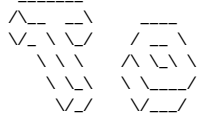
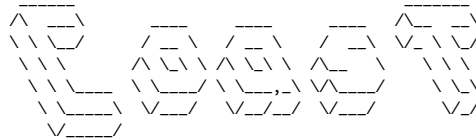


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#3  
February 10,  
1995



|||||  
INTRODUCTION  
|||||

All,

Welcome to COAST TO COAST #3! Well, things are beginning to stabilize on content and form, and we have in the 30-35 range (I haven't counted recently) in subscribers. Very Cool!!! I want to take this opportunity to encourage you folks to feel free to respond to anything from any issue. This is a forum for YOU. We are getting responses, questions, and answers to questions from people out there, so that's cool to me. That's what it's all about.

The issue is 1 day late now, but that is a permanent change. The issues will go out every other friday, possibly at night. There are a lot of recent news flashes and information flitting about on changes in the line-up for Glenn's forthcoming album, so if anyone wants to add any information, please do so. Also, take rumors for the next month with a grain of salt. :)

Finally, any comments on the web page (<http://www.ghpg.net/ctc/>) are welcome, and if anyone has anything they want to submit to the archive, email me (and WITHOUT a CTC: header) and hopefully we can include it. For example, Jouni Maho submitted a variation career sheet on Glenn which goes more into which musicians played on which albums. It appears in this issue for the last time, in that hopefully he will be interested in sending me a permanent copy to stick in the archive. Thanks.

Well, here we go ...

|||||  
SUBMISSIONS  
|||||

From: mb@marie.physik.tu-berlin.de (Markus Bautsch)  
Subject: CTC: Re: Black Sabbath's Seventh Star

\_From Lewis@freud.inst.com Tue Jan 17 17:33 MET 1995

>Now a lot of Sabbath fans think that this was a Sabbath low point,  
>and it is true that, at least live, Glenn was having problems then,  
>and wasn't with them too long. BUT, at least in the studio, I think  
>this was one of Sabbath's high points.

That depends. Definitely Seventh Star is the most commercial output Black Sabbath ever released. That's the point which mainly no Ozzy-Era fan accept. I'm a die hard fan of Black Sabbath so I don't care about that things.

>I think Seventh Star is perhaps the first Sabbath album where  
>Iommi actually plays beautiful, emotional solos.

There I have to strongly disagree with you. Just hear "Over And Over" from 'Mob Rules' or "Born Again" from 'Born Again' and then re-think!!!

>Plus, there is more of a crafted feel and more of a real song writing  
>presence in Sabbath now, and I think Glenn helped start that trend, which

Nope, Iommi started that trend back in 1976 with "Technical Ecstasy" where he tried to walk on new ways. The climax was when Dio and later on Gillan were in the band.

>Lewis

Bye  
Alexander

-END-

From: JONES@VSDEC.NL.NUWC.NAVY.MIL  
Subject: CTC: Kerrang review of 'Blues'

In going through some Kerrang! magazines of 1993 for potential Coast To Coast discussion fodder, I came across a scathing review of the 'Blues' album by one Jason Arnopp. The issue was No. 433 from March 6, 1993. I won't recant the entire review, but here are the highlights (lowlights?):

==  
KK (out of KKKKK)

"And shockingly, the army of gifted guitarists backing this man's meander through some devoutly pedestrian Rock make no difference to the final verdict. ... there's nothing dazzling on offer. Let's face it - these people are keeping all their best licks for their own records!

'Blues's sense-numbing predictability isn't the whole problem, because the Jeff Healey Band are similarly predictable, yet infinitely preferable to this empty project that Hughes himself may well make light of, if and when he joins a \*real\* band.

There's no real substance here. Just a bunch of musicians slapping each other on the back and surely not giving 100 per cent. During 'I'm The Man,' the leader sings, 'I'm doing the best I can.' Let's hope he's lying."

==

Er, Jason, it's time to get a clue! I mean, how can you review a Glenn Hughes record - his first solo album in over 15 years in fact, and not once mention how his voice sounds?! That's like reviewing a Van Halen album and not talking at all about the guitar work. It's absurd! Of course i don't agree with his other opinions either, because although there were a couple of rather bland and boring guitar solos on the album (Mark Kendall in 'Here Come The Rebel,' for instance), there was also some fiery axe work (John Norum's solo in 'I'm The Man' for one). There were even a couple of outstanding bass solos from Tony Franklin.

As far as no substance, well it was conceived, written, and played all in a period of several weeks, but that's no different than many other albums. I'm sure they did have fun recording it, and some of that fun comes through on the album. Who says that all albums must have deep, philosophical lyrics, and be musically complex to be fun to listen to? I think Jason should lighten up a bit, and appreciate what's good about the album - namely the fact that this \*was\* the comeback album for Glenn that will surely lead to bigger and better things (we all know that it already has).

do most of the readers here like the album, or agree with Jason?

bill j

-END-

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

In CTC #2, Christopher Dennis wrote:

> (1) Just how many known song demos are floating around from the London  
> sessions that Glenn did with Geoff Downes? A friend of mine was able to  
> get a hold of a tape that had several with the working titles of --

- >
- > (1) Dangerous Music
- > (2) Welcome to the Real World
- > (3) Sweet Revenge
- > (4) Homeland (ended up on FNO)
- > (5) The American Way
- > (6) Flying
- > (7) Haunted (later on Highlander 2)
- > (8) Things Are Gonna Change

> My friend claims they are the London sessions and are different from the  
> Warner Bros. demos...

What you have here are tracks from Glenn's aborted Warner Brothers solo album from 1990-1991, which Downes reportedly played some keys on. The London session is something totally different, as that features just Glenn on vocals and Geoff on keys, and the music, while fairly commercial, is extremely unique. They recorded a whole album's worth of material together. Also, while the Warner Brothers tracks are fully-completed songs, the tracks that Glenn and Geoff did together are strictly demos, with Glenn doing all the vocals on first takes.

BTW, there is a brief snippet of music from these sessions that Geoff used in the beginning of the track "Feels Like Love" from Asia's most recent album, \_Aria\_.

- > understand that the two recorded a version of "Video Killed the Radio Star"
- > also. Rumor had it that this would appear on the European pressing of
- > Vox Humana (Geoff's second studio release). Did this ever see official
- > release in Europe?

