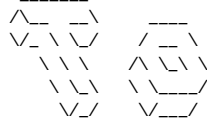
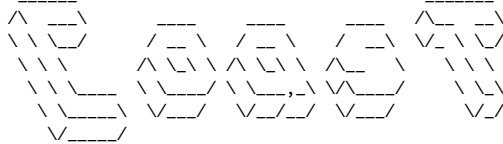


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#22  
August 21  
1996



|||||  
INTRODUCTION  
|||||

Happy Birthday Glenn!

Today, August 21, is Glenn's Birthday! I just want to wish him well! Inside are a couple of other greetings also!

Inside this issue we have a review of \_Addiction\_ by Bill Jones. We also have some cool interview stuff, and MANY of you have sent in opinions on \_Addiction\_.

Therefore, it is with amusement and sadness that I apologize in advance for the ponderous size of this issue. :) It clocks about 120k or more in size! Since this issue is just so gosh awful big, I'll say no more ... read on gentle surfer.

-Lewis

|||||  
SUBMISSIONS  
|||||

From: Bill Jones <wjones14@csc.com>  
Subject: CTC: Correction for issue #19

Hi All,

At Damien's insistence, I'm hereby officially correcting two mistakes in the THOSE OTHER SESSIONS column of Issue #19. First, I incorrectly said that Michael Jackson's 'VICTORY' album was one of Lewis's favorites of 1995, when I should have said the 'HIStory' album. Secondly, I mentioned that Glenn toured in Japan in 1995, but I should have added that it was just a promotional tour, so nobody thinks they missed something. Hope that clears my name.

Bill Jones                                    e-mail addresses:  
Computer Sciences Corp.                    (work) wjones14@csc.com  
Norwich, Connecticut                      (play) billj@mindport.net  
(203) 823-2168

-END-

From: kaori-i@tokyo.ndu.ac.jp  
Subject: CTC: Glenn came in Japan

Hello,  
First of all, I'm sorry that I post a foolish mail on#20.

Glenn Hughes came in Japan to promote the new album "addiction".  
On July 9th, we could met him in two record shops. We got his  
autograph and talked with him a little. Cause of my English disability, I  
can't write so much now (I'd like to report about it. Maybe I'll do it  
later). But one of my friend is building a home page about Glenn! When it is  
built completely, he will post about it.

Kaori Ito  
3-6-3 Shouan,Suginami-ku  
Tokyo,Japan  
Zip 167

-END-

From: "Paul Dudley" <dudleyp@anl.anl.com.au>  
Subject: CTC: Hughes/Thrall

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

Paul Dudley  
IT Dept. FAX: (03) 9869-5110  
ANL Ltd Email: dudleyp@anl.com.au  
432 St. Kilda Road, Melbourne, 3004.

-END-

From: Klem24@aol.com  
Subject: CTC:USA

I have been getting the Coast to Coast publication for two months now and  
first off I would like to say that you guys do a great job with this thing.  
Living in the US I can never find anything pertaining to Glenn and until now  
I never knew what was going on with his career...Keep up the great work! It  
is kind of depressing to read all of these people overseas that are getting  
to see Glenn, never mind meet him as well, live in concert. I really hope he  
does some NY shows in the future because I guarantee that I will be one of  
the first with tickets. I own just about all of Glenns stuff from Deep  
Purple material to Gary Moore's album up to the Feel album. I would have to  
say that with not being able to see him live, my favorite album is the Live  
Japan album which I was able to find at a store with many import albums. I  
also thoroughly enjoy the songs that Glenn did for the Phenomenon albums,  
but unfortunately I have alot of trouble finding the first one in any stores  
around my area. If you happen to know where I could find this album, please  
let me know! After reading all of the reviews here, I am so looking forward  
to picking-up Addiction and cracking it for all of the neighbors to hear!!!

Take Care!

-END-

From: rick logan <loganr@ionet.net>  
Subject: CTC: My inspiration.

I have been a Glenn Hughes fan since Trapeze when I was a kid.  
I being a musician ( guitar-keyboards ) have respected Glenn and looked  
up to him forever. Everybody wanted to do Black Cloud back then, we even  
knocked it around. But no one could do the nice Trapeze, where in the  
world would you find someone to TRY to sing this great stuff ??

I was injured in an oil field accident in '89. Bad blow to my right arm.  
Serious nerve damage more surgeries than you could count.  
Two days ago after listening to Play Me Out ( one of my all time  
favorites ), I strung up the 'ole Strat & I am giving it a whirl.  
I was a SERIOUS musician for years.. Many many days on the road (years).  
This hurts like hell to play but maybe it is good therapy, maybe I could  
still play some. But you know you're never happy with half of what you  
KNOW you used to could do ..  
Bottom line, Once again Glenn Hughes is giving me the inspiration to  
give it all. What I wouldn't give to thank him personally.  
Bless you Glenn, you're with us all. The world would not be right with  
out Everything you've gave us.

Just like everyone else YOUR NUMBER ONE FAN,

Rick  
loganr@ionet.net

-END-

From: led@utw.com (Lawrence E. Debow)  
Subject: CtC: Hughes bootleg listing

I recently found this interesting web site  
(<http://www.uni-ulm.de/~ifengler/musicp.htm>) offering bootleg info on a variety of DP related artists. The section on Glenn was of particular interest. It lists a bootleg from Japan that I have never heard of before known as "In the Studio". It is from 1991 or so the page says. Anyone else know anything about this? It also listed the "White Soul Rocking Black" bootleg so it appears somewhat accurate. If this is old news, than never mind... I consider myself somewhat well informed however and do not readily recall these titles:

>1.In the studio: [S.n.] : GH-001 : Japan : 1994 : 1CD  
>  
> Tracks:  
>  
> Clock  
> Rise  
> Laser  
> Listen  
> Over the wall  
> Pare world  
> Lucky stone  
> Lime  
> 10 minutes  
> The watch  
>  
> A 1991 demo for a planned solo album release. This stuff was not  
>released officially so far.  
> The sound is rather noisy...  
>

Thanx & Peace

LED

-END-

From: BETHHM@aol.com  
Subject: Wet Paint

I've had Wet Paint now for about 5 months, but never really gave it a listen, until recently. The music is good, but I still can't hear Glenn on this. Can anyone help me find him? I've looked in the credits and found what song(s) he was credited on, but again, I still can't hear him.

I am also eagerly awaiting my copy of "Addiction" and I can't wait to hear it. It should be here soon (YYYYEEEEEEEE00000WWWWW)

Beth Simich

-END-

From: BETHHM@aol.com  
Subject: Wet Paint

Well, apparently, I wasn't listening too closely, because as soon as I sent the first e-mail, I heard him (happy feet).

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

"Addiction" will get its fair share of play. (it doesn't matter that I haven't heard it yet, because I think that Glenn can sing ANYTHING and it will still be great)

Just thought I would share that with everyone!!!

Beth Simich

-END-

From: Walid Itayim <stephan@logos.cy.net>  
Subject: Glenn Hughes - Addiction (opinion)

(I have already posted this to amdp but Lennart urged me to send it to CTC as well. Probably most of you have already read this on amdp)

ADDICTION (the new Glenn Hughes album):

OK I've so far listened to the whole album 3 times. First of all, it's true what they say about Glenn's unpredictability - for the most part this is like nothing he has released before. With the exception of a couple of tunes, none of the songs can be compared to any songs from previous albums! I can safely say that this is the heaviest rock album by GH. Unlike his previous albums Feel and to a certain extent From Now On, this album relies very little on synthesizers and is very guitar and riff oriented. On Addiction, Glenn has cut down heavily on the screaming (frequently criticized for it) and has concentrated more on singing and the result is great!! Not that I don't like GH's screaming! :-)  
This is some of Glenn's best work to date. I recommend it highly and I think that if it gets the right exposure will win him a lot of new fans.

Of the ten songs, there is only one I really dislike:

DEATH OF ME : In his review, Paer compared this song to Stone Temple Pilots. I've never heard them but this song really doesn't do much for me. The verses are sung over a very monotonous riff that reminds me a lot of the 90's metal that can frequently be seen on MTV! The chorus is ok but it just doesn't save the song. His voice is great on it but then again his voice is always good in studio recordings.

The best songs for me are:

COVER ME (the bridge leading to the chorus is slightly reminiscent of Led Zep's Kashmir but that's where the similarity ends!)

MADELEINE (heaviest song)

DOWN: (Glenn sings the verses in his low voice. I love that! He doesn't use it as much as I would like him too)

BLUE JADE (something about this reminds me of Whitesnake's Judgement Day)

I DON'T WANT TO LIVE THAT WAY AGAIN (great rock ballad)

These 5 songs make Addiction one of the best hard rock records I have heard in ages! (IMHO of course)

The remaining 4 songs are also good:

I'M NOT YOUR SLAVE (good song, heavy but in a way funky - I don't like the sound of the drums on it)

ADDICTION (Typical Glenn song that could have easily been on "From Now On" if it hadn't been for that repetitive and irritating distortion guitar riff on the verses - I like it otherwise)

TALK ABOUT IT (the most commercial song - a ballad that has a radio friendly chorus)

JUSTIFIED MAN (The bridge and chorus remind me a lot of Trapeze. Great slide guitar fills)

The vocals on the whole album are flawless and as usual very soulful. As I said before he does not scream much and does not do what some

non-GH fans refer to as "squeaking noises". The guitar solos are economical and to the point. I think Glenn's fans who don't like his soul/ funk stuff (a la Feel) will love this album!

I am very interested to hear what other people have to say about this album.

Walid

Walid Itayim  
stephan@zenon.logos.cy.net  
\*\*\*\*\*

-END-

From: rick logan <loganr@ionet.net>  
Subject: CTC:Many Thanks

Many thanks to Lewis, this is the greatest page on the web and Coast to Coast is the best idea EVER. Thanks for your help and connections, ( Damien, John ), I still cant believe I have Play Me Out on CD !!!!! One of the greatest of all time by THE greatest of all time. I know there are a Zillion Glenn Hughes fans out there, you guys are really makin our days, I watch my mail for Coast to Coast. Everyone I know is turned on to this excellent page and service..

Thanks GLENN We'll all be there for You TOO .  
loganr@ionet.net

-END-

From: KQAQ09B@prodigy.com (MR KEN J SENYO)  
Subject: ctc submissions

All U.S. fans of Glenn Hughes should be smiling.....Addiction is the ticket that will bring Glenn back to concert stages in America. The Funkmeister will return at a later date, this time he's here to rock! He's switched to a modernized sound but this stuff is as heavy as they come; the energy is unbelievable (hats off to Marc Bonilla). The only drawback is it's only 51 minutes. Say goodbye to the past, and hello to Glenn Live in the states!

see ya in Cleveland,  
Ken in Ohio

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Geoff Downes on Glenn Hughes

Hi All:

When Dave Gallant interviewed Geoff Downes by phone back in March, he got the chance to ask Geoff some questions about his work with Glenn Hughes.

With Dave's permission, I am posting this excerpt from his interview here in CTC, as I know a lot of us are very interested in the work Glenn and Geoff did together.

To read Dave's full interview transcription, check out his Asia WWW page; there is a link to his page from the GH web site. Also be sure to join his Asia mailing list, which is very cool.

Thanks to Dave for letting me post this! :)

-Damien-

[beginning of interview excerpt]

\*\*\*\*\* Geoff Downes Tapes - March 1996 \*\*\*\*\*

DAVE: You were also working with Glenn Hughes around that time. How did you come to work together?

GEOFF: It came about when I was working with Pat (Thrall, of Hughes/Thrall). Pat was working on Hughes' new album and said Glenn would love to have me work on it. So I went to the studio, met Glenn, and put some keyboards on the album. He really liked what I did, so the opportunity came up about three months afterwards where he wanted to do some writing with me. He was with the same publishing company as me, so a guy at the company got us writing together for about three weeks for Glenn's next solo album. We wrote about twelve songs in three weeks. And, plenty of people have written in saying that they have copies of these (laughs). I don't know where they get them.

DAVE: So this was post-Then And Now, and pre-Aqua days?

GEOFF: That's right.

DAVE: You also did some work with Glenn and Trapeze?

GEOFF: Yeah. About a year after that, Trapeze got back together with Mel, and they asked me to come and do some gigs. We did some gigs around London, and that was it, really.

[end of interview excerpt]

-END-

From: "BENNY HOLMSTROEM" <ikp95bhm@ieae.mdh.se>  
Subject: CTC: Glenn Hughes and others 23/7-96

Review: Glenn Hughes and others, live in Vaenersborg, Sweden 23/7-96

I came to the place which was a kind of a garden located near the largest lake in Sweden (nice spot). The time was around 9.30 Pm and the first band begun to play. "Modest Attraction" was their name. It was a Swedish band and they played hard rock with a sound of the seventies. They even looked like that. A few songs was okay, but the rest didn't make me excited.

The next band to hit the stage was not a band, it was Dave Holland (former drummer in Trapeze and Judas Priest). And he introduced the next band which he was very proud to present. A Swedish band called "Shutlanger Sam". It was 3 guys, very young (around 14-15 I suppose) They played funk and it was very good (I'm not a big fan of funk). The singer in the band which also played the bass guitar sounded a little bit like Janis Joplin sometimes. They was also great on stage and I couldn't believe my eyes. This is nothing you expect to hear from guys in their age. Very talented. They also played a Trapeze song, "Way back to the bone" which they dedicate to Glenn Hughes.

