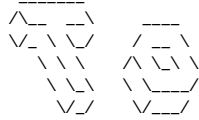
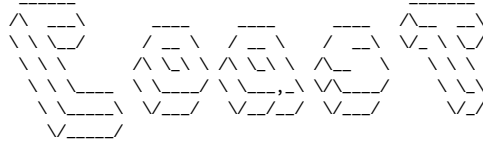


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#40
August 15
1999



|||||
SUBMISSIONS
|||||

Subject: CTC: News blurb
From: Lennart <Lennart@Hedenstrom.com>

Hey all,

Time for another look at the Glenn Hughes news. This time we do have some very exciting stuff to let you in on. So let's get to it!

G L E N N H U G H E S . C O M

Glenn and his business partners has decided to increase the presence on the Internet and have invested in the glennhughes.com domain name. Yours truly and the guys behind the GH CTC web site are helping out and we hope we will be able to launch the site sometime in late August. There you will find all the official news, "Funky Stuff" from GH himself, information about the Pink Cloud releases and much more. URL:

<http://www.glennhughes.com>

GLENN HUGHES TOUR DATES

As you all should be aware of by now Glenn Hughes and his band is going out together with Michael Schenker as a package tour, labeled as "The Essence of Rock", during September and October in parts of Europe. The tour dates have been and might still be subject to change so even though I give you the current list here I suggest you check out the web site every now and then to see if something has changed. Also, there are nights where MSG is playing but not GH and they are marked with a "(*)" in the list below.

SEPTEMBER

- Tue 14, The Netherlands, Tilburg, 013
- Wed 15, Germany, Oberhausen, Music Circus 2000
- Thu 16, Germany, Cologne, Live Music Hall
- Fri 17, (*)
- Sat 18, Germany, Koblenz, Alte Markthalle
- Sun 19, (*)
- Mon 20, Luxemburg, Luxemburg, Den Atelier
- Tue 21, Germany, Merchweiler (Saarbrucken), Kulturhalle
- Wed 22, Germany, Stuttgart, Longhorn
- Fri 24, Germany, Nurnberg, Forum
- Sat 25, Germany, Affalter/Aue (Zwickau), Zur Linde
- Sun 26, Germany, Karlsruhe, Festhalle Durlach
- Tue 28, Germany, Aschaffenburg, Colos Saal
- Wed 29, Germany, Munich, Babylon
- Thu 30, (*)

OCTOBER

Fri 01, Germany, Kaufbeuren, Zeppelin Halle
Sat 02, Germany, Merkers, Werra Rhoen Halle
Sun 03, Germany, Hannover, Capitol
Tue 05, Germany, Berlin, Columbia
Wed 06, Germany, Bremen, Modernes
Thu 07, Germany, Hamburg, Grosse Freiheit
Sun 10, Great Britain, London, Astoria
Tue 12, Great Britain, Wolverhampton, Civic Hall
Wed 13, Great Britain, Manchester, Academy
Thu 14, Great Britain, Glasgow, Barrowlands

The set Glenn Hughes will be playing is going to be a rock set with some nice surprises in it. The line-up is probably going to look like this: GH - vocals & bass, Jocke Marsh - guitar, Hans Zermuhlen - Keyboards, Bob Harsen - drums.

GH STARTS UP A RECORD LABEL \ ARCHIVE CDS TO BE RELEASED

Hold on to your hats folks, because this is one of the wildest pieces of news in a long time. Glenn Hughes and Ken Ciancimino (who was involved in the Blues CD from the early 90s) are starting up a new record label, named Pink Cloud Records. The first project is a series of archive releases featuring odds and ends from Glenn Hughes' vast collection of unreleased recordings currently collecting dust in his vaults, titled "From The Archives".

Volume 1 is called INCENSE AND PEACHES, and that will feature a variety of unreleased tracks and demos including several tracks with Richie Kotzen, several tracks from the early 1998 sessions with George Nastos, Gary Ferguson and Hans Zermuhlen, plus tracks with Jocke Marsh, Craig Erickson, and Roy Z. Hughes himself says this first release spotlights the "groove Glenn".

More details will follow in the near future.

THE SIOUX CITY TOMMY BOLIN FEST

Recently Glenn Hughes went to Tommy Bolin's hometown for another tribute gig, actually on Tommy Bolin's birthday. Glenn said he enjoyed himself in Sioux City, but he felt technical problems and the production hindered his performance. You can find out more on this show by visiting Scott McIntosh's Tommy Bolin Fan Page, URL:

<http://www.angelfire.com/ny/bolinfan/index.html>

THE HUGHES/THRALL II PROJECT

Glenn Hughes and Pat Thrall have started working on the new CD but don't expect anything until sometime next year as it's going to take some time for them to complete it, being a bi-coastal project and all. The featured material will be re-recordings of some of the demos that were planned for the aborted second H/T album in the 80s along with some new material. Pat Thrall has registered the hughesthrall.com domain but if you go there as of right now you are in for a surprise! :)

RUMOURS ABOUT A GH TOUR OF THE US LATER THIS YEAR

There are rumours out there that Glenn Hughes is to tour the US for the first time as a solo act later this year. All we can say about this is that nothing is decided so don't believe anything until you see it at the official web site (which as stated above will be launched soon).

THE EMERSON, HUGHES & BONILLA LIVE CD

Developments related to this CD may cause a slight delay to both the release date and the live appearances in order to promote it. More on this when we have something concrete.

US RELEASE OF THE WAY IT IS

The US release of Glenn Hughes' latest CD "The Way It Is" is now out on Shrapnel! It comes with a different cover compared to the European release but with the same tracks. Rumour has it they

wanted to drop some of the softer songs to give the CD a slightly heavier impression but Glenn Hughes refused.

THE HUGHES/SYKES PROJECT IS PUT ON ICE

As reported in a previous issue of CtC, Glenn Hughes and John Sykes talked about writing and recording together. It turned out their schedules did not match very well this year so do not expect any developments here until next year at best.

MORE SESSIONS

Glenn Hughes is keeping up the tradition of doing sessions for other artists. Now he has laid down some backing vocals for one Leon Hendrix, who apparently is the kid brother of Jimi Hendrix.

Also, Glenn has participated on what is supposed to become the new anthem for the WWF (wrestling).

GLENN HUGHES BIRTHDAY AUGUST 21

It's soon August 21, so everyone at CtC would like to wish Glenn Hughes a happy birthday!

There you have it. Quite a lot of activities in the Hughes camp this time.

Lennart (Lennart@Hedenstrom.com)

-END-

From: Damien DeSimone <glennpa@cybernex.net>
Subject: CTC: Craig Erickson's Sioux City review

Hi All:

Craig Erickson was kind enough to submit his day-by-day review of the 1999 Bolin Fest which took place July 30th through August 1st in Sioux City, Iowa. Thanks a lot, Craig! Be sure to check out Craig's official web site at:

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

-Damien-

* * *

From: Craig Erickson
Subject: CTC: Sioux City

Notes from the Bolin Fest

Day 1: Another amazingly hot day in the middle of Iowa, but great sky and unique little towns on the way...arrive at the motel and find out from Rocky Athas that Glenn's flight was cancelled and he'll be arriving in Sioux City via L.A. at a much later time. So being unable to rehearse with him we go ahead and play through instrumental versions of some songs and I sing some when I know the words.

It becomes sort of a jam before the night's over and by the time Glenn arrives I'm playing drums, Terry Brooks is on keys and Johnnie Bolin is playing Guitar!(I think we played Stratus and Red Baron?) Glenn and Andy greet everyone and people start going over media plans for Glenn and Johnnie for Friday. It's cool to see all the people arriving for the fest. It's like the start of a three day New Year's bash. It was a place called Crosstown Cafe.

Day 2: There is a real intense vibe to hanging out in the town where Tommy Bolin grew up. Evidently this is the first time Glenn has been to Sioux City since 1976, (Tommy's funeral) so it must be emotional for him...

Anyway we meet at the cafe again and more festgoers hang out and watch the rehearsal. There is a couple from San Diego named Brett and Stacy Ellis. He's a ripping guitarist and she's this awesome singer with kind of an Ann Wilson meets funk voice. I guess she

also plays bass. Glenn has invited them to sit in on Teaser and Superstition. So many interesting people attending this fest from so many places including: Texas, Colorado, New York, Las Vegas, Chicago, Alaska, England, L.A., etc. Pretty wild for a sleepy little Midwestern town !

Down to the fest site later. The stage is on a different place this time. It's a bit of a surreal setting with the purple blacklight bridge sending reflections to the water.

Back to the room to change strings and review some songs...

Day 3: My band goes on after the smokin fusion/rock of JRZ System (cool dudes to hang out with too ...)

Let it never be said I don't love to play music for a crowd that's into it and so many people have introduced themselves and encouraged me before the set that I wish I could be playing at least two or three hours. My band had a blast working up special versions of "San Francisco River" and "Golden Rainbows" So we were really pumped to play.

There was a little trouble with getting the monitor levels right though so we had to fly blind and my wings got clipped here and there but we're up there doing the best we can with a script that has to have a couple pages removed for the sake of scheduling.

Our dilemma is that the stage managers or whoever are trying to cut our set in half because the show started too late or there were delays or whatever but it took me a little off guard although things went pretty well anyway... but we had to cut "Dreamer" and some others. I announce that I'd save it for Glenn to sing the next day. I didn't know he was backstage. He was very complimentary, which is nice coming from one of the greatest singers of all time! The crowd was increasing big time after dark. Perfect night with a moon rising out of the horizon and the blacklight bridge and the monument to the plane crash and the shimmering river and a basically good vibe flowing through the crowd. I couldn't help but think this would have been a good time for Glenn and the rest of the band to be playing but Black Oak was scheduled next. (They had also played a set on Friday)

So the night drifted into Tommy's birthday: Sunday, August 1st...