They did record a version of VKTRS together, and this does appear on the European reissue of Vox Humana, which is on the All At Once label out of Holland; not exactly a major label! :-). Perhaps it does now appear on the current pressings of VM out of Japan, too, but I don't know for sure... BTW, the European version of VM has been totally remixed by Geoff. It's known that he was not happy with the original mixes for that album, but the Japanese record label rushed the album out. On the \_Aqua\_ tour, Geoff said he had been remixing the tracks the way he wanted them, and that a remixed version of VM would be released in the USA at some point after the tour was over. Of course, this never happened, and I guess the only way he was able to get it out was through that obscure label in Holland... :-)

- > (2) Shortly after these sessions Trapeze played some gigs in England
- > with Downes as a keyboardist. Are there decent live videos floating

Nope, no videos that I know of floating around of Downes jamming with Trapeze. I think he only played around three shows with them.

- > (3) Geoff said --on the Aqua tour in 1992/93-- that he would be very
- > interested in working with Hughes again, or even producing a new Trapeze
- > release. Has anyone heard what Hughes says about the possibility of such
- > a collaboration? What is the consensus feel of such a move?

Don't know how anyone else feels about a future Hughes/Downes collaboration, but I know I'd probably wet my pants if this did happen! :-). Both Glenn and Geoff are my two favorite musicians of all time, so this would be a dream duo for me. I, too, spoke with Geoff about this on the \_Aqua\_ tour (I saw seven shows!) and was told what you mention above, but, as with a lot of things Geoff says, they never happen. :-). However, I've been pushing the idea of Glenn and Geoff doing something together again for the last couple of years, hoping that something might come of it. Guess we'll just have to see... In a 1992 interview in Kerrang (or maybe it's Raw), Glenn refers to Geoff as "the best keyboard player in Great Britain" and says that he'd like to work with Geoff on something in the future.

- > (4) Right after these recordings and this tour, Metal Hammer reported that
- > Glenn was recording with Keith Olsen. What became of these demos? Are
- > they widely available? Are they like his Warner Brother demos?

Glenn worked with Keith Olsen?! Now that's news to me!!! :-)

- > Thanks (in advance) for any info or opinions you may be able to provide

Hope this helped somewhat...

-Damien-

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Discography comments

In CTC #2, Piet de Quay wrote:

> 3. I think the GH-discography can be improved a lot by citing not only the  
> year of release but also the record label and the code, and by specifying  
> the part Glenn plays (or sings!) when he appears on records made by others.  
> A lot of them are not familiar to me and made me curious.

Well, yes, the discography has a very basic format for now, and the main reason for this is because we wanted something available right away, so time was a factor. Taken as it is, I think it is very complete in terms of what Glenn has actually done. I will be working on this as time goes on though. As far as listing record labels/catalog numbers, believe it or not, I'm not a really big fan of doing that, as, obviously, some records are released on different labels in different countries with different catalog numbers, and me, being somewhat compulsive and a completist, I'd want to have all the information needed instead of leaving blanks all over the place. :-) Then you start getting into things like listing all kinds of singles and things, and it can get a bit out of hand. I am in favor of having a totally detailed, complete discography with all of this info, but it is somewhat of a massive undertaking, at least for now! :-)

As far as specifying what Glenn does on each of the sessions, that is something that will be done. As I said, time was a factor in all of this. I compiled the discography rather quickly, and Lewis kept hitting me with deadlines. :-)

For now, if you see something in the discography that you are not familiar with and desire more info on, email me privately and I'll fill you in.

Speaking of the discography, can anybody provide specifics as to any official release by Glenn with Finders Keepers? I think they at least released a single. An exact year of release and title of that single would be great to add to the discography. I'm also looking for information on Glenn's possible involvement with a band called The Chromatics, who released a single sometime in the 1980s that supposedly Glenn had something to do with, and also info on an Atlanta-based band called, I think, something like "Bar Blues" (or something sounding like that!) that released a single in 1987 with some sort of involvement by Glenn. In fact, Glenn makes reference to this band and single in a 1987 BBC telephone interview that I have, done while he was living in Atlanta that same year. When asked what he has in the works, he mentions that band and a single being released in Europe.

> (BTW: Shouldn't the Hughes/Thrall album be placed in a different category?  
> I rate it as one of his best "Solo"-projects)

It is one of my favorite albums, too. Technically speaking, it isn't a solo album, of course, but rather a duo album done with partner Pat Thrall, so that's why it's not included in the "solo" section of the discography. :-)

-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: Lennart Hedenström <lehe@lulea.trab.se>  
Subject: CTC: BJJ release outside Japan/Empire Records

Hi,

I just got off the phone with Empire Records in Stockholm, Sweden. This is the company that released "From Now On..." in Sweden and possibly some other parts of the world.

I talked a guy, Magnus, there and I asked him if Glenn still is

under contract with Empire and if there were any news he could tell me about Glenn's future plans etc? He tried to update me on what Glenn does right now. He said Glenn is writing new material right now and that he really wanted to take a lot of time writing this time. So according to this guy Glenn will enter the studio in the fall of 1995. I did not say anything about what I know already from CTC and the UK fanclub magazine (the Voice of Rock). :) He said they have Glenn contracted for another album.

Later on he said that they will release the BJI album probably around April/May! The BJI album will be a bit different when released here with about 3 new tracks on it (and probably with different packaging).

Afterwards I started thinking if he meant that by releasing the live album Glenn's contract with Empire is fulfilled or if they have a contract that will cover his next studio album?! I am not sure about this. Maybe our fellow CTC subscriber, and Glenn's new tour manager, Bill Hibbler can fill us in on this? Bill?

Lennart

-END-

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

In CTC #2, Bill Hibbler wrote:

> The new album, which may be titled, Livin' for the Minute, will feature

Yet another title possibility! :-) I do like it though.

> Pat Thrall and Richie Kotzen.

Great... I really like Kotzen's new solo record a lot.

> Glenn will play bass on most of the tracks. There will also be a few other  
> LA area musician's on the album. The feel that Glenn is going for is what  
> he calls "what Trapeze would sound like in the '90's.

Trapeze sound in the 90s? In an interview with Glenn and Mel Galley in the November 11, 1994 issue of Goldmine, Glenn and Mel characterize the new Trapeze sound this way:

GOLDMINE: What does the new stuff sound like?