Around 11.30 Pm it was time for "The voice of rock", Glenn Hughes. The set list was exactly the same as earlier on this summer tour. Glenn and his band seems to have a good time. They really gave it all. In the last song of the evening (Burn), Glenn played his bass with only four strings instead of five, because one had gone off. So Jocke Marsh (guitar) went over to Glenn and started to bite on the string. After that, he begun to swing his guitar, push it against his amplifier and finish it with throwing his guitar on the floor and kicked it. (He reminded me of somebody else I have seen before, can't remember who!) Great gig.

After the show, I had a few words with Glenns tour manager, Dennis Karlsson. He said that, their will probably be a few gigs in Sweden around october/november. The Addiction Tour.

Benny Holmstroem

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: What is HDCD?

Hi All:

One of the first things I noticed about Glenn's new CD is that it was

recorded using new technology called HDCD, High Definition Compatible Digital. Not being an expert when it comes to things like this, I sought the expertise of Rick Nelson, my audiophile compatriot and proprietor of Nelsongs studio (now located in Texas!), for some clarification.

Here is what he said about HDCD...

\* \* \*

Date: Tue, 23 Jul 1996 23:17:32 -0500  
From: Rick Nelson <aurora@dallas.net>  
To: Damien DeSimone <glennpa@nic.com>  
Subject: Re: HDCD?

At 10:11 PM 7/23/96 -0400, you wrote:

>Rick:

>

>Glenn Hughes' new album was recorded using HDCD, High Definition  
>Compatible Digital. Any idea what that is?

Sure. I figured you knew about this one. It is our worst nightmare!

Basically, since the late 70s when CD was invented, technology has progressed to a point to surpass the capabilities of 44.1kHz 16-bit CD player encoding/decoding. That was the best they could do at the time with the hardware available.

So, fifteen years later, they used the techniques that they learned when they invented MiniDisc and made a new version of the CD which is called HDCD, but they keep it compatible to all of the existing CD players. If you own an HDCD player, you can take advantage of the increased performance. Even using a standard CD player, it will sound better, due to better encoding techniques.

What happens is that the signal is sampled at a very high sampling rate and at a very high resolution and is encoded for 16-bit standard CD players, but there is a control channel on the CD (used for everything from text to graphics to signaling chips in a new HDCD player that there is a HDCD disc in the player). So what it does is decode the disc just like any other disc, and then the additional information is also encoded much like a MiniDisc (based on audible perception, what is important in the original signal that the standard CD just doesn't capture), and then this additional information is combined with the output from the standard output to give an extremely accurate signal.

That's about all I know. Major consumer companies don't have them out yet, but the pro companies have them from between \$500 and \$16,000.

Rick

-END-

From: Alexander Gitlin <agitlin@lynx.dac.neu.edu>  
Subject: Addiction (for CTC)

Glenn Hughes "Addiction" review.

This is going to be a quick listen-and-type-a-thon type deal, so bear with me, as some of the thoughts expressed herein may be sporadic and all over the place, and thus misrepresent what I'm actually trying to say here (hopefully won't be the case though). I intend to be honest, but I \*don't\* intend to offend anyone.

Luckily, this \*is\* a hard rock album and it completely loses the ridiculous feel of some of the songs on the previous disk, "Feel", the feel of modern R&B (as in Mariah Carey and Boyz II Men).

"I'm not your slave" - nice melody, creative, and fast-paced. Phenomenal vocals on this one - controlled, faithful to the melody, and yet on the edge- Glenn is definitely back on top form! My usual complaints about the production: hissy drums, too much drum presence in the mix, the metal cymbals are definitely over-used, but that's all intended purposely, no doubt. An excellent hard rock track, this one.

I would've orchestrated it much better though. :)

Cover Me - I hate the beginning on this one. It starts out like a slow ballad which wouldn't be out of place on Sabbath's "Seventh Star". But God, what is this? Why is Glenn now whining as if he was in Stone Temple Pilots? He can do better than this! The vocal power of this track is still superb on the bridge and the chorus, but the whining verse kills me! Yep, the drums definitely sound like "Seventh Star" (which isn't bad!), and the overall tempo of the track seems to be reminiscent of something slow and haunting from that era in general (maybe even Whitesnake's "Slide it In" material). By sheer virtue of being Glenn Hughes, he does a great job singing on this track, but I'm afraid this "grunge" emulating whining a-la STP during the verses is intentional. :( The guitar solo, however, is definitely not grunge - more hard rock/heavy metal, and very tasteful, if too short. Thankfully, as I said, the chorus sounds more like Seventh Star, vocally and instrumentally than anything else. Once again I would've "dressed" this track up a little better (needs more orchestral padding IMO).

"Addiction" - they don't mess around, do they, those guys??? Again a slow-to-mid-tempo hard rock track, \*not\* grunge, thank God! Glenn sounds funky, yet heavy, doesn't bullshit around - this is straight down to business. There's a lot of "nutritional value" in this track, that's for sure - it carries on a very good tradition "Slide It In" and "Seventh Star" had started - it's impossible to make a mistake of classifying something like this as grunge? True, the wall of guitar sound is here - steady chugga-chugga bass rhythm, and the flying heavy metal solos, and the screams, but all done very tastefully in a hard rock tradition. And Glenn once again steps over the edge vocally, giving it his 100%.

Madeleine - this is \*not\* my favourite track - the closest one so far to the "90s sound" on the whole album... This is modern metal trying to be funky, with the naked bass noodling around on the verse, and then the whole band, heavy as a runaway track joins in on the chorus, until the next "naked" verse, that is. Glenn's vocals are outstanding, once again, and he also sounds angry, pissed off, even! (Which is not a bad thing, don't get me wrong). He screams out of anger here, it seems, which goes beyond the boundaries of being a performer. There is a catchy hook in the chorus, and the acoustic guitar during the middle instrumental bridge is very tasteful, but the song overall leaves a lot to be desired. The drums are also too in-your-face UP in the mix, which goes beyond the boundaries of good, tasteful mixing. The ending is unusually soft, once again reminiscent of Seventh Star.

Talk About It - finally, a ballad! Lead guitar intro with an acoustic strumming in the background, and the same obnoxious hissy-hiss drums. Glenn sounds soulful, and sings, not screams on this one. The overall mix, except for the drums, sounds like a Cinderella ballad with a great singer, not a poseur on vocals. And the bridge into chorus has an interesting chord change. The guitar solo is a bit too "hairfarm" for me, but not bad, overall, objectively speaking. If only the drummer kept quiet, I would've enjoyed this song quite a bit more. The chorus is reminiscent of Gary Moore's 80s work, as is the mid-song 'chromatic' guitar solo. Once again, at the risk of sounding repetitive, this tune is better than its production. The ending is as haunting as on the previous track.

Death of Me - another unpleasant track, thanks to the drums and this time the distortion on the bass beyond any tolerable level. Sounds like Lemmy Kilmister is playing on bass (and I have yet to hear a modern band, aside from Motorhead, that sounds good with that kind of a bass sound). Once again, the drummer and the drum/percussion production is making this track almost impossible for me to enjoy. There's very little melody in the verse, but I do understand its contagiousness. The metal crush cymbal is way too much on the chorus, and I think the drummer has heard too much Metallica on the eve of recording. The wailing guitar solo is not bad, not particularly good - slow and "hairfarm" - business as usual. :) Not my pick of the day. The breaks of silence on this song are downright ridiculous - this is yet another aspiration to sound "90s" which fails to work within the overall framework of this album. Or does it? :)



Down - well, we're back at square one here, aren't we? This is the first song on Addiction which seriously reminds me of Kings X/Living Colour/Dan Reed Network - the direction, I was almost certain, Glenn & Co. had abandoned! Glenn sounds very good vocally, but the drums are impossible to put up with. And the near grunge heavy metal guitar riffs bear very little melody during choruses, whereas the guitar work is near-absent during the verses, which, combined with the torn rhythm and silent breaks constitute the formula for a "mid-90s" sound... The accent is definitely \*not\* on the melody, but on the heaviness, the riffs and the distortion. I understand this must've been a very enjoyable track for Glenn to jam on, but the Zeppelin-meets-grunge concept is just not my cup of tea.

Blue Jade - yet another track with the torn rhythm, and haunting vocals. In fact, the rhythm - the drums and bass - is reminiscent of the 80s HM group Anvil (which used to bore me to tears). Whereas the verse has a somewhat narrative to it, the chorus is more ballady, and reminiscent of Seventh Star once again, vocally, not instrumentally. Once again, I'm not at all keen on the "naked" approach to mix and instrumentation - in-your-face drums, and overly distorted bass, and the guitar padding buries in the mix. The chorus also sports a "haunting" synth somewhere in the background. Drums and bass make this song too heavy for no reason (for a haunting ballad anyway). The obnoxious crash cymbals are this time joined by the even more obnoxious bass kick drum, which are too damn loud in the mix. The idea for a melody is unusual, especially during the chorus, and Glenn sounds not unlike the way he did on the first Phenomena album. The guitar solo at the end of the song, once again, brings is back to the world of "Seventh Star".

Justified - finally, a song with a recognizable rhythm! Mid-tempo, as they'd say 10-15 years ago. I'm not even going to start with the drums again - see above. But the substantial rhythm here does make it one of the better tracks on the album!!! That's the verse. The chorus is not as rosy, reminiscent more of Nirvana's "Smells like..." done by professional musicians, not hacks. Glenn screams his lungs out on the verse which sounds like Van Morrison-joined-a-HM-band. The guitar solo in the middle is definitely heavy metal, too, without a doubt! I don't think I've ever heard Glenn sing anything with a rhythm like that!

I don't want to live that way again - the album's closer - opens up with haunting, enigmatic clean guitar, and then out comes Glenn - this is another ballad, a-la Phenomena and Seventh Star. No drums at all - just the synths (tasteful padding for a change), and some clean guitar barely touching the background. There's no better way to describe the beginning of this tune - Haunting, that's it! (I know I've abused this word already). The drums kick in after the first verse, and make the song even more comparable to "Only In Memory" off "7th Star". It's a sad ballad, actually, and Glenn sings quite well on it, not whines on the opening of Track 2. Just kill the drums in the mix, and you've got another winner! Good melody, very unusual and creative! Guitar solo, padded out by some modern synths - same as previous paragraph (see above). Plus, I should add, there's a brief middle-Eastern harmony (very brief, just one and a half second) at the end of it.

This song actually sounds like a struggle, and it is about some sort of a personal struggle, and Glenn sounds appropriately on-the-edge and even over-the-edge on it. 10 out of 10, vocally! Very tasteful conclusion to the song, a very appropriate orchestral arrangement, which is a pleasant surprise for a change. A definite hark back to 1986.

Overall, this is a very uneven album. It strives to give the listener a hard rock/HM feel, as well as the atmosphere of melancholy, the same way "7th Star" does. It is consistent in the way it abandons the funk feel and structures which were so blatantly obvious on Glenn's previous solo album. And yet it's very uneven in its structure - the ballads are generally of very good quality, the heavier songs I'd divide in two categories: the listenable ones (i.e. the ones I get something out of): "I'm not your slave" and "Justified" and the ones that don't do much for me at all: due to their torn, funk, Zeppelinesque rhythms, and grungy methods of production (like naked

bass and/or drum noodling in parts of the songs): Madeleine, Death of Me.

My final verdict: despite what you may read into my first impressions here, I'm rather pleased with at least 50% of "Addiction", which is weird... :-)

-END-

From: sposaro@cnea.edu.ar  
Subject: Re: Coast To Coast

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

-END-

From: David Baron <dbaron%notework@on.com>  
Subject: Addiction Review

Lewis, I thought I'd give the CTC folks a review of the new GH album.

#### Addiction Review

Let me begin by saying I really like this album a lot. Despite my penchant for references to other artists/songs in the review, Addiction sounds fresh and there are some songs that are sure to be GH classics. Addiction also gets better exponentially, the louder you play it! Having said that, I should also point out that because of the style of music on Addiction--which leans toward some of the more modern hard rock influences than those of the past--the songs do not showcase the full, awesome range of Glenn's voice as much as some of his past work has. GH sings at full, or near full power for about 90% of the album--which is fantastic, but he seldom goes into the upper vocal registers that he's capable of (where angels fear to tread). With due respect to what GH said his new girlfriend told him in the CTC interview, some of Glenn's fans (like me) love to hear him sing AND hear him scream too. I listen to Glenn partly because he sings what other people can not sing, and when he doesn't use his full rage (at least four octaves), I miss it.

The band is good. Glenn's bass playing is great! Keep playing it yourself, Glenn--it makes a big difference! I prefer Pat Thrall's playing to Marc Bonillia's but Bonilla does a serviceable job. Side note, GH said in the CTC interview that a collaboration between GH and John Sykes would not "conquer the world" in terms of sales and popularity. True, but they would sure as hell make one KILLER album for the folks who dig that style of music. I fantasize about that combination.

