart is, and the playing on these Hendrix riffs comes off stiff-sounding and lacking the necessary fluidity of the originals. Joachim is much better when doing his own thing, and comes up with some very effective rhythm playing and soloing of his own. The slide solo on the title track explores middle-eastern territory and is quite captivating, even though it doesn't quite fit the tempo of the song. A better fit is the melodic Gary Moore-like solo of "Too Far Gone," which is a perfect compliment to perhaps the best overall song on the disc. For sheer guitar solo wizardry, however, check out Bonilla's solo on "Stoned In The Temple." If guitar special effects and pyrotechnics are what you're looking for, look no farther than the two Stevie Salas tracks, where they are available in spades. Salas might take a good thing too far in fact, with his overuse of his "rocktronics" effects and his wah-wah pedal. Still, there's no denying his talent, and his hyper-speed solo on "You Kill Me" sets the speed standard for the album. Guns 'n' Roses drummer Matt Sorum, who also plays on the two Salas tracks, is far more aggressive than veteran Gary Ferguson who plays on the remainder of the tunes, and plays with a much more in-your-face, louder attack. Ferguson more or less blends in, albeit capably, but some of the songs almost cry out for a more forceful attitude from him. Bonilla's keyboard playing is good and adds to the songs, particularly on the title track, where he saves the track from mediocrity with an interesting main melody line, and even more interesting "sonar pings" at just the right times.

Overall, THE WAY IT IS is a solid rock album, but the fact that Hughes has made another rock album is probably surprising to his avid fans. Glenn Hughes has repeatedly said for years that he has played enough hard rock in his lifetime, and is ready to change musical direction with a more adult contemporary (A/C) album, perhaps combining funk, soul, rhythm and blues, and pop, in favor of the hard rock that he so long has been associated with. Last summer he was shopping some funky, soulful demo material around to people in the industry who reportedly were blown away by what they heard. Yet, Hughes has shelved that material for the time being and made this album, to the delight of some fans and the anguish of others. This album is not really a departure from his previous albums, so it would be a surprise if it vaulted Glenn Hughes from cult icon to superstar status. Like FEEL, considered to be his most adventurous album of the 1990's, this album has a great deal of variety, though the naysayers would counter that it lacks focus. The two Stevie Salas tracks, for instance, have such a different feel to them that they sound as though they were thrown in, which in fact they were. They were recorded during a previous session when there were possible plans for an album from the Hughes/Salas/Sorum trio. Despite the sub-par production of these tracks in comparison to the rest of the album, their energy and power is undeniable, and it would have been interesting to see what would have come from such an album. Given that the Salas tracks were included, it's a surprise that Glenn didn't throw in a couple of the currently shelved Tony Iommi tracks for good measure. In any case, the fans who are ready for Glenn to rid himself of his hard rock glory days and venture into the A/C market might be a bit disappointed, but the rock fans should be quite pleased with the results here. All fans, though, should be satisfied with the fact that he is still putting out music, is enthusiastic about it, and continues to have a positive outlook on both his career and his life. That's really the way it is.

GLENN HUGHES - THE WAY IT IS (SPV 085-21032 CD) Germany 1999

-END-

From: Fedor de Lange <cw@dds.nl>
Subject: GH Interview

In March of this year Glenn was on a promotional trip through Europe. As I write for a Dutch music magazine now and then, I was informed just in time I had a chance to talk to him. A possibility I of course was glad to accept. So March 10th I took my bike and went to Hotel L'Europe and had a nice chat, which I decided to transcribe for Coast To Coast (of course!). The

Glenn Hughes I met was very very relaxed and open, something I think you will notice while reading on. I hope you enjoy it!

- Fedor

- How's your current state of mind, Glenn?

Incredible! I have never felt like this in my life. Something happened, I don't know what happened, but I think I started feeling comfortable about a year ago. I was sitting in my house, and a voice said to me "Take a look on the inside." I said, "I beg your pardon?" (whispers) "Take a look on the inside. You don't need to look on the outside anymore." It must have been God. So I started to take care of the child inside that was out there crying for love. I think for a big part in my life I've been trying to find someone, a girl, to fix me. Not the artist, 'to fix Glenn,' but someone I love! And God said to me, you know, "You can take a look at yourself now." I've been alone for some time and I'm just so comfortable with 'me' now. Somebody said to me today "Are you jealous of David Coverdale?" No! Or anybody else, because I'd rather be in my skin now than in anybody else's skin. It is the most perfect time for Glenn Hughes, which is something you can feel on the album, or when you meet me. People will see the difference in me, there's a definite difference. I feel comfortable. So the answer to your question is, I feel fucking incredible. I'm healthy, spiritually happy, and I don't want any more drama. Life is beautiful!

- You also look very fit. Do you exercise a lot?

I'm obsessed with not being fat. Because remember years ago I was like (blows his cheeks) because I was sick. I might have gained a few pounds on this tour here last year, but when I got home I just worked it off. I live in LA and there everybody's trying to look good! But seriously, it's just a matter of feeling good on the inside. What life for me now is, is getting up in the morning, taking the outside shower, but more than that is taking the inside shower. Meditation, a moment of silence with God and my conscious contact with my Higher Power. You know, I don't have anything to do with my life other than be honest and giving and loving. I don't carry the bag of anger and hate anymore. I met Gary Moore and were mates again, I met Jon Lord and we are mates again. There's no skeletons, there's no bad rumors anymore. There's nothing going on in my life right now that I'm unhappy about.

- Does the new album reflect this, as the Glenn Hughes as he wants to see himself for the full hundred percent?

This is the most honest album I think I have done. When you look at 'Feel' you hear an album halfway through that is so funky, that the Japanese record company went "Too funky!" So I had to do things like 'Talkin' To Messiah' and you know the story. This new album is a rock album where the record company said "Go make a rock album." So I wrote this album under no pressure at all. At one point I thought I needed some 'Muscle And Blood' type of song, so I wrote 'Neverafter'. And after 'Take You Down' I thought like "Well, maybe this is too funky, so maybe I should write 'The Truth Will Set You Free.'" I'm just writing how I feel. It all started out with 'You Kill Me' and 'Second Son', songs I did with Salas. Stevie Salas couldn't tour with me, and I wanted to have the same line-up on the road so I went back to Jocke, Gary and Hans. George Nastos wasn't in the mix at the time 'cos he was going to join Rod Stewart, then he didn't, then he did, and so on...

- I think after the Japanese dates in February 1997, that Sampo and Jocke started writing some new material. Was any of that used for The Way It Is?

Well, they wrote the title track! I wrote the lyrics directly when I heard the music, but first I put it on the shelf. I thought it was not appropriate. There's another song 'Don't Look Away' that came too and I put that even on a higher shelf. I thought well, that's not rock. Then I wrote 'Neverafter' with Jocke and 'Rain On Me' and eh... 'Curse' as well. In fact 'Curse', 'Don't Look Away' and 'The Way It Is' were written in 1997. I thought they were too 'moviesoundtrack-ish', too dramatic. But after 'You Kill Me', 'Second Son', 'The Truth Will Set Me Free', 'Neverafter' and 'Rain On Me' I thought "I can change the album now and put these big melodic songs on there."

- Jocke sounds much more funky on this album than on 'Addiction'.

Oh yeah. Well, I allowed him to be. If you listen to Jocke on this album, you'll notice he has a great influence. He is a great writer, you know! When you are talking about 'being in control' I think I was more in control on this album. Production-wise, I participated more than I ever did before. Most of the songs I wrote alone, arranged it, and it's just everything is Glenn because I was really into it.

- Is there a difference in the writing process as well?

Yes there definitely is. Every album I've done, From Now On - Feel is different- Addiction, it was more that the guitar player wrote the music and I wrote the lyrics. On this one I wrote everything alone or face-to-face with Joachim, and Stevie.

- How many songs did you actually record with Stevie?

Three.

- Your album titles seem to reflect the state you're in at the moment. 'From Now On', 'Feel' and 'Addiction' all spoke for themselves. Going along that line 'The Way It Is' would fit in there.

That's true, 'The Way It Is' is the way I feel now. This album took three years to make for two reasons. Number one is that 'Addiction' was too dark and heavy and there could never be an 'Addiction part 2'. The Japanese record company then totally freaked with me, and they didn't know what to do. I didn't know how to make another rock album. I couldn't go back to 'Feel', so I had to sell my soul to do another heavy metal record or make a pop album. So I choose to make a pop album. In October last year I got a couple of calls from some record labels that offered me deals for another rock album. Then Mike Varney said he wanted to do another record with me and I thought well, there's these labels, maybe I should think about making another rock album. Only for one reason: to tour in 1999, to get a chance to play again. That's when I realised: "Okay...rock...it's gotta be Europe then...rock". Mike Varney told me about Peter Knorn, that he managed Michael Schenker. So I called Knorn and it turned out he was a big fan and that he works his ass off. I decided to go to SPV. The next hour he calls and said "This is SPV, we will sign you and are gonna pay you this much" and I said "What for?" They said, "To make a rock album with". I started to write right away. I flew Jocke in and the ball was rolling. This was November 12th and by November 28th the album was written. December 6th I went in the studio already.

- The vocals on the album sound pretty 'raw' or how should I put it...

Eight hours, all done. It's all first takes. You take the song 'Too Far Gone', where Jocke said "Just do it" and I went "Ok!" I was doing things first takes, I didn't pre-produce the vocals too much; I just sang live. You should have seen me in the studio, man, I was like a little boy. You know it also took me two and a half years to write about the 'Asa-thing'. (Asa was Glenn's girlfriend until a few years ago - FdL) I'm letting people know 'The Way It Is' is about her. 'You Kill Me' is about her... it took me two and a half years to get her out of my system. I was lost!

- How important are women in your life?

I am a hopeless romantic. Hopeless. I'm a flower man, I'm an evening at the movies, I'm a car-door opener. I'm into courting a woman, but God just has a sense of humor because he didn't want me to be with a woman for about three years now. I really love women and there's a lot of women that I really could spend some time with, I just haven't met the right one.

- What's this "Yeah baby, yeah baby" stuff all about at the end of 'Freedom'?

Well, we just finished playing that song and we were walking out of the control room, and I said "Yeah baby!" That's Gary, Jocke and me. The tape was still rolling right after we finished the track, and when I realized that I went "Did you save that? Did you save the 'Yeah Baby'?"

- And then you added 'One more cigar for the boy in blue'...

Well, yeah, actually I dunno why I did that. I call myself the boy in blue because I wear blue a lot. You know, the blue glasses, it came just spontaneous.

- 'Stoned In The Temple' features Marc Bonilla. It's a track that might surprise people, with these dance beats.

I recorded it in September 1997. It's the only track that is older.

- What happened to the song 'In The Middle Of A Dream' you wrote with Marc Bonilla and which you performed live with him?

That one is going to be released on a live album of a show I did with him and Keith in San Francisco last year. That album will feature two bonus tracks, and that is one of them.

- The remix of Freedom at the end is another surprise. Does so-called modern dance music inspire you a lot?

Yeah, absolutely! But it's all got to do with loops and grooves and there's no singers on it. So that relates to the album with Manfred, because I thought "Why not make an album with loops and grooves but then with a great singer on it?!"

- 'The Way It Is' certainly is diverse. There's pop, rock, metal, dance, soul, funk...

I'm not trying to lose the heavy metal fans, but I also try to distance myself from them a bit. I may lose a few 'hardcore-Glenn-old-fashioned-metal-men', but I'm gaining a younger, groovier audience. You can't expect me to play Burn every day! I've seen the moments in my show between 'Coast To Coast' and 'This Time Around' It's like the big Glenn-experience for the keyboard and the voice. This is Glenn Hughes! Because that is what people wanna see!

- Is the new album a step closer to the ultimate funk/soul record you have somewhere in your head floating around?

Not totally. I can't talk about my next album, but I can tell you what this album has done for me; it rejuvenated me as a songwriter. I realize now that my songwriting is much better than it used to be. Look at 'Curse' or 'Don't Look Away', they're brilliant songs. As I said before, I participated in writing a lot more music on this album. I sell myself short when I don't write music.

- I think I heard you talking about the song 'Stand' by Sly and the Family Stone last year, as being an option for the new album. But apparently it turned into Hendrix' 'Freedom'?

That's right. That song was to be included on the album. You know why it turned into 'Freedom'? Because 'Stand' is more of a funk track, and I decided to do a rock cover in favor of the album.

- By the way, I loved the funky edge of the shows I saw last year.

Wasn't that great? Well, imagine the same band again, but with Joachim. I need George to funk it up. There ain't no funkier guitar player than George Nastos. Next time you will see me play I want to do half the album, but there's got to be some old songs. You know, I probably will not be headlining and might not play for 500 people, but for a thousand or 1500. I may have to play some old songs that they haven't heard yet, but my main priority is to play half this record.

- So we can expect the same vibe as in last year's shows?

The same vibe. Do you remember the turning point, in Zaandam, where I broke the string and started to talk? That's a turning point in my career, you know. At that point, gone was the long blond-haired guy in '94, gone was the stiff performer. What we got now is Glenn who is relaxed, can talk to the audience... Ever since Zaandam I became a different entertainer.

- Can you imagine doing a show without Purple songs?

I'd love to. If I didn't have a safety net on... Let's just say this: If my records were more well-known it would be easier for me, but for some reason I just have this safety net which is Deep Purple. I would feel very comfortable if I didn't have to play any Deep Purple.

- Last year after the same tour I just mentioned, you told me you would work on a new project with Manfred Ehlert. What's the status?

I can't tell you the title of it yet, but we've done a pop-house-triphop-dance...let's just call it a house music album, melodically with some great singing, I think. You should think in the direction of a George Michael dance record with me singing on it. It will not be called 'Amen' or Manfred Ehlert or Glenn Hughes. It will be released under a project name with no names on it because it will confuse people. You know, if Manfred visits record companies saying it is Glenn Hughes, they will go (and what follows is another example of Glenn's imitations, this time the record company guy with a cigar in his mouth and a heavy accent) "This is not Glenn Hughes, this is not Burn!"

- You play on it as well?

No. It's all synthesizers, jazzy keyboard playing, loops and stuff like that.

- Another project you're involved in is Brazen Abbot.

