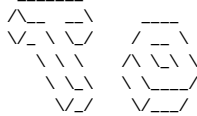
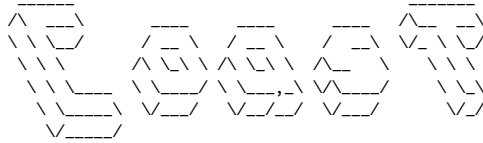


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#27
May 19
1997



|||||
INTRODUCTION
|||||

Hi All!

Welcome to COAST TO COAST! After a bit of a hiatus on lwb.org (due to an Internic problem), we are back! However, hopefully we can make up for that with a new issue!

Inside you'll find some cool news on the Tommy Bolin Tribute Concert! Also, we have several very cool interviews in the CONTRIBUTIONS section, as well as a new "THOSE OTHER SESSIONS" by Bill Jones. Thanks to Bill for getting it done despite his busy schedule. And thanks to all the editors and subscribers for their efforts.

Well, here we go, with issue #27 of COAST TO COAST!

Lewis
lewis@lwb.org

|||||
SUBMISSIONS
|||||

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Glenn will perform at Tommy Bolin Tribute Concerts!

Hi All:

Some exciting news for all of Glenn's fans here in the United States:

Glenn will be performing at this year's Tommy Bolin Tribute Concerts, which will take place on August 15th and 16th at the Bluebird Theater in Denver, Colorado!!!

Glenn will receive co-headline billing along with Zephyr, and will open the shows with a thirty-minute acoustic (or semi-electric) set. He will also take part in a special autograph session during the afternoon of the 16th.

I want to thank Scott McIntosh for initially breaking this news to me, and also Mike Drumm and Bill Hibbler for the additional information and confirmation. Mike Drumm, President of the Tommy Bolin Archives, was kind enough to give me a call recently to tell me more about the events that will take place that weekend, and suffice it to say it will be amazing! According to Bill Hibbler, this will very likely be the *only* chance to see Glenn live in America this year...

We will keep the Glenn Hughes web site updated with the latest news on this event, but please visit the Tommy Bolin Archives web site (www.tbolin.com) for more specific information and ticket info, or call the Tommy Bolin

Archives at (303) 331-2826.

Lewis and I are planning to attend, so if any other CTCers are planning to go, get in touch with us!

-Damien-

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| Damien DeSimone           | "Life is good." - Glenn Hughes, 1996 |
| Mahwah, New Jersey USA   | Keeper of the Glenn Hughes and      |
| glennpa@nic.com          | Jeff Scott Soto discographies!      |
| Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE" |
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-END-

From: Lennart Hedenstrom <Lennart.R.Hedenstrom@telia.se>
Subject: CTC: AMEN "Aguilar" review

Hey all,

Late last year I wrote about the release of the second AMEN album "Aguilar" (Spanish for eagle) which then was only available in Switzerland. I awaited a more general release in more countries until reviewing it a bit more in detail. By now it's released in most European countries including Sweden.

AMEN is Manfred Ehlert's baby and he writes all music and plays all instruments. On this second album he yet again teams up with ex-Krokus and fellow countryman (both are from Switzerland) Marc Storace. Marc has a distinctive voice although nowhere close to the power or range of "our own" Glenn Hughes. Glenn who sang on some tracks on the first AMEN album turns up on "Aguilar" once again. Manfred has re-used the same vocal track (recorded as far back as 1989!) which he used on "Make My Day" off the previous album but here totally changed with a new backing track. I still enjoy the original version more. The change in rhythm and tempo creates a certain stress since the original song was (at least that's my feeling) slightly faster and with Glenn's vocal track being the same I get a weird feeling listening to it. The new version has more of a moody "spooky" touch. :)

What about the rest then? Well, this album has more focus on guitar compared to the first and that's something I personally prefer. The material varies from pop material, over rock to lighter hard rock. My personal faves are, the Glenn track excluded, the stomping "When You Need Love Tonight", the Ian Gillan inspired "Feel The Joy" (Manfred, you wrote this with Gillan in mind didn't you?! ;)), the white funk in "Soul Man, Funky Man". When it comes to the music I find it being a classy product except that I always have had a slight problem with drum machines. Although Manfred probably doesn't have millions to spend on production I like the atmosphere on the album with is open, clear and well... having sort of a "big" sound. I have seen negative remarks in some reviews about the production but I disagree most of the time. The guitar sound could have been made more interesting and if they would have had used a real live drummer I think this would have been a fantastic album. Personally I love AOR (meaning melodic rock often with a slight leaning towards a 80s commercial rock sound) so if you are like me I think there's a good chance you will enjoy this album. I don't know why, I can't put the finger on it, but AMEN does remind me of Phenomena. So if you dig Phenomena the reason to go look for this one is even greater, and after all the greatest voice in the universe is featured on it, although it's not one of his most memorable performances.

For more info on AMEN and sound samples, pictures (some of Glenn!) check out Pat Willener's AMEN webpage at: <http://polaris.cincomj.co.jp/~pw/amen.htm>

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

-END-

From: Fedor <f.delange@mail1.remote.uva.nl>
Subject: ctc: Funky Business

A new boot is out:
Glenn Hughes - Funky Business
Recorded in Heino, Netherlands 07.14.95
Purple Rainbow Records PR 96006

I think what we've got here is a soundboard recording. I'm not completely sure, whereas the cover says "analogue recording mixed with digital audience sound" Excellent quality!

Soundwise, it's one of the best boot's of Glenn I've heard so far.

Time: 70:40

Tracks:

Stormbringer
The Liar
You Fool No One
Muscle & Blood
Push
This Time Around
Coast to Coast
You Are The Music
Your Love Is Alright
Gettin' Tighter
Vocal Intro
You Keep On Moving
Burn

These guys did a great job. Very nice photos, and good info. Comparing the photos a little, they might very well be taken the day after, at the Via Rock festival in Geraardsbergen, Belgium. To see pics of the Heino show: check out the website.

The subtitle: The Unbearable Hot Recording refers to the temperature that evening. This is one of the few shows that featured drummer Richard Newman. He's the guy that was replaced somewhere after Geraardsbergen for Glenn Deitsch. The guitars of Dave Patton and George Nastos might be a tiny bit low in the mix; Glenn and Ruben Voltiera (did I spell this right?) - which is named Mike Patto on the cd, ok, one mistake is allowed - ;-) are superclear. It indeed is a funky album, with some lovely soulfull escapades by Glenn.

The version of Push , the Trapeze songs (complete with horn-sounds!) and You Fool No One are really awesome renditions. The 'vocal intro' at the beginning of YFNO is one of the nicest things I've heard Glenn sing. A classic boot.

Fedor

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Life "Cocoon" CD w/track from Glenn's WB sessions

Hi All:

Fans of Glenn's unreleased Warner Brothers solo album will want to check out guitarist Robin George's new band, Life, who have just released a CD called COCOON on the Now & Then label in the UK. The CD features a great new recording of the track "The American Way," performed by Life, but originally recorded by Glenn during the WB sessions. This song was written by Robin George, who also played on Glenn's version, which is definitely the better of the two. Both Glenn (spelled "Glen" - a big pet peeve of mine!:) and Dave Holland are thanked in the liner notes for "ideas and inspiration." Anyway, the CD as a whole is very good, and it's well-worth checking out for fans of quality melodic rock.

LIFE - "COCOON" [Now & Then Records NTHEN 29, UK, 1997]

-Damien-

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| Damien DeSimone           | "Life is good." - Glenn Hughes, 1996 |
| Mahwah, New Jersey USA   | Keeper of the Glenn Hughes and      |
| glennpa@nic.com         | Jeff Scott Soto discographies!     |
| Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE" |
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-END-

From: Shirean Harrison <shirean@compuserve.com>
Subject: CTC: Petition Results - The GLENN HUGHES 1997 U.S. Tour Petition

PETITION RESULTS - The GLENN HUGHES 1997 U.S. Tour Petition

The results are in!