Here's the review:

I'm not your Slave

Straight forward rocker that could have been on Feel. (Seems musically closer to stuff like Big Time than anything else on Addiction) Starts out with a straight beat, but the chorus goes to a syncopated ride cymbal figure that really moves the tune. Great, funky/crunchy bridge, again over the syncopation.

Cover Me

A heavy plodder with Bonham beat. Verse part 1 is spatial, and open, Verse part 2 creates tension with a "Kashmirish" feel. The tension is then released nicely by the chorus and the song kicks ass.

Addiction

WOW! This song tears your head off! Instant GH classic, and gets my vote for "best song on the album."

Verse is built off a simple, but killer riff. Big powerful chorus with Glenn really belting it out, particularly in the verse after the guitar solo. Goes on any future GH "Greatest Hits" album. PLAY THIS ONE AS LOUD AS YOU CAN:)

Madeleine

A hard rocking song with sort of a Lenny Kravitz feel, but much more powerful and galaxies better vocally. Good use of dynamics, part of verse

is bass, drum, and vocal only, so when the guitar rips in, it's really powerful. Song winds down at the end and ends softly. Almost as strong as "Addiction."

Talk about it

After going flat-out heavy for 4 songs, this song changes the mood. It's a sad ballad type that reminds me of Gary Moore's Empty Rooms/Crying in the Shadows.

Death of Me

Another hard-driving riff, though not as strong as the first 4 songs. A good song, though I personally find the chorus too repetitive. (Same lyrics repeat 4 times.)

Down

This is a fine song. The verse sort of reminds me stuff on Living Color's first "Vivid" album, the chorus is very heavy and "Soundgardenish" in flavor. A very cool mesh of differing styles music.

Blue Jade

This is the only song I really don't care for. The verse starts out very dark, slow and heavy with a jungle-beat and a Kashmir-like chord progression that once again builds tension well. Then the chorus come in and completely changes the mood to a major scale feel-- all light and pastoral. This was obviously a conscious decision to contrast the two song parts, but it just isn't my cup of tea personally. The tension created in the verse gets released in the chorus, but it's unsatisfying. It's like losing your, uh, "mood" in the middle of sex rather than getting off.

Justified Man

This song sounds like it could have been on the Glenn Hughes Blues album, though it's not a blues song! It's a simple rocker, but it's more upbeat beat and positive (less dark) than the first 4. The song features slide guitar, a snare-pounding Verse part 2 that really gets your head banging and feet stomping.

I don't want to live that way again

Interesting, powerful song that finds Glenn using his range and vocal dynamics much more than on the rest of the tunes. A long, slow, building ballad. Intro has big open feel with chorused guitars and vocals. The verse builds a strong, determined mood. The chorus gets bigger-sounding over the basically the same chord progression as the verse. This is a difficult thing to pull-off effectively and Glenn succeeds through pure vocal firepower, but the song might have been more effective with a chorus over a different chord progression.

A Message to Glenn: Well done! I'm really enjoying the new album. I read the CTC interview and I understand, and fully support what you're trying to achieve in your career, now and in the future. I'm a diehard fan of your work--particularly your work with Deep Purple and the solo albums of the 90s. I realize you're capable of doing any style of music you choose, and took to heart your comment that you would not become Michael Bolton. Regardless of what style you play, your music always has a ballsy edge to it that I love. This is even true of your funkier, jazzier numbers. Please don't ever lose that rock edge and become just a crooner. And while I realize you need to move on to new things, if I get the chance to see you live, and you don't play some Purple, I'd really be bummed, and I'd wager I'm not alone in this. Glad you're back making music--thanks for the many hours of enjoyment your music has given, and continues to give me.

Dave Baron

-END-

From: MazzeoC@aol.com

Subject: CTC: review of ADDICTION part one

Hi everyone,

Received my copy of ADDICTION about a week ago (July 20?) and have listened to it at least a dozen times. Before I say anything about the new one, I'd like to give everyone an idea of the perspective I'm looking at it from. My favorite Glenn Hughes music are PLAY ME OUT and FEEL. I have everything that he has been a part of that

is listed in the discography except the unreleased stuff and I have to say that the funky stuff is my favorite. This is not to say that I don't like anything else because I like everything that he has done. There isn't a day that goes by that I don't here at least one Glenn song as I drive a lot in my job and the cassette player gets frequent use.

Now keeping in mind that I thought FEEL was in my opinion, the best thing that Glenn has done, I was a little disappointed with ADDICTION at first. I was still listening (and I still am) to FEEL a lot and was expecting something along the same lines even though I had heard it would be heavier. But after a few listenings, I soon fell in love with a few of the songs. How could I not, it is Glenn Hughes!

If someone has not heard the new album yet and they have BLUES and/or FROM NOW ON, they would be good to listen to to get in the mind set for ADDICTION. It is almost like FEEL was an aberration, and this new one is the follow up to FNO.

-END-

From: MazzeoC@aol.com  
Subject: CTC: review of ADDICTION part 2

Sorry, ran out of room on first one,

The songs:

I'm not your slave- good rocking song to start off with. Could have been on FNO

Cover me- one of the heavier songs on the album especially the chorus

Addiction- another heavy song. One of my favorites on the album.

Madeleine- another heavy song that is also one of my favorites but loses a little with the chorus.

Talk About it- one of the slower songs which, along with Down, are the two songs I like the best overall.

Death of me- an okay song, wouldn't call it one of my favorites but I won't hit skip on the control panel either

Down- WOW! really heavy. The heaviest thing I've heard since Seventh Star. I love this song!! Hope this is played live if/when he comes to the East Coast of USA

Blue Jade- another okay song

Justified Man- An okay song that could have been on the BLUES album

I don't want to live that way again- this is about 9 minutes long and slowly builds itself into a good song but takes its time getting there.

Overall, I like this album. I can't say I love it yet, but it is growing on me. If I had my way I would have had FEEL part 2 even though I know a lot of people didn't like it as much as me I thought that music suited his voice perfectly. I would like to see one hard rock album and one funk album every year. This way both musical tastes could be satisfied.

Any Glenn Hughes fan will like this album. It is a good album. But....I think FEEL will stay on the disc changer until I get overwhelmed by something else. (ADDICTION will be on the disc changer also) Before I go, here's hoping that Glenn comes to BOSTON!!!! or at least NEW YORK. PLEASE!!!!!!!!!!!!!!

-END-

From: daveh@dhcs.demon.co.uk (Dave Hodgkinson)  
Subject: Re: COAST TO COAST #21

In message <9607280222.AA10288@oscar.teclink.net> lewis@felix.TECLink.Net (Lewis Beard) writes:

\*snip\*

> GH: Yeah, and that's what I want to do. What I have been doing recently is, I  
> have been buying a lot of CDs and listening to the competition...we can call  
> it the competition if you like. I am not feeling comfortable making albums  
> that only 50,000 people are gonna buy. I mean I want to make a lot more

> records. So I have been listening to what's been going on musically, and  
> what's going on musically is, to me, there is a lack of singer/songwriters  
> right now. And I gotta break through. I can't keep "schlepping" around the  
> world playing clubs. It's.. you know.. Ian Gillan might like to do that but  
> personally I don't dig it. I mean I meet some people and they say "What are  
> you doing playing in this place?". And I think "Yeah, what am I doing playing  
> this place?".

But if the music is everything, then what's the difference between  
a pokey club with a couple of hundred fans and the Ontario Speedway?  
Surely the urge to get up on stage and blow away whatever audience  
is there is the prime motive? If you can't find it in you to do that,  
then what's the point in going on?

Gillan and Coverdale went back to basics after leaving Purple. Lord  
and Paice tried something completely off the wall. Glover got his  
head down and worked.

So what sets Glenn Hughes apart from this?

> GH: Anne Wilson from Heart wants to do one. I know she's been interested in  
> doing that, but this has been like, in the last five years. She's sent people  
> to talk to me.

Amanda Marshall!!!!!!! Please! Here's a lady with a great talent  
aching for decent songwriting, production and hampered by a big  
record company!

> ...  
> funky rock jazzy soulful \*\*\* <a word I couldn't decipher> songs". And they go  
> "No, we want you to sound like you were in Deep Purple". And that says to me,  
> why can't I just be able to grow. Like this guy. <Sting>

I believe Sting undertstood the value of PR. He, and his good lady,  
have been in the press for any number of activities, including  
Tantric Sex, so their name is in the local cache of yer average  
style mag reader.

Ask any reader of Hello! who Glenn Hughes is and you'll be met with:  
"Glenn who?". One good spread in a mainstream mag with a photogenic  
girlfriend and recovery stories and you're cookin'. Ask Sting. It  
helps to name your daughter something wierd.

> So it's taken me a  
> while and it's been very frustrating. One thing that I don't wanna do is make  
> a wrong move, in the next couple of years, because that could be fatal. But I  
> know one thing, I am only one song away... one small song away from  
> achieving a great success.

Wrong!

Great success rides on the back of the moment. So unless you're  
after filling in for James Dean as a lounge singer...

And what satisfaction is there in success without risk?

>  
> GH: ...  
> ... most of the Deep Purple fans  
> now are probably old now and not in the fanclub anymore.  
> ...

And people I talk to who were there first time round (69-73, sorry  
Nick 'n' Rod!) have had some kind of religious experience hearing  
that firstly the guys (MkII and III) are all still alive and that  
the new album is such a stormer!

Again, it's all down to PR. So they made Vox, but they didn't make  
the TV Times. Thus the forgotten fans remain forgotten.

> GH: Permanent member! Big business. That means now that Kiss are reformed and  
> Journey and Van Halen and...<whispering> it's only gonna be two more years  
> before "the man in black" comes back. <knocking the table> Blackmore! He'll be

> back in two years. I don't care how much they hate him. In \*two\* years he'll  
> be back! [laughs]

Wanna put money on that? Back in Purple? If and when Steve leaves,  
it's over.

Probably ;-)

> GH: I must say they were all very, very nice. I had not seen them, you must  
> understand, in a long, long time. Ian Paice, in particular, was \*extremely\*  
> overwhelmed and crying that his friend was back from the dead! Because I was  
> \*dead\* ten years ago!

Time for the Tony Ashton story:

"Tony, for a long time, I thought you were dead..."

"So did I mate, so did I..."

> You'll never ever hear of me ever  
> saying "no" to an autograph or if a fan is waiting for me I will wait an hour  
> to see them. This is, you know, the real me!

Damn! I should have asked for that interview in Milton Keynes! I hope  
that my fainting with damned praise didn't overshadow the fact that  
it was a storming concert...

> ME: Have you been offered that at any point since you came back?

>

> GH: When Bruce Payne was managing me I asked him if I could open for Deep  
> Purple and he said "No".

That's sad, IMHO, but I can see the management's position.

Nick Simper, Mick Underwood and Bernie Torme had a kick-ass band  
in the right place at the right time but instead, Pan Ram opened  
which gave us more time in the pub before the gig so I'm not  
really complaining.

Purple made a concious decision to disassociate themselves from  
any archaic associations and it's paid off.

> GH: ...So Gary Moore and myself put a band together and we got a  
> drummer named Mark Nauseef and we started.. he started.. a lot of the songs were  
> Gary's of course. A trio and it was very, very, very good. Nothing could...

Now if there's anything close in feel to Paice/Hughes/Bolin it's  
this lineup. Mark Nauseef is an incredibly accomplished percussionist,  
Glenn a great bassist (often forgotten!) and vocalist, and Moore is  
well, Moore.

Is there even one track that can be salvaged from this?

> GH: Because I just... how long has it been now? A full twelve years?! It's  
> just that I don't think in my whole career I've said something bad about  
> anybody. I don't think I ever will.

Now there's a challenge...

Thanks for a great interview!

Now if we can only pin one of the Purps down in a room for an hour  
or two and ask some essential questions...

Did I just miss the last exit to Eden?  
Is this the only love I'll know?  
Like a Judas kiss, did my heart betray me?  
Back on the road I never chose - Amanda Marshall

-END-

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

Hi all,  
I moved from Tokyo to LA last month and finally got access to the Internet last week. It is so nice to find CTC in a long list of mails which I couldn't read during the period!! I'm sorry for my late response to the recent poll, but my five picks are: 1) Video Killed The Radio Star (a nice alternative to 'Still In Love With You' in the set list), 2) Face The Truth (I always feel this is Glenn's true comeback song after the long sleep), 3) Still The Night (or other songs from PHENOMENA), 4) In For The Kill (I know he wouldn't play from SEVENTH STAR, though), 5) Dreamer-Tommy Bolin  
Because of the moving, I haven't got ADDICTION yet. It seems like a very exciting hard rock album. I also missed Richie Kotzen's live and, much worse, Glenn's promotional appearance in Tokyo. Well, hopefully, Glenn will go on tour in the US in the near future.  
I have a request to Glenn Hughes fans in LA (BTW, how many fans do we have here in his hometown??? Do we have a local fan club??). Could you please send me any information relevant to a GH fan in LA; good clubs, good import CD stores..., etc.? I found it costs \$35.00 for a Japanese CD and it takes one month to get it, if I order at Little Tokyo. Thanks!  
Ko Mitani

-END-

From: kaori-i@tokyo.ndu.ac.jp  
Subject: CTC:Glenn's promotion in Japan

Hello,  
I got CTC#21. It's a little hard for me (cause of my English disability), but I'm printing it now to read.  
BTW, I wish he enjoyed the stay in Japan. It was rainy and windy cause of the harricane. We were very glad to meet him, but women (including me) became nervous. We have to take care about fashion!  
He did twice meetings with fans. At first (a record shop in Shinjyuku, 6:30 PM-it's too early for workers), there were about 40 fans. It was very heart-warming meeting. We talked and took photograph with him. At second place (in Shibuya,7:30 PM) there were more fans-about 80 or so. It was managed by shop, and we could special video of his live in Japan!  
Besides of it, he appeared on one (maybe) TV program and on line chat in Nifty-serve. I couldn't join them(I wish someone will report about it).