GH: I will tell you this, it will be very heavy on groove. It will be very dance, very modern.

MG: Well, it will still have the hard rock thing with it, but it's a new time for us now.

GH: We got our own vibe, and we'll keep that.

By the way, I plan to transcribe this entire, lengthy interview for an upcoming issue of CTC.

Glad that Glenn has decided to play some bass on the new album... Who are some of the other musicians that will guest on the album, or is it too early to say?

> Glenn asked me to pass along that he's very flattered by all of this and  
> sends his thanks. You'll probably start to see a few responses from him  
> here after I arrive in LA in mid-February. Glenn doesn't have a machine  
> but, I'll have my laptop with me so that he can personally respond to some  
> of the threads.

That would be great!

> For the time being, if you have any questions you'd like to pass along,  
> please post them within the newsletter rather than write to my CompuServe  
> account.

That's mighty nice of you, Bill...

-Damien-

-END-

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

In CTC #2, Bill Hibbler wrote:

> The Trapeze live album is on the shelf at the moment but, the band should  
> do a brief tour beginning in April. Look for the band to do shows in San  
> Antonio, Austin, Dallas, Houston, St. Louis and Atlanta. The band will once  
> again include Glenn, Mel, and Dave.

Wow, this is news to me... I don't see how Glenn will have the time to devote to this given the fact he's just about to start recording his new record. Well, in any case, I'd love to see this happen. I was ssssooo upset when the Trapeze "tour" in the spring of last year fell apart and they just played those few shows in the South and Midwest. If this "tour" does end up happening, it'd be great if they played a show in New York, as they were originally scheduled to do last spring. I mean, how can they not play at least one "showcase" gig in both New York and Los Angeles?! They would go down a storm for sure, and it would be great exposure for Glenn to strut his stuff in front of some major industry people in these two cities.

> The second guitar player hasn't been determined, yet.

I think the ideal second guitarist for Trapeze at this point would be Paul Pesco.

<From Lewis Beard>:

> [Editorial Note: YES!!! YES! YES! YES!!!!!!! Trapeze in St. Louis. That's  
> only 9 hours away! I'm there! Well, if it goes through! - Lewis ]

If this does come to be and Trapeze does in fact end up playing in St. Louis sometime this spring, I'll definitely fly down, Lewis, and we'll drive up to St. Louis and do the whole concert thang! :) I won't believe this whole thing though until it happens...

> In addition to the live album, there also are a few recent studio cuts  
> floating around out there. The original plan was to release a Best of CD  
> and include the new cuts. The problem was that one company owned the rights to the new material  
> and another owned the Threshold catalog and neither would compromise.

Hmm... A "Best Of" CD would be nice, and it would be great to include "Good Love" and "Dat's It" from The Final Swing on there, too. There are recent studio cuts floating around?! Last year, "Darker Than Blue," the Deep Purple Appreciation Society mag, reported that a track called "Easy Touch," written by Glenn and Mel Galley, was aired on Japanese radio. I wonder if this is one of the "recent" tracks?

-Damien-

PS - I also wonder how guys like Mel Galley and Dave Holland support themselves these days. Well, Dave Holland can probably live off the royalties from all the Judas Priest stuff, but what has Mel Galley really done that's been commercially successful in the past ten years?! :)

-END-

From: led@execusoft.com (Lawrence E. Debow)  
Subject: CTC: 1991 Warner Bros. unreleased sessions

Its great to see that this CtC project has come together so well. More thanks from the ranks...

Is there any information available as to exactly who the musicians were who played with Glenn on those most excellent 1991 sessions? I recently saw Geoff Downes' name mentioned, and the guitars sound similiar to Pat Thrall's style on some tracks. A track by track breakdown would be great if the information is available. Also, I have often wondered what Glenn has to say about these recordings (i.e. his feeling about the music, and the subsequent bootleg release). Is there any word on whether any of these tracks will be re-recorded on his forth coming album. Thanx.

Lawrence E. Debow  
Execusoft, Inc.

led@execusoft.com  
1(800)238-0790

-END-

From: JONES@VSDEC.NL.NUWC.NAVY.MIL  
Subject: CTC: Magazine reviews anyone?

Does anyone have any reviews of "From Now On.." or "Burning Japan Live" from magazines? Don't think I've seen any. Also any published reviews of live Glenn or Trapeze shows would be appreciated. Basically, the only things I've seen here in the US was the great Trapeze article from the Nov 11, 1994 issue of Goldmine magazine, and a short review in Guitar World for the "Blues" cd. If any of you has anything, please type it in if it's short enough, so everyone can enjoy it, or e-mail me to arrange a swap of photocopies or whatever.

bill j

-END-

From: mb@marie.physik.tu-berlin.de (Markus Bautsch)  
Subject: CTC: Hughes Discografy & Re: Seventh Star

Hello!

\_From: dkkriegh@COLBY.EDU (david kriegh)

>I was surprised to hear Glenn did work with Black Sabbath. Finding  
>\_Seventh Star\_ has been incredibly difficult. Not on CD, can't import it,  
>no tape. However I did find it on vinyl in a second-hand record store (two  
>copies I've seen there for well over a year now). Should I go for the vinyl  
>(pretty beat up, I might add), or is it still available in another medium?

'Seventh Star' is still printed in Japan on CD. Everywhere else it is deleted from the catalogs. So you might stick to the vinyl. Maybe you can tell me on which label the records are printed. Maybe I like to get the second copy from your second hand trader!

Adding to the Glenn Hughes Discografy:

Official Black Sabbath Singles:

NO STRANGER - ANGRY HEART	VERTIGO	?	86	PHILLIPINO
NO STRANGER (REMIX) - ANGRY HE	VERTIGO	00 00180	86	ARGIE PROMO
ANGRY HEART - other artist	PLOYGRAM	AS5000 765	86	ITALY PROMO
NO STRANGER - ANGRY HEART	VERTIGO	884 532-7	86	SPANISH PC
NO STRANGER (REMIX) - ANGRY HE	VERTIGO	884 532-7	86	FRENCH PC

Black Sabbath Bootlegs:

PROVIDENCE, RHODE ISLAND, USA

-----  
(Kiffmanns Orthodoxe Schall-Folien K-05 004)

Source: Providence, Rhode Island, USA, ??/3/86

Side 1: Heart Like A Wheel

Side 2: Medley a)Zero The Hero b) Symptom Of The Universe c) Sweet Leaf  
d) The Seventh Star

Comments: Released only as a 7" EP. Glenn Hughes on vocals. Quality average.