Despite a good start, unfortunately we had a low turnout of less than 200 signatures. But considering it was an Internet only petition, we think we

did quite well.

You can check out the full details and get a listing of everyone who signed the petition at the following Web page URL:

<http://www.dnai.com/~dharriso/david/gh/ghus97.html>

Thanks to everyone who participated - we couldn't have done it without you.

The good news is that at the very least we'll see Glenn perform Stateside at least one time this year, at the 1997 Tommy Bolin Memorial Concerts in Denver, Colorado in August.

So, check the above web page URL for all the details, thanks again....

David and Shirean Harrison
Email: 105032.230@compuserve.com

-END-

From: Kursea732@aol.com
Subject: CTC: Poll Response (An Editorial)

Upon viewing the general tenor of the responses to this poll so far, I must admit that while I am not wholly suprised by the - at times - all too colorful criticism levied against the very idea that Glenn might want to do something other than record rock albums for the rest of his musical career, I am shocked by the apparent degree to which so many of his "fans" seem to take Glenn's recent musical output for granted.

Lest we should forget, it was but a few short years ago that Glenn's own life very nearly came to what surely would have been the most tragic of ends. Had the worst then occurred, we wouldn't even be in the fortunate position we are in today; discussing what Glenn should or ought to be doing next, instead of mourning the passing of one of the greatest voices of our age, or holding on to fading memories of a career checkered with a seemingly endless string of false starts and half-cocked comebacks that nearly always went awry.

Fortunately for us, Glenn saw his way through his own personal travails, returning to the scene with a new lease on life and a stoic determination to put his past difficulties behind him and move on with his career in a charged effort to put himself back among the industry's top rank of performers. Since then, Glenn has been very prolific indeed, releasing a string of solo albums in a flurry of activity unmatched by anyone else in the whole of the business.

Strangely enough, however, in the face of these personal and professional triumphs, it would seem that many of Glenn's fans have forgotten the dark years of the late 70's and 80's, have forgotten the days when they seized upon even the merest rumour of a new album featuring the great - but then fallen - Glenn Hughes with the kind of anticipation and excitement generally reserved for only the grandest of releases. Had Glenn appeared on a folk record back then, many of us would have picked it up without hesitation or shame, but it seems that this is now no longer true. It seems that some of Glenn's fans no longer follow The Voice itself, but the music instead, and while there can be no argument that as fans we are all entitled to our own opinions, we must also remember and respect the fact that Glenn is also entitled to his own as well.

There can be no doubt that Glenn has yet again come to a crucial point in his career, and the decisions he makes over the course of the next year can only have the most profound impact upon his future as a solo artist. Over the years, Glenn has contributed to many of hard rock's finest moments and - in spite of the inconsistent and uneven performances that marred the middle point of his career - Glenn's place as the premiere vocalist of the genre seems secured amongst its connoisseurs.

Now, however, in a time when the glory days of the hard rock movement are now more than ten years dead and gone, though Glenn has successfully made a return to the scene and, having paid his dues, is now more ready than ever to move on to greener and arguably more relevant musical pastures, some of his fans seem to want to ignore the obvious possibilities that lie ahead, and handcuff Glenn instead to the sinking ship of the past.

In the end, it comes down to this: as fans we can choose to go along for what promises to be an exciting ride with the man whose talent has for so long been the object of our attention, or, as fans, we can also choose to get off

the wagon whenever we choose. But for this fan, it is wholly inexplicable that today any one of us should wish to destroy the long term prospects of a talent that only yesterday we were desperately hoping would stay with us by relegating it forever to the biggest dead end of the music industry today; hard rock and heavy metal.

For my part, I am looking forward to the future, a future that I hope will see Glenn in the position to choose his own musical path and destiny.

Whatever he chooses, I'm sure it will be good.

-Marc Fevre

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Richie Kotzen web site

Hi All:

Be sure to check out Richie Kotzen's awesome, new, official web site at:

<http://www.richiekotzen.com>

-Damien-

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| Damien DeSimone           | "Life is good." - Glenn Hughes, 1996 |
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| Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE" |
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-END-

From: Fedor <f.delange@mail1.remote.uva.nl>
Subject: ctc: Schuttorf and other short stories

People who have bought this cd, better check your copy! A friend of mine told me his copy wasn't playable anymore, so I checked out mine: same thing! I discovered the downside of the cd, (Not the printed one) was all cristalized or something. Too bad. It could be that the paint on the other side was aggressive maybe.....If *your* copy is still ok, better tape it.

Fedor

-END-

From: Daniel Schick <Daniel.Schick@RZ.TU-Ilmenau.DE>
Subject: CTC: Glenn Hughes concerts in Germany?

Hello friends,

I would like to know there are any Glenn Hughes concerts in Germany (maybe in Berlin or Hamburg) in the future? Please let me know if this happens!
Thanks a lot!

Best wishes,
Daniel Schick

dschick@rz.tu-ilmenau.de

-END-

From: "Michael Ladd" <Michael_Ladd@HARTSFIELD@notes.interliant.com>
Subject: CTC: Glenn Hughes To Perform in Denver

Lewis,

I just received my newsletter from the Tommy Bolin Archives and it states that Glenn Hughes will be performing at the Bluebird Theater in Denver on August 15th and 16th. He is expected to perform an acoustic set of 30 minutes each day which will likely be Tommy's music. Further info can probably be acquired by contacting the Tommy Bolin Archives at 303-331-2826 or via the website at www.tbolin.com. Thanks for your continued good work on the Hughes page.

M. Ladd
Atlanta

-END-

From: stephen thomson <stephen@stmg.demon.co.uk>
Subject: CTC: Re: COAST TO COAST #26

[Editor's Note: I was not the one who asked this question. I guess Stephen just did a 'reply'. I had already known about it. - Lewis]

In message <9703211819.AA17848@oscar.teclink.net>, Lewis Beard <lewis@felix.teclink.net> writes:

> 9. Glenn Hughes supposedly did a song for the "Ghost Busters"
> movie soundtrack...Is this true and what was the name of the
> song and does anyone have a copy of it ?

I have a distant memory of it being the title track! I seem to remember Tommy Vance playing it on the Friday Rock Show in the UK many moons ago... I wish that I'd taped it as it was very good, such is life,

stephen

stephen thomson - <http://www.stmg.demon.co.uk/>

home to the slightly unofficial Ian Gillan Home page!!!

Last updated 7/3/97

-END-

From: Jim Owens <jbowens@golden.net>
Subject: CTC: supergroup

Hello Lewis

As I am sitting here listening to Hughes/Thrall, after just hearing Pat Travers' Heat In the Street, I believe Glenn should form a SUPERGROUP with Glenn Hughes: bass and vocals, Pat Travers: guitar and vocals, Pat Thrall: guitar and backing vocals, Tommy Aldridge: drums. Blistering Hard and Funky - I can almost imagine it.

-END-

|||||
CONTRIBUTIONS
|||||

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC CONTRIB: Glenn Hughes Q&A (Part 1)

PART 1
=====

QUESTIONS FOR GLENN HUGHES <compiled by Damien DeSimone - glennpa@nic.com>

Submitted by subscribers of:

Coast To Coast: The Glenn Hughes Electronic Fanzine
alt.music.deep-purple
alt.music.black-sabbath

NOTE:

GH = Glenn Hughes
BH = Bill Hibbler

From: Damien DeSimone <glennpa@nic.com>

1) While compiling this list of questions for you, I received many, many questions from all over the world regarding touring, like "Glenn, when will you play in <insert country, city, etc.>? In the interest of your time, I chose not to include each individual question along those lines, and I thought it would be best to ask one broad question regarding your possible touring activities for this year. With that in mind, Glenn, after your Japanese tour, what other possible touring plans do you have for 1997?