Kaori Ito  
3-6-3 Shouan,Suginami-ku  
Tokyo,Japan  
Zip 167

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Various responses from CTC #20

In CTC #20, Beth Simich wrote:

> I know that Glenn and Peter worked together on John Norum's record at one point in time, but are there any additional plans or projects scheduled for

I don't believe so. Peter Baltes is not working with John Norum anymore either - as far as I know - and he did not play on John's last album. Of course, Glenn and Peter also were involved with Don Dokken's solo album, 'Up From The Ashes', back in 1989/1990.

> the two? And did one influence the other in any way? It seems that Peter's playing style has changed (for the better) and has headed in Glenn's direction. Ideas? Clues? Glenn?

If anything, I'd say that Peter was probably influenced by some of Glenn's playing, and not the other way around. :)

> P.S. -- any news of a U.S. or Canadian tour? (please? please? hopefully?)

Not yet. :(

Marc Fevre wrote:

> Subject: CTC: Glenn Hughes on Asia's ARCHIVA CD  
>  
> In the previous issue of CTC I made mention of the fact that some of  
> Glenn's vocal work on the Geoff Downes-written song, "Tears", was slated  
> for inclusion on the recently released Asia compilation CD, ARCHIVA. This  
> was true, though in the absence of any concrete information at the time,  
> it may have been somewhat misleading.  
>  
> As it turns out, both Glenn's and Max Bacon's vocals ARE featured on the  
> track, but in A BACKING VOCALS CAPACITY ONLY; Asia bassist/vocalist, John

Well, this may be true, but Glenn is not credited at all on \_Archiva  
1\_, on which "Tears" is the second track. There are no credits given for  
backing vocalists on either CD. However, on promotional fliers that have  
been sent out by Asia to everyone on their mailing list, Glenn is listed as  
being one of the musicians featured on the project. If Glenn is in fact  
singing b-vox on that track with Max Bacon, this CD would be for GH  
completists only, as he's barely audible. Of course, if you are an Asia  
fan (as I am), then the \_Archiva\_ CDs are essential.

-Damien-

-END-

From: GillansInn@aol.com  
Subject: CTC: Hughes/Morse Collaboration

In the Glenn Hughes interview in the last issue of CTC, Glenn speaks  
about being friends with Steve Morse. This reminded me of the DPAS Hughes  
discography saying that Glenn may have recorded with Steve at some point. I  
now own everything Steve has done, and can safely say Glenn's not on  
anything, but do we know if they ever worked together?

Most of Steve's work is totally instrumental, but half of his Stand Up  
album does have vocals, done by different singers. I would assume that Glenn  
was to be involved in this project. Ironically, Terry Brock does some of the  
vocals and even did the Steve Morse Band tour opening for Rush in support of  
the album. Terry later made it into Deep Purple for a few days in 1989  
replacing Ian Gillan. Simon Robinson reported at the time that Terry and  
Glenn are friends and Glenn told one fan that Terry wouldn't last more than a  
few days which is exactly what happened! Perhaps Glenn was to sing Terry's  
leads on Stand Up but later bowed out, recommending Terry instead? All of  
this will make a good question for Steve next time I see him!

Brendan Johnston

-END-

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

Glenn's birthday is August 21, so I just want to go ahead and wish him an  
early \*HAPPY BIRTHDAY\* from all of us here at CTC!

-Damien-

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

-END-

From: Par.HoImgren@svt.se  
Subject: CTC: The guitar(ist)s on ADDICTION

All,

Damien asked me to specify about who is playing what on the new album. Well,  
basically Joakim is playing on \*his\* three tracks and Bonilla on \*his\*.

But with these exceptions:



\* I'm Not Your Slave; Joakim is doing the HEAVY riff around the chorus;  
1.37-1.52 and at the end from 3.41.

\* Madeleine; MB plays the guitar solo and the acoustic guitars.

\* Blue Jade; Again MB does the acoustics.

Hope that helps!

BTW; Glenn showed me the cassette version - It has the first 7 songs on side A  
and just 3 songs on side B, opening with Blue Jade, good choice I'd say :)

Take care,

Paer

-END-

From: Par.Holmgren@svt.se  
Subject: CTC: The Swedish Summer Tour

All,

Well the tour or rather the few gigs - a total of just 8 - is over and done.  
One of the main purposes was for Glenn to get a new band together for the  
Addiction-tour and of course to have some fun playing good songs live. :)

Glenn is very satisfied with the backing band and especially the three last  
gigs in Uppsala, Vaenersborg and Skara went along really good! There's more  
improvisation and jamming added. In Skara they did the intro from LA Cut Off as  
an opening for Your Love is Allright. I think they will do more of that kind  
during the fall. Concerts, at least here in Sweden, is being booked and the  
first gig with material from ADDICTION will probably take place in the last  
week of October.

As Bill Hibbler wrote in the last CTC the band will have an extra bassplayer  
for the new songs. It's Sampo Axelsson, who also cowrote three of the songs on  
the album with Glenn and Joakim. And as I've told you before Joakim and Sampo  
also have a cover band together called Frog...

TTYL,

Paer

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: My review of \_Addiction\_ (sort of!)

Hello All:

I planned to write up a full review of \_Addiction\_, but a lot of my thoughts  
about the album have come out during the private email discussion a few  
of us have been having over the past few weeks, the transcript of which  
should appear in this issue.

So, in the interest of not repeating myself, I decided to pick my three  
favorite songs on the album and comment on those as the basis for my review.

They are:

1) DOWN

This is definitely my favorite song on the album! To me, this best  
represents the sound, style, and attitude Glenn wanted to capture on  
this album, while still retaining everything we all love about classic  
Glenn Hughes. That being said, I think this is the best choice for first  
single. Yes, this song does have that big American "alternative" sound  
and would sound right at home on radio here in the USA, but Glenn gives  
it a really unique spin with his ultra-soulful vocals during the verses,  
as only he can. The chorus is a real surprise and is absolutely monstrous!  
Joakim's playing is stellar on this track, and he has done a fine job keeping  
things groovy in a modern rock sort of way <g>, and everything about this  
song is fresh, exciting, and contemporary! That's really worth noting

compared to another big modern rocker on the album, "Death Of Me," which comes across a bit forced, IMO. Let's hope that on the strength of "Down" and a few other tracks on the album, Glenn can get Addiction released in the USA and also get some airplay on US radio. I see no reason why US radio wouldn't want to pick up on a song like this! I guess the US deal must come first, then some \*very good promotion\*, and it just might happen this time. Let's do all we can and hope for the best.

## 2) MADELEINE

Like Paer Holmgren said, this song has it all! It has all the elements of a Glenn Hughes classic, IMO, plus a few surprises, and I could see this along with "Down" being lasting additions to Glenn's live repertoire in years to come. Those two tracks will be killer live! Even though the phrase "Trapeze for the 90s" may be somewhat cliched now, I think it applies to "Madeleine" quite nicely. Here we get a great riff coupled with a killer Hughes bass line, great chorus, and an interesting ending with some nice acoustic guitar work by Marc and some wonderful vocals to bring the song to a close. Joakim gives it an extra punch with his aggressive playing - much like he slams "I'm Not Your Slave" into overdrive with his powerful playing leading into the chorus and at the end of that song - and I love the bit of feedback. :) Of course, we also get a classic GH scream, which never fails to excite and amaze. The only problem I have with this song is with what is not there, because, as Paer mentioned, the original demo featured a funky break, which would have been really cool to hear and surely would have added to the appeal of the song. Oh well, it is still excellent.

## 3) BLUE JADE

This song has been growing on me with repeated listens. A very epic piece, something which Glenn has not done in a long time. It reminds me of a cross between the track "Seventh Star" and "In The Court Of The Crimson King" by King Crimson! :) Some may find my Crimson comparison surprising, but I really get that vibe, especially at the end of the song. Listen to the overall symphonic sound of the track and Glenn's phrasing at the end! Wild! So this is a very interesting song, and it contrasts with the heavier tracks very nicely.

## \*Honorable mention\*: ADDICTION

Next to "Down," the title track best highlights the overall tone of the album for me. Here we get some huge playing by Marc; I particularly like his heavy rhythm work during the solo and at the end. As I mentioned in the discussion, I'm not particularly fond of most of the solos on the album, but I dig all of the rhythm playing by both guitarists. I wish Marc and Joakim would have done more with the solos, especially in Marc's case, because we know he's a virtuoso guitarist, and I know what Joakim is capable of as well. A little more finesse would have been nice. However, I *do understand* they were going for more of an overall sound on the album, and, after all, Marc Bonilla was co-producer, and I think he did a very good job. You've got to give Marc credit for helping Glenn out with the "big picture" though, something for which he is thanked in the liner notes. Anyway, "Addiction" is another track that I could hear on American "alternative" (I always put that in quotes, because I detest the label!:) radio. Some pretty frightening lyrics by Glenn, too; it's amazing how he can go back and examine his dark years in the way that he did this time. While on that topic, I think that "I Don't Want To Live That Way Again" features some of Glenn's most compelling lyrics ever.

\* \* \*

Well, there you have it, my favorite songs from the album. As I write this, I hope there will be plenty of other comments about the album in this issue, because I'm very interested in what others have to say about it.

Hmm... Before I go, I'm going to comment on "Justified Man," one of my *least* favorite songs on the album. It's not that this is a lousy song, but I don't think it should have been included on this album. It would have been much more at home on Glenn's Blues album, IMO, where it would cry out for some tasty Mick Mars slide guitar and a rockin' Richie Kotzen solo. We know that Glenn has a lot of unreleased songs on the shelf, and I think he should have used something else here.

Lastly, I was not aware until recently that Glenn was quite sick with a

virus during the Addiction recording sessions, and his mother had health problems, too. I read about this in the latest issue of THE VOICE, and Glenn also mentioned it in the Lennart/Mike interview a few weeks ago. I give him that much more credit for getting the job done this time, and we all hope his mother is doing well.

-Damien-

PS: It seems as though Glenn and Marc worked very well together on this album, and I hope that they will work together again in the future. I \*love\* the Hughes/Bonilla demo of "Take Me With You" on the special-edition CD of Play Me Out, and it would be great if the two of them could explore more material like that. That would really be amazing, IMO!

-END-

From: arouge@sag.bekkoame.or.jp (Fukuda jun)  
Subject: my review -Addiction-

Hi all! Here comes Addiction

My first impression is very bad.  
How come Glenn turned to imitate the MTV chart-like rock? The texture of the sound is something like Soundgarden or Stone Temple Pilots, I think. He spoiled himself for trying to chime in with the taste of young American generations.

Of course I wish him to break, to be a "million seller" singer in business , but I should say he takes a wrong way this time. If he wants to break like Sting or M.Bolton , he should do what he really wants to do.

Glenn is a super-singer so that he could do anything perfect, that's his merit but also his defect.  
Glenn has to keep THIS IS GLENN HUGHES' MUSIC each time. But every time he made a different taste album since '92. During 4 years, Glenn made a blues album, two Purplish albums then a Funk Rock album and a Grange style one. I think Glenn faces to the difficulty in getting new believers. Except the die-hard fan, it's quite difficult to understand each of Glenn's recent works.

As I read CTC#21, I understood his frustration dealing with the Japanese record company. Most of you know that Japanese market is very different from the States ,especially in Hard Rock/Heavy Metal field.  
The company wants Glenn to do Purplish-music , then the sales of the album is guaranteed. I dare to say the Japanese company doesn't think about musicianship, they just think about their benefit for making a contract with the artists by one CD.

Anyway , I hope him to be a real legend of Rock.

Finally , my scoring for Addiction is B+. The production is very best above the recent works , especially mixing and engineering. I love the touch of drums on this album. The vocal parts are well done but there's no soul of Glenn this time.

-END-

From: GillansInn@aol.com  
Subject: Addiction comments

I've had Addiction for a couple weeks now, but wanted to wait until I had listened through it a lot before I did a review. My thoughts on the album have changed quite a bit after repeated listens. In short, I love the album! Glenn has really stepped into the 90's with Addiction. From the initial reviews, some compared the sound to grunge, in particular Soundgarden. I personally wouldn't agree with that. Yes the album is heavy but it still has the funk elements to make it a Hughes album. I would say this is heavy Hughes/Thrall. Soundgarden is often said to be a Sabbath rip-off band, and nothing on this album sounds like Sabbath!