Day 4: Glenn wanted to go on a little later than 3:30 P.M. so we met at his hotel room about then to go over the setlist. Must have been about 9 people hanging out and watching some VH1 special. Glenn seemed relaxed but maybe wondering how sophisticated a Sioux City, Iowa crowd would be in terms of musical appreciation...

Seemed to be more delays in the schedule but we finally hit the stage with "Homeward Strut" at around 7 P.M.

Glenn walked on to the vamp of "Slow Driver" and things got more intense as the set went on.

Really fun for me to be jamming with these guys again. That little Texas tour was a kick and it was great to do it again! Doing the "Blues" album, Trapeze reunion tour, Texas tour, etc. has reinforced some rapport between Glenn and I and it's always an inspiration to be working with him. (It's like when we're playing a Trapeze tune I space back to rehearsing in England or playing in front of many thousands of people at that outdoor fest in San Antonio...)

Obviously awesome vocal chops but sometime even more shocking are the high intensity funkrockbass chops! He starts jamming like a maniac and with Johnnie Bolin slamming the groove it's pretty powerful. Glenn just does these ripping high note vibratoed fills that sound like Stanley Clarke and Larry Graham.

He brought up Brett and Stacy Ellis for a superjam and then ended the set with "Dreamer".....

Very emotional and trippy to hear Glenn sing that song on Tommy's birthday down by the river with the trains rolling by.....

We talked about some possibilities for projects in the future and I rode off into the night with the echoes of the music and the long distance friends and Sioux City fading in the distance...

(excerpts from the best-selling novel...just kidding! I was asked to share about the weekend with CTC and decided to oblige...)

Greetings to all,
Craig Erickson
8/3/99

-END-

From: Jim Wilson <Bolin4ever@aol.com>
Subject: CTC: Notes from Bolin Fest

Some quick notes from Bolin Fest:

- a light rain began to fall before and at the beginning of his set; Glenn said "I don't control the rain; God does. We all need rain now and then"
- He mistakenly introduced "Alexis" as 'A song Tommy wrote with the group Zephyr' (we all know it is on "James Gang Bang")
- He confessed in two songs "I've had a lot of great coffee, and I need to pee, but I'm right in the middle of a performance and the loo is way over there"
- For this reason, I feel he chose to skip "This Time Around" and said to the band "Let's go right to 'Owed To G'"
- Brett and Stacey Ellis, apparently a husband and wife team, from San Diego joined the full band for the song "superstition"
- Stacey then sang solo lead vocals on "Teaser". Her vocals remind me of Maggie Bell of Stone The Crows (in case anyone knows who they were....kinda a Scottish equivalent to Zephyr)
- confirmed out-of-towners came from: Georgia, Virginia, Colorado, Minnesota, Wisconsin, Nevada, England (3 separate parties!), New York, Missouri
- Scott McIntosh had the honor/responsibility of being Glenn's Chauffeur
- A press conference was held on Friday at Uncle John's Records in Downtown SC. Guests were: GH, Jim Rhodes of the Bolin Foundation, Johnnie Bolin, Marcia Waite of Uncle John's, world-famous record producer Greg Hampton of Los Angeles and local DJ and Tommy supporter 'Ziggy'
- Glenn's new nickname for himself is 'The Rock Pontiff'

Jim

-END-

From: Damien DeSimone <glennpa@cybernex.net>
Subject: CTC: HAPPY BIRTHDAY TO GLENN

Glenn's birthday is August 21st, so on behalf of everyone here at CTC, I want to wish Big Daddy GH a very HAPPY BIRTHDAY in advance!

-Damien-

From: Damien DeSimone <glennpa@cybernex.net>
Subject: CTC: Bobaloos CD released!

As we go to press with this issue, I received some email from Dennis Cossens about the release of The Bobaloos CD...

For those who don't know, that is a band that Glenn did some work with in the late 1980s when he was living in Atlanta. One track was rumored to have been released as a single at that time - a song called I DON'T MIND MY BABY - and that track has also made the rounds on the GH tape trading circuit.

The band has a web site where you can get more information:

<http://www.thebobaloos.com/>

For those that don't have web access, you can get more info by writing to:

Hurricane Records
591 Windy Hill Road
Smyrna, GA 30080
USA

Or calling:

1-800-262-2566

Thanks to Dennis for the info!

We'll have more info about this as we get more details.

-Damien-

From: Dennis Cossens
Subject: CTC: The Bobaloos

[Some more late-breaking info from Dennis Cossens re The Bobaloos CD - Damien]

The Bobaloos CD has 11 tracks, with Glenn on eight. The vocal credits song by song:

1. Goin Out Dancin / Vocals:Glenn Hughes
2. You Should Have Known Better / Vocals:Glenn Hughes
3. Don't Turn Your Back On Me / Vocals:Glenn Hughes
4. Bad Reputation / Vocals:Glenn Hughes
5. Jesus Come Rescue Me / Vocals:Glenn Hughes
6. Tell Me / Vocals:Robin Floyd,Glenn Hughes,Christi Roland Vaugan
7. I Don't Mind My Baby / Vocals:Glenn Hughes,Robin Floyd, Christi Roland Vaugan
8. See What Love Can Do / Vocals:Robin Floyd
9. I'm In Love Again / Vocals:Robin Floyd
10. Movin Groovin / Vocals:Glenn Hughes
11. Slow Down / Vocals:Frankie Day

Greg Allman, Howard Leese, Billy Powell & Leon Wilkeson are some other names I recognized on the disc.Glenn got a co-writing credit on Bad Reputation (not a Lizzy cover, though that would be interesting.) All in all I find the disc enjoyable, though since the sessions were so long ago it's my guess Glenn may not even know it's out.

Take care and God bless.

-Dennis

-END-

From: Damien DeSimone <glennpa@cybernex.net>
Subject: CTC: new subscribers!

Lewis has informed me that since last issue we have had 85 new subscribers! That's great! Hopefully we'll get even more once Glenn starts touring next month.

Hope all you new subscribers enjoy the read... And try not to be lurkers! :)

-Damien-

-END-

From: "Damien DeSimone" <glennpa@cybernex.net>
Subject: CTC: TWII pages coming down

Hi All:

Our special web project that went online before the release of THE WAY IT IS will be coming down. I want to thank Lennart Hedenstrom and Fedor de Lange for their time and effort on those pages. Thanks to everyone who stopped by, who downloaded the mp3s, and a big thanks to everyone that took the time to submit their reviews.

We hope to do more things like that for Glenn's future releases!

-Damien-

-END-

From: Damien DeSimone <glennpa@cybernex.net>
Subject: CTC: new pix up in CTC image gallery

I have added two cool GH pictures to the image gallery at the CTC web site... To access the pix directly, go to:

<http://lwb.org/gh/images/gh02.jpg>

and

<http://lwb.org/gh/images/gh15.jpg>

-Damien-

-END-

From: Damien DeSimone <glennpa@cybernex.net>
Subject: Glenn article in new issue of CLASSIC ROCK magazine

The new issue of the UK-based CLASSIC ROCK magazine has a great feature about Glenn written by Dave Ling, and it is accompanied by some nice pictures. It's from September / October 1999, Issue Number 6.

For more info about CLASSIC ROCK magazine, check out the following URL:

<http://www.inetnow.net/~piller/classicrock.htm>

Or write:

Classic Rock
19 Bolsover Street, London, W1P 7HJ
Tel: 0171-631-1433, Fax: 0171-917-7655
Email: production.oneshots@dennis.co.uk

Editor-At-Large: Jerry Ewing
Associate Editor: Dave Ling

Thanks to Shirean Harrison for providing this info!

-Damien-

-END-

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

Thanks to Andrew McNeice of melodicrock.com for letting us post his EIGHTH STAR review to CTC! -DAMIEN-

IOMMI - HUGHES / EIGHTH STAR

LABEL: GRAND CROSS GC-001

OVERALL: 80%

Produced by: No One!

Not The Same
I'm Gone
Real World
Don't You Tell Me
I'll Be Fine
From Another World
Through The Rain
Shakin' My Wings
No Stranger To Love (Remix 1986)

Now I do love my collection of unreleased tunes and I thrive on getting more. I also a fan of the odd bootleg, so long as it holds up to a reasonable sound quality. What I do not approve of however, is the obvious misuse of these tunes for profit. These songs were apparently recorded sometime in 1996 in the Iommi solo album sessions featuring Glenn Hughes. But my knowledge was that these sessions took place in late 1997.

Either way, this album project and these songs have been worked on more since then and completed, plus having some more new songs added. The songs that make up this CD are demo's from the album sessions and at some point have found their way into the hands of an undesirable who has sold them off to a Japanese company who in turn have bootlegged this. At least the damage is limited to 500 copies. And I can hardly complain - I was only too eager to shell out the unfair amount of dollars to hear this sequel to the awesome Seventh Star album. And for a bootleg the quality is not too bad. It's obviously taken from a cassette source, as there is a fair slice of tape hiss and some muddy sound moments. But it's the songs we are here for. To sample the making of a record that is much anticipated. The official release is coming God knows when and I hope that this bootleg does not hinder that process. Maybe it will hurry it up. Listening to this all I know is that we will be in for one hell of a rock record when the time comes.