GH: Although I might play a festival date or two this summer, I'll be

spending the next few months writing songs and recording demos in both Los Angeles and Stockholm.

BH: Glenn loves to be onstage singing and he'd love to tour more often and in more cities. The reason he doesn't is purely financial. Even to go out and play a festival date, Glenn has to hire a rehearsal space, pay the band & crew, pay for airline tickets, local transport and hotels, hire equipment or pay expensive freight charges, pay a commission to his agent and manager and often have taxes deducted right off the top by the local government. In some countries, like Germany for example, the government takes almost 30% off the top for foreign bands! On a tour, the costs can be enormous because you have to pay for hotels and vehicle rentals every day even if you're not doing a show that day and we're talking rooms and transport for 7 or 8 or more people and their luggage and equipment. In some cases, hotel rooms and flights are provided by the promoter, which makes it practical for Glenn to do the show. When we tour Europe, the record company will sometimes help out with tour support money but not enough to pay for an extensive tour. It's very expensive to tour in Europe especially with the high cost of gasoline. As a solo artist, Glenn's carrying the entire load where in a band situation, you might have the band working for nothing so that they earn money from record sales.

2) In Janne Stark's *The Encyclopedia Of Swedish Hard Rock And Heavy Metal 1970-1996*, under the entry for Dave Nerge's *Bulldog*, he says that Dave's "The Return Of Mr. Nasty" album (Arctic Records, Sweden, 1994) was originally written for Glenn Hughes' vocals. I know that that album featured a cover of "If You Don't Want Me To," but I find it hard to believe that that whole album was written for you to sing. What can you tell me about this?

GH: I was doing a show with John Norum in Gothenburg and Dave Nerge was in the house band that John put together. That's how we met but, the album was not written for me to sing.

3) I know you did some writing with Paul Pesco a few years ago, and I heard the material you guys wrote was considered "too funky" by you to be included on any of your albums since that time. Is there any chance that some of this material might be used by you in the future? Also, did "Speak Your Mind" originate from those sessions?

GH: There was a song called "Speak Your Mind" that came from those sessions and I used the title to write an entirely new song which is the one you know from *Feel*. I'd love to do something with Paul again in the future.

4) Did you do any session work with Mark St. John and/or Steve Morse in the early 1980s? Simon Robinson mentions these as "unconfirmed sessions" in his *DPAS Glenn Hughes* discography.

GH: No.

5) You've been fairly critical of your Japanese label, Zero Corporation, this past year regarding the type of albums they want you to make versus what you really want to do as an artist. Has this affected your standing with them in any way?

GH: I sometimes get frustrated when it comes to making records for Japan and I'll tell you why. Japan is very steeped in tradition and they absolutely love Deep Purple music from the 1970's. I, on the other hand, am very into what's contemporary and funky and soulful but they don't really want to hear that side of Glenn Hughes even though that's such a big part of who I am as an artist. Japanese fans, for the most part, aren't interested in hearing that side of my music and Zero knows this so they push me in one direction musically. It's coming to the point where I have to make one record for Japan and one for the rest of the world. Some of the bands that do really well in Japan are being laughed at in America so it's almost like you can't have both. Zero has always taken good care of me, though, and I always look forward to my trips to Japan.

6) You've changed your style of dress and your hairstyle quite drastically from year to year during the last five years. Together with the very diverse albums you have made during this time, do you feel that your extreme changes in appearance have made it that much more difficult to promote you as an artist in your own right, as opposed to an artist with more of an identifiable look and sound?

GH: Maybe. I just like to try new things and a lot of people don't like to see change. They want Glenn Hughes with long hair and looking like

California Jam days and that was over 20 years ago!

7) You appear to be extremely fit and full of energy, and I think you look younger now than you did ten years ago. Amazing! Do you work out on a regular basis? What foods are part of your everyday diet? Do you find it hard to exercise and eat properly when you are traveling?

GH: Thank you! I do spend a lot of time in the gym when I'm in LA. I had a trainer help me with a new weight program and I'm doing that five days a week now. When I'm in Europe, I like to walk a lot. I'll walk all day some times. I like to eat healthy foods and try to stay away from red meat. It's very tough to try and eat well when I'm not in America.

From: RAlves5490@aol.com

8) You are the best. I've read in Tommy Bolin's site that he "played" the bass in the awesome "COME TASTE THE BAND" record. Is that true or not ??

GH: Tommy played bass on Comin' Home.

11) Glenn, do you wear that Brazilian soccer t-shirt we gave you in Brazil ? Hope you remeber that unforgettable night for us.

GH: Yes, I still have it and I use it when I'm playing soccer. My girlfriend is a soccer player and she'll wear it when she's playing as well. It looks better on her.

From: Rww724@aol.com <Bob Weyde>

13) Do you plan on working with Pat Thrall and Gary Ferguson again? Thank You for all the great music.

GH: I'm actually working with Gary on some demos in LA right now. I love working with Pat Thrall but, he stays pretty busy with Meatloaf. I'm sure we'll work together in the future.

From: Simon Wilson <sabreda@ozemail.com.au>

15) G'day! I saw Trapeze play at Junction 10, Walsall on the 2nd May 1992. At that gig there were video camera's present filming the show and you said a number of times that you were filming for US TV. I haven't seen any sign of that film anywhere. Was the footage ever show or released? By the way I thought the show was brilliant (first time I've ever seen you live, I was over on holiday from Australia!).

GH: No, it was never released. Too bad, actually. Glad you liked the show, though.

From: "Hans van der Meiden." <cisco@euronet.nl>

17) First of all I think this is a great thing. Asking question to Glenn and having the answers from the man himself. Here's my question: "Glenn Hughes, why is Craig Erickson not on the 'Feel' album, I thought you started working with Graig for 'Feel' , do you plan to work with him in the future ?"

GH: We were going to originally when Bruce Gowdy was going to produce the record but that didn't work out as planned. Then Pat Thrall became involved and I decided to move in that direction. Craig is a great guitar player, though.

From: RodgerE602@aol.com

20) What inspired the songs "Down" and "Dont want to live that way again"?

GH: From the first minute that I heard Joakim Marsh's demos, I heard the word Down, I knew that had to be there. From there, the lyrics came really quick. I wrote them that night. "I Don't Want to Live That Way Again" is about what my life used to be like in the days of drugs and alcohol and how I feel about it now.

From: klassen@prodigy.com (MR MIKE W KLASSEN)

21) Would you consider doing a cover of Tommy Bolin's Savannah Woman on your next CD? I've always thought you could do a wonderful job on that song. To me, Tommy's guitar work and singing on SW was incredible. I think you're one of the few who could really do it justice and help make more people aware of Tommy and his work.

GH: Many people have asked this question and I'll probably do it at some point when it feels appropriate. Tommy did such a fine job on it himself.

From: "Igor Filyushkin" <ifilyu61@mail.caps.maine.edu>

27) Glenn, what music do you listen to?

GH: Ambience music, House Music & Jungle Music.

From: Fedor de Lange <f.delange@mail1.remote.uva.nl>

29) "Glenn, on a tape of Trapeze from 1971, someone is saying -probably on stage- "Andy, how about some drinks?". Well could this be the same Andy Atwood, who is still your friend and helped you out on the road this year?"

GH: Yes, that's Andy Atwood. He's been with me for 50 years! <laughs>

From: bluejay@midwest.net <Louie Thery>

30) Do any tapes exist of you and Tommy Bolin working together that may surface in the future?

GH: Yes, there are some tapes but, they're strictly personal. I wouldn't release them.

From: DrMchdmc@intercoast.com.au <Clive Rodell>

40) I still cannot get to grips with some of Addiction, is there a chance of an album with the softer side of G.H., sort of a 12 track 'Save me tonight'?