My favorite songs have changed almost with every listen to the album. I'm Not Your Slave, Addicion, Madeleine, Blue Jade, Justified Man, and I Don't Want To Live That Way Again are the standouts for me though. It seems from talking to several Hughes fans, that I Don't Want To Live That Way Again

is one of the best Hughes songs ever! I would certainly agree with that!

The only question is, where should Glenn go from here? I always wanted Glenn to do what he wants to do, but after a strong album like this, I would like to see a follow up. Lets hope the US tour and release does happen!

Also, America Online readers may want to check out our Hughes folder under 'classic rock' in the Music Message Center. It has been going for a few weeks now.

Brendan Johnston

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: \_Addiction\_ Discussion, Part 1

Hi All:

Well, \_Addiction\_ has been out for over a month now, and I'm sure most of us have heard it. One of the things I enjoy most when a new GH album comes out is discussing it with other fans, and that is very easy to do these days due to the Internet. When \_Feel\_ was released last year, we had a small, private email discussion about it between the editors, and the transcript was posted to CTC for all to see. This year, we chose to expand the panel, and it now includes me, Lewis, Lennart, Bill, Marc Fevre, and Paer Holmgren. The discussion was conducted via private email, with all msgs being cc'd to the others in the group, thus enabling anyone to reply to whatever they wanted to. Actually, I don't think Lewis has contributed anything to the discussion yet; maybe he's too busy writing restaurant reviews? :-)

As you will see, even within our small group, our individual opinions regarding certain aspects of the album are quite varied, though we all seem to be in agreement that the album, as a whole, is another fine release from Glenn.

There will be more of this discussion in the next issue. If any CTC subscriber would like to comment on anything here, please feel free to do so in a regular submission.

Thanks to Lennart, Bill, Marc, and Paer for contributing this time! :)

-Damien-

\* \* \* \* \*

Date: Wed, 31 Jul 1996 02:17:26 -0400  
From: Kursea732@aol.com

Guys,

Looks like ADDICTION is already stirring up something of a controversy based on the e-mails I've been CC'd on. Should make for an interesting conversation...

For my part, while I won't get into great specifics at this point, I will say that though I think I may prefer the wide range of styles and musical depth that embodied FEEL, ADDICTION is not without solid merits of its own, and I will admit that the album does grow on you with repeated listenings.

There's some good stuff on there, no doubt about it, but I'm not really sure that I agree with the notion that this is the right album to be doing right now. Commercial practicality notwithstanding, it could be argued that ADDICTION is something of a delaying tactic, a temporary compromise that - though it keeps Glenn in the playing field, and perhaps buys him a little more time before he takes the chance of his career and crosses over into another musical genre entirely - really serves no meaningful artistic purpose at all given Glenn's intended ultimate musical direction.

Having said this, I think that I'll have to agree with Damien; there's a host of special circumstances that must be taken into account in the final reckoning on this album, and that's something we shouldn't forget as we discuss this further.

Looking forward to it!

Marc

-END-

Date: Wed, 31 Jul 1996 07:17:19 -0400 (EDT)  
From: Damien DeSimone <glennpa@nic.com>

On Wed, 31 Jul 1996 Kursea732@aol.com wrote:

> that embodied FEEL, ADDICTION is not without solid merits of its own, and I  
> will admit that the album does grow on you with repeated listenings.

I think that is true. I have received several private email msgs from people who said that they were a bit unsure about the album at first, but that it has grown on them through repeated listenings.

> now. Commercial practicality notwithstanding, it could be argued that  
> ADDICTION is something of a delaying tactic, a temporary compromise that -  
> though it keeps Glenn in the playing field, and perhaps buys him a little  
> more time before he takes the chance of his career and crosses over into  
> another musical genre entirely - really serves no meaningful artistic purpose  
> at all given Glenn's intended ultimate musical direction.

That's a good point. It's clear from the Mike/Lennart interview that Glenn is already very much looking towards future projects, and that he is stockpiling songs and \$\$\$ so that he can make an album of his own at some point in the style that he wants. The way he describes his whole "marketing" scheme is very interesting. By putting out an album like Addiction, I think Glenn is satisfying his Japanese label who were perhaps disappointed and confused by Feel, and he's also satisfying the large part of his fan base that wants to hear him rock out. It's pretty clear that Glenn really had to make a big rock album this time - I don't think he has total artistic freedom at this point - but I'm glad he didn't make FNO Part II, and that he did take some chances by releasing an album of fairly adventurous, modern hard rock. One could accuse Glenn of jumping on the alternative bandwagon somewhat, but it is something he's never really done before.

Due to the contemporary, modern rock sound of a lot of the songs, I think that Addiction also will appeal to the younger rock fans that are into bands like Soundgarden, Stone Temple Pilots, etc. So, with proper promotion, Glenn can be exposed to a whole new generation of fans this time, and a number of the tracks would certainly not sound out of place on American "alternative" radio; "Down" and "Addiction" are good examples, IMO.

> Having said this, I think that I'll have to agree with Damien; there's a host  
> of special circumstances that must be taken into account in the final  
> reckoning on this album, and that's something we shouldn't forget as we  
> discuss this further.

Right. I mean, I look at the album in two ways. One way I approach it is in the broad and analytical sense, in the big picture of Glenn's career, etc. But I'm also trying to let it stand on its own and just look at it for what it is. But I don't think we can help getting into an ongoing discussion of how this album fits into the bigger picture for Glenn Hughes, and it's clear that he is very much at a crossroads at this point.

-Damien-

-END-

Date: Thu, 1 Aug 1996 23:01:09 -0400 (EDT)  
From: Bill Jones <billj@mindport.net>

On 31 Jul 1996, Lennart Hedenstrom wrote:

> Yesterday ADDICTION finally arrived here. Thanks Damien. So now the  
> discussion can start. I have only listened to the album two times at this  
> time so I will not make the first entry in the debate here. I just wanted to  
> let you know you guys can start and I will catch up. OK?

Okay, here's my initial, somewhat knee-jerk reaction to ADDICTION. Glenn does Seattle! And it's good.

Knowing that the album would be heavy and it had to appeal to a younger audience, I spent a lot of the last few weeks listening to Z-Rock where the format is almost exclusively alternative heavy rock, with the occasional Ozzy song thrown in for variety. But it's mostly stuff like Bush, Everclear, Stone Temple Pilots, Nirvana, Collective Soul, Alice In Chains, Soundgarden, and the like. Admittedly, I had been slacking off for a few years now in keeping up with the latest in the alternative scene. Surprisingly, after hearing this stuff on a regular basis, I ended up liking some of it! Collective Soul has a song out now with an impossible to dislike riff; Bush kind of grows on you, and Alice In Chains even has some redeeming factors. One facet of this genre that I don't care for is the lack of production - I know Glenn took a lot of criticism for the over-production and slick sound of both FNO and FEEL, but these alternative heavy bands take the production to a ridiculous opposite, where I keep wanting to try and tune the station in better to get rid of the static, only it's a digital tuner, and it ain't static!

When I picked up ADDICTION last week and quickly (but carefully!) ripped off the plastic wrap like a kid opening a Christmas present, I couldn't wait to get it into the car cd player. When the opening notes sounded, I thought back to last year when I got FEEL and listened to it the same way; in the car on the way home. The thought I had was that I like ADDICTION better than FEEL on the first listen, at least to the opening song. The production is obviously a lot different than FEEL or FROM NOW ON..., though I wouldn't say inferior, because I'm sure it's part of the plan and definitely intentional.

As far as Paer's cool advance review in CTC issue 20 I would respectfully word a few things slightly differently, and flat-out disagree on others. But that's what opinions are all about, right? It's definitely a 90's album like he says, but scare away the older geezers? Uh, is that aimed at me? :-)) I ain't afraid of no hard rock song! Actually, the way I would have said that would have been to note that older fans not into the current heavy music trends would no doubt dislike this as well, but Glenn's fans are used to him doing everything from "Save Me Tonight" to "In For The Kill," so this isn't shocking at all. Also, I agree that Marc Bonilla did a good job with the overall "vision" of the album, though I think I'd give him a bit more credit for his electric guitar work. I'd give him the credit because like Paer is familiar with Joakim's work, I'm familiar with Marc's playing and consider him to be a world-class guitarist right up there with guys like Morse and Satriani. So if he seems to be laying back a bit on this record, I'm sure it's by design. I am glad that Paer pointed out that Joakim played on "his" 3 songs plus "Slave," because there was no way to know that otherwise. How did you know Paer - did Glenn tell you? One thing I don't agree with Paer exactly, though not quite to the extreme of Lewis and Alex, is in regard to the drum sound - I don't think it's nearly as good as Paer thought, but it didn't really strike me as awful either. The drums themselves sound too muffled, especially the bass drum - it sounds dead. The toms sound very indistinct - check out the rolls at the intro to "Blue Jade." Lastly in regard to Paer's comments, the riff on the bridge of "I'm Not Your Slave" is awesome and makes the song - are you sure that's Joakim? :-))

Summing up, ADDICTION is heavy in the vein of Seattle grunge, which is kind of funny, because Glenn has said in interviews that he really didn't like that music at all, and in fact considered himself of another generation and couldn't see himself playing it. And here, he's not only playing it, but ruling! ADDICTION is like a lot of the other stuff on Z-Rock, only done with world-class guitars, bass, and especially vocals. Oh, I didn't mention the vocals before? Well, I think we all know that Glenn has been improving with age, and the trend continues with ADDICTION. The verdict is in - THUMBS UP from me.

Bill

-END-

Date: 04 Aug 1996 16:16:18 +0200  
From: Lennart Hedenstrom <Lennart.R.Hedenstrom@telia.se>

Guys,

I have listened quite alot to Addiction over the last 4-5 days. At first it was a bit of a chock. I don't listen to much music of the heavier kind these days and this album is almost too heavy and dark for me!! It has grown on me a bit and I quite enjoy about half the songs now. The singing is awesome as always with Glenn and on this album we get to hear him using, as others have pointed out, more of Glenn's lower register which is absolutely fantastic!!

Bill wrote:

> Knowing that the album would be heavy and it had to appeal to a younger audience, I spent a lot of the last few weeks listening to Z-Rock ...

I am impressed by your thoroughness Bill!! I haven't either listened much to the contemporary hard rock/heavy metal/grunge or whatever labels they use these days. So listening through Addiction I realized I am not the right guy to attempt to say if Glenn has succeeded in making an album that sounds 90s.:)

> Also, I agree that Marc  
> Bonilla did a good job with the overall "vision" of the album, though I  
> think I'd give him a bit more credit for his electric guitar work.

IMO opinion both guitarists "underplay" on the album if you know what I mean. I have both Bonilla's album and he really can do the "guitar hero stuff" a'la Vai, Satriani and others if he wants to. Obviously on this album that was not the plan though.

I agree with you Bill when you say:

> I'm sure it's by design.

> One thing I don't agree with Paer exactly, though not quite to the extreme  
> of Lewis and Alex, is in regard to the drum sound - I don't think it's nearly  
> as good as Paer thought, but it didn't really strike me as awful either

The drum sound doesn't really bother me either.

> Summing up, ADDICTION is heavy in the vein of Seattle grunge,

Agreed, and I am afraid that with another singer I wouldn't even had bothered to give this album a listen!!

> which is kind of funny, because Glenn has said in interviews that he  
> really didn't like that music at all, and in fact considered himself of  
> another generation and couldn't see himself playing it. And here, he's  
> not only playing it, but ruling!

Again I am not the right guy to say if Glenn "rules" in this genre. I would probably get a better view on that if I'd play the album to my sister's teenage son!! ;) However, as we already know from the early reports from various sources and the interview in CtC#21 Glenn caved in to the pressure from the Japanese record company and agreed to do a heavy album. If this was a wise career move we will know in the future. Glenn's reasoning behind this is clear though as he is saving up money for an album in the future that will be more of an album \*he\* wants to do.

Lennart

-END-

Date: Tue, 6 Aug 1996 19:42:32 -0400 (EDT)  
From: Damien DeSimone <glennpa@nic.com>

Lennart wrote:

> I have listened quite alot to Addiction over the last 4-5 days. At first  
> it was a bit of a chock.

A chock?! Or do you mean shock? :-)

> I don't listen to much music of the heavier kind these days and this album  
> is almost too heavy and dark for me!! It has

Me, too. :) Well, I've always liked heavier stuff, but it seems that over the past year I've been listening to a lot of lighter AOR-type stuff - you guys know that - so Addiction was a real eye-opener for me! :) It made me want to go back and listen to some of my favorite "heavy" albums from the past few years, like Motley Crue's self-titled 1994 album, Sun Red Sun (Ray Gillen), some Talisman (Jeff Scott Soto), and even Nicklebag (Stevie Salas)!

> IMO opinion both guitarists "underplay" on the album if you know what  
> I mean. I have both Bonilla's album and he really can do the "guitar  
> hero stuff" a'la Vai, Satriani and others if he wants to. Obviously on  
> this album that was not the plan though.