It's a kind of rock opera, based on Nostradamus. I think I will do four songs. I wanted to do some ballads and some more funky rock songs, although Nikolo's concept of funk differs a bit from mine. (laughs) I will fly to Stockholm tomorrow first, and then I will go to Aland to record it with Nikolo. (This session was cancelled and rescheduled later on - FdL). Next week it's back to L.A. and I can't wait! I'm getting a new car.

- Tell me more!

A Jaguar XK 8 Convertible, silver with grey seats and a black convertible top.

- What about the tributes you keep on doing?

Well, the good news is, no more tributes! I turned some down already like Ozzy, Steven Tyler of Aerosmith and even Prince. I've come to a point now where I think it's good not to do that anymore. I was always doing it for you know, 'favors'. Like the Stuart Smith thing, for instance. Have you heard the Alice Cooper thing by the way?

- Yes, I have.

It's weird, isn't it? They told me like to 'totally go for it'. So it was done a little bit over the top, but I hope people will like it.

(Then we talk a bit about the old Trapeze days, as I show Glenn a picture from the early seventies, with a couple of British youngsters in a Texan dressing room. Glenn looks at it, and takes a short pause before he continues:)

Well, a thought just came into my head, a very clear thought. What I got from that period...I think the best time of my musical career was between 1969 and 1973, in that band. That was a band that played to 300 people a night up to 5000 at the end. Every time since then I've been coming back, and now it's coming back again... There is something common though, and that is that now I have the same feeling I had in Trapeze which is that I really believe in myself now.

- Are you still in touch with Mel Galley and Dave Holland?

Well, after the Texas dates (Tommy Bolin Tribute 1999 - FdL) I thought it might be really nice to do another tour together, but I don't think it really fits in the overall thing. I'm on top of my game now. I record, I play, I write, and I sing everyday, and I like that. I know that Dave is managing a club and he's managing a band, and that Mel is running a bar.

- I have two questions for the rumor section. Like, did you ever work with Ann Wilson of Heart?

No. I think there are people who would like me to sing a duet with her. She's mentioned it, but now we're talking ten years back and we never met yet!

- Then I heard you were about to play some deranged rocker in a movie?

No. It never came off. It was in New York two years ago but it never got further than some talk.

- Do you think that death is the end of everything?

No! It's the beginning, I'm not afraid to die. I almost died - you know the story - and absolutely have no intention to do so now. I just hope I will leave something that people can listen to forever when I go. Because you know, everything I have ever done I think is pretty good. Some are better than others, and there are some exceptions, of course, like 'Last Concert In Japan'. That was dreadful! I was drunk off my ass! (A hilarious imitation follows of Glenn doing Highway Star) That was just horrible!

-END-

Subject: CTC
From: "Anders Andersson" <ax2@mbox301.swipnet.se>

Hi Lewis.

I've heard a rumor that Tony Iommi from Black Sabbath was planning on making a record with Glenn, before the reunion with Black Sabbath. Do you know anything about that. I would appreciate if you

could answer that.(sorry about my english it's a bit rusty)

Thanks,

Anders

Glenn really is the voice of rock.He's the best

-END-

Subject: THE WAY IT IS - A Critical Review
From: A Subscriber

First, I will comment on each track, song by song, and then I will give a summary. I want to mention that as of right now, I have listened to "The Way It Is" over a dozen times, at the least. I also want to comment that I hold my favorites to the highest of standards. That being said, I recommend that you buy the album and see for yourself, since my tastes in music often differ from the opinions of others. Here is the analysis.

#1) The Way It Is

The visuals are too vague in the title track. The lyrics seem unimportant, and this contrasts the opening mood of the song. The vocals are good, and not too excessive; however, the lyrics are not clear as to their purpose. The keyboard effects are neat. The bass playing is fine, with a few moments of movement. The music overall goes nowhere. An opening track should not establish such a bad precedent.

#2) You Kill Me

There is a very annoying guitar effect; it makes me wince. The main guitar riff is one I have heard a million times. The guitar is somewhat heavy, but not nearly enough for the direction it seems to want to take. The lyrics are vague again, but at least they are defiant. The chorus is decent, but it is generally weakened because the rest of the song is too vague - what is the target? The guitar solo is fast, but nothing special; it initially generated no interest, but managed to rate "decent" by the end.

#3) Neverafter

A familiar but likeable guitar riff is present in this tune. However, the song contains odd quiet breaks mixed in with the vague posturing. "Do you receive the stone from your master? Do you believe in life never-after?" ... what? Is this meaningful but obscure, or is this just constructed to rhyme? The same is true for all the lyrics. The guitar solo is likeable, almost Thrall-like in parts, with talking over it. However, for anything less than a posture-brag-sex-crunch song, it is out of place, as it is here. This song has some purpose, but its meaning is veiled. The drums and bass are average, as has been generally true so far.

#4) Rain On Me

The beginning is a little overly Stevie Ray Vaughn/Jimmi Hendrix for me. I like both styles, but the influence is too obvious. However, these portions have soft rock breaks and a soft rock chorus. Rather than a nice blend of styles, we have two separate ones that are awkwardly combined. Does Glenn know what he was going for, or could he not decide? Or is this the effect of the musicians he has with him? The lyrics continue to be obscure, as is typical of the album so far. I feel like I've heard the solo before, yet I admit I like it. It has touches of the FNO band or Europe. In a different song, it could be good. Here, it feels tacked on. The chorus 'sounds' nice, but only if you ignore the lyrics; they are somewhat simplistic. The ending fade-out is the best part, and if that had been the basis of the entire song (I like the nice guitar codas), it would be a definite step up. The former mellow and SRV/Hendrix portions were both unable to make my cut. The nice fade-out portion is marred by a breathless a-Capella at the end that feels all-too-familiar for Glenn. I've heard him make them seem natural before, but not this time. The vocals overall are quite good otherwise, however.

#5) Curse

I immediately dislike the keyboard touches; I like the other instruments. The vocals are very nice, the chorus in particular. I'm talking the vocals here, not lyrics. The lyrics, well, I have no idea what the song is about. The lyrics seem to mention regrets, moving on, overcoats, some curse - is 'overcoat' an expression or word play, or a bad attempt at lyric writing?

Is there meaning here, even a wanderlust/love song concept? It is a little hard to tell. Nonetheless, this is the most cohesive song so far. The vocal hooks are nice. The vocals are marred by some backup vocal additions toward the end. I again become annoyed by keyboard effects as the song ends. Anyway, this song is out of place, in that I have no idea what direction Glenn is going. It is good in some ways, as I have outlined above.

#6) Freedom

This is a flawed attempt at a cover, musically. Why do a cover if you are not bringing something new to it? The guitar solos are not distinctive in any way. The song begs for quality over quantity on the guitar solo front. Glenn does very well ... he seems to respect the song enough to pull out a hot performance. The backing vocals of the guys are funny, in a good way, but they are not enough to rescue the tune.

#7) The Truth Will Set Me Free

The talking at the beginning seems funny to me. There are annoying guitar noises again. These guitar effects might be welcome in a techno or experimental tune where the looping or the pattern was varied over time, but here it is just a weird drop-in. The main guitar riff is quite generic. Once again, what is this song about?! Is this just a painfully artificial chorus, or does this mean something to Glenn? You decide. The post-chorus riff is one I feel I've heard. It is OK. The solo is annoying. Is this a rock tune? A metal tune? A soul-searcher? All? None? However, I like the vocals if I ignore the lyrics. I think Glenn needs to spend more time writing, or at least in solidifying his lyrical imagery.

#8) Stoned In The Temple

This starts off as a guitar/dance tune, but quickly degrades into just an average riff-based song. Once again, what is this song about? "You don't have a clue." .. Yes, indeed. As for most of the album, the bass and drum work do not stand out either. The vocals are decent. As I said before, Glenn really needs to work on his imagery ... I still can't figure out what this tune is going on about, and I don't even get a cohesive visual tapestry from it. The solo is OK, but I'm getting tired of them. The dance aspect almost returns successfully, but the confusing lyrics distract me. What IS the real Glenn, indeed? What is he doing, and which way is he going? At least Glenn's album FEEL, while a mixed bag, managed to come across as a collection of styles, each of which was distinct. From TWII, I get a vague, hasty feeling. The styles are thrown together in a way that doesn't work.

#9) Too Far Gone

On this track, a decent ballad style starts up. It appears to be a love and regret ballad. There is some cool bass playing, but it is too brief. Wait ... this is a regret piece, with a heavy chorus dropped in. The chorus doesn't totally throw the tune off track. While I've heard this subject matter before, this song is more clear on its topic than anything so far. The vocals are likeable. The solo, however, is awkward - especially after the drop-in chorus. Without the chorus, this solo would be appropriate for the song initially ... however the ending is a typical metal/ballad solo that is reminiscent of the 80s ... out of place, if proficient. Also, this first solo contrasts awkwardly with the mellow continuation section. The mix of mellow and rough in this song pulls the song in two directions, instead of managing to make a nice hybrid. The final solo in the song, while typical, feels appropriate. I've heard Glenn tack on this type of vocal ending before, but it is part of his style, after all.

#10) Second Son

Oh, boy, here come the annoying guitar effects. Is this the "street funk guitar" or is it the generic riffing that qualifies? The main rhythm is pretty standard ... I've heard it. That would be OK, if I didn't immediately notice it. On the other hand, I almost dare to venture that the music here is actually internally cohesive. Despite being generic, I like it some, but only because after hearing the album up until this point, this track compares well. In fact, this song has direction, albeit a road often travelled by many. There is an interesting solo/effect. However, the weird and annoying guitar sound is also here, and it continues to annoy. The lyrics again seem unremarkable, but they are delivered well. The vocals are good too ... a bit strained in a spot or two, but they work. Ah, more annoying guitar effects that fade into a guitar run pattern ... whatever.

#11) Take You Down

I love the opening guitar riff/rhythm. I don't know why. Nice keyboards and organ effects ... they start blending in too soon, because I like them and wish they stood out more. I don't like the bass part as much as I feel I should. The vocals have some do-op yeah-yeah type stuff dropped in. Ordinarily, I like this from Glenn but it doesn't work for me this time. However, the vocals are smooth. The guitar rhythm that I like returns once in a while. I think the two different sections work well enough together for the first time on the entire album. The lyrics are a little bit farther from confusing than usual, but I still don't know what they are about. I love the playful first section of the solo; the second part is not as good, but it is enjoyable. Despite contrasting with the tune, the solo works, even the second half; the timing at the end works out OK with the faux-funky post solo pick-up. There are some overly exaggerated vocals at this point in the song, but the song is too good for it not to work. I like the guitar noodle at the end; it could even be considered Frippian in a pop/Bowie context. The album may have no direction, but it now has one good song on it. Wow!

#12) Don't Look Away

This song is a love ballad. I've heard that guitar style before, but I like it. It reminds me of the latest Japanese Whitesnake release ... it has a bluesy, Adrian Vandenberg feel. While the song is a generic love ballad otherwise, it is OK. The vocals approach likeable, but are a bit wispy, on purpose of course. There is some phony stuff going on here, and some minor straining in the smooth, loud parts, but the midrange works very well for me. The guitar solo is decent. It actually worked with the melody a bit, instead of working against it. The lyrics continue to be sappy and vague, even for a love song, but they are quite listen-able. I still feel that the album goes nowhere, but if Glenn had focused on this a bit more, and aimed the album more at this track and the previous one (in terms of style), the album could have been vastly improved ... perhaps to the point of overall satisfaction.

#13) Freedom (a dance-mix version)

I like the start of this tune; without looking at the track list in front of me, the song starts in an intriguing way. Then I realize that this is "Freedom - the one-time-rock-star-goes-dance-hall-for-appeal mix." Ugh. If the prior version of this tune had been absent from the album, then I would have been more receptive to this as an attempt to actually do something interesting with a cover. In fact, it would be fine, except that the dance background stands out with enough potential on its own as a medium for Glenn to do something both original and different (for him in particular). This leaves me a little sad at the waste of an opportunity. Therefore, this track comes off as un-necessary.

SUMMARY

Overall, "The Way It Is" only goes through the motions of popular-sounding elements combined for the sake of getting lucky and becoming successful. Unfortunately, it shows. I almost never get the feeling that the musicians (including Glenn) are into this for the sake of the music. That is especially sad for Glenn, since this is supposedly his latest "best album ever." I hope I am wrong about the vibe on this project.

I would really like to lock Glenn in a room for three months with inspired musicians ready to make music. What would we get if there were some hungry-for-the-muse desire and teamwork going on? Perhaps better lyrics and music that are either more original or that convey passion a bit better. That being said, I must say that Glenn's vocals, if not his lyrics, are in fantastic shape, and I do enjoy them greatly on this new album. I hope the album will grow on me. Currently, however, TWII ranks as my least-favorite venture Glenn has made in the 90s.

I know Glenn has a variety of things he wants to bring to his music, but this album feels like it has 12 different ingredients in the recipe. Sure, I like some of the ingredients, but together they don't leave a good taste in my mouth. However, I love the chef, and I know he can deliver, so I'll wait on the next batch.

-END-

Subject: CTC
From: "Gary L. Carter" <gary.carter@lineone.net>

Hello,

I have some Glenn Hughes rarities I would like to offer for sale. Can you possibly include details in the next newsletter.

I have an orig "Trapeze" first album on vinyl. UK issue. Also signed original vinyl copies of "You Are the Music" (UK) and "Medusa" (USA). These are genuine signed copies - autographs are Hughes Holland and Galley obtained at the Robin Hood, Dudley in 1994. I am open to any reasonable offers for these rarities, although I would ask any interested parties to consider the scarcity of these original albums at the best of times and the fact that two of my copies are signed.

I also have a large list of hard rock, progressive, AOR, etc rarities, pic discs, signed items, promos, tour progs, etc, etc. Much Deep Purple and related material. Please e-mail me for a list.