GH: Yes, but I don't think it would all be ballads.

From: Howard Kells <hkells@earthlink.net>

43) Please ask GLENN when he coming back to Austin Texas for a little fun in the Sun (tennis) and the night life that abounds (Sugars). It's been two years and that too long. Best wishes for great 97 from longtime friend and LD.

GH: I'm working on it Howard. How are ya, mate? I might actually be coming out to Texas this summer.

From: "Eric Haarbauer" <Ehaar@ix.netcom.com>

44) Glenn, do you plan to tour the US in support of the Tony Iommi solo album? If so, would you sing songs from Seventh Star?

GH: As you've probably heard by now, Tony has reunited with Ozzy and they're touring the States as Black Sabbath. Tony's solo plans are on hold now.

-END-

From: Lennart Hedenstrom <Lennart.R.Hedenstrom@telia.se>

Subject: CTC CONTRIB: Jocke Marsh interview part 2

Hey all, Lulea, March 17 1997

In the previous issue of CtC the first part of the Jocke Marsh interview was featured. For credits and thanks check out the previous issue. Here is the second and last part of the interview. Enjoy!

LH: How did it feel the first time you heard Glenn's voice over one of your songs? Was that odd?

JM: Yeah. <laughs> Sometimes I can't really understand that it's happening, seeing him stand there in our small studio. Then you realize it is Glenn standing there. I mean, it's really *him*. It's such a superb thing. When you work close to him, he is just like any regular friend. There's no rock star thing about him then. He's a very down-to-earth guy, you know. He's a warm and friendly guy, and he listens when you say something. But, of course, at times you get that feeling that "Wow, this is actually Glenn Hughes, the guy that I liked so much and listened to when I was a kid." <laughs>

LH: We have been talking about your other recorded work with Spellbound and so on, but how did it feel to pick up your guitar and bring it with you all the way over to the US and to go into the studio there? I don't know how you perform in a situation like that. Did you feel there was a lot of pressure?

JM: In a way, it was just a lot of fun, that something incredibly exciting is happening to you, but at the same time I had the feeling of being deserted. I mean, just traveling abroad, especially on my own, is nothing I am used to. I mean, to go to France and change to another flight there and the fly over to LA and being all alone and so on. It was all very exciting.

LH: And then during the recording of the album, Glenn was very ill.

JM: Yeah, but he really gave everything he had.

LH: I have heard he was practically lying in bed sick and just got up to put down his vocals, and then went back to bed.

JM: Yeah, he was in great pain. I was very impressed by the way he handled all that, and that he managed to sing so well considering that he was ill.

LH: So I guess the only guy there that you know, namely Glenn, wasn't around much then, which kind of left you there with a bunch of strangers.

JM: Well, after just a couple days... I mean, we were all working for the same cause with the same goal. Marc Bonilla and Mike Scott were such incredibly great guys. I mean, we went out and had dinner, and after that we were all buddies. Mike Scott told me he had worked with Van Halen, and his mother comes from Canada, and he knows it's just as cold over here as it is in Canada, and so on. We talked about a lot of stuff. I mean, maybe it's a general thing with Americans, or maybe I shouldn't generalize, but we got on real well very quickly. And there was some other guy there - I can't remember his name - and he was like some kind of comedian, pulling jokes all the time, and he sort of made the atmosphere great there in the studio.

LH: I had the opportunity to see you and the rest of the band play in Uppsala during the summer tour of Sweden. It was the first time I saw you live, and I thought it was a great concert.

JM: Yeah, OK. Well, that show felt really good. It was a lot of people there that night.

LH: Yeah, but I have heard that there weren't a lot of people at the other shows that tour.

JM: That's right. I'd say that there were most people at the show in Uppsala, maybe 200 in Landskrona. And Gotland, well, that was such a weird place we played at. The first gig in Gothenburg, maybe 200, too. It's so strange also that, for example, in Gothenburg there were no ads or promotion at all. My cousin lives there, and he came to see us, and he said he had not seen anything about the concert anywhere.

LH: I have seen people write on the Internet that they didn't know about it until afterwards, and also that someone had been walking by the club seeing signs saying that Glenn Hughes was to play that night, so they went inside to see the show being very surprised. And this is people that like Glenn!

JM: Incredible! It's sad really.

LH: Nevertheless, I guess it was a good opportunity for you guys to get the band together and become tight. I know, of course, that you and Sampo have played together before, but what about Lasse Pollack (keyboardist) and Morgan Aagren (drummer)? Have you played with them before?

JM: No, I have never played with Morgan in a live situation before, although we have been friends for quite some time, playing on the Simon Steensland albums, etc. Lasse Pollack is a new friend though. It was Morgan who recommended him when we were looking for a keyboard player. And, as it happened, Sampo actually knew him, too. The world is always such a small place after all. <laughs> They are both from Falun (in Dalarna). He was a great addition, and it worked out real well.

LH: And then a while later it was time for the Addiction tour. I was able to catch the first show of the tour in Borlange, and once again I'd say that there were not so incredibly many guys there that night.

JM: <laughs> That's right, and that show was maybe not one of the best.

LH: Well, I thought it was great, of course, and was thrilled to be able to see another show with Glenn, of course. I have heard that everything got so much better later on during the tour though.

JM: Yeah, correct. We had some problems in Borlange, like the PA wasn't working properly. Knowing that, we couldn't really hope to produce a good sound, which was putting us off. There are always so many small details that affect you and the possibility of making a great performance.

LH: It's strange also that there weren't more people coming to see Glenn here in Sweden. For example, when you played Malmo, Yngwie had played the same club a couple of days before, and it was packed to the limit, and everyone at the Yngwie show was given a free entrance to Glenn's show. Still there was almost no one there. Strange!

JM: Yeah. I don't know why that was! I don't get it.

LH: Maybe Glenn has spoiled us here, playing here a lot over the last few years?

JM: Yeah, possibly. Or maybe they think he's just going to play funk or something, so those who like rock wouldn't go and those who like funk don't know who he is?! Well, I just don't know.

LH: I don't know how much touring you have done before with, for example, Spellbound?

JM: Well, we played the Swedish folkparks 86-87. That was the only *so-called* tours that we did get to do.

LH: Ah, OK. But now you got the chance to really go out and tour and play around Europe.

JM: *That* was great. Outside Sweden, it was a different story. The clubs were bigger. There were more people, and, most of all, they were a lot more into the show.

LH: That's what I have heard as well. I have heard that Holland and Belgium were very good, and that people actually knew the lyrics to the new songs from Addiction, for example!

JM: Yes, what transpired there was extremely cool, that people actually knew the new songs. It was so fun and relaxed also. Not like in Sweden where people stand with their arms crossed checking you out as if they are very unimpressed.

LH: <laughs> Speaking about that sort of attitude, Paer told me you guys were a bit nervous about playing in Stockholm just because there are so many musicians coming to the gigs there.

JM: Yeah, but in the end, we did a very cool gig there.

LH: Yeah, Paer said it was an extremely good performance there.

JM: Yeah. Bojjan (Eric Bojfelt) was there in Stockholm, and he and I sat there jamming for hours. We had a special arrangement for Burn which we did together with Bojjan as an encore, and it was wild. It was the same twin guitar stuff he and Thomas (Larsson) did during 1994. That was a good show.

LH: So what was your impression playing throughout England?

JM: It was just as good there. It was good everywhere except in Sweden. People were just as enthusiastic in England as in Holland, for example.

LH: Was there any show that was a cut above the rest?

JM: Newcastle was very good, but I think the absolutely best ones were Bradford and Wolverhampton, Glenn's hometown. And England was very good also! No, wait, I mean *London*! <laughs> I think those were the absolutely best shows. Wolverhampton was so incredibly packed with people, I couldn't believe it. And in Wolverhampton, Tony Iommi came onstage guesting on a track off Seventh Star.