>Dave

Bye  
Alexander

-END-

From: Lennart Hedenstrlm <lehe@lulea.trab.se>  
Subject: CTC: Gary Ferguson

Hi,

The rumors I have heard concerning the musicians that will play with Glenn on the new album include drummer Gary Ferguson. Someone asked (off the list) what he has played on besides the Hughes/Thrall album. I tried to check my stuff at home (old Kerrang issues and tour programs etc) to see if I could find something about his career.

Here is what I found out:

Gary Ferguson was born in Santa Monica on the US west coast. When he was a year and a half his family moved to Puerto Rico where he spent most of his pre-teen years. Due to this he speaks fluent Spanish. During his musical career he has mainly been based in Los Angeles. Besides playing drums Ferguson also plays guitar and keyboards.

He toured with Olivia Newton-John in 1978. While on tour with her he got to meet the late John Bonham (Led Zeppelin) in Stockholm, Sweden. He has been known to say he's been very much inspired by Bonham's powerful drumming style. Other things he has done includes work with Shirley Bassey (when he was 18) and sessions with Ray Charles, Billy Preston, Etta James, Cher, Black Rose (1 LP), Les Dudek, Yoko Ono, Vinnie Vincent (demo work), Michael Schenker plus an appearance in the movie "the Rose" with Bett Midler.

He did not play live with Hughes/Thrall. Instead he went on tour with Eddie Money right after the H/T album. He had already played on a couple of Eddie Money's albums. Ferguson also played in a band called Channel fronted by ex-Journey member Robert Fleischman.

Glenn Hughes was recruited by Gary Moore to sing on Moore's album "Run For Cover". Glenn brought Gary Ferguson with him and Ferguson plays on five tracks on the album (including "Reach For The Sky" where he mistakenly got no credit on the cover). Trivia fans might like to know that they built the song "Run For Cover" around the same drum pattern Ferguson used on "I Got Your Number" from the H/T album. Ferguson stayed in Moore's band when Hughes left after the album was finished and the touring was to begin. When Gary worked with his next album "Wild Frontier" he used drum machines and Ferguson took off and joined Geezer Butler's (Black Sabbath) solo band. Ferguson played on Moore's RFC cover tour in 1985 and also on the few festival appearances Moore did in the summer of 1986.

After this I have no information on what Gary Ferguson have been doing (1987-1995). Does anyone else out there know anything?

Lennart

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Latest News

Hello all:

According to the most recent news I've received, the tentative title for Glenn's new album is now \_Feel\_. Pat Thrall looks to be the main (perhaps the only?) guitarist on the album, and it seems both Stevie Salas and Richie Kotzen, who co-wrote some of the material with Glenn, will not be playing on it. Craig Erickson will also not be playing on the album. Gary Ferguson is still on drums, and apparently he's brought in a friend of his to play keys (don't know who it is yet though). Glenn is set to enter the studio to commence recording sometime in the next few weeks, and he may be doing some work at Don Dokken's studio.

Perhaps Bill Hibbler can confirm or deny this news and elaborate on the current state of things surrounding Glenn, as things seem to be changing on a daily basis! :)

In other news, it looks like John Norum's 1992 solo album, \_Face The Truth\_, which features Glenn on lead vocals, has finally been released here in the USA on Shrapnel. This was originally due out last September, but has been delayed, and I'm now told that it is in fact out, though I have not received my copies yet. Apparently John did not feel the original version of the album was heavy enough, so he has remixed it for release here, and it looks like two tracks on the original album ("We Will Be Strong," with Joey Tempest, and "Still The Night") have been replaced by two tracks from John's \_Live In Stockholm\_ EP, which is currently only available in Europe and Japan. Speaking of John, I believe his NEW solo album is due out within the next month.

It also looks as if Glenn's first solo album, \_Play Me Out\_, has been reissued by RPM, and I'm told it includes four new tracks: a couple of new tracks Glenn recorded last year (don't know when or with who),



plus a couple of unreleased tracks from a solo session done in 1978. This reissue may also see release here in the USA on an indie label (no details yet).

Lastly, the self-titled Trapeze album from 1975 is now available on CD out of Japan, and, as most of us know, Glenn is featured on a couple of great tracks on that album.

If anyone else has further news on any of these things, please let us know!

-Damien-

-END-

From: Lennart Hedenström <lehe@lulea.trab.se>  
Subject: CTC: Unreleased tracks with Glenn (and Gary Moore)

Hi,

I just wanted to mention another thing for all you Glenn Hughes trivia collectors, about a couple of tracks from a session Glenn Hughes was involved with that never has been released.

I have a draft copy of a book written by a Danish guy on the career of Gary Moore. Anyway, in there he writes about the sessions for the "Run For Cover" album where Glenn Hughes took part. Apparently they did a version of Gary's ballad "Empty Rooms" with Glenn on vocals. It was supposed to be for a single but after Gary and Glenn parted ways and there were some hard feelings involved Gary put on his own vocals and released it as "Empty Rooms (summer of 85 version)". They also recorded a version of "Still the Night" originally from sessions for a second Hughes/Thrall album that never came off. The track later emerged on the first Phenomena album and also on John Norum's "Face the Truth" album (both with Glenn).

Lennart

-END-

From: lewis@freud.inst.com  
Subject: Re: CTC: Thoughts On Glenn's Next Album...

All,

Here is my response to something Damien was talking about. I hate to start these conflicts but..... :)

>From: Damien DeSimone <glennpa@nic.com>  
>Subject: CTC: Thoughts On Glenn's Next Album...  
>  
>Regarding Glenn's next album, Bill Jones wrote:  
>  
>> Would you prefer an album with different backing musicians on each cut, or  
>> is it better to just pick a group of musicians and do the whole album as a  
>> band? Who would be the best musicians to suit Glenn's style?  
>  
> Well, personally, I'd love to see Glenn make more of a studio  
>record this time around (no pun intended!), meaning I'd like to see  
>him utilize different musicians on different tracks. Glenn has collaborated  
>with so many excellent musicians and on such varied material that I think  
>this approach would suit him best. Not to get to carried away, but  
>I'd like to see him use a constant group of musicians to play on the  
>basic tracks; for example, I think the ideal (yet feasible) lineup for  
>the backing band would be:  
>  
> Paul Pesco - guitar  
> Geoff Downes - keyboards  
> T.M. Stevens and/or Glenn - bass  
> Dave Holland - drums  
>

Ugh. I have to say that I am totally against the idea of having Paul Pesco associated with Glenn in any way, and especially not as a backing band member. That could ruin the whole sound. If he really has clout (and I guess he does) maybe it could draw attention to Glenn's project, but musically, Glenn can make enough of a commercial edge on his own. Adding Paul Pesco to the mix would be like adding Tiffany on backing

vocals to Madonna. Or worse. I think he is just a little to cut and dry and not the loose, sloppy, yet together and somehow amazing Mel Galley. :) I much prefer Pat Thrall, if we want to get more practical.