Best Wishes,
GARY CARTER

-END-

Subject: Any tours forthcoming??
From: "Dean & Brett" <spiral@websurf.net.au>

Dear Sirs,
Have loved Glenn Hughes for years
What a wonderful voice...I am from the old Purple stock with Tommy Bolin
Guitar
how were those Bolin reunion Dates in February,????
also ARE THERE ANY MORE TOURS BY GLENN IN THE PIPELINE??
thankyou,
sincerely Mel./
Oceangirl@mailcity.com

-END

Subject: ctc
From: JFisch2042@aol.com

just got the new cd and it kicks ass. i think its glenns best. i ve been a fan thru the purple days thru trapeeze his solo stuff, sabbath, even the phenomena work. this blows everything else out of the water. iwasnt sure who to tell this , i didnt see the guestbook to sign in oh well. please put me on the mailing list. keep the faith
justin fisch
2365 east 13 th street
brooklyn ny 11229-4353
jfisch2042@aol.com

-END-

Subject: CTC Submission: Looking for Glenn live videos
From: HOLIDAY CRUISE STAFF <hoSTAFF@carnival.com>

Hi all in CTC land, I'm looking to trade or purchase any videos of Glenn Hughes in concert the last few years. It will need to be on the NTSC system, I suppose I can convert it to that if needed. I have several Ritchie Blackmore concert videos and documentaries, some Deep Purple as well as others from the Who and Yngwie Malmsteen and John Fogerty would like to trade copies of these for a copy of a Glenn Video. If Emailing please put Attn John Harjo in the Subject. And Glenn, how about doing a proper video for us fans to purchase so we don't have to deal in bootlegs (please) ?

Cheers,

John Harjo

"YEAH BABY"

-END-

Subject: Ctc, Glenn in Oz
From: "Mark Sommer" <sommer@one.net.au>

Hello, please infirm Glenn that a tour of Australia would be very worthwhile. What a guy!

Paul Sommer
sharkie59@hotmail.com

-END-

Subject: CTC: "BURRN!" 1999 May issue
From: mitani@ucla.edu (Kohnosuke Mitani)

Hi all,

Here are some interesting comments by Glenn (from "BURRN!" 1999 May issue). The interviewer was Valerie Potter, and the interview recently took place in London.

(After translating from English to Japanese (in BURRN!), and to English again (by me), I am afraid that a lot of original nuance of the conversation was lost.)

Glenn is collecting sneakers, and has about 50 pairs now.

Glenn likes Sporty Spice, especially her way of talking. He said that he wants to date with her and write a song for her.

Glenn also talked about a reunion of old rock groups. Glenn thinks that the idea of reunion of Deep Purple with Glenn and David Coverdale might be interesting but it will not happen because Ritchie Blackmore does not want it. If he could go back to the past, he wants to play with Pat Thrall again. He also has been thinking to play with Trapeze more.

Recently, Glenn recorded an album of house music and dance/funk/groovy/electronic music. Only Glenn (under a different name!) and a synthesizer player (is this English correct?) were involved in this album. The sound is like George Michael singing like Glenn. Currently Glenn is looking for a record deal for this album. (My friend, Lennart, can you confirm this? :))

Ko Mitani

-END-

Subject: CTC: Glenn and Sheehan
From: Fedor <cw@dds.nl>

The following mail I got from Billy Sheehan were he confirms the session he did with Glenn:

Yes! It's true! Glenn sang on a song that I wrote called "Thing's Ain't Like They Used To Be". Steve Lukather played guitar on it as well. VERY bluesy and soulful. Glenn kicked ass!
Take care!
Billy Sheehan

- Fedor

-END-

Subject: CTC: Glenn Hughes mailing list
From: "Benny Holmstrom" <benny@inbox328.swipnet.se>

A Glenn Hughes mailing list have been setup, called Glenn Hughes Onelist" (GHO). This list was setup because I thought it would be nice if there was a place where we could talk about Glenn and his music. There is of course the great newsgroup "alt.music.deep-purple", where you can talk about Glenn, but it seems to me that there are not much talk about Glenn there (some doesn't like newsgroups or have problem to reach them). There is also this excellent mailing list "Coast To Coast". But it is not a place where you talk on daily basis, it's a fanzine. There for (after have seen some talk about Glenn in other mailing list), this list is created, so you can talk to your fellow Glenn Hughes fan. It will be a complement to "alt.music.deep-purple" and "Coast To Coast" I hope you find the list enjoyable and it will be the meeting point for you and your friends.
<http://home7.swipnet.se/~w-74774/onelist.htm>

Thanks and take care
Benny Holmstrom

=====
The House Of Blue Light
<http://home7.swipnet.se/~w-74774/>
=====

-END-

Subject: CTC: Hughes/Thrall - Every Home Should Have One - review.
From: Shirean Harrison <shirean@csi.com>

CLASSIC ROCK magazine - May/June 1999

Every Home Should Have One

Commencing a series of classic albums
that were shamefully overlooked.

HUGHES/THRALL
(Epic/Associated/Boulevard ZK 38116)
Released: 1982

On the sleeve, Glenn Hughes and Pat Thrall look like extras from Michael Jackson's "Beat It" video. Indeed, the rear shot for what was to be their only album, "Hughes/Thrall", would have you believe that Hughes had hair higher than a floodlight, while Thrall owned one leather jacket that was too small for him, and couldn't afford a T-shirt.

Auspicious, it was not.

After the demise of Deep Purple in 1976, Hughes would briefly reform Trapeze, release his own "Play Me Out" album, then disappear into self-imposed studio exile that would eventually be broken in 1982 with this album.

Thrall had been playing guitar with Pat Travers, making a name for himself as a technician with a pedigree that defied random, hard rock categorisation. Which may have gone some way to explaining the diversity of the record that he and Hughes would make. The strength of their vision was matched only by the risible amount of records they would manage to sell together.

Much like Richard Branson's inability to leave ballooning alone, the commercial failure of "Hughes/Thrall" remains a mystery. The songs were enigmatic and daring, flitting between rock, soul - due mainly to Hughes' great arc of a voice - and, encouragingly, pop. The handful of shows they played were to critical acclaim, but all indications that Hughes would gain the kind of kudos he achieved with Deep Purple would come to nought.

Listening to the album 17 years later is a baffling experience given that each song, including a sublime version of Trapeze's "Coast To Coast", has a distinct air of genius. Most records age badly; imagine the Embrace album in 20 years' time. And it's rare that a product of it's environment - California in the '80s - should sound so rarefied and unsullied by it's surroundings. Admittedly, Hughes' lyrics sometimes flip off the scale, but the passion of the band's performance is without question.

>From the unwavering "The Look In Your Eye", to the brooding "Muscle And Blood", all indications are of a brilliant record. A fact, unfortunately, recognised by only a handful of people.

-END-

Subject: CTC: KERRANG review of "TWII"
From: Shirean Harrison <shirean@csi.com>

Here's the recent Kerrang review of "TWII", as per usual a lousy review from a magazine that used to know it's music! They can't even get the song titles right..

++

GLENN HUGHES
The Way It Is
(SPV 08521032-P)

KK (Poor)

THE VOICE Of Rock has been Glenn Hughes' unofficial mantle ever since his powerful hollering with cult 70's trio Trapeze landed him a gig playing bass and singing with Brit rock legends Deep Purple.

A true rock journeyman, Hughes has also sung for Black Sabbath, Gary Moore, Whitesnake and even for dancefloor subversives the KLF. On this new solo album, Hughes recalls his 70's peak with the funk-influenced rock of "Freedom" and "Ever after" while "The Curse" proves what a great soul singer the man is - even if he does sound spookily like George Michael at times!

However, when Hughes rips off Jimi Hendrix's "Spanish Castle Magic" on "Rain on Me", he puts his own talents into perspective. Glenn Hughes is

good, but he's no genius.

Paul Elliott

-END-

Subject: CTC: Record Collector
From: Fedor <cw@dds.nl>

Record Collector (UK), issue #237 of may1999 has a 3-page interview with Glenn. Not too much about the new album, but the interviewer steps through Glenn's career with side-comments from Glenn. Nice to read and good for archivists among us!

- Fedor

-END-

Subject: CTC: Record Collector GH Interview - May 1999
From: Shirean Harrison <shirean@csi.com>

Hi Lewis! Not sure if someone already submitted this toss if they have. Thanks!

Record Collector - May 1999

GLENN HUGHES - The Voice Of Rock

Tim Jones meets up with Deep Purple's wild man and finds a reformed but still very funky guy.

Glenn Hughes came to prominence in the early '70s as the bassist and vocalist of Trapeze (with Dave Holland and Mel Galley). He went on to achieve legendary status as a member of hard rock demi-gods Deep Purple. His trademark ability to stretch his vocal range to heights that his Purple partner David Coverdale probably deemed medically unwise to attempt, marked the Cannock-born Hughes out as a blistering performer.

Hughes youthful live-hard, play-hard ethos also won him infamy, as he indulged in the usual substance-related rock excesses, only to be tragically outmatched in this respect by his friend Tommy Bolin. Indeed, following the demise of Deep Purple in '76 (after the success of "Burn", "Stormbringer" and "Come Taste The Band"), the lack of acclaim for Hughes' solo debut two years later saw him slip further into the realms of dependence on things other than tea and biscuits.

However, after several guest appearances and still-born projects, Glenn's link-up with American guitar ace Pat Thrall, in 1982, produced arguably THE classic funk-rock album of all time, "Hughes-Thrall". It put Hughes back on course and led to a tour, with Tommy Aldridge doing the percussive honours. From then on, the road was littered with star-studded projects, including work with Ronnie Dio on an album by Aussie rockers Heaven (1987) and the supergroup Phenomena, which incorporated Neil Murray (Whitesnake), Don Airey (Rainbow), Cozy Powell, Ray Gillen (Black Sabbath), Max Bacon (GTR), Scott Gorham and John Wetton.

Spells with Gary Moore and Black Sabbath followed, along with numerous press stories of recurrent overindulgence. Another apparent lull in the Midlander's colourful career at the end of the '80s was ended when he was asked to guest for the notorious KLF on their smash hit "America - What Time Is Love?". Thereafter, reinvigorated by the keystone of his strong Christian faith, Glenn undertook numerous collaborations (notably with ex-Europe guitarist John Norum), and also cut a series of impressive solo albums that ranged from blues to hard rock with funky overtones. He used his album sleeves to spread the anti-drugs message and, by the mid-90s, was firmly re-established within the ranks of his peers as one of rock's great 'live' and studio acts. Although the music media paid scant attention to his resurgence, he was lauded by fellow musicians, as exemplified by his classy "Blues" release (1992), which brought together the likes of Norum, Warren D. Martini (Whitesnake), Mark Kendall (Great White), Tony Franklin (ex-The Firm) and Mick Mars (Motley Crue).

Hughes toured with the ex-Europe trio of Haughland, Leven and Michaeli and, after a final Trapeze get-together, linked up with guitarist Stevie Salas and former Guns'N'Roses drummer Matt Sorum. Hughes' latest release, "The Way It Is", retained the high standards set during the mid-90s, and Glenn was as infectiously enthusiastic about it, as he is about most of his back catalogue.

RC: Your new album features Keith Emerson. Had you worked with him before?

GH: Yes. We're really good friends and we did a 'live' album that nobody knows about - a couple of shows in San Francisco last year. We hope to release it later this year.

RC: You've worked with producers like Jeff Glixman (Black Sabbath) and Bob Fraboni (Eric Clapton). Did you apply anything from these experiences when producing your own work?

GH: I know what's good for my voice, a certain feeling and tone, and I'm into production. I pre-produce, and when I write a song I do it in a dictaphone and hear all the parts in my head. I write the title first, then the music and a week later I do the lyrics when I'm jogging or in the gym. I write all the time, but I never sit and write. It keeps me really happy, and I've done non-rock stuff in the last couple of years that I'll release under another name - 'cos I have a reputation; which can be a hindrance. But it's financially rewarding and the dog's not gonna go across the road to kill the rabbit! Lately, writing's been easy, 'cos I'm participating in my life, which I wasn't for a long time. I'm playing catch up!

RC: When you started back in the late '60s you were in the News and Finders Keepers. What type of music were you playing then?

GH: Whew. I took Mel Galley's place in the News and we covered Hendrix and Cream, and Finders Keepers did American POP! No frills, just cabaret-type pop. And it was dreadful! But Mel and Dave Holland were in Finders and we went on to Trapeze in 1970. We did three great albums and three tours of the US a year, along with the Moody Blues. I learnt a lot off them, though they kept themselves to themselves and they were very cosmic - especially the keyboard player (Mike Pinder) - though not as cosmic as you may imagine. I really enjoyed those years. I was young and very confident musically. I'm a very confident guy! But they were very professional, casual and matter of fact. Just go on stage and do the show and none of this make-up and props and fire-eating shit! ..And there were a lot of girls! No, I always had girlfriends and I was always faithful. But there was an excess of, let's just say, 'other things'. A LOT of that going on...

RC: Weren't you offer a place in ELO around that time?

GH: I joined them for a week! But I never rehearsed with them, 'cos John Lodge (from the Moody Blues) rang and asked me to stay with Trapeze and said they'd give me more money. So he phoned ELO and I stayed, which was good for me, 'cos if I'd been in ELO there would've been three singers - Jeff (Lynne), Roy (Wood) and myself. So it wouldn't have been a particularly good move for me! (Laughs) Geddit?!

RC: Then in '73 you got the Purple job. How did that come about?

GH: They saw me playing at the Whisky A-Go-Go in L.A. and asked me to join the them three or four times, and I said "no". Then they offered me a LOT, a-LLOTT o' dough! They made me a partner in the company, and you can't refuse the biggest band in the world. And I really liked the guys - they were fantastic.

RC: Were you ready for the scale of things with Purple - the California Jam in front of 350,000 people and the like?

GH: Oh yeah! After touring with the Moodies I was primed, so I was used to being on big, 18,000, stages. The California Jam was like playing in my front room! No problem. And I loved the music. All our Purple albums are great in their own right.

RC: You and David Coverdale did Roger Glover's "Butterfly Ball" soon after.

GH: Roger's a very nice guy and I owed him a favour having taken his place in the band. He wrote a song for me, and he was putting the Purple label together, so it was a sort of gift to Roger. And Ronnie (Dio) was on it - he's a great friend. We're actually doing a rock opera in a couple of weeks - "Nostradamus" - which'll be out at the end of '99. I'm playing Henry II of France!

RC: In pantaloons?!

GH: Yeah! It's all bloody Spinal Tap if you ask me! (Laughs) And after the "Butterfly Ball" I did another concept album in '75 with Eddie Hardin, "The Wizard's Convention". Great.

RC: It's always said that the demise of Purple in spring '76 was because of a funk/hard rock rift in the band. Is that true?

GH: Definitely. Tommy and I were growing rapidly and into a contemporary vibe while the other guys wanted to keep it simple. Deep Purple were a business, and though "Come Taste The Band" doesn't sound like Purple it's still fantastic. But then we'd come to the end of the road. So I did another US tour with Trapeze in August, and we were supposed to come here but everything was cancelled and I felt a jerk. I was to blame - my ego got out of line.