I agree. Obviously the focus of the album is the songs, the overall sound, and, of course, Glenn's vocals, and Bonilla and Marsh seem relegated to playing heavy, hypnotic, groovin' rhythm parts (Addiction, Death Of Me) and symphonic soundscapes (Blue Jade, I Don't Want To Live That Way Again). That is fine, and I think the rhythm playing is killer, but I would have preferred to hear more diversity in the solos. We know both Marc and Joakim are excellent soloists, so it would have been cool if they stretched out a bit more in that regard. It seems they (Glenn?) really wanted that total 90s sound on most of the tracks, and went for the "noise" solos. :)

Speaking of the guitars, I think we need to clarify exactly who is playing what parts on the album. I don't believe this info is included in the booklet. I think Paer can hopefully clarify this, and he may even make a submission to CTC about it, because on a few tracks both guitarists are playing different parts, even though this may not be all that obvious.

> However, as we already know from the early reports from various sources  
> and the interview in CtC#21 Glenn caved in to the pressure from the  
> Japanese record company and agreed to do a heavy album.

Hmm... "Caved in" might be a bit too harsh, don't you think? I don't know. I think it was a mutual realization between Glenn and Zero. Zero wanted Glenn to make a heavier album this time, since that's the sort of thing most people seem to expect from Glenn and identify him with (which is a shame), and the chance for selling more albums is there. From a business perspective, Glenn realized he had to make this a big rock album. Let's face it: He doesn't have total artistic freedom these days.

Also, while some may accuse Glenn of jumping on the "alternative" bandwagon, he's never really done anything like this before, and, to me, it's just another style of music that Glenn has conquered.

Regardless of the circumstances, we know that Glenn puts his heart and soul into any project he's involved in, and always gives 100%, and I think that shows once again on Addiction. He did make another excellent album here, sure to satisfy the headbanging masses <g>, even though it may not be exactly the sort of album he really wants to make - or what the true "underground Glenn Hughes crazy people" really want to hear from him at this point in time. :)

I hope that Addiction will expose Glenn to the new generation of younger, "alternative" rock fans - particularly in the USA - due to the nature of a lot of the material on the album - which remains to be seen - though I don't know if this will make that much of a difference in the long run if Glenn makes another drastic change in direction... ??? I guess the key to all of this is proper \*promotion\*, something which Glenn has had some trouble with in the recent past. We know that when Feel was released, Glenn was happy that SPV planned to promote him as a contemporary artist rather than a rock relic from the DP days, but, sadly, it seems that didn't really happen. So it seems that Glenn's DP past continues to be both a help and a hindrance to his career, as I'm sure it will always be.

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

> If this was a wise career move we will know in the future.

True! As Glenn said, how well Addiction does will determine what he does next, so it will be interesting to see what happens.



> Glenn's reasoning behind this is clear though as he is saving up money  
> for an album in the future that will be more of an album \*he\* wants to do.

Right. I think the extremely candid Lennart/Mike interview is very informative and explains the current situation very well. I think Glenn summed everything up nicely at the end of the interview when he said: "I think the real Glenn Hughes fan understands me totally..."

-Damien-

-END-

Date: 15 Aug 1996 10:33:06 +0200  
From: Lennart Hedenstrom <Lennart.R.Hedenstrom@telia.se>

Damien wrote:

> Lennart wrote:  
> > However, as we already know from the early reports from various sources  
> > and the interview in CtC#21 Glenn caved in to the pressure from the  
> > Japanese record company and agreed to do a heavy album.  
>  
> Hmm... "Caved in" might be a bit too harsh, don't you think?

Well, call it whatever you like. It's pretty clear that if he would have had total artistic freedom *Addiction* would never have been made. From the interview in the previous CtC he basically said he needs the money Zero pays him for these albums and that they basically told him to make a heavy album or they wouldn't give him a deal.

> I don't know. I think it was a mutual realization between Glenn and Zero.  
> Zero wanted Glenn to make a heavier album this time,

There's no sense in debating this but I think you're wrong! :)

> Let's face it: He doesn't have total artistic freedom these days.

True, but then again does anyone have that these days?

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

I totally agree Damien.

Anyway, let's discuss the music and ditch the rest of the business/career move side of things. I have had the album for several weeks now and surprisingly the songs that I tend to like best on the album are the heavier ones! I think the album as a whole really is a *\*haunting scary beast\**. The lyrics are no doubt the darkest, deepest, most tormented and most bleeding stuff Glenn has ever released. Just look at these words from the lyrics:

complicated, aggravated, tragedy, grave, mistake, damned, slave, shadows, pressure, wound, bleeding, shadow, final plea, tired, darkness, tangled web, slain, gutter, gone, fire, sin, addiction, pain, refuse, lie, temptation, shame, demon, tormented, blame, worship, shell, deeper, cold, misery, cruel, wall, tragedy, fool, fall, coldness, illusion, sadness, walk away, emotion, stone, burn, nail, plow, cook, drown, love, rage, loaded gun, death, death, death, death, shoot, blind, broken, rope, death, death, death, death, slam, spike, vein, sentence, forge, chain, numb, conscience, steal, flame, death, death, death, death, wrapped, cursed, magic, cross, path, shame, dead, deep, down, dream, evil, life, trial, chance, dark, dawn, burning, red, down, left, down, belong, down, help, down, wrong, lie, empty, hide, behind, pistol, ground, go, serpent, grip, pain, glorified, blood, red, never, light, vision, dream, imagination, blue, jade, moon, fate, destiny, hold, fallen, angel, driven, fear, religion, lord, broken hearted, disillusioned, feel, life, beggars wall, land, free, fighting, lost, blind, jury, sentenced, sanctified, resistance, destination, down, justified, break, chain, inside, turning, outside, falls, fear, assistance, war, speculation, accused, answer, back, inside, miles away, hard, safe, live, die, higher ground, pleasure, pain, lost, found, light, cries, grieving, stumbled, madness, decision, shutters, resistance.

See what I mean? I thought so. ;) Anyway, my fave tracks at least right now are "Addiction", "Death Of Me", "Down", "Blue Jade" and "I Don't Want To Live That Way Again". "Justified" with it's middle-of-the-road rock tendencies doesn't really fit in with the rest of the stuff IMO. The least favorite tracks at this point are "Madeleine" (sorry Paer! :) ) and "Talk About It". The opening guitar riff of "Madeleine" is cool though. It reminds me of Stevie Salas or why not Jimi Hendrix's "Crosstown Traffic". And talking about comparisons, doesn't "I Don't Want..." remind you a bit of Pink Floyd? Some of this stuff will work out great live I think, especially the heavier stuff!

Lennart

-END-

Date: Thu, 15 Aug 1996 10:08:13 -0400 (EDT)  
From: Bill Jones <billj@mindport.net>

On 15 Aug 1996, Lennart Hedenstrom wrote:

> Anyway, let's discuss the music and ditch the rest of the business/career move  
> side of things. I have had the album for several weeks now and surprisingly  
> the songs that I tend to like best on the album are the heavier ones! I  
> think the album as a whole really is a \*haunting scary beast\*.

"haunting" IS an excellent one-word description of the album!

> The lyrics are no doubt the darkest, deepest, most tormented and most  
> bleeding stuff Glenn has ever released. Just look at these words from the  
> lyrics:

>  
[snip]

>  
> See what I mean? I thought so. ;)

My God! when you extract them like that and print them, it really hits home how dark the album's meaning is. Should really appeal to the young crowd that's currently into the alternative stuff. There is a big difference between Glenn's lyrics and the typical grunge lyrics though [\*\*\*\* this stuff is in my CTC review, so you might want to edit it out after reading it here, Damien! \*\*\*\*]. Here's the difference: Stone Temple Pilots are "Still looking for a new way to fly" and "Flyin' high across the plain"; Alice In Chains is even more direct with lines like "Stick your arm for some real fun" and "What's my drug of choice? Well, what have you got?". Glenn, on the other hand, has been there, done that: "If you fail to shake your demon - Tormented life, no one to blame" or "Slam the spike into my vein, Sentence me and Forge the chain".

> Anyway, my fave tracks at least right now are "Addiction", "Death Of Me",  
> "Down", "Blue Jade" and "I Don't Want To Live That Way Again".

What do the lyrics to Blue Jade mean? I share your favorite tracks pretty much, btw...

> "Justified" with it's middle-of-the-road rock tendencies doesn't really fit  
> in with the rest of the stuff IMO.

You got that right! It would have fit on BLUES nicely, however. I also think that the main riff of "I'm Not Your Slave" would have fit in with FEEL okay, but the crunching riff of the bridge is the meat of ADDICTION. "Talk About It" is also arguably a little out of place, but every album needs some variety.

> The least favorite tracks at this point  
> are "Madeleine" (sorry Paer! :) ) and "Talk About It".

I don't like Madeleine much either on the whole - but I do like that Glenn is singing over just his bass line for much of the song, and the guitar from Marsh is certainly impressive. The problem with it is that there's no catchy hook or melody anywhere.

> doesn't "I Don't Want..." remind you a bit of Pink Floyd? Some of this  
> stuff will work out great live I think, especially the heavier stuff!

"I Don't Want To Live That Way Again" is the epic song of the album, and

in that regard it does compare to some of the epic Floyd stuff. I hadn't thought of that comparison, but I did think that it had the haunting and hypnotic quality of Zeppelin's "Kashmir." I also think that it has the best vocals on the album.

Bill

-END-

Date: Thu, 15 Aug 1996 21:28:28 -0400  
From: Kursea732@aol.com

In a message dated 96-08-15 04:37:21 EDT, Lennart.R.Hedenstrom@telia.se (Lennart Hedenstrom) writes:

<< Anyway, my fave tracks at least right now are "Addiction", "Death Of Me", "Down", "Blue Jade" and "I Don't Want To Live That Way Again". "Justified" with it's middle-of-the-road rock tendencies doesn't really fit in with the rest of the stuff IMO. The least favorite tracks at this point are "Madeleine" (sorry Paer! :)) and "Talk About It". The opening guitar riff of "Madeleine" is cool though. It reminds me of Stevie Salas or why not Jimi Hendrix's "Crosstown Traffic". And talking about comparisons, doesn't "I Don't Want..." remind you a bit of Pink Floyd? Some of this stuff will work out great live I think, especially the heavier stuff!

Lennart  
>>

Hmmm, for me the album's material can be divided into four basic categories: excellent, good, average, sub-par. I'd have to say that my favorite numbers (in order of appearance) in the "excellent" category are: I'm Not Your Slave, Addiction, Talk About It, and I Don't Want To Live... . For me, these are the best songs in that they have just about all of the elements I look for in a song from Glenn; specifically, great vocals, interesting music, and a certain longevity - i.e. these are the songs that I find as standing up particularly well after repeated listenings of the album.

These songs are closely followed by the songs in the next category, ( the "good" category), and they are: Cover Me, and Madeleine (sorry, I'll always prefer the original version to this one!), With Cover... The only thing that holds it back in my opinion is the cliched Kashmir-like pre-chorus. I mean, that could have come straight from Physical Graffiti! Besides, it's hard to push the envelope in the 90's when you are rehashing the soundtrack to the 70's and 80's! With Madeleine I've already made my point I guess, so lets move on to

The "average" numbers, which are: Blue Jade and Justified Man - though I may prefer Justified... a bit more than I do Blue Jade. True, I'm not sure that Justified... fits well with the rest of the album - seems to me this is what Bad Company would have sounded like if Glenn had joined them when he was asked a while back - but I like it better than ...Jade which, though atmospheric, is just a little too long and boring for my taste. (I know, I Don't Want To Live... is longer, but to me that song has a certain edge, a certain hypnotic quality that draws you in, unlike ...Jade which sort of creaks along without really grabbing your attention.)

Finally, we have the "sub-par" tracks: Death Of Me and Down. Yechh, what is that noise?! I don't care much for the music on either of these tracks, though - truth be told - the only thing that killed Down for me was the wretched chorus. It's got a fantastice set of verses, nice pre-choruses, and then the bottom just falls out from under it when it comes time for the chorus. Glenn's edgy growl of a vocal on the chorus doesn't help either. Don't give me wrong, I love it when Glenn goes for that certain throaty quality on some of his songs, but there's usually a certain warmth there. Alas, not on this one. Death just sucks. What more can I say?

Anyway, taken as a whole, I think that for an album whose genesis lies primarily within the realms of the commercial (as opposed to the artistic) Addiction is pretty damn good. As a friend of Glenn's I'd prefer to see him with the opportunity to make the album that he wants to make these days, but as a fan. I still love it when he rocks too. That said, for a man who has said more than once that his heart just isn't in heavy rock anymore, Glenn still rocks on most of these songs with a fair amount of conviction. As for the weaker stuff on the album, (i.e the lesser quality material like Death... and/

or Down), well, maybe Glenn's over-all lack of interest in Hard Rock as a genre in and of itself is part of the problem.

Marc

-END-

Date: Fri, 16 Aug 96 07:47:54 +0200  
From: holmgren@basys.svt.se

Damien - you wrote that you didn't get my first mail - here's a copy of it:

=====

Hi guys!