> A core unit like this would allow Glenn great flexibility,  
>as all of the above can play rock, funk, any type of music. Then I'd

I know you well enough to know your definition of funk, and I have to disagree. I think the above lineup you mention would inhibit the playing of a variety of styles. Sure, maybe they are all generic enough to do a little vague impression of a given style, but to actually master a style or play in it, I think the above would be bad. I think Dave Holland might could cut it, at least for rock, funk, blues and metal, but the others? No way. I hope that the musicians Glenn works with will be a little more recognizable and less generic than some of the above, and yet I hope they can play well together and not stand too far out such as to get in Glenn's way. Then again, I favor a more true band approach, which is somewhat unlikely.

>like to see different guitar players on some of the other tracks, guys  
>like Stevie Salas, Richie Kotzen, Pat Thrall, maybe Mel Galley and  
>John Norum. I also wouldn't mind another guest drummer or keyboard

These dudes are getting closer to the kind of folks I'd like to see in the main band (except Norum; he is cool but should remain a guest so we dont have every solo being the Yngwie-school solos). If I were for guests at all, I'd like to see someone more like a Santana or even an Iommi guest appearance. Lots of the Santana stuff would be perfect in style for Glenn, and his voice would be as appropriate (and maybe more so) as that of Alexander Ligertwood. Maybe Glenn could Guest on a Santana album? :)

>player on another track or two, perhaps someone like Mic Michaeli  
>and, though Glenn has never (as far as I know!) worked with him  
>before, the great Simon Phillips on drums; now there's a musician that  
>can play it all!

I agree about Simon.

>  
> Working with Downes and Pesco would allow Glenn to perhaps officially  
>release some of the work he's done with the two of them individually. I

Quit mentioning this Paul Pesco. Glenn might actually read this issue, see your idea, and like it. Now quit it. :) :)

>others. In fact, I was blown away when I saw Paul jam with Trapeze at  
>the Ray Gillen Tribute last February... Apparently on his new album Glenn  
>is set to include a track the two of them worked on together called "Speak  
>Your Mind." Can't wait to hear it...

I wish I had seen this. This would confirm or deny my suspicions that Paul would remove the down-to-earth feel of Trapeze. I'm all for modernization of the Trapeze sound, I just think Paul would really really have to work hard to impress me, and hopefully he would have no input in the mixing or production process. :)

And of course, your definition of "good", "likeable" and "down to earth" will vary from mine, so responses of "you are wrong" are meaningless since we have different definitions. But go for it. :)

> I think a nice compromise would be for Glenn to put out an  
>album more like his aborted Warner Brothers solo album, which is a great  
>mix of hard rock, funk, and soulful ballads, all with a great modern sound

There isnt any hard rock or funk on this at all. Rock, yes. Rock with an almost funky backbeat? OK. But hard rock? No way! :) Ballads, yes. I love ballads and as I have said I wish Glenn would do some duets.

>PS - One last thing: I'd love to see Glenn hook up with a great AOR/rock  
>producer, perhaps someone like a Keith Olsen or a Ron Nevison, someone who  
>could really give him an ultra-modern, well-produced sound that would go over  
>well on American radio... Heck, I'd even like to see Geoff Downes produce  
>some of Glenn's stuff! Anyone else have any thoughts about what producers  
>they'd like to see Glenn work with?

The only reason I would ever want this to happen is so that Glenn would make it big. I think these producers would stifle the music.



1973.06 - 1975.05 : Deep Purple Mk III  
 o Ritchie Blackmore (gtr); David Coverdale (vcl); Glenn Hughes (bss/vcl);  
 Jon Lord (kbr); Ian Paice (drm).  
 - Feb 74 : Burn [album] : UK Purple TPS 3505  
 - Mar 74 : Might Just Take Your Life/Coronarias Redig : UK Purple PUR 117  
 - ... 74 : Burn Edit/Coronarias Redig : US Warner ...  
 - Oct 74 : Lady Double Dealer/... : Japan Warner ...  
 - Oct 74 : You Can't Do It Right/... : US Warner ...  
 - Nov 74 : Stormbringer [album] : UK Purple TPS 3508  
 - Jan 75 : Stormbringer/Love Don't Mean A Thing : Europe Purple PUR ...  
 - ... 75 : Soldier Of Fortune/... : Europe Purple PUR ...  
 - Nov 76 : Made In Europe [album] : UK Purple TPSA 7517  
 - Sep 78 : New Live And Rare 2 [EP] : UK Purple PUR 137  
 - Aug 82 : Live In London [album] : Germany Harvest 264 64877  
 - ... 83 : Live At The California Jam [video] : UK ...  
 - ... 85 : Deep Purple Live [picture EP] : Germany Stemra PD 83008  
 - Jun 85 : The Anthology [compilation] : UK EMI PUR 1  
 - ... 85 : Greatest Purple [compilation] : Germany EMI 198 260452 3  
 - ... 91 : California Jam Edit [video] : UK Connoisseur Coll. CCV 1002  
 - ... 91 : Deep Purple Anthology [compilation] : UK EMI 7 96129  
 - ... 93 : Singles A's & B's [compilation] : UK Harvest SHSM 2026  
 - ... 93 : Deep Purple Family Album [album] : UK Conn. Coll. VSOP CD 187  
 - Sep 93 : Purple Chronicles [compilation] : Japan Warner WMCP 5520/1/2