RC: It was said that you were going to get David Bowie to produce your first solo album then?

GH: Yeah. I met David when he was doing "David Live" and "Young Americans" (1974/75) and he was in Philadelphia soul and Tamla Motown and so was I. We really hit it off, and he lived at my house for a while. He was gonna produce "Play Me Out", but he went on tour and never got round to it.

RC: Would you like to work with him now?

GH: No. I was also on a song on Tommy Bolin's "Dreamer" at that time (1977), and he wanted me to sing more but I said 'no' 'cos the album needed the character of HIS voice.

RC: Pat Travers played guitar on "Play Me Out" (in 1978, alongside Galley and Holland). How did you meet him?

GH: I met him in '74 through a guy who used to work for Black Sabbath, and then prior to Wembley with Purple. We did his "Making Magic" in '77, with Pat Thrall - the heat on the street!! We're still good friends.

RC: Then there were some abortive projects in 1979?

GH: I was in a band with Ray Gomez but we never recorded, and then... weird. "Four On The Floor" with Al Kooper. That whole album was supposed to be a warm-up for a real band - the Hollywood Horns. We got together to do a joke disco album, but they didn't credit me and they paid me through the union, which was stupid, and I got pissed off. But that's Al Kooper, not a very nice guy to work with.

RC: It's always said that you "went to ground" for a few years. But I wondered if these names from your listing in the Guinness Encyclopedia of Pop' ring any bells? Alex Briley?

GH: Who's that?! (laughs)

RC: Randy Jones, Dave Hodo and Vic Willis?

GH: Who are those guys?!

RC: The Village People!

GH: Aaaaaaaah! Haaaaa! Yeah, yeah, yeah, yeah, yeah! The gay biker is Glenn Hughes! And they've listed me?... In '81, though, I was in my hometown - L.A. - and the Climax Blues Band asked me to do backing on a song and I said 'sure, why not'?

RC: Then, in '82, Hughes-Thrall. Funk-rock?

GH: PHEW!... Super-super! Loved it! Wish I could do more... 'cos I'm a very funky guy! Great album. Then, in '83, I guested for Nightranger on a song called "You Can Still Rock in America"! Then it was Phenomena with Neil Murray, Don Airey, Cozy Powell, who I didn't know that well. Shame. John (Wetton) and Scott (Gorham) who are great friends. And round that time (1985) I wrote for Bobby Kimball of Toto - great singer - and sang at his home.

RC: Did you also work with Mark St. John of Kiss?

GH: That was just people talking. It's in my biog, but I never played with him.

RC: Then you did "Run for Cover" with Gary Moore.

GH: Yeah, me and Gary Ferguson (the drummer for Hughes-Thrall), who I got involved. Gary Moore was my closest friend and we recorded together, but it didn't work. You know the story ... (another tale of rock excess!) Then I rehearsed with Trapeze but it didn't happen, and after

I'd finished working with Gary Moore, Tony Iommi called. But I wasn't sure about it 'cos I didn't want to be part of Black Sabbath. But Tony's a great guy and the songs we wrote didn't sound like Sabbath, so it was really interesting. "Seventh Star" is a great album! But we didn't tour 'cos I has some problems with my voice and Ray Gillen took my place.

RC: Then you and Pat Thrall got involved in the "Dragnet" soundtrack in '87. How did that happen?

GH: Dan Aykroyd's a friend of ours. I've known him for 20 years. And he asked us to come up with the end-credit song. I met Tom Hanks, who was also in the film. A very nice man. Then Pat Thrall went on to Asia, which I'm not really into, but I'm friends with John, and Geoff Downes I love! They're linking up now. I like that.

RC: Then, in '89, you helped out David Coverdale on Whitesnake's "Slip of the Tongue"?

GH: Yeah. If you listen very, very close. Just some backing things. Then, in '91, Bill Drummond and Jim Cauty got in touch - they were massive Trapeze fans - and they wanted to call me "The VOICE OF ROCK". So I did one song for the KLF, "America - What Time is Love?" And it was great, wasn't it?!

RC: You didn't get involved in any of their stunts?

GH: (laughs) Nooooo! Strange. Burning a million quid? That's bullshit! Who'd burn a million quid!? Crap. Who believed that?!

RC: Is that right that you also made an unreleased album with Robin George in '91?

GH: Oooooh yeaahah! Really great album. But we went over budget and never finished it, and it's still in the Warner vaults.

RC: Will it see the light of day?

GH: No. Contractual things. But one song got onto the Highlander II soundtrack.

RC: You're into film work?

GH: Oooh God yeah! Love it! And it pays! (laughs)

RC: The you did an album with John Norum?

GH: Wrote the songs in an afternoon and sang them in the evening. All of 'em. One day. November 91.

RC: So what happened to inspire that? Were the planets in alignment or something?

GH: I was on a roll! Oh yeah! (laughs). Then in '92 I did the L.A. Blues Authority with Gary Ferguson, Warren D. Martini and Mick Mars, as a one-off. They wanted to do more, but that was enough. The blues and the whole thing with Mike Varney (the producer) wasn't my style. I liked it, but that's it.

RC: In 1994/95 you worked with guitarist George Lynch (ex-Dokken) and Steve Salas. But your record company wouldn't let you do a second Salas album?

GH: They stopped me doing a lot of things that year. I wasn't allowed to do anything.

RC: Not allowed out?

GH: That was '94, but I'm more funky now! It was really great though, and I wrote a song with Jean Beauvoir at his studio. We recorded in Sweden, where the band and the label were from and did a great tour. Then I got back with Trapeze in the States and I worked with Pat (Thrall) again. And I hope to again definitely.

RC: You also helped out Nina Hagen's guitarist, Billy Liesegang, and Brazen Abbot, in '96.

GH: (laughs) Yeah. This is where it gets strange. ... Brazen Abbot! - pretty good (laughs).

RC: Did you work with Steve Morse too?

GH: No. Everyone talks about that, but I haven't seen him since he joined Purple, and I don't really keep tabs on him.

RC: Any other guest appearances that collectors should look out for?

GH: The new Alice Cooper and ELP Tributes, but I think you've got it covered ... though I've sung with Stevie Wonder.

RC: Is there anyone you've not played with who you'd like to?

GH: Yeah. I'd like to play with the Corrs ... in this room! Now!
(laughs) I dunno. I don't want to jinx it, but Prince, 'cos I understand the way he writes and sings and I'd fit into his style very easily. I'd like him to produce something of mine.

RC: Do you collect anyone yourself?

GH: No. I've just got a handful of things I play in the car, but I don't listen to music at home. I'm not really a audio guy, I'm more into visuals. And I just play. But I'd like to sing with a full orchestra blazing behind me, and it's gonna happen. Albert Hall, all that deal. That's where I want it to end, like that ... when I'm 80! (laughs)

RC: Will you be doing anything for the millennium?

GH: Well we're gonna tour the new album in September/October. And then I'm gonna go to Egypt and go up and sit on the pyramids and groove.

RC: Are you going to play?

GH: No. I'm just gonna sit there with a women - or a man! Who fuckin' knows? (laughs)

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-END-

Subject: CTC: Review - Eighth Star, Iommi/Hughes
From: Shirean Harrison <shirean@csi.com>

Thanks to Jonathan Cornick of the Black Sabbath newsgroup for this excellent review.....

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EIGHTH STAR - TONY IOMMI with GLENN HUGHES
(Unreleased Tony Iommi's Solo Album Session, August 1996)

So how is it?

It's absolutely f&*king brilliant IMO. It does not really sound like Black Sabbath or even fake Sabbath. There is barely a power chord riff to be found, and Iommi is tastefully restrained for the most part, no shredding at all.

To me it sounds more like a Hughes solo album than an Iommi album. Well more accurately, Iommi plays something and sees what Glenn can do with it. And it works because Hughes is the *best* rock singer there is currently. In fact he has improved with age: much, much better than with Purple or 7th Star. He's clean and sober, and has an incredibly versatile and powerful voice. You get everything, blues, ballad, soul, wailing rock, screaming hard rock.....

Overall the best way to describe it is AOR with an (Iommi) edge. There are incredible melodies, harmonies, changes, cool guitar parts, keyboard orchestration and nothing is cliched. It all sounds good but not predictable. Iommi's soloing is beautiful, think 'Lonely is the Word'.

The Tracks:

Not The Same: Fast rocker, fairly simple but effective off-beat riff. Reminds me (very slightly) of 'Steal Away the Night'. Glenn wails. Nice interlude with guitar/keyboards (maybe there was supposed to be a guitar solo here eventually). Cool outro Iommi solo.

I'm Gone: The most Sabbath like track guitarwise. The main riff sounds a bit like 'the Shining' and the chorus guitar is vaguely like 'Zero the Hero'. But it doesn't sound like Sabbath because Glenn has free reign to do what he wants. Nice Iommi solo.

Real World: Probably my fav. track. Starts as a ballad, with acoustic guitar and keyboards. Power ballad chorus with nice vocal harmonies, then back to really good Hughes ballad singing. Then a cool interlude, sounds a bit like 'Kashmir' and leads into an an Eastern sounding Iommi solo. Then into a keyboard thing. There is loads going on here. Actually it sounds more like he is singing 'River' than 'Real World'. I guess the bootleggers made up their own titles:)

Don't You Tell Me: Riff kinda like 'Lonely is the Word' , really nice changes with Glenn harmonising over it. Nice chanted chorus with vocal harmonies, and Glenn wails again. Another tasteful solo.

I'll Be Fine: Starts with another simple riff, and melody changes for Glenn to play with. Quite slow, and ballad like singing. Then into a stop-start riff, nice lyrics here. One of those songs that kind of drones, but is hypnotic rather than monotonous. The vocal harmonies are quite Beatlesque. False ending with drums, and then back in for the final verse.

From Another World: Ballad. Double tracked acoustic and electric guitars. Keyboard orchestration, soulful singing. The bluesy, almost Spanish in places acoustic guitar is very cool. Into a power chorus with what sounds like violins (keyboard simulated?). Probably the best Iommi solo on the disc. The track builds, gets heavier towards the end...then back to the acoustic, great vocals again. Iommi solos over the outro.

Through The Rain: Power ballad. ok, there are alot of ballads but they work, and they aren't really ballads, they all have heavy parts. Yet another tasteful solo in the LITW vein. And Glenn really, really wails...again:)

Shakin' My Wings: No Iommi, I guess this is a song from a Jethro Tull tribute album, and really has a different name...To Cry You a Song. Pretty cool though.

No Stranger To Love (remix 1986): you probably know this one. It's main purpose is to show how much better Glenn's voice is now than it was back then. It's the version taken from the 1986 video.

So that's it. I *really* like it as you've probably noticed, it doesn't sound much (or anything) like Sabbath, and it certainly helps if you are a Hughes fan (which I am).

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-END-

Subject: CTC: Review: Glenn Hughes - The way it is
From: "Benny Holmstrom" <benny@inbox328.swipnet.se>

When I had the chance to listen on Glenn Hughes new album "The way it is" over a month ago, it grab me immediately. I had heard rumors that Glenn will do a rock album, but when I was listen on it, it was so much more, it was funk, soul etc. I said to myself, this is the best solo album Glenn have done. Every song was strong on it's own. In his other albums there have been some great songs but also some weaker songs. But it's not only strong songs, there is a redline through the album. A good combination of songs. Everything very nice done. From the opening song "The way it is" through the heavy "You kill me", beautiful "Curse", a funky cover of Jimi Hendrix's Freedom, to the ballad "Don't look away". I could say something good about every song. His voice have never been better and there is something that strike me on this album, he have left his past on this album. It's a album which will take him into the next century, not back to the 70's or 80's. But for me, now when I finally have the album and have had the chance to listen on it a few days, this is not only the best solo album from Glenn, this must be the best album Glenn have ever been involved in. That's the way it is.

Take care
Benny Holmstrom
=====
The House Of Blue Light
<http://home7.swipnet.se/~w-74774/>
Last update: 25-March-99
=====

-END-

Subject: CTC: Stuart Smith
From: Fedor <cw@dds.nl>

Got the following from Melodicrock.com:

Well at last a wider distribution deal has been put in place. There are other territories that I will announce soon, but for now the guys at Frontiers Records in Italy have signed Stuart Smith for all of Europe. This will see the CD in stores across the continent at local prices. In addition the Frontiers version will contain four new tracks featuring the cream of blues hard rock stars. The album is planned to be released in Europe on June the 28th, 1999.

-END-

Subject: CTC: The Way It Is
From: mitani@ucla.edu (Kohnosuke Mitani)

I received my copy of TWII at the end of April. So far, I have very mixed feeling on this new album. The songs in this album are very well written, and, from that standpoint, probably the best of all his albums. Most of the songs show very interesting and dynamic turns. My favorite songs for now is "Rain On Me", "Too Far Gone" and "Freedom (remix)".

However, to be honest, at the very first listen, I did not like the album so much. But, as Glenn has mentioned somewhere, it started to grow slowly on me and now I really like this album a lot. The reason why I had (and maybe still have) the problem is that the instrumental tracks are emphasized a little too much and, in contrast, Glenn's voice does not sound with enough energy/tension. He sometimes is a little too laid-back in verses with softer vocals. It is a subtle balance, but, to me, the difference affects the impression of the songs a lot. It is especially true for the first track "The Way It Is". I played the album in my workplace and somebody under me, who usually listens classics and soft rocks, said that she couldn't feel energy in Glenn's vocal. I was very disappointed by her comment because I know it is not true, but this is the same as my first impression.

I was expecting the new album to be very commercial AOR-type music (although it might not be my favorite), which draws attention by even those who usually don't listen rock. The songs in TWII can be this type of music if they were arranged/produced softer in instrumental parts and the vocal track was slightly more emphasized. Because of the way being produced (and although it is a subtle difference), it sounds too hard for anti-hard rock audience and too soft for rock fans. So, my disappointment above comes from this standpoint.

With such great songs, if Glenn re-define what type of music fans he is targeting and re-produce the album a little before the US release, I believe this album will make a big hit.

Glenn, where are you heading for after this album (and the unreleased house/dance music album)?