Not The Same is a hard and heavy modern rocker with a huge Hughes Addiction style vocal.

I'm Gone is slow and heavy, a Black Sabbath trademark. More heavy dark vocals from Hughes.

Real World is not the same track found on some Hughes demo trading tapes. This song reminds me a little of the John Norum Face The Truth album. Slow, dark and moody.

Don't You Tell Me and I'll Be Fine are dark and heavy again with more strong vocals from Hughes.

From Another World is a ballad of sorts with a complicated musical backing underneath the initially soft vocal. It runs over 6 minutes and gets progressively tougher and heavier. Some great soloing towards the end.

Through The Rain is another moody ballad. This one runs nearly 5 minutes and again gets heavier in the mid section before mellowing out again.

Shakin' My Wings is another Sabbath like mid tempo hard rocker. Interesting tune and one that challenges the mold of the other songs. [NOTE: THIS TRACK IS ACTUALLY "TO CRY YOU A SONG" FROM THE JETHRO TULL TRIBUTE - DAMIEN]

No Stranger To Love (Remix 1986) pretty much speaks for itself! This is obviously low on quality sound wise, but is easily clear enough to enjoy and really appreciate what hopefully will be presented in DDD studio quality in the not too distant future. Now I anticipate it even more!

If you want a copy, Lost Horizons have a few copies in stock now.

PRODUCTION: 20% SONGS: 85% VIBE: 70% ATTITUDE: 85%
ESSENTIAL FOR: Glenn Hughes and Tony Iommi die hards
DISCOGRAPHY: Iommi/Hughes - Seventh Star

-END-

From: Marc Fevre <MRFevre@aol.com>
Subject: CTC: "Eighth Star" review

1999 has been a big year for Glenn, that's for sure. His first solo album in three years, THE WAY IT IS, was released in March to largely favorable reviews (at least among his fans). He showed up on a whole slew of session jobs, and in addition to an album he just completed with Manfred Ehlert, Glenn has also been keeping himself busy writing songs with premier guitarist, John Sykes. Furthermore, Glenn has announced that he will be working with guitarist Nikolo Kotzev on his next Brazen Abbot album, a rock opera set for release later this Fall. Additionally, Glenn's got a live album with Keith Emerson and Marc Bonilla set for release at the end of the year, and he's also slated to go into the studio with his old sparring partner, Pat Thrall, to begin work on the highly anticipated sequel to the 1982 magnum opus, HUGHES/THRALL, later this summer.

As if all of this weren't enough for Hughes' fans to keep up with, we now have the release, albeit in bootleg form, of the long awaited Iommi/Hughes material that Glenn recorded with legendary Black Sabbath guitarist, Tony Iommi, for Iommi's forthcoming solo album back in 1996/97. The album, which was put on hold indefinitely as a result of the \$\$\$successful reunion tour featuring the original line-up of Black Sabbath, has yet to be released, and as it now appears as if much - if not all - of the Iommi/Hughes material may not be included on the finished project, it's no wonder that this bootleg has caused quite a stir in certain circles.

That said, the inevitable question arises: "Is this stuff any good?" As with any question that demands some form of judgement in it's answer, the answer has to be: "Yes. And No."

People have been clamoring for Iommi and Hughes to work together again ever since Hughes' abrupt departure from "Black Sabbath" after only a handful of concert dates in support of the magnificent SEVENTH STAR album back in 1986. This eagerness on the part of many fans to see their heroes reunite stemmed as much from the quality of that album in and of itself as it did from the frustration on the part of many that Glenn and Tony never really got the chance to finish what they had started. Now, nearly twelve years later, the prayers of many have been answered, and new music from this classic pairing awaits their collective critique.

The good news is that the new material is pretty solid stuff - very solid in some places - the bad news is that anybody expecting SEVENTH STAR II is bound to be disappointed, for these new songs have left the trappings of traditional metal firmly in the past in favor of a newer, hipper sound which combines much of what Hughes and Iommi have been up to lately in their own separate endeavors. Though a little watered down as a result, (the songs never really equalling the full sum of their musical parts), this modern melange still manages to offer up some interesting listening indeed.

The album opens up strongly enough with a song called "Not The Same", an upbeat alternative-sounding rocker that, in spite of some classic Iommi riffing in its bridge, still manages to sound more like something from one of Glenn's last two albums. The chorus reminds me a great deal of of the chorus from "The Truth Will Set Me Free" from THE WAY IT IS, but for the most part this song sounds like something straight from ADDICTION. The song has some nice Hammond work from keyboardist, Don Airey, though, which gives it just enough of a classic sound to keep it from jumping too far into Nineties-mainstream rock. That said, however, the song seems to lack a certain spark. Glenn's voice though smooth, seems to lack the usual fire one would expect here, and it is for this reason that the song never quite rises to the level of the exceptional.

Next up is "I'm Gone", a brooding monster of a song that features some excellent bass fills from Glenn, and a great ADDICTION-like vocal. Built as it is around a Sabbath-like riff - I'm reminded of some of the heavier material from CROSS PURPOSES and FORBIDDEN - this song has a menacing groove that is sure to please most any Iommi fan on the planet. The choruses on this one are awesome too, though the verses do seem a little laid back by way of comparison. Still, this song is probably closer to what many people would expect from the Iommi/Hughes duo than is the album opener.

"Real World" follows "I'm Gone", and though it appears to have been misnamed by the people responsible for the release of this boot (" Don't Drag The River" seems to be the reoccurring title line from the song's choruses), the song is anything but misplayed. A solid commercial sounding , mid-tempo rocker, this track features a good mix of muscle and melody. A brilliant Hughes vocal is supported nicely by some excellent guitar work from Iommi. The song is also complimented by some very tasteful piano work in spots from Don Airey, whose keyboards in some areas are very reminiscent of Geoff Downes, and a classic Trapeze-era percussion groove from drummer Dave Holland. The song has an excellent bridge, and a nicely add-libbed outro, and it is easily the best of the first three songs.

"Don't You Tell Me" is next, and of all of the songs on the album, it is easily the most Hughes-like number of the lot. Built around a heavy groove that is punctuated with some very smart bass work from Glenn, the song has a funky chanted chorus that really carries it along nicely. The groove is an easy one supported nicely by drummer Dave Holland, and Iommi's soloing takes on a very smooth, almost flowing quality in places on this one. For all of that, though, the song does seem a bit directionless, content to sit mostly in but one groove, and seeming just a touch too long as a result.

"Don't You Tell Me" is still easily better than the song that follows it, however.

An insipidly boring song, "I'll Be Fine" is featured next., and with its long, droning alternatively flavored verses and endlessly repeated, though still somewhat catchy chorus, this song just carries on and on and on to the point of near nausea. Of all the songs included hereon, this is easily the one that will shock people the most, and it is certainly the album's best candidate for the cutting room floor. Perhaps if a couple minutes were lopped off of the end I'd like this one more, but as it is, I simply can't stand it.

Thankfully, the ballad, "From Another World", waits in the wings to steer things back into the proper direction. A dark ballad that builds in intensity, this atmospheric track features a sinewy bass line from Glenn which is offset by some very tasteful acoustic solo work from Iommi in spots before he steps things into higher gear with some intense electric guitar work. Don Airey's excellent string arrangement adds some nice layers and texture to this piece, and though the title line seems to be sung in a somewhat uncomfortable cadence, Glenn definitely gives this song the vocal it deserves, especially when he multitracks his voice towards the end. For some reason Pat Traver's "Stevie" comes to mind whenever I hear this one.

Finally we come to "Through The Rain" which is perhaps the best song of all of the newer Iommi/Hughes material that is featured on the album. An intense ballad, this song has a sound that would lend itself well to just about any modern-day Bond film soundtrack I can think of. Smooth performance from everyone involved on this one make this track a definite keeper for the final cut of the album. Despite the song's slower over all tempo, Dave Holland really keeps things moving with some snappy drum work, riding his high-hat and snare drum for all that he's worth, and Iommi and Hughes really hold up their respective ends as well. Despite the somewhat abrupt fade out, this song sounds the most finished of them all, and is pretty clearly the strongest number that they recorded during the sessions for this album.

And that's it basically. Yes, a pair of extra tracks are included just to round things out - "To Cry You a Song" from the Jethro Tull tribute Glenn did a while back and the dreadful remix of "No Stranger To Love" from SEVENTH STAR - but they really aren't worth mentioning here.

No, what makes this album interesting is the newer songs that are included hereon, and while I'm glad to say that I have them, I've got to be honest and say that I think only a handful of them are actually worth officially releasing. As interesting as most of these songs are, the bottom line is that neither Iommi or Hughes are known for having the most forgiving fans when it comes any experimentation in their musical styles. It's no secret that Hughes has been unable to grow significantly as an artist beyond his work in Deep Purple because many of his core group of fans simply won't support his efforts to do so. Likewise, while Iommi has had free reign in Black Sabbath for some time now, there can be no denying that his most succesful releases have been the ones that stayed closest to form. That said, I'd hope that Iommi makes the smart move here and records an album that will content him as an artist while at the same time giving Iommi/Hughes fans what they want.

Were it up to me, I'd definitely include "I'm Gone", "Real World", "From Another World" and "Through The Rain" on the final release of the album, though I think a strong argument could also be made for "Don't You Tell Me" too. These are the songs that are most likely to appeal to both artist's traditinal fan base inspite of the modern, more experimental flavors that they play with. That said, it is ironic that this material's greatest guarantee of success is built around it's most limiting qualities. Good songs with classic sounds at times in each one of these, but in the "Real World" not a lot of people listen to the classics anymore, and that may prove to be the biggest shame of all.