1974.06 - 1974.12 : Roger Glover : Guesting on 1 track [Get Ready].  
 o Tony Ashton (vcl); Les Binks (drm); Helen Chappelle (vcl); David  
 Coverdale (vcl); Ronnie James Dio (vcl); Jack Emblow (acc); Ray Fenwick  
 (gtr); Mo Foster (bss); Kay Garner (bvc); Mike Giles (drm); Roger Glover  
 (msc); John Goodison (vcl); John Gustafson (vcl); Eddie Hardin (kbr;bvc);  
 Jimmy Helms (vcl); Glenn Hughes (vcl); Eddi Jobson (vln); Chris Karan  
 (tbl); Judi Kuhl (vcl); Neil Lancaster (vcl); John Lawton (vcl); Mike Moran  
 (pno); Ann Odell (pno); Mickey Lee Soule (vcl); Barry St. John (vcl); Liza  
 Strike (vcl); Robin Thompson (bsn); Nigel Watson (saw); Joanne Williams  
 (bvc); the Mountain Fjord Orchestra led by David Woodcock and conducted by  
 Martin Ford, John Bell and Del Newman.  
 - Nov 74 : The Butterfly Ball [album] : UK Purple TPSA 7514  
 - ... 93 : Deep Purple Family Album [album] : UK Conn. Coll. VSOP CD 187

1974.06 - 1974.06 : Jon Lord & Eberhard Schoener  
 o Tony Ashton (vcl); David Coverdale (vcl); Ray Fenwick (gtr); Glenn Hughes  
 (bss/vcl); Jon Lord (kbr); Pete York (drm); the Orchestra of the Munich  
 Chamber Opera conducted by Eberhard Schoener.  
 - ... 74 : Windows [album] : UK Purple TPSA 7513

1975.0- - 1975.06 : Tommy Bolin : Hughes is not credited for any  
 contributions though he is thanked, but he definitely appears on at least  
 one track [Dreamer].  
 o Bob Berge (drm); Tommy Bolin (gtr/vcl/pno); Phil Collins (prc); Rafael  
 Cruz (prc); Sammy Figueroa (prc); David Foster (kbr); Ron "The Wizard"  
 =4Gransen (pno); Jan Hammer (drm/kbr); Glenn Hughes (bvc); Jeff Porcaro  
 (drm); Prairie Prince (drm); Dave Sanborn (sxp); Stanley Sheldon (bss);  
 Paul Stallworth (bss); Michael Walden (drm); and the Sniffettes [=3D Tommy  
 Bolin; Dave Brown; Lee Kiefer] (bvc).  
 - Nov 75 : Teaser [album] : US Atlantic K 50208

1975.06 - 1976.03 : Deep Purple Mk IV  
 o Tommy Bolin (gtr); David Coverdale (vcl); Glenn Hughes (bss/vcl); Jon  
 Lord (kbr); Ian Paice (drm).  
 - Oct 75 : Come Taste The Band [album] : UK Purple TPSA 7515  
 - Oct 75 : Gettin' Tighter/... : US Warner ...  
 - Oct 75 : Lady Luck/... : Europe Purple ...  
 - Oct 75 : You Keep On Movin' Edit/Dealer : Europe Purple ...  
 - Mar 76 : You Keep On Movin' Edit/Love Child : UK Purple PUR 130  
 - Sep 77 : Last Concert In Japan [album] : Japan Warner P 10370 W  
 - Jun 85 : The Anthology [compilation] : UK EMI PUR 1  
 - ... 91 : Deep Purple Anthology [compilation] : UK EMI 7 96129  
 - ... 93 : Singles A's & B's [compilation] : UK Harvest SHSM 2026  
 - ... 93 : Deep Purple Family Album [album] : UK Conn. Coll. VSOP CD 187  
 - Sep 93 : Purple Chronicles [compilation] : Japan Warner WMCP 5520/1/2

1975.10 - 1975.10 : Roger Glover : A live performance of the Butterfly Ball

at the Royal Albert Hall. Does Hughes appear on one track only?  
o Tony Ashton (vcl); Les Binks (drm); Helen Chappelle (vcl); David Coverdale (vcl); Jack Emblow (acc); Ray Fenwick (gtr); Mo Foster (bss); Kay Garner (bvc); Mike Giles (drm); Ian Gillan (vcl); Roger Glover (msc); John Goodison (vcl); John Gustafson (vcl); Eddie Hardin (kbr;bvc); Jimmy Helms (vcl); Glenn Hughes (vcl); Eddi Jobson (vln); Chris Karan (tbl); Judi Kuhl (vcl); Neil Lancaster (vcl); John Lawton (vcl); Jon Lord (kbr); Mike Moran (pno); Ann Odell (pno); Mickey Lee Soule (vcl); Barry St. John (vcl); Liza Strike (vcl); Robin Thompson (bsn); Nigel Watson (saw); Joanne Williams (bvc); and/or others [?].  
- ... 8- : Butterfly Ball [video] : UK ...

1976.03 - 1976.04 : Eddie Hardin : Guesting on 2 tracks [Until Tomorrow (iii); Light Of My Life].  
o Tony Ashton (pno;vcl); Les Binks (drm); David Coverdale (vcl); John Crocker (sxp); Ray Fenwick (gtr); Mo Foster (bss); Roger Glover (bss); Eddie Hardin (vcl;msc); Jimmy Helms (vcl); Glenn Hughes (vcl); Ric Lee (drm); Rick van der Linden (pno;msc); Jon Lord (pno); Mark Nauseef (drm;prc); John Slaughter (gtr); Henry Spinetti (drm); Pete York (drm); the Chris Barber Band (msc).  
- Dec 76 : Wizard's Convention [album] : UK Purple ...

1976.06 - 1976.12 : Trapeze : Tours in UK and US but Hughes dropped out before finishing the entire tour.  
o Mel Galley (gtr/vcl); Dave Holland (drm); Glenn Hughes (bss/vcl); and various others.

1977... - 1977... : Pat Travers : Guesting or what?  
o ...  
- ... 77 : Makin' Magic [album] : ...

1978... - 1978... : Glenn Hughes  
o Glenn Hughes (vcl); ...  
- Apr 78 : Play Me Out [album] : UK Safari LONG 2  
- ... 93 : Deep Purple Family Album [album] : UK Conn. Coll. VSOP CD 187

1979... - 1979... : Four On The Floor : Guesting or what?  
o ...  
- ... 79 : 4 On The Floor [album] : ...

1981... - 1981... : Climax Blues Band : Guesting or what?  
o ...  
- ... 81 : Lucky For Some [album] : ...