Ko Mitani

-END-

Subject: CTC: TWII review - CLASSIC ROCK Magazine - May/June 1999
From: Shirean Harrison <shirean@csi.com>

CLASSIC ROCK Magazine - May/June 1999

Glenn Hughes
"The Way It is"
(SPV 085 21032)

Rating: ** Disappointing

GLENN HUGHES - deep but not purple

It is possible for a man to be too talented for his own good? Maybe. Throughout his career, Glenn Hughes has swung between his love of funk, blues and rock, and who can blame him when he possesses the kind of exceptional vocal ability that allows him to deliver the goods with such consummate ease in all three genres. The problem is that he sometimes confuses his more anal rock-fixated fans along the way.

After releasing the diverse "Feel" in 1995, Hughes refocus his attention back to rock in 1996's excellent "Addiction", a dark, soul-baring album on which he explored his past with tracks like

"Death Of Me" and "I Don't Want To Live That Way Again" with such devastating honesty that it seemed he'd stripped himself down to his nerve-endings. "The Way It Is" is no less sincere, but Hughes has once again returned to a funkier feel, taking a step back from the brink he teetered on with its predecessor and disappointing those of us who'd hoped he would stick to the straight ahead rock stuff.

Aside from the unexpectedly poignant "Take You Down", the stronger songs are on the first half of the album, the latter portion being much of muchness. Stand-out tracks include the title track, with Hughes' vocals as a cool and clear as a breeze blowing over a field over spearmint; "Ever After", with its funky instrumental break-out; the anguished "The Curse", and the big, upfront, retro-sounding "You Kill Me" and "Freedom" - both about as rock as "The Way It Is" gets.

It's definitely an album that grows on you with repeated airings, but even so, it's still more suited to late-night listening than pre-party preparations. Turn the lights down low...

-END-

Subject: CTC: TWII reviews for the next issue
(taken from the REVIEWS section of TWII page)
From: "Damien DeSimone" <glennpa@cybernex.net>

Submitter: Yannick Gil (March 22)
E-mail: roscoff@compuserve.com.mx
"I think the new cd is great. Glenn's voice seems to get better every single day. I liked all the songs. The music is great, it's just the best rock you can get. Definitely Glenn's greatest work since Play Me Out."

Submitter: Karlton Kent (March 23)
E-mail: karltonkent@atlcon.net
"From what I've heard, I am both relieved and impressed. Glenn is known for taking hard left turns with his music. I like the "feel" of this new music, because it seems to blend my favorite parts of From Now On and Feel, my two favorite disks from Glenn. Feel is an often overlooked gem, although I can understand how only the hardcore fans could get into it (much like my other favorite Glenn project, Play Me Out). From the sound of Glenn's latest effort, though, I'd say he is showing all of his best sides at once. The man can sing, and that's the way it is."

...and Karlton Kent revisits the CD!

Submitter: Karlton Kent (May 7)
E-mail: karltonkent@atlcon.net

"Well, I sort of jumped the gun. I do that with Glenn. I expect so much. Too much, I guess. Based solely on the mp3's that were kicking around on the site, I submitted a review of the new disk. I have to say I am a little disappointed. God knows, I worship Glenn, but he overproduced this, and the one song I should love the most, "Too Far Gone" was a disappointment. It had the potential to be another Coast to Coast for him. Then, on the second chorus, when he should be belting, we get "you're too far gone" and the note drops a few steps to oblivion. He actually drops a flat note in here and never bothers to pick it up again. The production is too thin and polished. Too compressed and wiry and dangling in the background. I really loved the attack of the songs on Feel and From Now On, but I just can't get over the concept of pumping compression and delay and effects on Glenn's immaculate voice and burying it in the mix, and yet shooting for a live sound by not layering harmony or doubling vocals into it. I am starting to think he needs to drop these washed up Metal God Guitar players and stretch a little more. I loved Feel. It had guts. I even liked Addiction better than this, and that's sad. When Glenn produces himself, he's great. the Live album he did a few years back gives me chills. His voice is raw and right in your face. Hey, Glenn, it's what we want. We know you can write all kinds of songs. We know you can sing. Don't hide from us in the mix. "Livin' for the Minute" had all the emotion of Keep on Movin'. It was very polished and produced, yet it is in your face and different. This stuff sounds more to me like an attempt to try and polish up improve upon the metal edge Salas and Marsh are stuck in. They are great players, but Jesus, I can play and write these guitar parts. It's like they came from a book of guitar riffs or something. All the fancy Digitech effects and over-compression leave the music, and Glenn's godlike voice, as thin as the disk this was burned on. My salvation is "Curse". Now that's a hell of a song. Raw and reminiscent of Purple days. Maybe The Way it is" will sound better live. He certainly won't strain his voice on any of this stuff. Of course, in the end, I love all his music, and I am grateful to have it. I just wish he'd grabbed the mixer and did more himself. Of course, everyone has their opinion. I like Feel, (Trapeze's)

Medusa, You are the Music, Phenomena, and Play Me Out. Blues was a catharsis for Glenn that touched us all. This is a decent album, but I am personally waiting to hear it live!"

Submitter: Dave Baron (March 30)
E-mail: barod@dns1.pegasystems.com

"Let me begin by saying I'm as big a GH fan as any out there, and looked forward to this album with great anticipation. At the risk of posting heresy (and getting flamed for it), I'm not exactly floored by the new album. I don't dislike it, and I'm sure it will grow on me, but it's not hitting me like a ton of bricks either. As for Glenn's buildup of it as the best thing he's done in 20 years, I humbly disagree. I don't think it's anywhere near as good as Feel, and I'm not sure I like it as much as From Now On either. Unfortunately, I think much of the problem is tied to Joakim Marsh: I find his guitar work uninspiring and his tone is very weak throughout the album. The biggest evidence of this is that the track "Stoned in the Temple" --the hottest track on the album (Mark Bonilla on guitar) literally leaps off the CD by comparison. Marsh is no Bonilla, and neither guy is Pat Thrall or even George Nastos. Glenn's voice is typically amazing --both powerful and subtle. But for some reason, the vocal melodies and even his phrasings, seem all too familiar to me. Maybe it's just me. Maybe it's the songwriting. Listen to the track "Second Son" vs. the track "Addiction" and tell me the vocal treatment isn't identical. As the album ends, I'm left with the impression that Glenn's still only warming up--still just scratching the surface of the vocal range he uses live, though he does use more of it than he did on Addiction. Though this album is better overall than Addiction, Addiction has stronger moments. Nothing on The Way it Is grabs you with the power of songs like "Addiction" or "Madeleine." Nothing here has the funk of "Push," the balls of "Big Time" or "Talkin' To Messiah," or the metal savvy of "Lay My Body Down" or "The Liar." There are none of Glenn's trademark screams you hear in any live performance. And compared to Glenn's other remakes, Marsh's attempt at Hendrix's Freedom is laughable. So while the album is good, my conclusion is that Jock Marsh (and to a lesser extent Bonilla and Salas) is NOT getting the most or best out of Glenn Hughes--not by a long shot. More evidence? "Stoned in the Temple" is not just the hottest guitar part, it's the hottest vocal part too! That's no coincidence--that's Bonilla getting more out of Glenn than Marsh can. Though I enjoy Glenn playing bass, I like just about every guitarist he's played with (including the Bolin band guys) better than the guys on Addiction and The Way it Is. I know my opinion and this review won't be a popular one, but I call them like I see them."

Submitter: John Isaac (April 1)
E-mail: Ijzak@aol.com

"man,was i happy to get "the way it is",and after the build-up and buzz i heard about it i have to say i really like this disc.it seems to have a little bit of everything...some of it sounds like it could have been on "from now on", "feel" or "addiction". glenn does a really nice job on it(as always)and even though the songs that are with stevie salas on them really just sound like "a stevie salas song"with glenn singing on it...(i like stevie so i don't really mind)it's still a pretty cool mix.the disc doesn't have the instant appeal of songs like "lay my body down", "push", "cover me", or "madeliene" but you will find that if you really sit back and listen to it that it totally rocks."too far gone" is the sleeper...it is really cool...."you kill me"rocks hard,"as does "second son".glenn proves why he is "the voice of rock".the hendrix cover is nice.the guitar work is cool...although i liked marc bonilla (why is he relegated to playing keyboards ???) but i must admit that his "from now on" band rocked !!! (bring back thomas larsson and eric bojfeldt !!!) overall if you take your time,put the disc on,and let it rock...you will find that although it may not exactly be" glenn's best album in 20 years"it certainly is right up there with the others. (actually all his albums are great) so go out and get "the way it is"...you won't be disappointed !!!"

Submitter: Chris Spencer (April 6)
E-mail: c.spencer@rsamd.ac.uk

"I have been listening to the CD since its release last Monday. It is an album that needs time and grows on you. each time you listen you pick up certain influences loud n clear. There are elements of Trapeze in there, the odd Beatles influence, as well as hints of past albums, with songs that would fit onto a modern day Feel / Hughes Thrall / From No on / Addiction. The vibe and feel of the CD is very up beat and is reflected in all the songs. The one disappointment is Freedom. Whilst Glenn tries to funk it up especially towards the end, the track does not work. Maybe he should have recorded ' I was born to love her' by Stevie Wonder which he recorded for Stevie Salas' Pow Wow CD. A great cover which shows off Glenns range of vocal talents to the full with a great feel to it.

Stand out tracks - Stoned... / Title track / Take you down - a hint of the funk CD to come maybe ? / Curse / Second Son.

Cannot wait for the tour - Glenn make sure you include Glasgow eh
!!!!!!!!!!!!!"

Submitter: Dave Griffiths (April 10)

E-mail: Dave.Griffiths@Lucasvarity.com

"Glenn has just released his best work in years and what really makes it for me is that his bass playing is spot on. I have a large collection of Glenns work but for me it has always been the short time he was with Trapeze that started my following of all his works. In every track of Glenns work I have looked for a return to his roots and although we got close there was not a lot that for me bought that era back. The new CD is different from his past works there seems to be loads of energy and the production is outstanding I can not wait to see Glenn when he comes on stage and kicks off with You Kill Me what a opener that would be and my favourite track on this CD is Stoned In The Temple. This has got to be Trapeze reborn and we need more of this type of work from Glenn or should I say I do. I don't think there is much point in my reviewing the new work from Glenn as I am sure there are better qualified fans to do this , all I can say is well done Glenn and I look forward to seeing you live in concert."

Submitter: Robert Carlsson (April 12)

E-mail: eric.robert@mail.bip.net

"Well, Glenn has done it again! Another brilliant album from the voice of rock. What has always appealed me about Glenn's music is the diversity. Where you can get bored of other bands putting out "the same album" again and again, You can never accuse Glenn of that. From the first of his comeback albums "blues", with its very personal lyrics. An album that holds a very special place to me. The intensity of "burning Japan live". Has anyone else ever put out such a vocal performance on a record? I don't think so! The kick in the face music of "addiction", with its dark lyrics. Just what I needed at the time. And all the albums he contributed to, from trapeze, deep purple to sabbath, phenomena etc. Where can you find another artist with such a great back-catalogue? And now it's 1999 and Glenn is still putting out high quality albums. "The way it is" is a rock album. If you mix "from now on" with "feel" and "addiction", you get somewhat close to this albums sound. But it is always difficult to put in words what an album sounds like, the best way to find out is to buy it yourself. You won't regret it! From the laid-back opening of "the way it is", the hard hitting "you kill me", the funky cover of Hendrix "freedom" to the cool sounds of "curse". An album with many different moods, but still with something connecting the songs together all the way through. And the production of the album; it sounds very fresh and contemporary. And most important of all; Glenn's singing. The voice of rock, it's as simple as that. After something like tree decades in the business he still sings as great as he ever has. About who else in the rock business can you say that? Ten years ago I didn't think that I ever would get to see Glenn perform live. And I certainly didn't think that I was going to see him perform in the middle of nowhere somewhere in Sweden, for about 30-40 people (and whoever booked him there, I don't know what he was thinking, but I enjoyed it, no problem getting front row). Now he's played in Sweden more times than I could possibly go and see him. He's putting out albums like never before. "Life is soooooooooo good" Glenn wrote recently. Well, it's pretty good to be a Glenn Hughes fan these days to."

Submitter: Don Wilcox jr (April 14)

E-mail: dwetl@hotmail.com

"Been playing the heck out of the new cd "The Way It Is"...first off its not the hard rockin cd that everyone said it was going to be, its more commercial/top forty which is ok but i was hoping for a little more edge to it. The Stevie Salas cuts are very disappointing, and i was hoping glenn would get back with some of the awesome guitarists he's played with before like the swedish guys he had back a while ago or john norum or pat thrall... gary moore would be awesome! Joakim Marsh and Mark Bonilla just don't cut it as guitarists, their mediocre at best. Glenn, your only as good as your backing band and these guitarists aren't good...the music suffers because of it. Its a decent cd, but nowhere as good as his stuff up to "Addiction", which was an excellent cd except for the lead guitar work and the vocals were more emotional than this new cd This cd is nowhere near his best. Get some decent guitarists Glenn, these guys are holding you back."

Submitter: Russ Wilson (April 22)

E-mail: Russ.Wilson@CendantMobility.com

"I've been a fans of Glenn's since 1975 and have made it a point to buy everything I could get my hand on with him on it. Through the years he has been involved with some of the best stuff on vinyl. Some (being very little) has not been as great.

This new disc in my opinion has been of the later. I don't get it. Most all the tunes on the disc have 0% in the way of melody. He just seems to be crooning the same things from song to song. This is very different (in the creative sense) than anything I've heard him involved with in the past. There seems to be a lack of ideas. Everything I've bought in the past with

glenn hughes' name on it, be it his own projects or guesting on someone else's thing, has always had that Glenn Hughes melody/soul stamp on it. Weather it was heavy or funky, you could always rely on this. God knows I love Glenn, but after Blues, From Now On, Addiction etc....I cant be an advocate for this one. The way it is to me, seems to be very lazy in effort."

Submitter: Gordon Bergholtz (April 22)

E-mail: gordonb@qualcomm.com

"Here are my thoughts on the new Glenn Hughes effort. In a word, "polished". This album is indeed excellent, and appears to me to be well grounded in the direction Glenn's been trying to put forth for his music. This is to say that this is not a "Feel" or "From Now On" record, which were excellent records but lacked a unified direction, they were more like an amalgam, if you will.