LH: I think it was Heart Like A Wheel.

JM: Yeah, that was the one. It was a great thing to meet him, and he was such a nice guy.

LH: Were you on stage, too, at the same time?

JM: No, they went on and did the first encore. Glenn played bass and Iommi guitar, so neither I or Sampo got to play, which was "real crap," of course. <laughs> It's their song, of course, and we got on later and went through You Fool No One, so it was cool.

LH: Is Tony Iommi an old hero of yours?

JM: Yeah, he is in the way that I really love Black Sabbath, especially while Ozzy was in the band with albums like Sabbath Bloody Sabbath, Sabotage and Vol. IV. I think they are just fantastic. They are milestones in rock history. It's obvious that they have inspired so many bands, like Soundgarden and so on.

LH: Yeah, but although he plays those patented, incredibly heavy riffs, he is not the best guitarist around, technically speaking.

JM: No, he's not, but he has achieved a lot and made important contributions to rock music.

LH: But looking at him as a guitar hero, he's nothing special.

JM: Well, I know what you mean, and it's not because of his guitar solos I like him. It's more the whole concept and the very special sound.

LH: So thinking back at the Queen-sounding Spellbound track we discussed earlier, you would perhaps have been more excited if it would have been Brian May that guested you onstage instead?

JM: That would have been incredible, since I have always liked Queen, too, of course, but there was talk that Jeff Beck might come, and *that* would have been something! <laughs> At least that he would come and watch a show.

LH: Was he there?

JM: No, he wasn't, because he was abroad at the time, but I know Glenn had invited him. Jeff's manager was there in Wolverhampton. Well, he has the same manager as Tony Iommi.

LH: Were there any other musicians that came to see you during the tour that you know of?

JM: I know that when we played in Newcastle, Glenn's guitarist from the Feel tour was there. I think his name is Dave Patton. He came backstage after the show and we shook hands, and he said he liked the show. Other than that, I can't remember anyone. Well, do you know who the guitarist Thomas McRocklin is?

LH: Yeah, that young guy who Steve Vai took under his wing.

JM: His band opened up for us on the UK leg of the tour, and they were incredibly nice guys. He and I had a lot of fun playing on each other's guitars and talking guitar. He is still very Vai-influenced.

LH: How old is he now?

JM: He is seventeen.

LH: What's the name of that band?

JM: Let's see... Virgin Sun is what they call themselves. They are all very young. They are all between fifteen and seventeen, I think.

LH: I have got the impression that the budget on this tour was a bit less than before, since they lost some money on the tour in 1994, for example. Did this mean that you had to go through some less inspiring traveling and so on?

JM: On this tour?

LH: Yeah, like you had to travel in a smaller bus, and that the budget for hotel rooms was not as big as before?

JM: No, I actually think it was better this time around, because I heard that on the last tour it was only Glenn who had a hotel room, and that the rest of the guys had to sleep in the bus and were allowed up to Glenn's room to shower in the morning. <laughs> We had nice hotel rooms all the way, but, on the other hand, the bus was very crappy. Bill Hibbler blamed it on the bus company.

LH: Did you travel with that bus all the way from Belgium and Holland?

JM: No. No, wait... Yeah, we had a Swedish crew in Sweden, and these other guys met up with us when we continued outside Sweden. So we traveled with that bus after that. It nearly didn't make it up some of the more steep hills! <laughs> The engine was very weak, and there wasn't a lot of room, but it was OK.

LH: How was the chemistry in the band throughout the tour? Did everything you went through on the tour make you a better unit or was there a lot of friction?

JM: Oh, everything worked just great. There is always some friction, but we all get along just fine.

LH: A rumor reached me that, for example, the band had a very low spirit during the London show, and that Morgan smashed the drums in anger during the last song. Is there any truth to this?

JM: Yeah, he did smash the drums, but that was just because he felt like it! <laughs> Anyway, I think he smashed the drums in Scotland, too!

LH: The rumor I heard was that he was fired, and that he did it because of that.

JM: No, no, no. Something happened when we were in London, and there were some emotions happening, but we were just tired, and it's been worked out, and there are no hard feelings between any guys. It was down to some organizational things that got fucked up, but these things are bound to happen while on tour, but it was no big deal. As it turned out, no one was really to blame, and it was just some bad luck. I, too, feel urged to smash my guitars sometimes. <laughs> I don't know. I think it's some kind of reptile brain thing taking over, and you get the urge to just smash the guitar. Morgan said when he did smash the drums in Scotland, that he never realized that it was so much fun. <laughs> So he said if he would get "the feeling," as he called it, he would totally smash them to pieces at the last show in London. The thing was, he wasn't able to wreck them very much, because he fell off his chair. <laughs>

LH: It looks like it's going to be the same band in Japan.

JM: Yeah, it'll be the same guys, and we have really found each other very much musically. We have been jamming free-form jazz during the rehearsals, etc.

LH: How did you feel about the set you played during the tour? Some of the tracks were, of course, Bonilla's songs that you had never played, etc.

JM: It's different from time to time. I saw a video from our show in Stockholm, and I think we played Addiction way too fast. It got better and better. It's not always easy to nail everything immediately. Some things I actually think we do better compared to the album. There are more dynamics, and some stuff is a lot more explosive.

LH: There are some things that you have tried to rehearse that never worked out live, like Down.

JM: The thing is that the guitar on that one is detuned a lot, both the guitar and the bass. And when we tried to play it, we had regular tuning, or else the keyboards would have to transpose. That was just painful, so we played in regular tuning, which made it tougher to sing for Glenn. I think it sounded great, and Morgan played it beautifully, and it was very interesting to hear it with the organ, since there were only guitars on the album.

LH: I was going to say that there was no organ/keyboards on that track on the album, as far as I can remember. But what about having an extra guitar and an extra bass on the side that you could strap on for that song?

JM: Yeah, but then we would have to mess around with extra guitars, and

by the time that idea came up, Glenn had already bad vibes about the whole thing. <laughs> So we scrapped the song.

LH: You also re-arranged the song Push, off of Feel. It was like three times faster than the album version. <laughs> I heard from Paer you actually pulled some kind of stunt on Glenn there. You were rehearsing the song before Glenn came to Sweden, but it didn't work, so you decided, without Glenn's knowledge to speed it up and later persuaded Glenn to keep it that way?

JM: We wanted it to fit in with the rest of the set. That song is played with quite a different sound compared to what this band sounds like. We are sort of noisy and not as slick as the original version of the song. So we tried to do our version of it, which is more like a Red Hot Chili Peppers version of it. This song has worked better and better.

LH: Are you going to change the set when you go to Japan?

JM: I think we might add Blue Jade to the set. I think we will do a big version, or sort of very pompous version.

LH: I think that song could work out well live.

JM: Yeah, I think so, too.

LH: Have you been to Japan before?

JM: No, I have never been to Japan before.

LH: But the Japanese tour is only like 5-6 shows.

JM: It's six shows, I believe. It is going to be incredibly fun. One has heard so much about Japan, both good and bad. <laughs>

LH: And there will probably be coming out a bootleg from the tour as well.

JM: Do you think so?

LH: Oh yes, there's at least one from every Japanese tour. Half the audience stands there with recorders. <laughs>

JM: Oh shit, we really need to keep our act together then!

LH: From what I have read and heard, they are supposed to be really quiet and calm during the songs.

JM: Oh really?

LH: I guess they don't want to mess up the recordings. <laughs>

JM: Nah?!

LH: And then during the break between they go nuts, but while you go wild on stage during the songs, I guess they are quiet and still.

JM: Incredible!

LH: So rest assured tapes and bootlegs will circulate from that tour later on.

JM: Oh man, talk about a different kind of audience. Still, they're not allowed to make recordings.

LH: Well, that's the way it works over there from what I have heard.

JM: Well, at least I will know what they are doing when they are silent then.