I've been away from the internet and haven't been able to comment some of your comments but here's a few things...:

Bill Jones wrote (about my (p)review):

> It's definitely a 90's album like he says, but scare away the older geezers?  
> Uh, is that aimed at me? :-)

Nuthin' personal Bill :)

> Also, I agree that Marc Bonilla did a good job with the overall "vision" of  
> the album, though I think I'd give him a bit more credit for his electric  
> guitar work. I'd give him the credit because like Paer is familiar with  
> Joakim's work, I'm familiar with Marc's playing and consider him to be a  
> world-class guitarist right up there with guys like Morse and Satriani. So if  
> he seems to be laying back a bit on this record, I'm sure it's by design.

I'm sure it is! And as I wrote I'm 0% objective when it comes to compare Joakim and Marc... The songs featured on THIS album though show the difference in "Slave" where Joakim has so much more edge, energy and strength. Mind you, Marc had already recorded that song, but he asked Joakim to rerecord that part. What I meant is that I think that especially the title track would have been improved with the same treatment... Another BIG difference is the guitar solos on Madeleine. Marc thought the original solo that Joakim had laid down on the demo was too funky and decided to rewrite that part - but that is of course only a matter of taste...

> I am glad that Paer pointed out that Joakim played on "his" 3 songs plus  
> "Slave," because there was no way to know that otherwise. How did you know  
> Paer - did Glenn tell you?

Well, Joakim and I have listened thru the album a NUMBER of times...

> One thing I don't agree with Paer exactly, though not quite to the extreme  
> of Lewis and Alex, is in regard to the drum sound - I don't think it's nearly  
> as good as Paer thought, but it didn't really strike me as awful either. The  
> drums themselves sound too muffled, especially the bass drum - it sounds  
> dead. The toms sound very indistinct - check out the rolls at the intro to  
> "Blue Jade."

What I liked about the drumming is that it's much more focused IMO and technically better again IMO than on the other albums.

> Lastly in regard to Paer's comments, the riff on the bridge of "I'm Not Your  
> Slave" is awesome and makes the song - are you sure that's Joakim? :-)

Well, I think I answered this question above... :)

Damien wrote:

> We know both Marc and Joakim are excellent soloists, so it would have been  
> cool if they stretched out a bit more in that regard. It seems they (Glenn?)  
> really wanted that total 90s sound on most of the tracks, and went for the  
> "noise" solos. :)

Agree, but still this is the most guitar orientated album he's ever done and with even more guitars it probably could have been too far from a \*True GHsoloalbum\*

> Let's face it: He doesn't have total artistic freedom these days.

Nope, but then who has??? Money controls everything when it comes to major artists these days!

Take care,

Paer

-END-

Date: Fri, 16 Aug 96 09:40:34 +0200

From: holmgren@basys.svt.se

Damien, as my mail server seems to screw up the cc list I only mail this to you, the others will read it anyhow :)

=====  
Lennart wrote:

> Anyway, my fave tracks at least right now are "Addiction", "Death Of Me",  
> "Down", "Blue Jade" and "I Don't Want To Live That Way Again". "Justified"  
> with it's middle-of-the-road rock tendencies doesn't really fit in with the  
> rest of the stuff IMO. The least favorite tracks at this point are  
> "Madeleine" (sorry Paer! :) and "Talk About It". The opening guitarriff of  
> "Madeleine" is cool though. It reminds me of Stevie Salas or whynot Jimi  
> Hendrix's "Crosstown Traffic".

Don't have to be sorry Lennart - I'm not the 1 to ask when it comes to that song, but fact is that it has grown a lot since I first heard it 9 months ago... So has she (Madeleine id est)

Bill wrote:

> What do the lyrics to Blue Jade mean?

Isn't that quite obvious??? ;)

> I don't like Madeleine much either on the whole - but I do like that Glenn is  
> singing over just his bass line for much of the song, and the guitar from  
> Marsh is certainly impressive. The problem with it is that there's no catchy  
> hook or melody anywhere.

There once was a hook :(

Marc wrote:

> Hmm, for me the album's material can be divided into four basic categories:  
> excellent, good, average, sub-par. I'd have to say that my favorite numbers  
> (in order of appearance) in the "excellent" category are: I'm Not Your  
> Slave, Addiction, Talk About It, and I Don't Want To Live... .

Really??? To me Slave (except for that RIFF in the bridge) and Talk About It are the weakest tracks on the album.

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

Congrats Marc! You've just won the BIG BOF price!!! I could write that these two songs in a way are the core of the album and that the rest of the songs are just compromises... But I won't, although I just did it I guess? :)  
It's anyhow these two songs that makes the album contemporary, isn't it???

> I don't care much for the music on either of these tracks, though - truth be  
> told - the only thing that killed Down for me was the wretched chorus. It's  
> got a fantastice set of verses, nice pre-choruses, and then the bottom just  
> falls out from under it when it comes time for the chorus. Glenn's edgy growl  
> of a vocal on the chorus doesn't help either. Don't give me wrong, I love it  
> when Glenn goes for that certain throaty quality on some of his songs, but  
> there's usually a certain warmth there. Alas, not on this one.

Apart from the chorus Down is a bit Trapeze-y in the 90:s

> Death just sucks.

I've heard other people having trouble with that song as well, BUT people not specifically into Glenn's music often like it! Some say that it doesn't have the beauty of a normal Glenn-song, could it be 'cause it's the ONLY melody on any of his soloalbums that isn't written by Glenn himself???

I'm very sure though that Down with all its energy will be a killer live!!!

Take care,

Paer

-END-

Date: Mon, 19 Aug 96 04:29:06 +0200  
From: holmgren@basys.svt.se

Damien,

If it's not too late I'd like to add one thing more in the reply I wrote to Marc's comments about Death and Down, where I wrote that they in a way were the core of the album. Could you please include:

=====

These two tracks will probably be the opening tracks on the european release.

=====

Possible?

Paer

-END-

Date: Mon, 19 Aug 1996 21:26:16 -0400  
From: Kurse732@aol.com

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

>

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

What the hell is that?!

> I could write that these  
> two songs in a way are the core of the album and that the rest of the songs  
> are just compromises...

How do you figure? For my part, I have a hard time believing that ADDICTION is built around these two songs, especially as they don't really have that much to do with Glenn's own stated musical preferences or tastes. In the larger scheme of things, I'd have to say that it's the songs like Death... and Down that are the compromises here. Not that it matters, though. Fortunately the album has other strengths, and while it is no way as multi-faceted as FEEL, ADDICTION manages to encompass more than just the one sound that these two songs represent; and that's how it should be - Glenn's music has always been larger than the mere sum of its parts.

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

No, I don't think so. I think that what makes the album contemporary has a lot more to do with the production values involved as a whole, and not so much with the song-writing on a pair of tracks, one of which isn't even a Glenn Hughes composition. Together, Marc and Glenn have created an album that SOUNDS contemporary, even in those places where the songwriting isn't. Understand that, and I think you'll go a long way towards understanding why - to some people at least - ADDICTION may end up seeming to be a more cohesive effort than was FEEL. On FEEL, Glenn played with a variety of musical and production elements without any inhibitions. On ADDICTION, however, (and I think that the final version of Madeleine is an excellent example of this), some of Glenn's material that probably wouldn't have been otherwise included on the album was reworked to conform to a certain sound, a certain style, a

certain design. The production values behind those two albums, FEEL and ADDICTION, were totally different, and I think that that has a lot more to do with the end results on ADDICTION than you might believe.

Marc

-END-

From: Lennart Hedenstrom <Lennart.R.Hedenstrom@telia.se>  
Subject: CTC: Happy b-day Glenn!

Hi, Lulea August 20, 1996

Happy birthday Glenn (August 21)!

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

P.S. There's an ape on the back inlay of Addiction, i.e. "monkey on the back". Subtle! :)

-END-

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

Here are the details on the ADDICTION compact disc:

Glenn Hughes - ADDICTION Zero XRCN-1280 Japan (96-7-10)

Total playing time: 50:47

Track listing:

I'm Not Your Slave	3:53
Cover Me	4:54
Addiction	4:28
Madeleine	4:51
Talk About It	4:50
Death Of Me	3:46
Down	4:46
Blue Jade	7:16
Justified Man	3:43
I Don't Want To Live	
That Way Again	8:20

Musicians:

Glenn Hughes: All Vocals, Bass Guitar  
Marc Bonilla: Guitar, Keyboards  
Joe Travers: Drums  
Joakim Marsh: Guitar  
R. Gaylor: Vocal Channeling (track 10)

Description:

The disc comes with a 14-page booklet featuring three pictures of Glenn, song lyrics, and the usual credits and thanks. There is a 4-page mini-booklet inside the regular booklet with a Japanese translation of the lyrics and an additional black and white picture of Glenn. The jewel case containing the compact disc is clear, so the rear insert is visible on both sides. On the outside is another picture of Glenn, while on the inside is a picture of a toy stuffed monkey playing cymbals, with two bottles in front of him. One bottle is filled with some kind of ground up leaves, and the other is filled with yellow liquid. You figure it out.

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

-END-

|||||

CONTRIBUTIONS

Daddy's in the house - oh yeah! Glenn Hughes has changed musical direction again, this time to a very 90's grunge rock groove, and guess what? He not only can do what the guys who are 20 years younger are doing, but he can still show them a thing or two. It shouldn't really shock anyone that Glenn is rocking out again even after the AOR-slick sound of FROM NOW ON... and the return to funk of FEEL, because after all, Hughes has been rocking hard his whole career. One might think that at this stage of his life he'd be taking direction from his heart and playing what he wants, but just a few weeks ago we learned from that Coast To Coast exclusive chat between Glenn and our own Lennart Hedenstrom that Glenn's [Japanese] record company suggested he do a rock record this time. Glenn agreed that this might not be that bad of an idea, especially if the new record could attract the fans that are currently buying the albums of Pearl Jam, Stone Temple Pilots, and Alice In Chains by the millions. So, like any savvy businessman, Glenn went out and bought a bunch of the competition's discs, and has molded his own ideas within their framework. The result is ADDICTION, and the sound is very Seattle - angry, grungy, and heavy, but unmistakably still Glenn Hughes.

Much of the credit for the album's overall vision must go to Marc Bonilla, who supplies the bulk of the guitar work and had major roles in the writing and production. From Marc's previous solo efforts, EE TICKET and AMERICAN MATADOR, it's clear that Marc is a monster guitarist right up there with the Satrianis and that crowd. But if guitar shredding is your thing, then pick up the new Yngwie Malmsteen CD instead of this one, 'cos according to top-selling bands like Stone Temple Pilots, shred is dead, and ADDICTION steers clear of it. Instead you'll hear Bonilla pounding out bone-crunching riffs and noisy solos. And unlike the slick, over-produced sound of Glenn's two previous studio albums, ADDICTION sounds a lot closer to the Brendan O'Brien school of production style [Stone Temple Pilots and Pearl Jam] with an overall lack of drum crispness and generally noisy total sound.

The lyrics for ADDICTION are some of the most interesting that Hughes has ever written, and work on at least two levels. Obviously, as the title suggests, the lyrics are concerned with drug use, and this theme alone is going to attract the fan base of the Pearl Jams, the Soundgardens, the Alice In Chains, and the rest of that breed. The difference is that Glenn is using his "been there, done that" experience to tell the younger listeners what he's learned. Stone Temple Pilots are "Still looking for a new way to fly" and "Flyin' high across the plain"; Alice In Chains say "A new friend turned me on to an old favorite, Nothing better than a dealer who's high." Glenn's lyrics, however, are all about the dangers of succumbing to these temptations: "If you fail to shake your demon - Tormented life, no one to blame" and "Slam the spike into my vein, Sentence me and forge the chain, Numb my conscience, Steal my dreams, Stretch me on your open flame." Fittingly, the last track "I Don't Want To Live That Way Again" sums up Glenn's feelings with razor-sharp clarity - "I have stumbled thru madness, Now I've made my decision, And I don't want to live that way again."

Musically, ADDICTION is as heavy as anything from present-day Seattle - the title track drives its point home with tuned-down guitars and an effective yet simple riff (aren't the best riffs always the simple ones?); "Death of Me" is as dark as its title, with a throbbing pulse; "Down" continues the gloomy theme with another riff from Hell; "Blue Jade" slows the tempo, but is far from your typical heavy metal ballad, with its haunting and swooping guitar lines; and the previously-mentioned "I Don't Want To Live That Way Again" is the epic track of the album, building hypnotically like Zeppelin's "Kashmir" to a majestic culmination. The bottom line on all of this is that ADDICTION sounds a lot like the current crop of heavy alternative bands, but you can hear details in the musicianship that separate it from them: nuances in the guitars that hint at Satriani-isms, breaks that are just a bit tighter than usual, and none of the usual sloppiness.

Some criticisms of Glenn's last album, FEEL, were that the album lacked focus and that it tried to go into too many musical



directions. That can't be said of ADDICTION - all the songs are in the hard rock mold, and all but a couple could be described as being heavy alternative. The exceptions are "Justified Man," a bluesy slide-guitar tune that would have fit nicely on Glenn's 1992 BLUES album, and "Talk About It," a very melodic AOR Journey-ish song that could have come from Glenn's FROM NOW ON... album. "Madeleine" almost doesn't quite follow the rules either with its somewhat complex syncopated riff, sounding more like guitar-hero Ozzy-type stuff than the rest of the album, but it certainly is not as out of place as the previously mentioned pair.