Marc

-END-

From: Damien DeSimone <glennpa@cybernex.net>
Subject: CTC: GH song written in honor of Ray Gillen?

In the last issue of CTC, I transcribed an article about the Ray Gillen Tribute concert that took place in New York City in 1994, which Glenn helped organize and performed at. The article stated: "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." I attended the show, and I do not recall this taking place. A subscriber emailed me to inquire about this after reading the article, and I ran the question by Marc Fevre, and his response is below.

Thanks for the info, Marc!

-Damien-

From: MRFevre@aol.com <MRFevre@aol.com>
Subject: Re: Fw: CTC #39 - Ray Gillen

Damien:

Well, back when Glenn was working with Paul Pesco, (this was just after Ray's death and before he began working on FEEL), Glenn had been considering recording a version of Badlands' "Sun Red Sun" on his next album in honor of Ray's memory.

I remember when Glenn told me of Ray's passing, he also mentioned that the last time he and Ray had gotten together Ray had been showing him some of the material that he'd been working on with Badlands just before he'd left the group. The band had since disbanded, and it looked as if the third album was going to remain in the vaults, so Ray was considering dusting the track off for one of his own projects.

Anyway, Glenn really liked the vibe, and apparently he and Ray played around with a version of the song before Ray died, so Glenn seriously thought about doing a version for inclusion on his next solo record. As it happened, however, the project with Pesco was abandoned in favor of another project with guitarist Craig Erickson which was itself ultimately abandoned for the FEEL album in 1995. By this time, however, Glenn had decided not to do a straight ahead rock album, and since "Sun Red Sun" simply wouldn't have fit at all with the material that ultimately ended up on FEEL, the idea was pretty much shelved.

In any event, the song was never completed, and the only version to ever be officially released was the version contained on the third Badlands album, which was finally put out in Japan by the Pony Canyon label earlier this year.

Hope this info helps!

Marc

-END-

Subject: CTC
From: "Ibrahim a" <ibrahim123@email.com>

Dear friend,

good day,

I'm very glad to be part of this Newsletter.
I adore Glenn Hughes.
I'm looking for his album: " >From Now On " 1994. I cannot find it anywhere.
can you help me please?
I also want to get in direct contact with Mr. Hughes. Is this possible?
I want to convey many things to this god-of-voice.

Raeif Al Attar <sabbattar@hotmail.com>

-END-

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

Glenn,

I am a Brit from Manchester (European Champs 99) who has relocated to Wichita, Kansas. Are there going to be any tour dates near Kansas this year? I have met you once before in 1980's. It was at a (ACE)frehelys Comet show in London. I am glad to hear that you will be work with Pat Thrall again.

-END-

Subject: Comment & Questions re: The Master
From: Dave Dubuc <daved@lvcm.com>

Hello Lewis,

Thanks so much for a great first issue (for me) of CTC! You have done a great job and a much appreciated service for those of us who, like yourself, revere Glenn Hughes. I first saw Glenn with Trapeze in 1971 at Peabody Auditorium in Daytona Beach, Florida. I had a little rock back in town and we all went out to hear this new band from England. We left quite stunned. I promptly ordered their album and, after it came, we learned several songs from it. My favorite was, "Touch My Life". They came back the following year and I was able to see him again with Dave and Mel. How

fortunate for me. Through all of these years Glenn Hughes has been and continues to be my favorite musician. His singing, writing, playing, arranging, producing just do it for me. I know before I ever hear a note of a new release that I will love it. I cannot say that about any other artist.

I wonder if Glenn would be open to reviewing a song that I have written. It had been signed to a publishing company in New York until recently, when I had the song released back to me. If he is open to outside material I would love to send it off to him. (Gary Puckett actually called me at home expressing interest in the song but, alas, has no recording contract at the moment.) It is a power ballad a la Michael Bolton via Journey. In the meantime Lewis, keep up the great work. Thanks for making Glenn Hughes more accessible to those of us out here in the ether. God bless. Glenn Hughes Rules!! Love the new cd.

-END-

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

Dear Glenn,
I'm e-mailing from Malaysia ,geographically sandwiched b'tween Thailand and Singapore. I've been a great fan of yours since the days you were in Deep Purple.I've been following your career ever since and I must say you are a great bass player, songwriter and vocalist in your own right.I particularly enjoyed your albums 'From now on' and 'Blues'. In the cover sleeve and info layout of the album 'From Now on', I found out that you gave credits and thanks to ''my maker Jesus Christ''.This made me felt very very thankful and happy cos I understand you were born again in Christ., cos I'm a Christian myself. I rejoiced cos my favourite artist is saved. AMEN!!!! Tell me more about your faith and walk with Christ if it's O.K. I am a keyboard player myself in a rock band and you have been a great influence in my music.Will keep on buying your coming albums and listening to your music.Keep rockin' and rollin'.
God bless you!!!!
love,
David.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: acqua@originet.com.br

Hi,Mr.Glenn Hughes.In the name of every listener of good music here in S,o Paulo,I'm gonna ask you when are you going to return to our country for a solo show with no other bands sharing the stage with you.I know you must be tired of hearing that you're the best singer in the world but I'm just another mortal fan that agrees with everybody else. Thanks for reading it and God Bless You

-END-

Subject: Re: COAST TO COAST #39
From: northwest@ozramp.net.au (Mellow Dick)

hi lewis and all at coast to coast

just letting you people know about a new list im involved with..the aor mafia is a more aor/melodic rock list..also delving in to a lot of the glory days of the 80s, melodic metal and the scandinavian hard rock bands...love to have some of ya's join in for some chat!

bands discussed include: Lynch Mob, Black N Blue, Ratt, Danger Danger, treat, tyketto, journey, rainbow, , Blue Tears, Aviator, TOTO, Nelson, John Waite, Bad English, Babys, Glenn Hughes, John Norum, Kiss, Savannah, Bad Habit, Winger,
Dokken, Kansas, Dream Theater, Desmond Child, Jounrey, Harem Scarem, Skid Row, White Sister, White Lion, Fate, Treat, Rick Springfield, TNT, Joe Lynn Turner, Heavy Pettin', Davinci, Skagarack, Europe, Riot, Dan Reed Network, Yngwie, Orion the Hunter, Dalton, etc etc.

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<http://www.onelist.com/subscribe.cgi/Aor-Mafia>

cheers

John Dokken
the dokfather - list moderator

-END-

Subject: Re: COAST TO COAST #39
From: David.Kolarich@clorox.com

Thank you for the updates. I am curious regarding the following :

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.

Will this be a US release or a Japanese and European release only? And will I be able to purchase this CD at my local Tower Records?

Let me know,

David Kolarich

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: 9375581f@student.gla.ac.uk

Dear Glenn,
How are you doing? You are long overdue a visit to Glasgow, Will you be touring soon? I've seen you twice before up here at The Cathouse and both gigs were pure class, I met you outside after the last one and was a bit lost for words. I've followed your music since I heard 'The Boy can sing the Blues' and was blown away by your voice. We need someone with your talent and charisma to play up here soon. My other favourite artists are Ray Gillen and Alice in Chains. Good luck & keep up the good work. All the best. FOXY

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: anthem@home.se

Hi Glenn! First of all, I wanna say that you have really opened up a new world for me concerning vocals. I'm a singer myself (almost, hihi) and ever since I heard Burning Japan I went crazy on your stuff. I know that too like Stevie Wonder a lot too, so I began discovering his stuff too, and I must say that it's notice in your style of singing..... keep on giving us that stuff!! :)

And I've also got a website where I feature bands/artists that I think deserve some extra attention. Guess if Mr. Hughes is one of them..... :) . I would like to do an e-mail interview with you, Glenn..... so if you're interested in this please contact me at, anthem@home.se

Thanks.....

-END-

Subject: CTC....American dates
From: Ian Harper <iharper@bellsouth.net>

Do you know if there will be a tour in the US this year, do you know where I could download an MP3 on Glenn doing "only women bleed"?

-END-

Subject: CTC - Glenn's equipment
From: andreakebrie@sol.com.br

Hi, my name is Daniel and I'm 22 years old.
First of all I wanna thank you for the site. It's really great. Now it's

> completely different once you get past the drums on the intro! And the
> band might not have even been thinking of Crosstown.

To start with, The Drums. Crosstown is a steady pattern of notes-
but Rain is similar but a variation of it- in kind of staccato stop start
pattern that comes out a bit slower. The chords being played on the guitars
on the two intros are where it gets real interesting. Crosstown's intro is a
Cminor7 with a Bflat on the bottom - the notes I picked out are Bflat, on
the bottom G, Bflat C, Eflat. Rain is the same thing- just lowered a half
step- B , F# A, D. The only difference is that the root- B is on the Bottom
in never, as opposed to a seventh.

> John

-END-

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

hi Glenn, just wanted to say thanks for your latest album, and wondering if
the rumors are true about you working with John Sykes on your next album? I
would love to catch you in concert, when are you coming down under to New
Zealand? If you wanted any information regarding venues or contact names I
would be honoured to help in any way to get you over this way:-)

yours,
Kevin Ramsay

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: mbarborik@tisnet.cz

Dear Glenn,
many greetings from Europe (if you really live in L.A.)! Do you really read
all these e-mails? If yes, please, write me if you plan visit Czech republic
I had never possibility to see you; , any your fans here too. Second my
question is: Can I realize my wishing -to play song "Burn" with you on the
drums?