I find it hard to believe in what I am hearing from some of the others that have listened to and reviewed this record. The guitarists are brilliant in fashioning the textures that Glenn's songs needed. These guys can rock with the best of them, perhaps not totally evident on the tracks themselves, but wait until these songs are performed live -- I think they are extremely well-suited for being played live. The guitar playing was a bit restrained, granted, however I believe the guitar tracks were a perfect fit for the music being translated.

Bravo Glenn. Hope to see you in San Diego, or Los Angeles, or Denver. Oh hell, come to the states and I will find a way to get there."

Submitter: John Harjo (April 22)

E-mail: hoSTAFF@carnival.com

"I've been listening to The Way It Is since April 2nd. When I first got it I wasn't too impressed, but nearly three weeks later I am really enjoying it a lot. Every time I listen to it I like it more and hear things I didn't notice before. I don't like all the songs but there are only a couple that are substandard. I think it is a very good rock/randb CD. As for being Glenn's "best in 20 years" I don't agree with that but I think it will stand up well over time.

Overall Impressions

Glenn of course sings great on every song. However the vocal gymnastics of Addiction have been toned down. When I listen to Addiction I can't believe how Glenn hits the notes that he does. He doesn't stretch as much on this one, probably so the songs can be performed live. Glenn's bass playing is a joy to listen to this time out, louder in the mix and less anonymous- perhaps it is because he has switched back to playing Fender Basses. His Bass lines are funkier and more interesting, reminiscent of his work on Hughes Thrall and Play Me Out. Dropping the low E string to B and D on certain songs gives the tracks a great feel.

Other Musicians

Gary Ferguson's drumming is tight and locked in with Glenn, Matt Sorum is a great heavy rock drummer. Both are great. Jocke Marsh plays great guitar throughout- just as you think he is gonna rip off a cliched solo, he plays something off the wall- a lot of neat sounds and different scales. Keith Emerson- well he plays organ on certain songs but ELP fans will be disappointed as he doesn't get to show off at all with any flashy soloing. Mark Bonilla's keyboards and arrangements really add a lot to the CD- his one guitar solo is great too- too bad he doesn't do more guitar playing. Stevie Salas brings a great wah sound to his tracks- a lot of fire also.

Production wise this is a magnificent recording, crystal clear.

Graphics and Photos and Presentation

The Graphics, Fonts, photos and various artwork are much improved over the ghastlyness of Addiction. It is nice to have the musicians listed below each track , and also having the lyrics printed out is great.

The tracks

1: The Way It Is- I like the way the vocal builds on the chorus, nice backwards vocal effects. Great keyboard parts and a great slide guitar solo. I'm not sure this was the best song to open up the Cd.

2: You Kill Me: This one sounds like something off the Sunset Strip in the 80s but Glenn's singing elevates this average song into something more.

3: Neverafter: One of my favorite tracks- a great guitar riff and Glenn gives his bass a good workout. The feel reminds me of Muscle and Blood- nice funky bridge.

4: Rain On Me: The first real sing songy chorus on the record. I love the Stevie Ray Vaughn/Hendrix feel to the verse. The song really goes places as the prechorus and chorus are completely different to the verse. Beautiful stuff, one of the highlights.

5: Curse: Nice segueway from Rain to this one- I love the mellotron- gives the song a great 60's/Sgt Pepper's feel. Beautiful verse, Love the strings buildup in the Chorus. Gorgeous Rand B song.

6: Freedom: I don't think this Hendrix cover stretches the original enough- think it could have been left off the record. However everybody sounds great on it.

7: The Truth Will Set Me Free: Kind of an average hard rock song, I like the Chili Peppers/ Hendrix bridge.

8: Stoned In The Temple: This is my least favorite track at the moment, but it has a splendid Bonilla guitar solo.

9: Too Far Gone: Another great rock/r&b number - beautiful verse and the solo is great.

10: Second Son: The band really cooks on this one, I like the guitar riff, this is one of the better hard rock songs on the record. However the verse is the same melody from Addiction's Justified Man! Great drum sound and playing from Sorum.

11: Take You Down: Another R&B number great bass riff on the verse , nice singing from Glenn.

12: Don't Look Away: Great song, more R&B - beautiful.

This record deserves its place on modern rock radio, and I hope it gets all the success it deserves. It is a must for Glenn Hughes fans and for those that want a great state of the art rock album. Give it time to grow on you as it has taken me time to get into it."

Submitter: Joe Morits (April 23)

E-mail: JMorits@outpost.com

"I must say that I am very pleased with Glenn's latest endeavor. I wasn't quite sure how I was going to react after reading some of the reviews. My first repeat play was You Kill Me but then I soon found myself really digging The Truth... and more so To Far Gone. Glenn you've done it...from a long time fan from DP days to now -you make the commute to and from work everyday - something special. My only hope is that you tour the Eastern US very sooon. TWII is Glenn's best effort to date and nothing short of superb. Salas' guitar sound is impeccable but my only regret is that Keith Emerson didn't have a more prominent role. For those who love the music of Glenn - this is a definite buy - sit back, turn it up, and groove to the music."

Submitter: J. Drnec (April 24)

E-mail: jdrnec@morrisjames.com

"Disappointed. That's the only way to describe my reaction to this latest offering. As a long-time fan, I've followed GH from one end of the musical spectrum to the other as he's sought a means of expression that captures his essence. I sincerely hope that "The Way It Is" is not the voice that he's been searching for. It's derivative of his recent work and doesn't break any new ground; sure his voice is great, as usual, but I feel like he's stagnating, musically, with the exception of one or two tracks. I guess it's back to Medusa, Feel and Hughes/Thrall for me."

Submitter: Per-~ke "Ozzy" Lisell (May 9)

E-mail: pal@telia.com

"I don't wanna write a long review of this Classic Sounding Album. The Music speaks for itself! It's the best album (solowise) GH has done since "Play me..". The difference lies in the songwriting and the cool feel on, for example "Too far gone". On the other albums before this, there was not the same flow between the songs, IMHO. I hope GH will continue the partnership with mr Marsh & mr Axelsson! God Bless !"

Submitter: Eric Schoolmeesters (May 15)

E-mail: eschool@tref.nl

"Great CD. When you hear The first two songs we hear that GH is singing all kinds of rock, soul and all what's in between better than ever before. The way it is my favourite song, great singing and a Blackmore like guitar solo. Very, very well-considered album with links to all his before work. I can't wait to go to a concert."

Damien DeSimone

glennpa@cybernex.net

<http://www2.cybernex.net/~glennpa>

Co-Editor, "Coast To Coast: The Glenn Hughes Electronic Fanzine"

<http://lwb.org/gh>

-END-

Subject: CTC: Vote Now - 10 Best Vocalists - CLASSIC ROCK Magazine
From: Shirean Harrison <shirean@csi.com>

Your votes are need ASAP - see below for details....

CLASSIC ROCK Magazine

Vote - 10 Best Vocalists of all time

Be sure and email CLASSIC ROCK magazine to vote for GLENN as the No.1 vocalist of all time. They will also need your other favourite vocalists - listed as 2 through 10. The results will appear in the July/August issue which will be out in early July.

Simply send an email to this address:

production.oneshots@dennis.co.uk

The subject should read:

Ten Of The Best, Classic Rock, Dennis Publishing

Be sure and place GLENN in first place and give them a few lines about why you think he should be voted No.1

So, what are you waiting for - get emailing now!!

-END-

Subject: Edgar Winter
From: "Steve Marshall" <steve@marshallmcgurk.freemove.co.uk>

I was listening to Glenns comeback 'blues' album and couldn't help thinking of Edgar Winter. His voice is so similar. This led me on to thinking of 'Dying to Live' on Edgars 'White Trash' album. This would be absolutely perfect for Glenn to sing. The lyrics would just fit in with his circumstances, and I'm sure he could really do it justice. Is there any chance of passing this suggestion on to Glenn? All the best - nice website. Any chance of some MIDI files ?
Steve Marshall

-END-

Date: Fri, 2 Apr 1999 17:02:28 +0100 (GMT)
From: "L.W. Turnpenny" <L.W.Turnpenny@newcastle.ac.uk>
To: lewis@lwb.org

Hi,

Am I correct in assuming that as soon as tour dates are announced you will be in the know and place them on the CTC web site? I may be particularly interested in European dates, as well as British, so I can tailor a holiday to coincide with a gig. Could tickets for such foreign dates be available via yourselves?

Getting well into the new album, although I have a bit of a problem with the title track. However, 'Neverafter' and 'Curse' are among his finest. The 'Freedom' covers are very interesting - make a good single; is there (going to be) one?

Good to find somewhere I can get GH info now that the Fan Club is closing.

Best wishes,

Lee.

-END-

Subject: glenn
Date: Tue, 30 Mar 1999 21:27:09 EST
From: MPB181@aol.com
To: lewis@lwb.org

Hi,

I like your website for Glenn Hughes, I think hes awesome. You did a nice job on the site. quite complete. I was lucky enough to meet Glenn Hughes in California about 6 years ago. He was playing for a benefit concert on Earth Day. It was aboard the Queen Elizabeth docked near LA. I got his autograph somewhere,

He belted out a great version of the House of the Rising Sun.
I wonder if you know of any album this might have ended up on.
They recorded the whole thing too. There was many others at the show.
Thanks alot,
Mike Basso
fan

-END-

Subject: glenn hughes
From: Patron <Patron@cuyahoga.lib.oh.us>

please tell glenn to tour the u.s. soon. thank you

-END-

Subject: Glenn Hughes
From: Arndsommer@aol.com

Hi there

Being a singer myself, I admire Glenn Hughes and his musical and vocal work.

Just curious if Glenn Hughes is still recording at Soundville Studios in
Lucerne/Switzerland. Happen to live there!

Best regards

Arnd Sommer
Vocal Instructor
Up with People Cast C 97/98

-END-

Subject: Glenn live
From: "haista Vittu" <haistavittu@hotmail.com>

Hi Lewis,
just bought Glenn's Burning Japan Live yesterday, been listening it
since...(my wife wasn't too happy)I'm really happy with all that Purple
stuff he's playing specially This time around/Ode to G, but I wonder if
he ever played any material from Black Sabbath's Seventh Star?
I've heard a rumour that Glenn will sing on Tony Iommi's solo album -
wouldn't it be great if they'd do a couple of gigs together performing
new material and songs from SS? Can't help myself but I really love that
album and hearing those songs live would be a dream come true...

later,

Tero

-END-

Subject: GREETINGS FROM ARGENTINA
From: "Myriam Ines Onchimiuk" <myo@sion.com>

LEWIS:

Hİ

How are you?

Thank you very much for answer my request to join the newsgroup.-
I'd like to know If Mr. Glenn Hughes will be touring Buenos Aires -my city-
in Argentina this year.-

He was in 1997, and the performance was fantastic.-

I'd like to see him again.- Please If you know something about it let me
know.-

Mr. Glenn Hughes has, also in Buenos Aires friends of his music.-

Thanks a lot.-

Myriam Ines Onchimiuk

-END-

Subject: NEW GLENN HUGHES cd.
From: "Keith & Karen Bage" <KBage.cc@onyxnet.co.uk>

Hi Everyone,

What do ya think? I liked "The way it is" new GH cd
instanly, but the more i play it i really love it. It's definately one that
you don't get sick of listening to - not that any of Glenns music ever makes

me feel that way. I think that if you are a true GH fan you will like it. The cd has so many musical formats that there's a bit of something for everyone. My favorite track is "The Curse". It sends shivers down my spine and makes me weak at the knees when I listen to this one.

Unfortunately, I don't think that Glenn will instantly make many new fans. Though this will be Glenn's loss financially, it will be their loss too. I know that I put this wonderfully, talented man on a pedestal but so doesn't any true GH fan?

Glenn, you can always put a smile on my face, I can't wait to see you on tour again soon,
Love ya loads.

Thank you you guys at CTC, you do a great job. Hope that I can meet some of you at the England gigs. I'm going to as many as possible to fill my boots as the saying goes.

Until next time,

KAREN BAGE. XXX

Keith & Karen Bage

e-mail KBage.cc@onyxnet.co.uk

<http://web.onyxnet.co.uk/KBage.cc-onyxnet.co.uk>

-END-

Subject: Play me out

From: HOLIDAY CRUISE STAFF <hoSTAFF@carnival.com>

Hi Lewis,

I rather regret writing that Play me out was weak when I signed up for CTC. It has really grown on me in six months. Can't wait for The Way it Is which I get in the mail later in the week!

All the Best,

John

-END-

Subject: Re: Subscribe Request Recorded

Date: Tue, 23 Mar 1999 16:39:38 EST

From: RJMort@aol.com

To: Lewis@lwb.org

Thanks for keeping Glenn alive...been a fan since the Medusa days (I'm that old...) can't wait to hear the new CD..been a member before but never took part..so I guess I was dropped....need to know if Glenn will tour the U.S...got to see him again...seen him 3 times...all 3 times with various Trapeze's (at least they all had..Glenn, Mel, and Dave...) Will keep looking for info...thanks again!!!!!!
Roy Mort rjm@aol.com

-END-

Subject: Terry Brooks

From: Dave Dubuc <daved@lvcm.com>

Thanks for the subscription Lewis. Looking forward to information on Glenn. My dear friend Terry Brooks has been playing in his Tommy Bolin tribute band. I played with Terry many times when he lived in Las Vegas. I spoke with him in Texas the other day and he is enjoying working with Glenn very much. He thinks Glenn is the best male vocalist he's ever heard. I second that motion.

daved@lvcm.com

-END-

Subject: The Way It Is

From: Michael Ladd <mikeladd@mindspring.com>

Congratulations to Glenn for finally defining what "his music" really is with the release of "The Way It Is". I think this is a cd which will please the old heavy metal dinosaurs like myself and hopefully also attract a new listener to Glenn and give him a measure of commercial success that has alluded him as a solo artist. I personally loved "Addiction" but must admit that "The Way It Is" is the most consistent and complete album Glenn has appeared on since "Medusa".

Michael Ladd/Atlanta

-END-

Subject: Tommy Bolin Fest Details
From: "McIntosh, Scott" <Scott_McIntosh@URMC.Rochester.edu>

Dear Tommy Bolin Fans,

As you know, my web page has emerging details about the 1999 Tommy Bolin Fest in Sioux City, Iowa, July 30 through August 1. That web page is at <http://www.angelfire.com/ny/bolinfan/fest.html>. I wanted to announce that I now added a DISCUSSION GROUP linked from that page, so that as details emerge, fans can talk about the Band Lineup, the hotel/camping accommodations, Flight information to the Sioux City Airport, etc. The direct link to that discussion group is: <http://www.netbabbler.com/goto/index.php3?forumid=17923>

Please help spread the word about this Bolin Fest! It is run by John Bolin and the Tommy Bolin Foundation (a not-for-profit organization). The goals are to get high quality bands, and to raise money for the Foundation -- we are developing a Scholarship for young musicians, and a "Dreamer Program" focusing on bringing musical instruments to High Schools that don't have enough. The Bolin Fest is a FREE, 3-day event! Hope to see you there!