1982... - 1982... : Hughes & Thrall  
o Frankie Banali (drm); Gary Ferguson (drm); Glenn Hughes (vcl/bss); Gary Mallaber (drm); Peter Schless (kbr); Pat Thrall (gtr).  
- ... 82 : Hughes-Thrall [album] : US Epic 38116

1983... - 1983... : Night Ranger : Guesting or what?  
o ...  
- ... 83 : Midnight Madness [album] : ...

1983... - 1983... : Heaven : Guesting or what?  
o ...  
- ... 83 : Where Angels Fear To Thread [album] : ...

1985... - 1985... : Phenomena : Guesting on ... tracks [...].  
o Don Airey (kbr); Mel Galley (gtr); Glenn Hughes (vcl); Neil Murray (bss); Cozy Powell (drm).  
- ... 85 : Phenomena [album] : ...

1985... - 1985.06 : Gary Moore : Hughes sings and/or plays bass on 4 tracks [Run For Cover (bss); Reach For The Sky (vcl/bss); Nothing To Lose (vcl/bss); All Messed Up (vcl/bss)]. Hughes did not tour with Gary Moore though.  
o Neil Carter (kbr/bvc); Gary Ferguson (drm/vcl); Glenn Hughes (vcl/bss);

Phil Lynott (bvc); Gary Moore (gtr/vcl); Charlie Morgan (drm); Andy Richards (kbr); Paul Thompson (drm).  
- ... 85 : Run For Cover [album] : Germany Virgin Ten 207 283-620

1985.07 - 1986... : Black Sabbath : Initially aimed to be an Iommi solo project but after the recordings the producers decided to release it as a Black Sabbath album instead. Hughes also did ca. 5 gigs on the following tour before falling out.

o Gordon Copley (bss); Glenn Hughes (vcl); Tony Iommi (gtr); Geoff Nichols (kbr); Eric Singer (drm); Dave 'the Beast' Spitz (bss).  
- ... 86 : Seventh Star [album] : Germany Vertigo 826 704

1987... - 1987... : Phenomena II : Hughes sings on 3 tracks [Surrender; Hearts On Fire; Double 6 55 Double 4...].  
o Max Bacon (vcl); Mel Galley (gtr); Ray Gillen (vcl); Scott Gorham (gtr); Glenn Hughes (vcl); Leif Johansen (kbr); Neil Murray (bss); Toshihiro Niimi (bss); Michael Sturgis (drm); John Wetton (vcl); Kyoji Yamamoto (gtr).  
- ... 87 : Dream Runner [album] : Europe BMG 208 697/258 697  
- ... 87 : Did It All For Love/Double 6 55 44... : Europe BMG 109475

1987... - 1987... : Whitesnake : Guesting on at least one track [Sailing Ships] though he is hardly audible.  
o Tommy Aldridge (drm); David Coverdale (vcl); Glenn Hughes (bvc); Rudy Sarzo (bss); Steve Vai (gtr).  
- ... 89 : Slip Of The Tongue : UK EMI 7 93537

1989... - 1989... : Manfred Ehlert : Hughes' vocals were recorded already in 1989. Appears on 3 tracks: [Make My Day; Child In The Mirror; The Mile Worker].  
o Manfred Ehlert (kbr;bss;drm) Glenn Hughes (vcl); ...  
- ... 94 : Amen [album] : ...

1990... - 1990... : Notorious : Guesting or what?  
o Glenn Hughes (...); ...  
- ... 90 : Notorious [album] : ...

1990... - 1991... : Glenn Hughes : Apparently he did some recordings for Warner Bros which, so far, haven't been released.  
o Glenn Hughes (...); ...

1991... - 1991... : Glenn Hughes & Geoffrey Downes : Apparently these guys did some recordings in London which, so far, haven't been released.  
o Geoffrey Downes (...); Glenn Hughes (...); ...

1991... - 1991... : John Norum : Guesting or what?  
o Glenn Hughes (vcl); John Norum (gtr); ...  
- ... 91 : Face The Truth [album] : ...

1992... - 1992... : KLF : Guesting as The Voice Of Rock.  
o The KLF plus P. P. Arnold (vcl); Melissa Belland (vcl); William Budge (drm); James Caution (bgp); Cressida (vcl); Wanda Dee (vcl); Charles Galloway (bgp); Carolyn Hargreaves (vcl); Gilbert Hassle (bgp); Glenn Hughes (vcl); Katie Kissoon (vcl); Nick Koler (kbr); Lindz E. Love (vcl); Mark J. Luther (vcl); Robert MacKintosh (bgp); Karl Morgan (vcl); Robert Murphy (bgp); Scott Piering (vcl); John Ridley (drm); George Smith (bgp); Tony Thorpe (msc); Andy Wright (prg); plus possibly others as well.  
- ... 92 : America What Time Is Love/America No More : Germany Coma 7024

1992... - 1992... : Blues Bureau International : Guesting on 1 track [Messin' With The Kid].  
o Gregg Bissonette (drm); Stuart Hamm (bss); Glenn Hughes (vcl); Pat Thrall (gtr); plus various others on other tracks.  
- ... 92 : LA Blues Authority 1 [album] : US Shrapnel RR 9186 2  
- ... 92 : Messin'/Ramblin'/Baby Please : US Shrapnel RR 2398 3

1992.10 - 1992.10 : Blues Bureau International  
o Warren DeMartini (gtr); Craig Erickson (gtr); Gary Ferguson (drm); Tony

=46ranklin (bss); Darren Housholder (gtr); Glenn Hughes (vcl); Mark Jordan (kbr); Mark Kendall (gtr); Richie Kotzen (vcl); Mick Mars (gtr); John Norum (gtr); Paul Pesco (gtr).  
- ... 92 : Glenn Hughes Blues [album] : US Shrapnel RR 9088 2

1993... - 1993... : George Lynch : Guesting on 2 tracks [Not Necessarily Evil; Cry Of The Brave].  
o Glenn Hughes (vcl); George Lynch (gtr); ...  
- ... 93 : Sacred Groove [album] : US Elektra 9 61432

1993... - 1993... : M=F6tley Cr=FCe : Guesting on 1 track only [Misunderstood].  
o Glenn Hughes (vcl); ...  
- ... 94 : M=F6tley Cr=FCe [album] : ...