God bless

Milan

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: BPIERRE@TISCALINET.IT

EMPTY

-END-

Subject: RV: suggestions & comments for Glenn
From: "Myriam Ines Onchimiuk" <myo@sion.com>

HÌ
Having followed your music since the Deep Purple days I have to say
Congratulations..... to Glenn for The Way It is.-
I really admire Glenn and his musical work.
His voice gives a great feeling to the music.-
Buenísimo... Bravísimo... Glenn, you put a smile in our faces again.-
Hope to see you soon in Buenos Aires.- ARGENTINA-
Myriam Ines Onchimiuk.-

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: j.houillet@skynet.be

from trapeze to deep purple, what a way ??? I really enjoyed "come taste
the band" and your solo albums later. Too bad that you don't perform in
Europe ? When I'am talking about Purple, and about a certain touch of
blues/funk you brought to purple, a lot of fans don't understand me.
I am a bass player, and I really appreciate the sound you brought to Purple.

The rythm&blues was not a part of purple before, you brought that. I can
hear that even Jon Lord and Ian Paice realize that. Of course, Blackmore
with his "mood" could'nt accept that. And Tommy Bolin what can I say ?

Great performer but ... God bless him

Jean-Louis Houillet, Age 38, Wavre Belgium

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: srbartlett@yahoo.co.uk

Having got into the usual late Autumn tours over the last few years, imagine the grief that the cupboard was bare last year. Me and my small doctor buddy have rather enjoyed the Bradford gig (small place and easy for a few words after), so whilst fully recognising these events have got to make some profit, don't forget us (I travel up and partake in a good cuury beforehand).

Finally, much respect for having done that gig a good few years ago at "Junction 10" with Trapeze, and sticking with it (prior to that I had to make do with vinyl - and Seventh Star was as good a performance as I had ever heard from any one). At 41, my Dad used to listen to James Last!

Very best wishes from a long time follower

Stuart Bartlett

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: danbeck@chariot.net.au

G'day mate,
I have been a fan for a long time. I am a 25 year old physiotherapist living in Adelaide, Australia. My older brother got me into bands early on in life, and I'll always remember hearing Burn for the first time. I took it to Modbury primary school for show and tell!! Unfortunately the other kids didn't appreciate it!

I'm also a Lutheran and it's refreshing to read your dedications on your CDs. Hey when the bloody hell are you going to tour Adelaide. I've got all my mates onto you so ya should have a decent crowd!! Well mate love ya work-got no idea if you'll get this message or not. Just got on the 'net' a few days ago so it's all new to me. Hope to hear from you. Cheers, Daniel.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: Pj8789@aol.com

Is the single with What Time is Love available?Where can I obtain it?Also,any plans for a proper Trapeze reunion?album & tour?Best of luck Glenn.

-END-

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

The voice of Rock!!!!!!!
The best, the master, very very very good singer!!!!!!
Congratulations.

Frank.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: michael.horlacher@hmgs.com

glen,

i have enjoyed your work for sometime now, but I have a hard time finding it in the states and often have to go tom canada to get it. any chance of your work being released on a regular basis in the states. also any plans on touring the east coast in the future.

thanks,
mike

-END-

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

Hi Glenn, The latest album is a winner...I think we all knew it would be, anything by G.H. and all that jazz!(or should that be Funk!!) Anyhow enough of the undying love...I have a real good whinge for you here!! when are all you loyal legion of U.K. fans gonna get to see you and enjoy some time with you and the wonderful array of musicians that you always surround yourself with.

C'mon Glenn we all miss you and being able to look forward to spending some time with you, you are after all one of the few who really value the support and adoration of your fans...so give us summat to be looking forward to..and you must know that I speak for ALL your fans, and you know that w4e won't go away...so don't you...Cheers Glenn..drop me a line...or if you feel like it charter all or Richard Bransons Jumbo's to Japan..I can fill em to the rafters with Glenn Hughes Fans..!!!!..Regards Mike Keech..G.B.Y.

-END-

Subject: an italian ciao
From: "Rob Mad" <robmad@tiscalinet.it>

Hail to Glenn by an italian fan . When Glenn play in Italy ?

-END-

Subject: VB: letter to Glenn
From: "Christer Lorichs" <christer.lorichs@gothia.se>

I still get the odd letter regarding Glenn and as usual I forward them to you! :-)

All the best
Christer

-END-

FrÅn: "Mcguire, Michael R." <Michael_Mcguire@CGUUSA.com>
Till: "'chrille@gothia.se'" <chrille@gothia.se>
Datum: mÅn 19 jul 1999 18.46

This may no longer be the way to contact Glenn Hughes, but if indeed it is that's great!

Just a quick compliment to Glenn on his multi-talents and staggering vocal ability. I have only recently become a fan after hearing the "Burning Japan" CD. I was amazed mostly by the version of "Coast To Coast" which is and will always be my favorite version of the 3 or 4 I've heard. I do like the acoustic remake very much as well.

Being a vocalist myself it's easy for me to appreciate Glenn's full body of work, including "Play Me Out" and "Four On The Floor". His impeccable tone impresses me more and more with each listen. "Save Me Tonight (I'll Be Waiting)" is a wonderful piece of music that reminded me a bit of Michael Bolton only with, in my opinion, better vocal choices. Don't get me wrong, I am a BIG fan of Bolton's as well, but I couldn't imagine him doing this as tastefully as Hughes.

I recently heard the demo version of "Back To My Homeland" and loved it! Such power and dynamics.

I could obviously go on forever, but I wanted to take the opportunity to add my compliments to what I'm sure is a long list of admirers of the Voice Of Rock...

With utmost respect,
Michael

-END-

Subject: Glenn Hughes
From: "Mike Keech" <mick@marvo86.freereserve.co.uk>

Hi Friend,
I visited the Coast to Coast website and was impressed,

although what does not impress me is the fact that Glenn seems to have abandoned his British fans.....can you shed any light on why he would do this,....we really follow Glenn big style over here, and are feeling a little left out.

Cheers Mike Keech....icq 22981052

Subject: newsletter
From: "GARY CARTER" <gary@nouveau.screaming.net>

Hello,

could you possibly put the following ad in the next CTC.

Attention all Hughes/Trapeze fans: I have for sale original UK vinyl pressings of "Trapeze First Album" and "You Are The Music". The latter was autographed by the original trio at the Dudley Robin Hood in Spring 1994. I will consider any offers for these two now elusive original albums. e-mail gary@nouveau.screaming.net

thanks,

GARY CARTER

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: dtsep@ix.netcom.com

Dear Glenn:

Just wanted to let you know that I think the new CD "The Way it is", is EXCELLENT!!!!!!!!!!!!!! I know that you're touring over in Europe and hope you schedule some date here in the states. I'd LOVE to see you make your way to Boston sometime. You have tons of fans here. I have been a fan for a long time, since before the old Deep Purple Days. I am also a subscriber to Coast to Coast. I love just about everything you put out, from blues to the Tommy Bolin tribute material. You have the best voice in rock 'n roll and then some. You just keep getting better and better. Hope you keep on recording. Good Luck with your tour in Europe.

Tracey

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: strgazer.76@aol.com

Hey Glenn!!!!

how are you doing?????

I am just dropping a quick hello !

Musically you have influenced me in many ways!!!

Even though i am a guitar player, your bass lines have had more of an impact on me more than most guitar players have!

Real quick question-Do you have any plans to tour the states in the near future??

Especially in NY????

-END-

Subject: CTC: Trapeze
From: Fedor de Lange <fedor@commercenet.nl>

>From the archives: a review of a legendary Trapeze show: 27 may 1971 @ the Overton Shell. The concert were the picture for "You Are the Music..." was taken. I'm not sure of the name of the newspaper though...

- Fedor

Rock Fans Topple The Shell's Fences - A Day Early

By Phillip Lamb (28 may 1971)

Overton Park Shell/s fences toppled yesterday afternoon - a day earlier than scheduled - when about 2.000 rockfans stormed the enclosed amphitheater to see Trapeze. About 5.000 persons who entered the Shell legally with valid tickets raved through performances by the Marshall Tucker Band, Hydra and Gabriel before being joined by the freeloaders for the last portion of Trapeze's act. Ironically, many of those who rushed the fences and trampled four sections

about 5:30 p.m. were disappointed by the Memphis Park Commission's recent decision to remove the fences and henceforth provide free shows in the Shell.

However, the three-member Trapeze, led by guitarist-vocalist Glenn Hughes, made the afternoon memorable for more reasons than the last-hour assault on the chain-link and barbed wire barrier. Early in the Trapeze segment Hughes, fascinating the audience of mostly Mid Southerners with his English accent, announced that the next number would be "Touch My Life". "This song features all of you out there," he shouted into the sea of faces and arms slowly tanning in the near-90-degree heat. It's a little something for you to stomp along with." The immediate response was clapping and stomping from within the fence and even more enthusiastic expressions from the outside.

Shirtless young man swayed, shouted and sang from tree limbs as high as 40 feet above the ground. About two dozen girls who had been boosted into the trees by their boyfriends viewed it all from lower, safer limbs. Miss Kathy Poole, 21, of 181 North Merton, Apt. 10, viewed Trapeze with nostalgia and was one of those who remained for the end of the afternoon's program. "I think it's a shame," she said in reference to the Shell's fenceless future. "When the fences come down, no one will want to play for free except the crummy bands." Miss Poole she has been attending events at the Shell since she was in grade school and believes the outdoor arena will become an old stomping ground and be demolished by free roaming vandals.