LH: When I spoke to Glenn around Christmas, he told me that you and him had been working on new material.

JM: That's correct.

LH: Can you say anything about the direction of that material?

JM: Progressive funk, maybe. It's a label that we have mentioned a few times.

LH: It seems from what Glenn said that he would like to do a more adult-oriented, slick, pop album next time. He's talking about having the vision to compete up there on the charts with artists like Sting and Celine Dion, for example. That's the kind of thing he mentioned.

JM: We have done some songs, and he really likes them. I'd say it's heavy and it's rock. It's funky and... These songs that we do now... It's still rock, but maybe a bit more progressive and experimental. These songs that we write have more different sub-sections and are not as basic as the stuff on Addiction.

LH: Is Sampo involved in the songwriting process as well?

JM: Yes, he is. It's still a long time from the actual recording of the next album, and I know there will be a lot of material written during the summer. He wants it to be very interesting.

LH: Yeah, he is talking about being brave on this album and really moving on.

JM: I believe the next album is going to be very interesting and be very varied. I have asked him what he wants to do, and he's said he wants it to be like nothing he's ever done before. So I say to him, "What kind of songs should I write then? Maybe something a little bit like Bjork?" And he says "Yeah." <laughs> It doesn't mean it's going to sound anything like her, but I used it just like an example. I am a very big fan of hers, but I think this just means that Glenn is willing to really do something different compared to what he's done before.

LH: So have you been thinking about bringing in influences from that sort of music, like dance music with dance grooves, synthesizers and sequencers and stuff?

JM: Maybe one or two songs, but still it's going to be...

LH: You mean that a Glenn Hughes fan will still feel at home with this music?

JM: Yeah, I think so, absolutely.

LH: I often hear stuff on the radio, and no matter what genre it is, I often think to myself I would like to hear Glenn do that song. It would be very exciting to hear him cross a few lines and do, for him, unusual things.

JM: He's very interested in that.

LH: I sort of asked Glenn a provoking question last time we spoke. I asked him, when he mentioned he was going to write with you, that if he really thought you were the kind of guy to write the different and brave material he was talking about. He answered that there is so much different music in you, and that what I had heard was just like scratching the surface.

JM: <laughs> Oh, that is great to hear.

LH: So he really seems to have a lot of confidence in you and your abilities.

JM: I guess I will have to live up to that. It feels good to hear that, and I really feel I have his trust. He often tells me to just write what I feel like, and I try to do that. He's going to like some of the ideas, and some ideas he's going to say it will not fit in. I just hope we will be able to write enough material together to make an album out of it.

LH: I have heard that he's planning to take some time off to write with Geoff Downes of Asia.

JM: Yes, there has been a lot of talk about it.

LH: I have exchanged a few messages with him, and he wrote he had been in contact with Glenn, and he was actually the first one to tell me there were plans for them to try to write together again.

JM: Yeah, there has been talk about it, and Glenn has been talking about involving him in the next album.

LH: How would you like to also work with Downes?

JM: Great. I mean, he's been in Yes!

LH: Oh, they're favorites of yours? Maybe the progressive angle there then?

JM: Yeah, Yes and Genesis, and I really love King Crimson. Anyway, we will have to see what will happen.

LH: I heard from Bill Hibbler that there still was some hope of a US release of Addiction, and that if it happens, there might be some live shows over there to back up the album release around March or April.

JM: Yes, they are working on that. I think Bill himself somehow is involved in starting up some label and to release it that way, and then some US dates very possible. It's a matter of keeping our fingers crossed.

LH: Have you heard the demos Glenn has done with Tony Iommi?

JM: Yeah, and they are very good. It's like hearing Trapeze with heavy Sabbath guitar riffs. It did not sound anything like Seventh Star. It almost sounded more like Glenn's stuff than Tony Iommi.

LH: And they had Dave Holland on drums and Don Airey on keyboards.

JM: Correct. They have worked on some very interesting ideas. I thought it was very good.

LH: How much of that stuff is finished?

JM: I heard like six or seven songs, and most of it, I think, was finished. One or two songs were to be remixed. Tony doesn't have a record deal for that album right now though, so who knows when that album finds its way out

LH: I told Glenn that when I think of his music, I think of funk, and when I think of funk, I have a hard time to picture Tony Iommi in a funky context. Glenn said I was in for a surprise, and that Tony actually does funk on those songs.

JM: <laughs> Well, I think the weird-yet-cool thing was that Iommi still was grinding out his super-heavy Black Sabbath guitar riffs over Glenn's typical, funky bass lines and with his vocals on top. I couldn't believe it when I heard it, but it really worked, and it was incredibly cool. Try to imagine that. <laughs>

LH: What's your opinion on Glenn's bass playing?

JM: It's great. I love all his old albums and everything.

LH: He is maybe not a very technical player, but he can really get a groove going.

JM: I think he's got a lot of feeling, most of all. He's the kind of bass player I like.

LH: What about Sampo then; what kind of bass player is he?

JM: He likes a lot of jazz and jazz players. His hero is Jaco Pastorius, but I guess he is to bass players what Hendrix is to guitarists. Anyway, Sampo is not at all the flashy rock bass player like Sheehan or Stu Hamm at all.

LH: What was the best album of 1996, in your opinion?

JM: Let me think... That new remix of Bjork. I don't know if Post came out in 1996 or 1995. I say Post was the best album.

LH: Glenn told me George Michael's Older was his favorite from 1996 and that he also liked Jamiroquai a lot.

JM: Yeah. I dig Jamiroquai as well, but I am not really into George Michael. <laughs>

LH: I remember you were to the Deep Purple show in Uppsala the same night you played with Glenn there. What's your opinion on the latest line-up

of that band?

JM: I love Steve Morse. I have some of his albums with The Dregs, some albums he did with Kansas, etc.

LH: So you think he fits in with Deep Purple.

JM: Yes, I do. With Blackmore, it was special and so on. You almost have to consider it to be a new band now. I really enjoy them now, and they have come up with a whole lot of new, interesting ideas. It seems Steve was like an injection of vitamins, and he's got the other guys going again. It seems to be more jamming now, and they seem to have fun. I just think the sound in Uppsala could have been better. Unfortunately, I could not see the whole show since we were preparing for our show, but what I think was extremely cool was when they did No One Came.

LH: It was fun that they played a bunch of songs that they haven't played in a long time.

JM: Exactly. Finally we got to hear some old favorites live, and not just the same old songs all over again.

LH: It's going to be exciting to follow things with you and Glenn this year: the Japanese tour, the possible US release of Addiction and the tour over there, and then the new songs and the recording of the next album Glenn said he was going to delay the process six months, so the next album would come out in Europe next year in time for him to tour for it during spring and summer as opposed to during the cold European winter.

JM: Yeah, it's been said we are to go into the studio in October, but that is not written in stone. I would guess it's going to happen a bit later than that actually.

LH: OK, Jocke. It's been nice talking to you. I have enjoyed it very much.

JM: Yeah, I think it's been fun, too.

LH: OK, good luck with everything.

JM: Thanks.

<Here the interview ends.>

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

-END-

THOSE OTHER SESSIONS
=====

Bill Jones

'DRAGON ATTACK - A TRIBUTE TO QUEEN' is what, Glenn's fourth recent appearance on an all-star lineup tribute disc? It's getting difficult to keep up with all these tribute albums featuring Hughes, as they're being released more frequently than, well, Glenn's own albums. And since the primary purpose of tribute albums is ostensibly to pay homage to an artist deserving recognition, Queen certainly qualifies as a tribute honoree. It pretty much goes without saying that Queen is one of the all-time rock bands, and it is fitting that Glenn Hughes be included in the tribute, as Queen's outstanding vocal arrangements are among their obvious strengths.