Scott McIntosh
Associate Director
Tommy Bolin Foundation

From: Damien DeSimone <glennpa@cybernex.net>
Subject: CTC: melodicrock.com TWII review

[Thanks to Andrew for letting us post his TWII review to CTC - DAMIEN]

Review by Andrew McNeice of melodicrock.com (<http://www.melodicrock.com>)

Glenn is one of my favourite singers in the whole world and indeed one of the finest singers in the world.

Putting on hold his plans to record the ultimate soul/funk project Glenn announced his intention to record another rock album. Hurrah. And here it is - but you know, this isn't entirely a rock album.

Instead this album mixes everything Glenn has been working on for the last two years, both solo and band projects and blends them into a very cohesive set of songs that could finally lead him to be more recognized in the commercial pop world.

The album is softer than I imagined and quite a mature slice of pop rock. A cocktail of Glenn's talents in one release. Listening to this album you can hear parts of his vocal style on Addiction, plenty of the funk and soul of Feel, some of the softer commercial elements of From Now On and a generous serve of blues rock in the style of his album Blues. There is also a distinct retro feel on several tracks, taking Glenn in a new direction altogether. Unlike some albums that blend style but loose rhythm, this album flows freely and superbly from style to style, track to track.

The vocals are nothing short of brilliant. Glenn sounds better with every release and his vocals run the gauntlet of the hard rock scream to some very controlled Prince style pop ballads. There is a couple of new tricks even - check out the vocal maneuvering on Freedom - and the pure pop of Neverafter.

The Way It Is is the lead single and lead track. Interesting track to open an album - it is a fairly laid back modern pop song with a little style of Feel in it and a little Hughes/Thrall. The vocals are ultra smooth and right on track.

You Kill Me has a little funk in the intro and rocks into the a la Black Dog verse with the first sign of any hard rock on the album. As it turns out this track was taken from the Stevie Salas and Matt Sorum band project. The guys play on it and it was written by Hughes and Salas. The chorus is not overly large, but it has impact with Hughes voice coming through like a diamond.

Neverafter is soul, rock and funk rolled into a pop song. Very clever vocals and a smooth nondescript chorus. Check out Glenn's throaty rasp mid song.

Rain On Me starts as a totally Feel influenced funk rock track, then slides into another ultra smooth chorus, with acoustic guitars and backing vocals adding to the smoothness.

Curse is a very soft pop song with a very Prince pop ballad vocal. Whispering vocals over acoustic guitars and piano. The chorus sees a more

pronounced vocal. Very commercial and very smooth.

Interesting choice of Glenn to cover the Hendrix tune Freedom. His version is pure funk rock and contains some great blues guitar and some more great vocals. Glenn sings deeper and harder on this track.

The Truth Will Set Me Free is a harder edge track. The album needed one about now and sure enough, it is a guitar driven track with a touch of funk, much like Big Time or Coffee And Vanilla off Feel.

Stoned In The Temple starts with a very commercial synth-dance beat. Funky again and pure pop. The vocal is harder like a rock track and the lyrics are great. The chorus rises a couple of levels and Glenn's vocals are truly sensational. It's not one of my favourites, but one that is so 90's commercial, it seems impossible it won't get radio play.

A very Eddie Van Halen guitar riff kicks off Too Far Gone. The song is ballady in it's feel and Glenn's vocals are very subdued through the verse - then the chorus - the song rises several notches and the vocals are harder and more pure rock. Then it's back to the pop verse. Very cool. A good track for rock radio.

Second Son is pure hard funk. Another track written by and from the Salas/Sorum sessions, this track will be a favourite amongst the older Hughes fans and those that like to hear him rock.

Take You Down is pure pop at heart - a moody tune that sees Hughes voice go from the whispering Prince to the hard edged Deep Purple vocalist.

Don't Look Away again sounds like a Feel track. Again Glenn's vocals run the gauntlet. He is a magnificent singer. A slow paced pop ballad that builds in intensity over it's five and a half minutes.

Freedom (Re-Mix) is for a limited audience as far as this CD goes, but if released as a single to the pop or dance market could see new fans introduced to Glenn Hughes. I will continue to skip this track, but as far as dance re-mixes go - this works pretty well.

More than any other album since Hughes/Thrall, the heart and soul of Glenn Hughes is in this album.

For the most part it is a great album that Hughes fans should embrace with ease. Personally I will rank some of his other albums above this as far as my favourite releases, and it will be up to other individual tastes to decide the level of enjoyment received from this album. Some are going to yearn for that harder edge, but we have From Now On and Addiction for that. As far as Glenn's individual performance and the quality of the vocal and songwriting on The Way It Is, you will be hard pressed to find a better Glenn Hughes album ever.

I hope this proves to be his breakthrough album.

PRODUCTION: 92% SONGS: 87% VIBE: 86% ATTITUDE: 90%
ESSENTIAL FOR: Every Glenn Hughes fan on the planet and plenty of new ones!

-END-

From: Scharf, Klaus <Klaus.Scharf@brainag.com>
Subject: CTC: A Glenn Hughes fan

Hi Damien,

i'm a Glenn Hughes fan since he joined Deep Purple in the 70's.
I do really appreciate the fact that he is in the music business again after his "private" trouble. I like his new stuff very much.

Can you answer me a question ? Why is Glenn not as famous as other stars, although they do not have his voice, feeling and musical quality in general ?

Last year one personel dream came true. After receiving the information from you that Glenn will perform in Stuttgart (in may 1998) i met him and he invited me in his room for a long talk and taking some pictures. The problem was: There were very little promotion for the concerts in Germany. I didn't get the tour dates from newspaper, posters - i fortunately got them from you.

Please tell me if i can do something for you (send pictures, write articles,.....)

Thank you for your work on CTC (the pages are wonderful and important for all fans) an keep going on !!!

I would appreciate a response!

Best regards

Klaus Scharf
Stuttgart
GERMANY

-END-

FROM: Guitar For The Practicing Musician
DATE: June 1994
WRITTEN BY: ???
TRANSCRIBED BY: Damien DeSimone

[NOTE: I attended this show... It was the first time I met Glenn and the first time I saw him perform live! What a long night it was, and a crazy one, too, since there was a big snowstorm the night before and into the day of the show, so some of the performers didn't make it, and there was a lot of confusion overall, but it was a night I'll never forget. - DAMIEN]

A GATHERING FOR GILLEN

When vocalist/bassist Glenn Hughes of Deep Purple/Trapeze fame initiated a benefit concert to memorialize longtime friend Ray Gillen, the former vocalist with Black Sabbath and Badlands who succumbed to a prolonged illness that culminated in fatal bleeding ulcers last December, his call met with no shortage of fellow musicians willing to participate in the tribute show held at New York's Irving Plaza earlier this year. Along with Sebastian Bach and his Skid Row cohorts, Hughes rounded up performers that included Joe Lynn Turner, Hendrix bassist Noel Redding, Warrant's Jani Lane, members of Trixter, guitarist Paul Pesco (from Madonna's band), bass god T.M. Stevens, as well as members of Rod Stewart's and Billy Idol's bands, Dream Theater, and TNT. Hughes himself took the stage for a solo performance which included a song he wrote in Gillen's honor shortly after learning the news of his death. Additionally, for the first time in more than 18 years, Hughes reunited with the original lineup of Trapeze - drummer Dave Holland and guitarist Mel Galley - who have seen the recent worldwide re-release of their best-selling albums Medusa and You Are The Music... We're Just The Band. The climax of the tribute concert was an end-of-the-night jam on the Hendrix classic Stone Free and a pair of Badlands songs, High Wire and Winter's Call. All proceeds from the night are being donated to several of Gillen's favorite charities, among them the T.J. Martell Foundation For Cancer, Leukemia, And AIDS Research (to benefit children with AIDS), the Salvation Army (for the homeless), and the ASPCA (for the protection of animals).

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: lewis@lwb.org (Lewis W Beard)

Name: LEX PETERS
Email: LEX@WANTREE.COM.AU
City/State: WESTERN AUSTRALIA
Country: AUSTRALIA

LEX PETERS's Suggestions & Comments for GLENN:

I HAVE READ A NUMBER OF REVEIWS THROUGH THE TOMMY BOLIN WEB PAGE REGARDING THE 1997 TRIBUTE CONCERT WHERE GLENN EXCELLED. IT HAS BEEN RELEASED ON C.D. MY QUESTION IS HAS ANY ONE HEARD IT AND HOW DID IT TRANSFER TO DISC ? THERE HAVE BEEN MANY LIVE SHOWS OVER THE YEARS THAT HAVE BEEN LET DOWN BY THE RECORDING SIDE. COULD SOMEONE PLEASE SHED SOME LIGHT ON MY QUERIE ?

KIND REGARDS
LEX IN AUSTRALIA

P.S. HAVE JUST PURCHASED "BURNING JAPAN LIVE" I LOVE IT!!!!

-END-

Subject: GH tour?
Subject: CTC: ** Suggestions & Comments for GLENN **
From: staubach1@juno.com

Name: Mark Hawkins
Email: staubach1@juno.com
City/State: Houston, Texas
Country: USA

Mark Hawkins's Suggestions & Comments for GLENN:

Hello again Glenn,
Thanks so much for making it all come true by working with Tommy Bolin Archives and touring Texas. The final show was phenomenal! I plan on attending the Dallas guitar meet in April if your obligations allow you to be there. It is an inspiration I can only imagine. Thanks for the recent memories and for the guitar pick! It capped the Fitzgerald show off perfectly. Sabrina say's THANKS!!!
P.S. I already feel that "The Way it is" will be a grand peak for you, and I haven't even heard it. Mark

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: wayneb@sabian.com

Name: Wayne Blanchard
Email: wayneb@sabian.com
City/State: Fredericton, NB
Country: Canada

Wayne Blanchard's Suggestions & Comments for GLENN:

Hello Glenn,
Having followed your music with much enthusiasm since the Trapeze days, and being particularly passionate about your vocals, bass and writing, especially the funkier side of things, I'm curious as to why you and Jeff Beck have never teamed up. In the Fender Frontline newsmag a couple or so years ago you indicated that declining an offer from Beck was one of your regrets. I've always thought that - especially given his expressed preference for playing with a vocalist - you would make a good pairing. Couple that with your mutual passion for music with good hooks, great grooves and expressive playing... it could be a wonderful thing. I've often thought of sending a tape of 'Burning Japan' and 'Feel' to Jeff c/o his management or through friends in the biz... I think he'd be pleasantly surprised to hear just how well you are singing and playing these days (I love your bass on Feel). As you may know, he's touring his new album, Who Else!, in America throughout March (see <http://www.wsvn.com/~staff/beck/> for info). As an added attraction (please excuse my personal subjectivity on this one...) but Rod Argent on keys and Richie Hayward on drums would be a nice touch too.

It's interesting to read your comments concerning doing guest spots on records by others. I agree, you sing great, however, your best singing/interpretation is on your own material. That said, I would also have loved to have heard you and Dusty Springfield together... strange as that may sound.

And finally, do you have your copy of the live album from Marco Mednoza, Joey Heredia and Renato Neto? I understand from Marco that you know the band... but if you don't have the CD you may want to pick up on that: it's something I'm quite certain you would enjoy. In fact you may want to get a copy for Stevie Wonder as well.

Delighted to read that you are happy... and I'm really looking forward to hearing your new disc.

Best,
WAYNE BLANCHARD

PS: At NAMM '98 you gave my dear friend Rod Morgenstein an autograph and laminate for me. It was thoughtful of Rod to ask... and kind of you to provide. Thanks.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: juraoliv@sti.com.br

Name: ALEXANDRE PALMEIRA DE OLIVEIRA (ALEX HUGHES)
Email: juraoliv@sti.com.br
City/State: São Paulo
Country: BRAZIL

ALEXANDRE PALMEIRA DE OLIVEIRA (ALEX HUGHES)'s Suggestions & Comments for GLENN:

HI, GLENN ! HERE IS YOUR SOUL BROTHER ALEX... YOUR BRAZILIAN FANATIC NUMBER ONE... REMEMBER? THE GUY OF THE LETTER IN THE HOTEL IN THE MONSTERS OF ROCK! WELL, I'M VERY VERY HAPPY FOR YOUR NEW CD, STILL NOT IN BRAZIL... I'M CRAZY TO HEAR YOURS NEW MUSICS, AND SEE YOU IN THE TOUR HERE IN BRAZIL (PLEASE, COMEBACK!!!)

THIS WEEK END, I WAS IN THE DEEP PURPLE SHOWS... VERY GOOD!.
NOW, I WANT SEE HIS SHOW OF THE NEW TOUR...OK? I'M WAITING!

I'M SORRY FOR MY BAD,BAD ENGLISH... LOVE,FAITH AND SOUL:
BY YOUR BROTHER

ALEX!

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: rveldhoe@agron.nl

Name: Rene Veldhoen
Email: rveldhoe@agron.nl
City/State: Deventer
Country: Holland

Rene Veldhoen's Suggestions & Comments for GLENN:

Dear Glenn,

I'd just like to say, that I really love your music. I've been a fan of your music since I was a teenager. I was fifteen years old when I caught you live with Deep Purple in Cologne. Ever since then my love for your music has been presence. I'm very happy that you're playing again and I'm looking forward to hear your new album. Hopefully you'll be touring in Holland again soon.I'd just like to say that your music has meant so much for me over all those years. Hope to see you soon in Holland! Yours Rene.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: derby@itis.com

Name: Marc Behrend
Email: derby@itis.com
City/State: Madison, Wisconsin
Country: U.S.A.