What about the vocals? Hey, it's Glenn Hughes! Still got the superhuman range, the Paul Rodgers-like tone (only better!), the soul that Corey Glover wishes he had, the power of Ronnie James Dio at his best, and the sweeping fluctuations of pitch that flow as easily as profanity from Madonna's mouth. Vocal highlights can be found in any track on the disc, but the epitome of what Glenn's voice is all about is on the closing cut, "I Don't Want To Live That Way Again." The song is truly grand in scale, both musically and lyrically, and is one of the best songs Hughes has ever written. It also serves as a showcase for his vocal ability, much as "Medusa" once did back in the Trapeze days, as this song builds from a whisper to a vocal crescendo.

What you have with ADDICTION is a hard rock/grunge album that could serve the purpose of introducing Glenn to a much wider audience. Though the album has a 90's attitude, it is performed by world-class musicians (at least the bass, guitars, and vocals that is), so it rises above the rest of the crowd in that regard. Whether the album will alienate Hughes fans who were hoping for some more funk remains to be seen. The fans who enjoy his unique voice whatever the musical genre will no doubt like this effort as well, as the voice is still magical.

Glenn Hughes - 'ADDICTION' 1996 Zero Corporation XRCN-1280 (Japan)

-END-

From: Lennart.R.Hedenstrom@telia.se  
Subject: CTC CONTRIB: Session Talk!

Hi all, Lulea, July 12 1996

As I wrote in CtC issue 20 I went down to Uppsala, in the mid-east of Sweden, the first week of July. Together with three guys from Ostersund I sat down with Glenn Hughes for a chat during the afternoon of July 2. The other three were Mike Eriksson (who is running the Swedish DP club and magazine Deep Purple Forever!) and two of Mike's friends from Ostersund, that came along for the ride, Thomas and Staffan.

I made our chat with Glenn into two separate things and the first, the interview, was presented in the previous CtC issue. The second thing that you have before you here is a talk where Glenn commented on a lot of the sessions he has done through the years.

I hope you enjoy it!

Lennart (Lennart.R.Hedenstrom@telia.se)  
Co-editor of Coast To Coast - The Glenn Hughes Electronic Fanzine

<> clarifications  
[] actions from the participators in the dialogue  
GH: Glenn Hughes  
LH: Lennart Hedenstrom  
ME: Mike Eriksson  
Staffan: Staffan  
Thomas: Thomas

PART II - GLENN'S SESSION WORK!

LH: I have a few CD covers here. I was wondering if you could say a few words on these each?

GH: OK.

\*\*\* Billy Liesegang \*\*\*

GH: Let's talk about this. I did this because this is one of the nicest guys in music <business> and also one of my best friends in the whole world. I love him to death. My record company aren't pleased about it because it takes away from the obvious... Glenn Hughes solo albums.

\*\*\* Wet Paint \*\*\*

GH: \*This\*! <with disgust> I never heard this and I don't ever wanna hear it. This one, I did as a favor to Keith Olsen. Sometimes I do things and I think "This is never gonna come out. I'll do this as a favor". Later maybe all out of a sudden someone say "Oh, you're singing with Wet Paint". I go "Wet \*what\*? \*Wet Paint\*???".

\*\*\* Manfred Ehlert's Amen \*\*\*

GH: This one umm... What I don't like with albums like this is when they put my name on the front. It \*really\* pisses off my record company, because... for instance if you weren't a Glenn Hughes fan and you bought this to hear Glenn Hughes for the first time... this isn't... look, you know... when I do my own albums I put more time into it but you know but with this it's more like a demo to me... but it's still OK, it's \*OK\*, but it isn't something I want on the front of an album. This was done in 1989 [pointing on the Amen CD insert] before the Whitesnake, this one was.

LH: I heard you have done a second Amen album.

GH: No, a track off this one only remixed into a more of a contemporary re-mix.

LH: So you haven't...

GH: No. No.

\*\*\* Hank Davison \*\*\*

GH: And this is a disgrace! This is a \*fucking\* disgrace Excuse me. I never swear, but this is a fucking disgrace.

LH: Did they ever ask you about it? <the right to release the CD>

GH: They asked me this and I am gonna be honest with you. Can you believe that I did Highway Star and I didn't know the words?! Umm... they asked me if they could sell this through the Bikers Union of Germany. I have a contract of that. So I could sue them if I wanted to! And here we have it, of course, in Japan selling 25,000 copies!!

LH: It's distributed in Scandinavia as well.

GH: I know. So people are, my real friends, are gonna buy this and go "Well Glenn's not doing really good is he?". And it's like "No I am not!", because you know...

\*\*\* Brazen Abbot \*\*\*

GH: This one, I did after that last Swedish tour with the Europe boys. Umm it's OK. Nice guy, Nik. Really nice guy!

ME: He wrote a piece for the new <DPF> magazine.

GH: He's nice. Did you like it? [pointing on the CD insert, asking Mike]

ME: It's a bit 80s, but it's very competent.

GH: Umm what can I say... it's OK, it's \*OK\*. It's like I said to you before I am only interested in now, the reason I... I can't keep on doing these sessions. These kind of things aren't gonna set the world on fire.

LH: But you're doing \*a lot\* of sessions!

GH: Yeah, but I have to stop. I \*have\* to stop.

LH: I made a list here of all the sessions you've done. I don't have them all with me because I only brought the CD inserts and I have many of them on LP only.

GH: Partly why I've done that Lennart, since I got clean... I told you on the Blues album that you were to hear a lot from me and what you've been doing is getting all these kind of records.

\*\*\* Stevie Salas, The Electric Pow Wow \*\*\*

GH: I am proud of this one. I think it's very good. He's very good isn't he?

LH: Yeah, he's a great guitarist and I have several of his albums.

GH: There's a possibility I will be working with him again.

\*\*\* LA Blues Authority, Cream Of The Crop \*\*\*

GH: This one. It's not bad is it? Not bad. It's OK.

\*\*\* LA Blues Authority, Deep Purple tribute \*\*\*

GH: This is not as good as the Burning Japan Live for me. I mean the actual recordings of this album were done in a garage.

ME: I have heard stories about it. It's not very good.

GH: What Mike Varney was... Mike's a good friend of mine, but if you are reading this Mike: tough! Thing is that Mike gets all the heavy metal guys, or all these guys, or singers, and he gets a little tape, and then you get your tape in the mail and you go into your friends garage and you sing on it. It's not like you're gonna do this for real! So...

LH: But now you have done the Jethro Tull <tribute> and I also heard that you're gonna do this Queen tribute!

GH: Yeah, I'm gonna do that.

ME: Is that the same record company?

GH: The Tull thing is. Varney is very good at getting me to do things for him. He pays me very well but he also reminds me that he was the one that got me back again, you know. The Queen tribute is being done by another label.

\*\*\* George Lynch, Sacred Groove \*\*\*

GH: I ummm... did backing vocals. Can you actually hear me on this one? "Tangled In The Web" maybe? <wrongly assuming it's the Lynchmob album>

LH: That's the George Lynch solo album where you sing lead on two tracks.

GH: Oh that's right. I haven't heard this either. I don't listen to most of the things that I do.

\*\*\* Lynchmob \*\*\*

GH: I don't remember this one, too much. This is the one I did right before I went into the Betty Ford, right the week before.

\*\*\* Sister Whiskey, Liquor And Poker \*\*\*

GH: I haven't heard this one at all.

LH: Well, you aren't credited as singing.

GH: That's good.

LH: You are only in the "thanks to" list. But you \*do\* sing?

GH: Yeah, I told them they couldn't use my name. This is when I thought I was getting smart.

\*\*\* Marc Bonilla, American Matador \*\*\*

GH: This is great! I loved that! Umm... \*do\* love it! I mean it's a great version of the song. Look at, look... this is \*all\* the shit I've done since I've been clean, right?

LH: Yeah, but I have a lot more...

GH: Ohhh, how about that? I've been doing really well?

LH: Yeah. You're a busy guy that's for sure.

GH: The good thing about it. All this stuff, some of it, as good as it may be, it's never been really big hits. So... it's not like I am saturating the radio or anything!

ME: It's not gonna matter if you sell records in the future, to another audience.

GH: No.

\*\*\* Geoffrey Downes, Vox Humana \*\*\*

GH: I like that one.

LH: You sing on, I think it's...

GH: "Video Killed The Radio Star". Isn't that lovely?

LH: Yeah, I think so.

\*\*\*\* KLF, America: What Time Is Love? \*\*\*

GH: That's great, of course!

ME: We had a Deep Purple party here in Uppsala yesterday and we played that song.

GH: Someone said "Who's that singing? Who's in that band, that rapping guy?".  
[laughs]

\*\*\*\* Don Dokken, Up From The Ashes \*\*\*

GH: Don, one of my oldest friends. Of course Norum is on it. Norum's a great guy, and you know. There we have that. <Glenn only wrote for this album. He does not sing on it>

\*\*\* Highlander II, The Quickening \*\*\*

GH: Good song, Haunted.

LH: That's from the Warner Brothers album.

GH: I have another demo of the song, that is un-fucking-believable. Another version I sang. If I can find I'll make you a copy. I promise. It's a better version. It's just a more contemporary version.

\*\*\* John Norum, Face The Truth \*\*\*

GH: This is a... For all classic rock fans that liked me in, maybe Hughes/Thrall and Deep Purple, they would have liked that one. It's good album.

LH: It's somewhat in the same vein as the Gary Moore "Run For Cover" album.

GH: Well, John is a massive Gary Moore freak!

\*\*\* Notorious \*\*\*

GH: I did this as a favor to the A&R guy that signed me at the Warner Brothers. Don't remember it.

\*\*\* Dragnet \*\*\*

GH: Great song! <City Of Crime, with Dan Aykroyd>

LH: Do you think that's a great \*song\*?

GH: My performance was good. It wasn't a great song but Dan Aykroyd was there

when I sang it and he was cheering me on. So I...

ME: He is a fan isn't he?

GH: Yes, he is a big fan.

LH: I think the song, if you listen to it, is more like a joke.

GH: Yes, it's a joke but I thought the chorus was interesting.

\*\*\* Phenomena II, Dream Runner \*\*\*

GH: The second one. Ummm... the second one I was sick, legitimately sick I couldn't talk but it was not bad.

\*\*\* Phenomena \*\*\*

GH: This is a good album but the production sucks.

LH: Yeah, and here I have the version with two bonus tracks, Assassins Of The Night and Running With The Pack.

GH: Ohhh great. I like that one Running With The Pack and I like that one with the [singing] "uhhummm switchblade uhummmmm knife" <first line of the lyric>. I like that song. It's good.

\*\*\* Black Sabbath, 7th Star \*\*\*

GH: Well, here is, let's call Tony my newest best friend because we've been working for two weeks now. I just left him yesterday. Possibly, unlike Ritchie, this is the nicest man. [laughs] A very nice guy. Who has been shit on like from very high places. I am helping him putting together his new album. My fans say this is a good vocal performance [pointing at 7th Star] by me. So OK.

LH: Have you stayed in touch through the years?

GH: I met him at the MTV Awards last year. He asked me to do his solo album. It took a year to get together. And I am doing it for two reasons. I am doing it to get respect back from him and his management. And I am doing it to show all the people that thought, you know, that Glenn was fired and this and that. To show them that was bullshit you know.

ME: To show that you're friends?

GH: Yeah.

Thomas: I heard some people that didn't like you when you were in Black Sabbath. They didn't like that \*you\* were in Black Sabbath because they believed it should be Ozzy or someone...

GH: That's right and I agree!

Thomas: But after a few years then they could take it to their hearts because it's a great album.

GH: For me, the album, when we recorded it, was called "Tony Iommi" period! But when it was all mixed his manager said "Let's call it Black Sabbath!". To make more money. So if you listen to it as a Tony Iommi album it's great. If you listen to it as a Black Sabbath album it's not very good. Let's just say that I don't belong in Black Sabbath. I have said that all along. But as a guy, a lovely guy, and I hopefully his next album will be very big and I will be on it.

\*\*\* Tommy Bolin, Teaser \*\*\*

GH: This... I was supposed to sing half the songs on this album, but I couldn't because at the time I was stuck on a tax thing and Tommy did most of the stuff in Trident in England, the vocals. So I flew over for half a day and sang in the Dreamer. He wanted me to sing everything. Tommy and I were very so close. Closer than most people thing. He wanted me to sing all the album and I said to him "No, because I think you are cute singing your own songs". Has John Sykes' wife said John Sykes sings his songs well, I am not saying he doesn't <see part 1 of the interview in the previous issue of CtC>. As a Tommy

Bolin fan I love the way Tommy Bolin sings his own songs well. I am here to say that, I might be a good singer but, there are other great singers in the world. I am not the only one. I mean, there's plenty of room.

LH: I have several other sessions that I didn't bring because I only have them on vinyl. Things like Pat Travers, Climax Blues Band, Nightranger, XYZ...

GH: A favor to Don Dokken. <XYZ>

-END-

|||||  
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|||||

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- The Editors.