Queen's popularity is still unbelievably strong despite the passing of Freddie Mercury. If you need proof of this, try an Internet search for Queen; you'll be inundated with home pages from nearly every country in the connected world. There's also a very active Usenet newsgroup dedicated to Queen discussions, and the talk of this album in that forum has been very interesting indeed, with all kinds of opinions ranging from "It sucks!" to "It rocks!" Of course the real deal is somewhere in between, and here it is in Beavis and Butthead terminology: "Some of it rocks and some of it sucks." Sorry if that's a wishy-washy cop-out, but seeing how different artists perform each of the songs, that's the way these albums usually turn out.

The songs selected for tribute albums always provide excellent debate material, particularly for a band like Queen with some 20 odd albums

to choose from. This tribute boasts eleven songs from six albums, with five tunes coming from the 1977 album 'NEWS OF THE WORLD,' two songs from 'THE GAME' (1980), and one song each from the debut album 'QUEEN' (1973), 'A DAY AT THE RACES' (1976), 'A KIND OF MAGIC' (1985), and 'THE MIRACLE' (1989). "I Want It All" gets the album off to a good start, with a fairly dead-on impression of Mercury's vocals performed by Robin McAuley. Chris Impellitteri's over the top guitar lead is a bit bombastic perhaps, but Queen was never a band high on subtlety anyway, so we can live with it. "Sheer Heart Attack" is next, sung by Dream Theater's James LaBrie. Sounds nothing like Queen vocally, but musically, Marty Friedman, Carmine Appice, and Tony Franklin approach the energy of the original. "Another One Bites The Dust" follows with Adam on vocals, John Petrucci on guitar, and ex-Ozzy sidemen Rudy Sarzo and Tommy Aldridge providing the rhythm section. Without comparing these first three songs to the originals, I think it can be safely said that they are all so well-written that to screw them up is a difficult thing to do. And so far, no one has screwed anything up, at least not badly. The ballad "Save Me" has the ubiquitous Jeff Scott Soto putting forth a good vocal effort. He doesn't quite have the voice of Hughes, which is clearly no crime, but what he's recorded here is quite good, and surely full of emotion. Michael Sherwood and Bruce Kulick pitch in some classy piano and guitar respectfully.

Now the bad - "We Will Rock You" and "We Are The Champions." First off, what's the point of doing these songs which are basically embedded in our culture to the point of being played at sporting events, television commercials, etc., unless you're going to change them significantly? Okay, Robby Krieger does add a somewhat engaging guitar solo to "We Are The Champions," but these versions are lame. Paul Shortino's vocal interpretation must surely have poor old Freddie queasy in his grave. Even worse is Lemmy Kilmister's job on the next track, "Tie Your Mother Down." This is a rollicking song, however, and is very listenable because of Ted Nugent's wild guitar ride and the always reliable playing of bassist Sarzo and drummer Aldridge. Lemmy: cut down on the cigarettes before your voice is completely gone!

"Get Down Make Love" is Glenn's turn at the singing chores. If you didn't realize that Glenn's voice is almost the polar opposite of Mercury's before hearing this, you surely will after. Even with this material, Glenn is seemingly mired in soul/funk land, while Mercury is anywhere but. Not to say that Glenn's done a bad job here, (that's quite impossible, isn't it?), but he clearly is interpreting the song in his own style, rather than trying for an imitation as others on this disc have done. Probably a good idea too, as this is maybe the first tribute Glenn's done where the singer he's bestowing homage to is on a level with himself. But Freddie and Glenn are two different singers and it doesn't make sense to compare them further. Taken on its own, GDML is quite good. Jake E. Lee is a truly amazing axeman, able to coax sounds from his tremolo-less guitar that defy description. His intro alone contains enough squeals and toggle switch modulations to qualify the song in the manner of the early Queen albums - "this song contains no synthesizer." And check out the effects that Tony Franklin is inducing from his fretless bass throughout the track. No need to mention the drumming except that it's Carmine Appice. Yes, Glenn gives an effort here worthy of his elite bandmates with some nice harmony vocals and his requisite patented soaring screams; his fans will get more or less what they expect here, no doubt.

Finishing up is "Keep Yourself Alive," featuring a more-like-Ritchie-Blackmore-than-Brian-May Yngwie Malmsteen on guitar and Mark Boals on vocals. Everyone knows what to expect from Yngwie by now, so if that's your cup o' tea, then enjoy. "One Vision" again features LaBrie on vocals, who maybe is miscast on this album. He certainly is preferable to Lemmy or Paul Shortino, nonetheless, so maybe I shouldn't complain. "It's Late" closes the disc, with John Bush disappointing with his vocals. Much better are the chorus vocals provided by Scott and Jason Ian, Joey Vera, and Zachary Throne. Ignore the lead vox, and this is a pretty good and heavy rendition.

The shortcomings of the album are mainly the spotty lead vocal performances. This is surprising as you would think the best singers available would be recruited for a project like this. The instrumental parts are very competently done, so no complaints there. The inclusion of "We Will Rock You" and "We Are The Champions" is questionable; much better would have been the title track itself, or perhaps some early heavy material such as "Ogre Battle" or "Stone Cold Crazy." As far as tributes go, this is basically like the others - if you've heard most of Queen's catalog already and are interested in hearing new takes on these old classics, then by all means go for it. Queen newbies would be better off hearing the originals,

rather than judging Queen on the merits of this disc. And Hughes fans should of course be quick to jump on this, as any disc with Glenn singing lead is something they'll need to own.

INTERNET LINKS: <<http://queen.web.com.mx/albums/dragon.html>> has 20-second downloadable .wav clips for each track on the album. <<http://www.sweetmisery.com/deepsix/queen/dattack.html>> has another review of the album and also has .wav clips for download.

VARIOUS ARTISTS - A TRIBUTE TO QUEEN: DRAGON ATTACK (1996)
High Gain Records 4 014548 005447 (Germany)

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC CONTRIB: 1992 GH interview from RAW magazine

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

[If anyone knows the exact issue number and date of the RAW magazine that this interview originally appeared in, please let me know - DD]

W A L K I N G T H E T I G H T R O P E

He checked out of the Betty Ford Clinic to find himself in the Top Ten with The KLF! He's reformed alcoholic and drug addict GLENN HUGHES, a man whose illustrious past has included stints with Deep Purple and Black Sabbath, but who always seemed to fuck up when it counts most. Back with his band Trapeze and contemplating his future, he talks to Dave Ling...

DATELINE: MAY 1989
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Glenn Hughes is trying to convince RAW journalist Mark Putterford (and probably himself) that his years of drug and alcohol addiction are over and that he can pick his career out of the gutter, dust it down, and try to fulfill his huge potential.

Glenn Hughes in RAW 20: "If I've heard it once, I've heard it a hundred times: 'Glenn Hughes? Oh, yeah, the Cocaine King. He's finished, man...'
And I laughed at it because I never thought I had a drug problem. Then last summer I woke up. It took me 16 years - 16 *stupid* years - to realize what an asshole I'd been, and to see my career was going down the toilet. I thought about all the deaths there's been through cocaine, and I was addicted to that shit! I just thought, 'I don't wanna die, I wanna LIVE!'"

DATELINE: 27TH JULY 1991
=====

The Marquee Club, London. Hughes has done both the unthinkable and the very likely. He's arrived onstage to sing Stevie Wonder's "Superstition" with FM and has managed to grind Steve Overland, among the greatest vocalists this country has produced, into the dust with a spellbinding performance. However, on the negative side, he's back to his evil ways, and although he sets The Marquee buzzing, the talk is also of "What a wasted talent," and "Why doesn't he go on a bleedin' diet?"

DATELINE: 24TH DECEMBER 1991
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Glenn gets a special Christmas present: The final realization that he must alter his ways or end up on rock's scrap heap, or worse, six feet under. He checks into the Betty Ford Clinic in California...