Marc Behrend's Suggestions & Comments for GLENN:

Glenn, just a quick note to let you know you have a new fan. I guess I have been listening to you for many years via Tommy Bolin, and Purple but I never knew you had the extensive solo career. I bought a copy of the Bolin tribute cd and was so impressed with your singing I haven't stopped buying your stuff since. The variety in which you draw your music from is mind blowing! I'm really looking forward to the new cd and possibly seeing a Glenn Hughes show, until then keep playing that ass kickin` funky soul that you do so well ! Crankin` the Hughes in Madtown, Marc.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: denis@newmill34.freemove.co.uk

Name: Denis
Email: denis@newmill34.freemove.co.uk
City/State: Swansea
Country: Wales,UK

Denis's Suggestions & Comments for GLENN:

How about a release for that great show you did in the Robin in Brierly Hill? Failing that a couple of Civic Hall dates with Mel & Dave ?
New Album Is cool!!!

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: o_amberg@bluewin.ch

Name: Oliver Amberg
Email: o_amberg@bluewin.ch
City/State: Winterthur, Zurich
Country: Switzerland

Oliver Amberg's Suggestions & Comments for GLENN:

Hi Glenn,
thank you for all your music which gave me strenght many times in my life. Your voice is touching me any time I listen to your music. I hope you'll give us all a lot more of it in the near future. I played many years a go in a band called Celtic Frost and learned about the danger of drugs and

booze while we toured the states and the UK. Fortunately I quit almost 9 years ago and I've got now a 7 year old daughter wich is the sunshine in my life. To make a long story short: Thanx for the blues!

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: mim.king@infonie.fr

Name: MIMI KING
Email: mim.king@infonie.fr
City/State: THONON
Country: FRANCE

MIMI KING's Suggestions & Comments for GLENN:

I JUST WANT TO SAY YOUR ARE THE NICEST VOICE OF ALL TIME
I LIKE WHEN YOU PLAY ROCK SONG AND BURNING JAPAN IS REALLY
GOOD FOR ME - I LIKE YOUR LP WITH NORUM AND WITH BLAC SABBATHAND ALL THE
SONGS YOU SING WITH DEEP PURPLE
THANK YOU FOR ALL

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: kenneth-deville@usa.net

Name: Kenneth Deville
Email: kenneth-deville@usa.net
City/State: Beaumont,Texas
Country: USA

Kenneth Deville's Suggestions & Comments for GLENN:

Dear Glenn,
I wasnt in town for the show you did in Houston, and I am curious if you will be stopping thru Houston again when you start your new tour.

I am such a huge fan of yours and would love to see how amazing the shows are.
I am also a music director for a Texas magazine called THE CONNECTION.
I would really like to get a press kit on you and interview you for a cover story if possible.

Hope to see and hear from you soon,
Kenneth Deville
THE CONNECTION

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: luis.cardona-santos@spangdahlem.af.mil

Name: Luis Cardona
Email: luis.cardona-santos@spangdahlem.af.mil
City/State: Apo,Ae
Country: USA

Luis Cardona's Suggestions & Comments for GLENN:

Glenn,
The only way I can start this is by saying that I first heard you on the "Seventh Star" album. I had it on tape and eventually lost it somehow. The cd revolution began and just a few months ago, as I got hold of a computer, I looked it up again (on Cd Now) and found "Star" on Cd. I ordered it pretty quickly and also found that you had other solo material. Since then I've purchased "Addiction", "Face the Truth", "Play me Out", and just today I received "Feel". I really enjoy your music and would love to catch you in concert.

Please play in Germany!!! I am glad that theres an alternative to all the junk that's out there. If it weren't for the internet I don't think I would have re-discovered your music. Anyway, I sincerely hope you get this. Take care and God bless.
A fan. Luis Cardona

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: rassmuse@gte.net

Name: Mike Rassmusen

Email: rassmuse@gte.net
City/State: Rowlett Texas
Country: USA

Mike Rasmussen's Suggestions & Comments for GLENN:

Hey Glenn, Just wanted to say HI!! I got to see you at the Tommy Bolin Tribute in Dallas in Feb. So totaly cool!! I didn't get to stay for the meet and greet, I am sorry I didn't get to say Hi. I met Rocky and Dennis a few weeks ago at the guitar show in Dallas, I let them know how good the show was. Can't wait til the new CD is released in the states. I will catch you next time. RAZ

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: JDPoff@aol.com

Name: Janie Poff
Email: JDPoff@aol.com
City/State: Oklahoma City, Oklahoma
Country: USA

Janie Poff's Suggestions & Comments for GLENN:

Glenn, it was wonderful to see you again at the Dallas show. I was especially thrilled when you spotted me in the audience, pointed at me, and smiled. Every time I see you perform, I am always in awe of your amazing voice and presence. I can't wait to see you again. Well, you asked me in Dallas to E-mail you and, now that I have, I expect one back from you -- soon!

Lots of love from your #1 fan from Oklahoma City,
Janie

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: ramcharger67@hotmail.com

Name: Daniel Tib erio
Email: ramcharger67@hotmail.com
City/State: S o Paulo
Country: Brazill

Daniel Tib erio's Suggestions & Comments for GLENN:

You could play more times in Brazil don't you thing?
We are waiting for you.

Subject: CTC: ** Suggestions & Comments for GLENN **
From: reeferbob@hotmail.com

Name: Vinnie Test
Email: reeferbob@hotmail.com
City/State: Toronto, Ont.
Country: Canada

Vinnie Test's Suggestions & Comments for GLENN:

First of all, I'd like to say I've always respected your musical abilities. But the question I want to ask is, how was it to play with the late, great Tommy Bolin? Thank you for your time.

Sincerely,

a long time Purple fan
Vinnie Test

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: warrenwheeler@bigpond.com

Name: warren wheeler
Email: warrenwheeler@bigpond.com
City/State: Cairns, Queensland
Country: Australia

warren wheeler's Suggestions & Comments for GLENN:

Hi Glenn, thanks for being an inspirational musician over the years.
Your voice just keeps getting smoother with age, what's your secret???
I have been a huge fanatic ever since I saw the video of California Jam.
I hope you have safe travels and tours in the future, all the best. PS.,
"Holy Man" and the album, "Play Me Out" are KING!!!

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: dc_campos@yahoo.com

Name: Durval M S Campos
Email: dc_campos@yahoo.com
City/State: Vitória da Conquista, Bahia
Country: Brazil

Durval M S Campos's Suggestions & Comments for GLENN:

Glenn, I don't need tell ya that you are so important for me and that you are
the most great voice in the earth, alright?

No, that's wrong we all fans like to say this things for you 'cause feel
realized. Here in Brazil we all love ya, you know, in Monsters of..., you do the
best gig an dtake us to supreme feeling. Oh man how I wanted see and hear you
sing BURN ,YOU KEEP ON MOVIN', STORMBRINGER, etc. It's fuckin' (sic) great.

Thanxs for your existence and try yo answer me alright. Ah! I have 4 solo
albums, all of Deep Purple an d other things from you.

Love ya Glenn, really, Durval Campos. All brazilians fans miss you so much come
back soon!!!

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: juraoliv@sti.com.br

Name: ALEXANDRE PALMEIRA DE OLIVEIRA
Email: juraoliv@sti.com.br
City/State: S/O PAULO
Country: BRAZIL

ALEXANDRE PALMEIRA DE OLIVEIRA's Suggestions & Comments for GLENN:

HEY ! HERE IS THE GLENN HUGHES BRAZILIAN FANATIC NUMBER ONE ... ALEX. GLENN,
TODAY 04/26/99, YOUR NEW CD COME IN BRAZIL. WELL... "TWII" IS... WONDERFULL.
I'M VERY VERY HAPPY AND I'M WAITING (FOR THE LOVE OF GOD) THE TOUR HERE IN
BRAZIL (YOU PROMISE!). PLEASE DON'T FORGET ,OK...

THANK YOU , BROTHER FOR MORE THIS JEWEL... AND SEE YOU HERE IN BRAZIL ,OK ?
I'M SORRY MY BAD ENGLISH... BY YOUR FANATIC F√ : ALEX!!!

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: michaeldowson@lineone.net

Name: michaeldowson
Email: michaeldowson@lineone.net
City/State: grimsby
Country: uk

michaeldowson's Suggestions & Comments for GLENN:

During a U.K. television interview in 1993 I recall Glenn remarking that he
wanted to get all the facets of his music "in one bag" as there was nobody
really doing that. This I believe he has finally done with 'TWII'. It is a
marvellously crafted mix of all the many styles Glenn can lend himself to
and yet has a thoroughly modern, classy feel throughout.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: mick@argoed.freemove.co.uk

Name: Mick
Email: mick@argoed.freemove.co.uk
City/State: Powys
Country: Wales

Mick 's Suggestions & Comments for GLENN:

Hi Glenn, as a 40ish fan of Trapeze, and a native of Sedgely, I am more than interested to find out that you are still out there doing it...

I have to confess that I haven't heard any of your newer material (since Play Me Out!) but I'm going to remedy that soon! As a vocalist you were a large part of my youth (if y'know what I mean) and the memories are great. Hope life is good for you.

Cheers,
Mick

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: LESLIE.TAIT@BTINTERNET.COM

Name: ALISTAIR TAIT
Email: LESLIE.TAIT@BTINTERNET.COM
City/State: KIRKWALL, ORKNEY
Country: SCOTLAND

ALISTAIR TAIT's Suggestions & Comments for GLENN:

GLENN SHOULD REJOIN DEEP PURPLE WITH DAVID COVERDALE, RITCHIE BLACKMORE, JON LORD AND IAN PAICE. THE MK III DEEP PURPLE WAS SHIT HOT. DEEP PURPLE AT THE MOMENT ARE SHIT. GLENN IS ONE OF THE WORLDS BEST BASS PLAYERS. PLEASE COULD SOMEBODY EMAIL ME BACK SOON.

THANX
ALISTAIR TAIT (A 14 YEAR OLD GLENN HUGHES FAN)

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: ghh@cyberoz.net

Name: Hatsuko Sakai
Email: ghh@cyberoz.net
City/State: kawasaki, kanagawa
Country: Japan

Hatsuko Sakai's Suggestions & Comments for GLENN:

Thank you for coming to Japan for your promotional tour Japan.

I was very impressed to your new songs which are reflected to your relaxed spirit, it reminds that how hard pressure you had from Zero.

But hope to hear more new songs at your solo concert tour in Japan.

Again, I'm very sorry that I missed your invitaiton after your store appearance at Disk Union ochanomize. I was so fool that I could not find your kind message from your bottom heart.

Well, hope to see you soon at Las vegas.

Thank you.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: eg@cpovo.net

Name: EMERSON KLIMACH DOS SANTOS
Email: eg@cpovo.net
City/State: PORTO ALEGRE, RS
Country: BRASIL

EMERSON KLIMACH DOS SANTOS's Suggestions & Comments for GLENN:

Please, I need the lyrics from the "BLUES (L.A. Blues Authority II)".
Thank very much.
I love your music.
Emerson

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: stchong@harris.com

Name: stchong

Email: stchong@harris.com
City/State: kuala lumpur
Country: malaysia

stchong's Suggestions & Comments for GLENN:

Hi Glenn,
I've been listening to your voice since the 'holy man' song back in the 70's. I could pick up a few songs only from you after the 'come taste the band' in 1977 because it's hard to get your records/cassettes/CD in Malaysia. I heard your voice again in the 1980's while your appeared in black sabbath. ' I'm no stranger to love' was so excellent to me that I keep trying to look up for your cassettes in music stalls in Malaysia. But I was dissappointed to find nothing for many years. By chance I've got a copy of 'Blues' 2 days ago which was recorded in 1992. I like it a lot. I keep playing it in the car until my wife complained. I'm praying hard to get your new album ' the way it is '. I went to see Deep purple's concert recently in Malaysia. They were great with steve morse in. But I think it would be greater if you were in. But that's a dream. I have just one request. Can you make it easier for people like me to get to hear all your works in Malaysia? I just can't find your 80's and 90's albums in Malaysia.

honestly,
stchong

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: martin@aka-rhino.freemove.co.uk

Name: Martin Smith
Email: martin@aka-rhino.freemove.co.uk
City/State: Bristol
Country: England

Martin Smith's Suggestions & Comments for GLENN:

Congratulations on the superb new album.

Keep up the good work!!!

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: brunokaup@teknobank.com.br

Name: Ivan Kaup
Email: brunokaup@teknobank.com.br
City/State: Guarulhos/ Sao paulo
Country: Brazil

Ivan Kaup's Suggestions & Comments for GLENN:

When you come to Brazil to sing all your sucess??

OBS:SORRY MY POOR ENGLISH!!

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: jmorits@outpost.com

Name: Joe morits
Email: jmorits@outpost.com
City/State: Kent, CT
Country: usa

Joe morits's Suggestions & Comments for GLENN:

Glenn - will you please tour these united states - your music is to be enjoyed and experienced by everyone. what will it take to get you to do at least a mini-tour. I have the perfect venue for you in Connecticut - I know we could sell out at least 5,000. It is a shame that a man with your voice and talent can not reach the millions that it was intended to. Come on mate! I have not seen you since '76 - let's resolve whatever issues there may be and get your ass on tour in the US.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **

From: Billk_work@hotmail.com

Name: Bill K
Email: Billk_work@hotmail.com
City/State: Washington DC
Country: USA

Bill K's Suggestions & Comments for GLENN:

Glenn

I was working at home today, delving into boring pension law, and broke out my Made In Europe CD again...and started jamming. God but you play a mean bass. Tuning out the other instruments, I just sat, listening, stunned, at the incredible way you play(ed). Got online, did some searching, found a way to email you, and thought I'd tell you that :)

Bill

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: andreakerbrie@sol.com.br

Name: Kerbrie, Daniel
Email: andreakerbrie@sol.com.br
City/State: S,ao Paulo, SP
Country: Brazil

Kerbrie, Daniel's Suggestions & Comments for GLENN:

Hi Glenn. My name is Daniel, i`m 22 years old and i`ve been a fan of yours since a long time. I have two big doubts about your Purple times. The first one is about the equipment that you used on the Come Taste the Band tour. Did you use any effects on your sound or that sound just came from your Precision bass and the Hiwatt amplifiers? The second one is, do you still have this precision bass?
Keep on funkina` Glenn,
Daniel

-END-

Subject: Info
From: "Eric Ellsworth" <ejelle@abts.net>

I would appreciate any info you could send me on Glenn Hughes. I am an avid fan and have followed him since Trapeze to Deep Purple through his solo career. Do you know of any future tour dates scheduled in North America?

-END-

|||||
INFORMATION
|||||

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- The Editors.