Robert Kelley, a partner in Mid South Productions Inc., sponsor of yesterday's rockshow, also lamented the uprooting of the fences. He said yesterday's program may have been the Shell's last legitimate, realistic show that features major talent. Park Commission employees are expected to begin taking down the surviving fences around the Shell today in preparation for a series of three shows aimed at entertaining the general community.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: stdlabs@mcn.net

I wanted to take this opportunity to thank you for an excellent new release. I have the entire Glenn Hughes collection, including Trapeze, Gary Moore, Brazen Abbot and beyond, and I must say they are all excellent and diverse albums. Your new release really showcases Glenn Hughes music at its best with great depth and diversity. I can hear a little bit of the new and the old in it. A perfect 10 in my book. Keep up the good work!

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: jolla@com

i have recently heard your album "the way it is", and i'm roughly said, delighted. i would like to know what was your inspiration for such balanced harmony of melody, rhythm, and sound of instruments

-END-

Subject:
From: "Claudio" <claudiospinola@uol.com.br>

um grande abraço de um grande f., do brasil, valeu glenn. É a única coisa boa que escuto por aqui, acabei de comprar o novo cd the way it is great.

-END-

Subject:
From: "Claudio" <claudiospinola@uol.com.br>

glenn hughes is great. É a melhor coisa que escuto aqui, brasil.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: peterrafalik@altavista.net

Please e-mail any upcoming tour information, the web site seems to be out of date?

("Passn' your time with the holy man, talkn' of the moon and sun")

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: Keech@mizar.dnai.com

Hi Glenn,

Just a short note...I was so glad to see you come back on the scene about 5 years ago..I and my buddy Les with our wives came to see you at Preston Bradford Rio and a few other venues,....but Glenn you have dissappeared mate,..we dig you over here, and you know that you get the old faithfull come to see you,..when will you be able to come and see us,..it is long overdue,.....Love Faith and Soul to you my friend...thanks for being there for us.....Mike and Sue.....God Bless you mate...Bye.....

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: bassmn64@leda.dnai.com

Hey bro, been a long time just found your site and wanted to say hi. Are you doing something new with Billy Powell and Leon Willkerson? Let me know when you will be stopping in Atlanta would like to see ya again and say hey. Tell Christy Hi.
Take care Harold...aka Tainge

-END-

Subject: Need contact for CD sales
From: ARA International <nasdaq@ihug.com.au>

I am selling the last copies of my stock of:

Glenn Hughes | Burning Japan Live CD

Price \$ 20US inc return postage by Air Mail.

Contact me by email for more information.

***** Wholesale enquires are welcome for bulk order discounts. *****

Any assistance would be appreciated. I have just 35 copies left in stock all sealed and in perfect condition.

jay

-END-

Subject: CTC: Classic Rock - Communique'
From: Shirean Harrison <shirean@compuserve.com>
Organization: The HEART Gallery

Classic Rock July/August 1999 Issue 5

THE WAY IT REALLY IS

Well done Phillip Wilding for his retrospective recognition of the Hughes/Thrall album in issue four, but not to Valerie Potter for her so-called review of Glenn Hughes' latest masterpiece, "The Way It Is". With Glenn, you either get it, or you don't. Fans of The Voice of Rock will love this album for its mixture of rock, funk and soul. In saying that Glenn should stick to "straightahead rock stuff", Valerie misses the point. Furthermore, she failed to point out that Stevie Salas, one of the world's greatest guitarists, co-wrote and played on a couple of numbers.

James Litchfield, Derby England

++

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: AOL.COM&TRAPEZ2147@m42.dnai.com

DEAR GLEN"THE VOICE OF ROCK"
I'VE ALWAY'S WANTED TO MEET YOU ONE DAY IN MY MUSIC CAREER AND SAY WITH PLEASURE TO YOU! I OWE YOU A SALUTE OF HONER FOR THE HOUR'S AND TIME OF LOVE

YOU HAVE GIVEN ME WHILE LISTENING TO YOUR MUSIC I MUST SAY YOU HAVE GIVEN ME THE LIGHT ON HOW TO BE THE OTHER VOICE OF ROCK .IVE SPENT MANY HRS WITH THE TRAPEZ ALBUMS "YOU ARE THE"MEDUSA" AND FEEL,BURNING JAPAN,STORM,BURN ,COME TASTE THE BAND, PLAY ME OUT ADDICTION AND THEN SOME.SO ONE DAY PLEASE LET ME HAVE THE HONOR OF SHARING THE STAGE WITH YOU:) HOPE YOUR LIFE IS BETTER THAN EVER AND YOU KEEP UP THE TRAMENDIS MUSIC THAT YOUR SO WELL KNOW FOR AND KEEP THAT LIGHT ONE DAY SOON YOU WILL FIND ME IN THE LEAGE AS WELL AND I WILL FIND YOU
LOVE THE VOICE OF ROCK II G.RODRIGUEZ
PS YOU SHOULD OF NEVER LEFT TRAPEZ JUST KIDING GLEN:)

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: mark@bathe23.freereserve.co.uk

Love the new album and read with interest the interview in Classic rock,very honest and open. I hope you can produce the more funky album you mentioned in the piece.

As a fan of Tommy Bolin your continued support can only keep this very sadly missed under rated musician in peoples thoughts.

How about some North East England Tour dates in the near future
Mark Bathe

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: surfpunkmetalfan@talk21.com

Glenn,

Been meaning to write(!) for years!
Really excited about the forthcoming U.K. tour with Michael Schenker.
Recently been re-visiting my old Rick James albums and it just struck me how awesome a version of Superfreak would be with your vocals on it. You could even have a (super)freak hit single with it! So how about it on the next record or even better get it into rehearsals for the tour. It will surely freak out many members of the audience but what the fuck,
Love you man, whatever power is driving you it's cool with me, Chris

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: requin01@infonie.fr

Hi Glenn

are you Glenn Hugues from Village People ?
thank's for your answer

ß;-)

Catherine

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: elijahpage@earthlink.net

Dear Glenn,

I had been looking for Hughes/Thrall on CD for some time now when I found this site. I was around the L.A. scene back in "The Day." Catching up on what you have been doing in this time brings me full circle. I cant wait for Hughes/Thrall II. I also need to catch up on your catalog of releases. Your music evokes a spirit of expression that is lacking in new artists.

Thanx Alex.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: abrio@logiccontrol.es

BUENOS DIAS from the south of Spain.I don't know how to start this letter... maybe telling you how happy I felt the other day when I know that Spain is possibly among the countries of your european tour or telling how big was the dissappointment when I know that it is not confirmed yet.I began my day playing some of your records and I end the day at the same way,always

expecting news from you.

As a fan of you I has been following your steps almost every day from half and one year and trying to get your albums since the beginning of your career, something that sometimes is not easy to get in Spain, although a local newspaper from here last June announced the TWII as an highly recommended album. You know? there are a lot of people waiting for you here Glenn.I think that the people that have had the opportunity to met you are really lucky people and what I wish the most is to be among those people, maybe Sioux City on August the 1st could have been the best election because that day was my birthday... Just dreaming !!Is for that that I beg to you and to the sun and the moon, that are playing togheter today covering us whit this magic eclypse to came to Spain to play,I promise you that I will be there whatever is the place that you choose to tour here.

You say that you need us the fans more than ever. I need you too Glenn.Take care.

Carmen Garcia.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: pete.willsher@breathemail.net

Hi Glenn, Your music is and has been a real influence ever since 1972 (You Are The Music). The hard rock/soul and funk over the years has carried me through both good and bad times. If you can, please tell me what bass rig you were using on California Jam. I use a Trace Elliott rig now but back in the 60's and 70's and 80's used Marshall valve amps. I miss that classic warm valve top end sound, but you got it! together a thundering bottom end with that rig you were using. Lastly - Any plans to work with Coverdale again?

-END-

Subject: greetings from Buenos Aires
From: "Myriam Ines Onchimiuk" <myo@sion.com>

HÌ to everybody!

I hope you are Ok as me in Buenos Aires, and I happy to join to your fans letter, to get to know news about Glenn Hughes.- Thanks.-

Glenn: Argentina waits your visit soon.... come on.- See you Myriam

-END-

Subject: Glenn Article
From: "Keith Bage" <KBage.cc@onyxnet.co.uk>

Hey Guys

I don't know if this will reach you before the next issue of CTC, but i hope so.

Firstly Happy Birthday Glenn. Hope you have a good one. See you on tour soon.

Secondly. I don't know if you know but in the September/October issue of Classic Rock there is a great article (about six pages) all about Glenn. The article is called "Soldier Of Misfortune". There is also some good photos of him, well worth the £2.50 to buy and it comes with a cover CD (unfortunately Glenn doesn't feature on it). Check it out.

Bill - Your copy is on it's way.

Cheers

Karen Bage.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: caperboy_@excite.com

Hi Glenn

WOW, this is soooo cool!! I get to talk to one of the most influential musicians I have, who also does so much to keep the memory of Tommy alive. I started off as a Deep Purple fan when I was younger (14 on, I'm 30 now) but delved more and more into Tommy Bolin's stuff for the past few years. I plan on going to either Sioux City or Denver next year to see the Tribute, hopefully I can get to meet you and some of Tommy's other friends. Question:

Do you still keep in touch with the other members of Deep Purple you played with, and will they ever become involved with any Tribute activities? I keep hoping David Coverdale will show up, he's fantastic; you guys had something special that could have blossomed to greater heights if not for certain reasons. Sometimes I sit alone in my apartment, pop in a bunch of Tommy CD's and just get lost. Sweet Burgundy is the song that always tugs on the old heart strings, Dreamer too as well as many others. You guys all seem like such nice people !

who are down to earth, I'd love to meet you and will soon hopefully. Is it likely that Motley Crue and Joe Walsh will appear? I saw the Crue in Syracuse N.Y. last November, they smoked playing in an old opera house. Very cool. I've got some confetti that Tommy Lee shot out of his cannon! (No, not his dick LOL)

Until the next time Glenn, take care of yourself, and thanks so much for all the music.