It's now March 30th, and Glenn Hughes has been clean for 90 days. As guest vocalist on The KLF's single "America: What Time Is Love?," he's in the UK Top Ten. A few nights ago he played Hammersmith Odeon with his band Trapeze, and the night before he'd completed the second of two gigs at a 400-capacity nightclub called Snoopey's in Cannock.

Some might say that's chicken feed for a man who appeared in front of

400,000 people at the California Jam with Deep Purple in 1974, or who has spent time in such famous bands as Black Sabbath, the Gary Moore Band, and underground legends Hughes/Thrall. But for Glenn, at least it's a foot on the ladder, albeit at the bottom rung once again...

He's looking slightly trimmer and intends to lose much more, for the moment his once arse-length barnet is temporarily cut sensibly short to grow it back one length, but Hughes is calm and confident. And like former addicts Steven Tyler of Aerosmith and Nikki Sixx of Motley Crue, he's high on life again.

"I'm trying to stop saying I'm gonna do this or I'm gonna do that, because I feel like a fucking fool when it goes wrong," he states seriously. "I'm just gonna say that I'm happy just to be working. I said last night onstage, 'Now I'm off drugs I feel like I've been in a box for ten years,' and it's true. Now I just wanna sing.

"I'm happy that there are obviously a lot of people who still want to hear me, so I'm pleased that I've got this chance to prove that I'm probably one of the best singers around.

"Everything you've ever heard about Glenn Hughes is true, all the horror stories. When I was 'let go' by Gary Moore in 1985, Gary did the right thing. He had vision enough to know that I wasn't pulling my socks up. At the time I thought I was all right, but Gary was perfectly correct. Now Gary seems to have buried the hatchet, and I'm very happy about that, because I miss his friendship. I'd like to see his new kid. I've changed; I was an arsehole to my family and myself, but that's all behind me now.

"What I know I have to do now is make up for the last 15 years of doing nothing, basically being shunted from vehicle to vehicle, because I wasn't in control of my senses. I am in command, and I am absolutely beside myself, but now it's time to settle down and find out what I really want to do."

And you know something? This time I think I believe him. Having already recorded a solo LP that looks likely to stay in the vaults ("I wasn't in control of the recording situation, although the vocals are really good"), it seems as though Trapeze will continue for the short term at least.

"At this moment, they're the best thing I can do rock-wise," says Glenn. "We are doing gigs, and if the right record deal comes along, we'll sign it. The solo route isn't the way. Trapeze is a good vehicle, because although we're mainly doing old songs, they've still held together. And I like working with Mel Galley (guitar, ex-Whitesnake) and Dave Holland (ex-Judas Priest), and Geoff Downes (on loan from Asia) is the best keyboard player in Britain. Whatever Glenn Hughes does, I'd hope that Geoff will be involved with, too. But if Trapeze were to become something long-term, it would depend upon record company interest."

Trapeze, though, are something of an old-world entity. The three 70s LPs they made are all long-deleted [they are now available on CD - DD], and unless he tries something a little more contemporary, it's difficult to see Glenn, Mel, and Dave going much further than, say, The Astoria level?

"All right, the name Trapeze has been around for 20 years, but if people can just forget that for a few minutes and listen to the music, I think they'll be surprised.

"And, anyway, Trapeze isn't just the funk rock stuff from the MEDUSA and YOU ARE THE MUSIC albums, which it now looks likely will be re-released with some new tracks [they were released on CD, but no new tracks - DD]. Trapeze can be anything that I want it to be. Mel Galley is an incredible songwriter, and I'm looking forward to getting stuck into writing some new things. We'll have to see how things go."

Ok, enough conjecture. Let's talk about how Hughes managed to turn his life around. "I'd been clean for a while when I did that last feature in RAW, but I was really aching to get back on the shit," he says, rather pathetically. "I just woke up on Christmas Day - it was almost like a religious experience - and said 'I've had enough. I've done enough drugs in my life, thank you very much.'

"They say that if you call the Betty Ford Clinic and you actually realize that you have a problem, then half of your battle is over, and that was the difference between this time and the last."

What kind of a person had Glenn Hughes become?

"Totally isolated. I was disassociating myself with real good friends, because I couldn't deal with them knowing it had taken over my life, as it had taken over Ozzy's and Elton John's. I hit an emotional rock bottom. I was sick of lying to myself, to my family and girlfriend. Now I want people to watch me grow again, because this is very serious. The most important thing is recovery; firstly, keeping clean, and secondly, rebuilding my career."

Are you saying, like Ozzy and Steven Tyler, that you're clean today, but you can't rule out returning to your old ways?

"Absolutely. It's a disease, and what they teach you in the Clinic is that I was born an addict. The disease was talking to me everyday.

"For instance, and this is gonna sound bizarre, if I had any inkling of any success coming my way, the disease would say 'Let's go out and get a gram of coke.' I had another guy talking in my head, and I called him Herb. I went to check into a place in Dallas last August, right after the appearance with FM, and instead of going along and sorting things out, I went and got fucked up instead."

This is obviously a self-destructive trait. "The real me is a nice, easy, mellow guy, but the disease made me hate myself immensely. I have this knack of singing, but it wouldn't let me. Drug addiction is a disease just like any other. It's like appendicitis; you have to get it taken care of."

Hence the Betty Ford Clinic.

"I'm not name-dropping when I say I went there. I just checked out which facility was the best for me, and they're basically more of a cocaine and booze place," he says. "They secretly have somebody monitoring you for the first three days, checking you for strange twitches and stuff. I'd been clean for 38 days before I went in, which is unusual, because most people walk in shit-faced, having thrown their tequila bottle away at the gate, but I went in and said 'Please help me. I'm gonna die.'"

During his second week of rehabilitation, Hughes was trusted with the position of "grannyng" the new admissions, keeping control of them, and administering them with jobs.

"If someone was an absolute asshole, it was my job to confront this man and tell him 'You are a fucking asshole!'," he grimaces at the memory. "But during my third day as "granny," I heard an athlete who was staying there say I was no good at my job, so I called a meeting and asked 'Has anyone here got a problem with me?' I found myself doing shit I've never done before.

"They told me I was the classic case of the recovering addict. You can see some people coming in, and you know they ain't gonna make it, they'll be boozing again within three days in the bar at the Marriott Hotel over the road.

"When I got out of the Clinic, I took the advice they'd given me, and I cleaned up my professional house completely, got rid of my management company, and now I'm looking for a new record deal."

Arriving in the UK on March 2nd, Hughes was astonished to pick up a newspaper and see The KLF single at No. 9 in the charts! He had a lifeline to hang onto!

"I don't know too much about The KLF, but I do know what they're doing is right," he states decisively. "When I was in that viking outfit on that fucking longboat in the video down at Pinewood Studios, I knew it was gonna be Top Ten. I was on this fucking boat and I could feel the success starting to happen. And I knew if The KLF thing happened, I'd either go out on a crazy drug binge after it and die, or I'd get off my arse and do something about my life.

"It's God's work. When I sing, he's singing through me, his soul is singing through mine."

Already Glenn has had people offering him various substances, but he's determined not to fuck up again.

"One photographer offered me drugs, and I was disgusted," he says with disdain. "Now there's no ecstasy, no coke, no booze, no mind-altering

chemicals."

On the sleeve to "America: What Time Is Love?," The KLF referred to Glenn as The Voice Of Rock. He's less obsessed with titles.

"After all the shit that's gone down, thank God I've still got my pipes!," he smiles. "They checked out my sinuses and gave me a full medical at Betty Ford, and said for a man who's done so much damage to himself, I'm in fine shape.

"It's too early to talk specifics about my future. I just want to be a singer of great songs. I can sing the phone book and make it sound good, but I'm trying to get the best songs possible."

Keep your fingers crossed that Glenn Hughes means it this time. You and he both know this is his last chance...

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