P.S. I went to see the band my nephew plays drums in the other night, their name is Slainte Mhath. It's Gaelic meaning "Cheers." They are on tour all over the place and the music is incredible, they played on the U.S. west coast, Scotland and are playing in Canada now. In the link I'm sending the guy on the farthest right is my nephew Brian, I love that kid (he's like my little brother). If you ever get the chance to see them you should go, I have a strong feeling you'd enjoy it! Cheers!

<http://members.tripod.com/~slaintemhath/>

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: jesms@bellsouth.net

Hello Glenn,

Let me take you back a few years. Its' June, 1972. The place is the Overton Park Shell, the last concert to be held there before tearing down the fences to make it part of the public park area. The groups' equipment was stolen and I think you got replacement equipment from Chris and Charlie over at Strings & Things. It was a really hot day and people wouldn't stay out of the moat in front of the stage. A Photo of the Trapeze performance there was used on the front cover of the "You are the music, we're just the band" album. I was at the show and thought it was great, but I was thinking that it would be great too if you would make it back to Memphis sometime and visit Beale Street, perhaps play some of the clubs there. Do you have any plans to tour through Memphis? As you know Trapeze had a pretty strong following here, and I'm sure it would be a treat for you fans here if you would come back. By the way You may remember an album entitled "Running" which was released in! Europe after "The Final Swing" album. This particular cover featured Angelika on the cover. Quite a cover. Did many of those get into the U.S.? Mine was imported and I was just curious that maybe I had a collectors item. Anyway I just wanted to get in touch with you after all these years and tell you I appreciated all those great songs you gave us during and after the Trapeze years. Sincerely, Your biggest Memphis Fan.

Jim Street

-END-

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

Hi Glenn, Im a huge fan and have been for quite a long time. Its good to hear you found God and peace within that , i applaud you. You look and sound better than ever because of that. When are you coming to the states? Id love to see you in person, but if I cant I have my favorite cds... (with you on them of course).

-END-

Subject: Re: Subscribe Request Recorded
From: Fumcbb@aol.com

Dear Lewis,

Is there an address I can write to Glenn directly? The website is GREAT! Thanks for all the info. I was especially happy with the lyrics to "The Way It Is". I am looking forward to tour dates as well. I hope South Florida is

in his plans.

Thanks,
Candy

-END-

Subject: CTC: Submission: Stevie Salas album out
From: "Bill Jones" <billj@snet.net>

This is not exactly breaking news as it was released in Japan in September 1998, but Glenn Hughes fans and particularly those who liked the Stevie Salas guitar contributions on THE WAY IT IS might be interested to know that Stevie's fourth studio album with his band Colorcode is titled THE SOMETIMES ALMOST NEVER WAS. The third track, "Overground" contains virtually the identical echoing main riff Stevie used in Glenn's tune "Second Son." Also, scattered throughout the album are more of the "rocktronics" effects he used heavily on TWII's "You Kill Me." More info on the album as well as a couple of audio clips can be found on Stevie's official site at <http://www.steviesalas.com>.

-END-

Subject: CTC: ** Suggestions & Comments for GLENN **
From: roscoffy@compuserve.com.mx

Happy Birthday Glenn!
You must be turning 47 this year. My best wishes, I hope you have a great day with your friends and family.
I honestly think you are the greatest vocalist ever and I love your music, your lyrics are just so awesome.
I've been wondering if you plan to come to Mexico City for your tour, it would be great! It's been a dream of mine to see you perform live.
Well that's it and once again happy birthday!

-END-

Subject: Trapeze
From: "JosÉ Carlos P. Ferreira" <zazag689@zaz.com.br>

Dear Lewis:
I am very good love for Glen Hughes in the "Trapeze" (year 1976 or 1977).
In the disc singles: Coast to Coast; Keep`in time, Way back to the bone, etc.
I'm difficult writing English.
Gostaria de saber se existe ainda aquele disco do Trapeze e se È possÍvel adquiri-lo ou obter algumas musicas no format mp3.
Thank You
Joseph Carl

-END-

FROM: HARD ROXX NO. 42 (UK)
DATE: MAY 1999
WRITTEN BY: DAVE COCKETT
TRANSCRIBED BY: DAMIEN DeSIMONE

HIGH ON LIFE
=====

It's certainly been a rollercoaster thirty years for one-time Deep Purple bass player GLENN HUGHES. Widely acknowledged as one of the best voices of his generation, his army of fans have stayed fiercely loyal through both good times and bad. Now, with the impending release of his latest solo album, THE WAY IT IS, the kind of album he's been desperate to make for years, things finally seem to have fallen into place. Dave Cockett caught up with Glenn recently as he prepares to hit the road once again.

The last couple of years have seen a protracted period of inactivity on the Glenn Hughes front, at least as far as new product is concerned. However, behind the scenes, the story has been somewhat different, one of the biggest changes being the split from long-time Japanese label Zero. "For the record, I want to state that Toru and Kazuo from Zero are still great friends of mine," Glenn says emphatically, "but as you know, like most Japanese rock entrepreneurs, they're stuck firmly in the 70s and 80s. And that's ok, they like the Glenn Hughes from Deep

Purple doing stuff like Burn, etc., and they really wanted me to continue along those sort of lines; you know, the long hair, the snakeskin boots sort of thing. Trouble is, I'm the sort of artist who doesn't really enjoy being told what to do unless you're going to pay me lots of dosh to do it.

"The thing was, time was running out with Zero, they wanted a harder album last time, so I gave them Addiction, but the album sales weren't as strong as they wanted them to be. And, to be honest, I didn't really want to work with someone that was slave-driving me into being this rigid, one-dimensional performer. They were fantastic for four years, but I just wanted to move on to another label, one that was more current and contemporary. As you know, the Japs are ten years behind the UK, we lead over here, and Glenn Hughes is a hard rock performer dressed up as a funky, pop, soul artist. I never was a heavy metal guy, but I was in a heavy metal band called Deep Purple that really wasn't heavy metal, so the legacy continues. Zero had the option to pick up my new album, they didn't, and that was fine with me. I'm with a new label now in Japan (Nippon Crown), and I'm quite happy with that. I wish Zero all the best."

The split with Zero appears on the surface to be pretty amicable, but there have been rumors over the years at their dissatisfaction with their boy making guest appearances on albums by the likes of George Lynch, Billy Liesegang, Brazen Abbot, et al. "No, they weren't very happy about it," confesses Glenn. "They had a right to, I suppose. I was signed to them directly, and they were paying me quite a bit of money whilst I was making more money on the side with all this other stuff. Basically, they thought I was taking money from their sales, but I didn't think that I was. You know, I get offered loads of stuff, every bloody band wants me to sing with 'em, but I don't do it that often. When I got sober seven years ago, I was so hungry to sing that I was singing with everybody, and I could have sung with a lot more, but I didn't. I'm sort of backing away from that now."

As a parting shot, no doubt to raise some extra sales revenue, Zero put out a Best Of compilation a while back, something Glenn seems a little disappointed with. "They never came to me about it," he shrugs, "but they never do. A Best Of to them would be the harder stuff, let's just call it the rock years. For me, it would have been nice to put some of the softer approach stuff on there, because, believe it or not, far more of my audience dig the funkier Glenn than the harder Glenn. It's just the way it is, but the full Glenn, the full monty Glenn is the passionate one. Most of my fans, the first thing they say on the Internet is that it's about the voice. For me, the voice is the deal, and the deal behind the voice is feeling. What man or woman doesn't go to bed at night with huge amounts of feelings? And I'm a feelings singer!"

When Glenn last spoke to Hard Roxx, he intimated that he'd been working with Tony Iommi on the Sabbath guitarist's solo album. That was nearly two years ago, but to date nothing has yet seen the light of day. "I know," he groans. "All I can say is that it's been recorded. Tony is sitting on more songs. I asked him at Christmas if we could do more songs. The Sabbath reunion is finishing in about three months, and Ozzy is going out alone. Tony is gonna get bored, then he'll call me. I've been a little bit embarrassed actually, because for the last two years I've been blowing off steam about this thing, and it still hasn't come out. Business sense says that it won't come out until the Sabbath thing has died down, then Tony will come out on the back of that, and it will sell more records."

One thing is for certain though, whatever shape or form the album takes, it won't be put out as a Black Sabbath album like Seventh Star was. "Definitely not," Glenn states. "You see, he wanted to do the Sabbath with me, but I said I wouldn't do it. To be honest, I think after Ozzy is done with Sabbath, Sabbath is done. Tony's manager is a good friend of mine, and he, Tony, and I talk quite regularly about me going out and doing something with Tony. I'd do it, not because I particularly want to play heavy rock all my life, but I just love Tony, and I know he'd take care of me on the road. I don't know if we'll do a Hughes/Iommi thing, or a Tony featuring Glenn thing, or just a Tony deal. It all depends. There's so much going on at the moment."

In more Hughes-related news, Glenn's 1991 collaboration with Geoff Downes has just been released as The Work Tapes. As the title suggests, this is nothing more than a collection of old demos,

although it has to be said there are one or two minor classics on there. "Yeah, they're just work tapes," admits Glenn, "just me and Geoff going at it. A work tape for me is what I do before I make a demo. I just babble into a microphone with some keyboards, no arrangements or anything. We decided to put it out because a bootleg had started to appear around town, so we thought we might as well make some dough on the thing. We were going to do the thing properly at one point, but after a couple of years, I just get bored and want to move on. I've talked with Geoff about doing a real album one day, but who knows."

One of the more recent releases he's none too happy about is the Stuart Smith album. "I sang on one song," he shrugs. "I don't really wanna say too much about that guy, it's ok, I'm just a little upset with him on a personal level. He had to twist my arm to do that, and he's got a lot of my friends to appear on there, too, one way or the other. It's a good AOR record, not my cup of tea really, but I did sing a great song on there. It was an old Blind Melon song or something that I re-wrote the lyrics for and did a good rendition of. Everybody asks about Stuart Smith, ha!"

On a final note before the conversation switched to the new album *The Way It Is*, Glenn is all set to work once again with Nikolo Kotzev from Brazen Abbot. "I'm flying out to Finland in a couple of weeks to do the Nostradamus thing with him," he offers enthusiastically. "I can't wait. I'm taking the part of the King Of France, (adopts mock Orson Wells voice) and Joe Lynn Turner is Nostradamus! Ha ha!"

Since the *Addiction* tour finished in late 1996/early 1997, Glenn has spent the intervening period preparing himself both mentally and physically for his latest album, *The Way It Is*. "I thought the tour went pretty well," he offers, "but, as ever, I'm a perfectionist, so some of it could have been better. Certainly the band I have now is a lot funkier. *Addiction* wasn't one of my favorite albums. It was a little too dark and gloomy for my tastes, although it was a great-sounding record. I didn't participate in that album too much, I just sang the son-of-a-bitch and wrote a few things, but with *The Way It Is*, that's totally produced, written, and played by Glenn Hughes. I'm very excited about it."

Listening to *The Way It Is*, I got the impression that it's probably the most honest Glenn Hughes album since *Play Me Out*. "Oh, absolutely," agrees Glenn. "It's the album I wanted to make with *Addiction* really. I got so much more involved in everything with this album. It's more about the way I feel right now. It's about moving on with your life and knowing, feeling comfortable with who I am, dealing with life on life's terms, coming through a little bit of fear to reach a given point where I'm ok with things. Unlike some of my previous works, there was no pressure or anything this time. That's why it sounds the way it does. It just sounds free."

Due out on March 29th, the album will be followed by the usual tour. "I'm gonna do some dates in America in May," Glenn explains, "then I think it's South America in July, and then we're gonna come over here in September. I don't know yet whether we'll be opening or headlining. It all depends on how well the album goes, I suppose. I keep getting asked if I ever get tired of life on the road, but the honest answer to that is no, because I feel that I don't tour enough. I need to do it more, really."

With "the voice" being his trademark, one of the most important things for Glenn on the road is keeping it in good shape. "I try to make sure that I get at least eight hours of sleep each day," he explains, "and, as you know, I don't drink or smoke or anything like that. I also try not to get too excited to the point where I start bellowing, because that puts a strain on my voice. I usually have a good old warm-up at rehearsals during the afternoon, then I don't go back to sleep, so my voice stays warm for the show."

Conversation turns to the classic Hughes/Thrall album, and I asked Glenn about the possibility of a full-blown reformation album (Glenn last worked with Pat Thrall on the *Feel* album back in 1995). "I think there will be," he offers, "but only when the time is right for that record, and unfortunately it's not right at the moment. Who knows though, if the AOR movement starts to take off again..."

Perhaps the thing Glenn is most proud of is the influence he's had on countless bands and fans throughout the world. "I think it's great," he enthuses. "It's incredible that somebody could touch somebody else in such a positive way. People come up to me quite often and thank me for one song or another that helped them through a difficult period in their lives."

That feels really good. I like that."

Having joined Trapeze in 1969, I wondered aloud if Glenn ever had any idea back then that he'd still be going strong nearly 30 years later. "Oh, God, no," he exclaims. "I was like 15 years old when I heard I Hope I Die Before I Get Old. Anybody who reached 30 was seriously old. Well, here I am, I'm forty whatever and I'm still doing it. I want to be like Frank Sinatra, baby! Although I don't know if I want to be grabbing my crotch on stage at 60 like Mick Jagger!

"I've done some things in my life I'm not particularly proud of, but looking back I don't think I'd change anything, simply because where I'm at right now, I'm comfortable, comfortable in my own skin. We're all on God's course, all in charge of our own fate. I just participate in my life today."

-END-

THOSE OTHER SESSIONS by Bill Jones

The Stuart Smith project "Heaven and Earth" has several things going for it, not the least of which is the presence of a number of rock luminaries, and the result is a surprisingly impressive effort from the little-known but well-traveled Smith. The compact disc is being marketed and sold as a solo album by Smith with the title "Heaven and Earth," but that title is actually the name of the band that Stuart has been putting together for a couple years, and is currently touring with, featuring core members Kelly Hansen on vocals (Hurricane, Unruly Child), Greg Smith on bass (Rainbow, Alice Cooper), Richie Onori on drums (Rick Derringer), and Ray Rodriguez on keyboards (Tribe Of Gypsies). The album features those players, and a host of other rock legends including Carmine Appice, Joe Lynn Turner, Richie Sambora, Howard Leese, and Glenn Hughes.

The album is on Korean electronics giant Samsung label, and is being distributed independently on Smith's own Internet website, under the apt URL of <http://www.stuartsmith.com>. The website includes a ridiculous wealth of information about Smith, ranging from his 20 favorite novels (Stephen King tops the list) to his lucky number (13). Most importantly, however, is an extensive biography chronicling his music career, which almost unbelievably happens to have crossed the paths of virtually every known rock musician between Los Angeles and Sweden! It's hard to believe because you'd think that by rubbing elbows with all these rock greats that Stuart's own career would have taken better turns than it has. Whatever. Also on the website are two-minute audio clips from almost every track on the album, and a downloadable video done for one of the tracks. Completing the site are a Reviews section (including a nice one from CTC co-editor Lennart Hedenstrom), a very complete Links page, and a page devoted to an acoustic session that Stuart recently did with the renowned Windham Hill Records. Like the website, the disc is also professionally done in just about every respect, with an excellent booklet containing lyrics, musician listings, notes, and plenty of photos from the recording session. The album itself was recorded and mastered digitally, and the engineering and production are top-notch.

The performance is a pleasant surprise, as Stuart Smith is not exactly a known musical commodity to the general public. For an album that's not very original at all, with two of the eleven tracks being covers, and numerous rip-offs and rock cliches contained in the others, this is nonetheless a very entertaining album with amazing execution. Too many of these types of albums with superstar guest lineups often feature by-the-number uninspired performances that hint of the artists saving their best chops for their own albums. Not this one, however, where the players unanimously deliver standout jobs, and the result is virtually no throwaway tracks. At the top of the heap is Smith himself, a self-proclaimed Ritchie Blackmore disciple, who plays an assortment of guitar stylings centering around Blackmore's hard rock/blues/classical mix.

The disc's opener "Don't Keep Me Waiting" could have been lifted from one of Blackmore's Rainbow albums, dominated by power chords, heavy melodic riffing, and classically-influenced soloing, backed by loud drumming and a swirling Hammond, and kept together by an inspired vocal performance from Hansen. Track two, the title track, sounds even more Rainbow-ish with ex-Blackmore mate Joe Lynn Turner showing that he can still deliver on a hook-laden rocker. Track three deviates a bit from the melodic rock format, as it's a cover of blues great Blind Lemon Jefferson's "See That My Grave is Kept Clean," with the versatile Richie Sambora turning in a great Dobro slide intro giving the song a real Memphis delta feel. Doing the Jefferson

vocals is none other than the "Voice of Rock" Glenn Hughes, once again proving he is more than a mere rock singer with a bluesy, growling, throaty, and ranging offering. Can you say the "Voice of Blues?" Propelling Hughes along the way is Smith, with a sharp metal-meets-the-blues axe attack that would more than likely cause Jefferson to roll in his own grave if he were to hear this version. Track four retains the momentum of the first three tracks with a remake of the Deep Purple oldie "When a Blind Man Cries," with Richie Sambora stealing the show giving a strong vocal performance that makes one wonder why Jon Bon Jovi was even a member of Sambora's previous band. One of the strongest tunes on the disc.

Without citing the positives of every track on the disc (since you can get that information from the numerous reviews on the Smith website), suffice to say that the variety and quality of the disc continue to the end, with highlights being the beautifully catchy acoustic song "Shadow of the Tyburn Tree," and the instrumental "The Road To Melnibone," despite the latter's obviously more than passing resemblance to Gary Moore's "The Loner."

As mentioned previously, this album doesn't break any new ground, and for the most part is basically a continuation of the medieval classical hard rock made popular by Blackmore's Rainbow. It's the enthusiastic and solid presentations from Smith and his guests that separate this album from a lot of other superstar sessions. For fans of the former Deep Purple guitarist's classically-inspired guitar licks, or fans of ably-performed melodic hard rock for that matter, this is a no-risk disc. Throw in the standout vocal jobs from Hansen, Turner, Hughes, and Sambora, and it becomes practically a no-brainer. Obtaining it is as easy as clicking up the website, navigating to the order page, and increasing your credit card balance by \$20 US. Go for it.

Stuart Smith - HEAVEN AND EARTH (1998)
Samsung Music SSP-103PSP Korea

-END-

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