1993... - 1993... : Marc Bonilla : Guesting on 1 track only [Whiter Shade Of Pale].  
o Glenn Hughes (vcl); ...  
- ... 93 : American Matador [album] : US Warner 9 45329

1993... - 1993... : Steve Salas : A session with an all star cast.  
o Glenn Hughes (vcl); ...  
- ... 93 : The Electric Pow-Wow [album] : Japan Polystar PSCW 5025

1993... - 1994.02 : Glenn Hughes : Hilld=E9n left for Haugland before the DP classics were recorded in February, apparently awaiting Blackmore who [surprise!] never turned up.  
o Erik Bojfeldt (gtr); Hempo Hilld=E9n (drm); Glenn Hughes (vcl); Thomas Larsson (gtr); John Lev=E9n (bss); Meja (bvc); Mic Michaeli (kbr).  
- Feb 94 : From Now On... [album] : Sweden Empire ERCD 1001  
- Feb 94 : Pickin' Up The Pieces/The Liar/Burn : Sweden Empire ERCD 1001  
- Apr 94 : Why Don't You Stay?/... : Holland-Germany Roadrunner ...

1994.02 - 1994.02 : Trapeze : A revitalized Trapeze appeared at the Ray Gillen Memorial Concert.  
o Mel Galley (gtr/vcl); Dave Holland (drm); Glenn Hughes (gtr/vcl).

1994.03 - 1994... : Glenn Hughes : Touring in Japan.  
o Erik Bojfeldt (gtr); Ian Haugland (drm); Glenn Hughes (vcl); Thomas Larsson (gtr); John Lev=E9n (bss); Mic Michaeli (kbr).  
- Aug 94 : Burning Japan Live '94 [album] : Japan Zero Records XRCN-1162

1994... - 1994... : Trapeze : A jubilee tour in the US.  
o Mel Galley (gtr/vcl); Dave Holland (drm); Glenn Hughes (gtr/vcl).

1994... - 1995... : Glenn Hughes : Continued touring in Europe.  
o Erik Bojfeldt (gtr); Ian Haugland (drm); Glenn Hughes (vcl); Thomas Larsson (gtr); John Lev=E9n (bss); Mic Michaeli (kbr).

-END-

|||||  
CONTRIBUTIONS  
|||||

[Below is an article that is in the archive if you can ftp or browse the web. However, I decided to include it for those who have not perused the archive. Plus, I always want to put a minimum of ONE editor-submitted slab. I had hoped to have a transcription I am working on in here by this time, but today is my birthday, I have 2 cool date options going on (and am forced to pick .... and I'm a first come, first serve kind of guy, so I'll pick lady #1) and have a friend who needs help with a new computer, and I've just got ppp set up under linux at home and can browse the WWW pages from home, and .... the point is I have been busy. Next issue I hope to include some transcribed lyrics and maybe something Lennart typed in. As for below, thanks to Damien for typing in this article from last year! - Lewis ]

(The following article is from Guitarist, May 1994 ENGLAND,

original article written by Tim Slater)

GLENN HUGHES

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THE FORMER DEEP PURPLE STAR IS BACK WITH A REVITALIZED SOLO CAREER AND  
A REUNION WITH HIS PRE-PURPLE MUCKERS TRAPEZE

Twenty-five years into a music career that could be most politely described as chequered, Glenn Hughes has survived probably more than his fair share of rock 'n roll's most tempting, and destructive, excesses.

After reaching superstar status in the mid-70s as bass player and vocal foil for David Coverdale in Deep Purple, Hughes embarked on a solo career while simultaneously fighting a fierce personal war against the drink and drug-related problems which were to plague him constantly throughout the ensuing decade.

But whatever demons may have befallen him, Hughes' magnificent soul-tinged voice remained intact, and the dawn of the 80s saw something of a recovery with the recording of some sporadic, but surprisingly impressive, works; his contributions to Gary Moore's *Run For Cover*, Black Sabbath's *Seventh Star*, and a superb album with Canadian guitar wizard and current Meat Loaf sideman Pat Thrall proved that the magic was still there. The Hughes/Thrall project particularly promised to blossom into an ongoing association until Hughes again sadly succumbed to his problems. However, in the summer of 1990 fortunes were to take a surprising upturn, as those notorious art terrorists, The KLF, chose Hughes to add *The Voice Of Rock* to a bizarre pseudo-operatic dance track called "What Time Is Love."

Swept on by the burgeoning rave culture, the song consequently became an enormous hit around the world, and Hughes admits that this gave him the confidence to clean up his act and relaunch his career anew.

"The KLF were fans of mine for a long time," he says. "They had been considering different guest vocalists to play *The Voice Of Rock*, such as Roger Daltrey, Robert Plant, and myself. I was the first one that they had come down. I did eight different versions of the track, and they were so impressed with what I did that they asked me to do the video, too!

"All of this happened at the time that I was starting to get clean and sober, and I realized that this song was probably going to break my career again, so that's one of the reasons that I started to get back in shape."

Did The KLF's penchant for eccentric behavior manifest itself during the "What Time Is Love" sessions?

"They are great, great guys, and I had a ball working with them and found them very inspirational. They gave me carte blanche to do whatever I wanted to do, and I actually still throw the tune in when I'm doing my own live shows, and the people just go crazy."

Shortly after this episode, Hughes recorded the low-key *Blues* album - a standard and indeed rather flaccid cod-metal affair which Hughes readily admits was more a part of his therapy than a serious comeback record. "The *Blues* album was something that I needed to do just to do some work, and although it isn't really a straight blues record, it was recorded with a blues attitude in that it was recorded very live over a couple of weeks.

"It wasn't really very focused and the record company didn't really get behind it, so to me it was just a stepping stone to this new record. But it did show the record company and the fans that I can still do the business and how serious I feel about my life and my career.

"I've always been blessed with this ability to come out smelling like perfume," Hughes continues with a laugh. "What is always misunderstood about drugs is that people don't become addicted to become assholes! They become addicted because it's in their nature to become addicted. All through the period when I had problems, the only person I was hurting was myself, but I feel almost glad that I dabbled in drugs, because in a funny kind of way getting off them has helped me to become the individual that I am today who is totally focused on staying clean."



Hughes' words would appear to ring true, for after the \_Blues\_ album's tentative start, his new record \_From Now On\_ stands proudly as a showcase for his newfound strength and enduring vocal talents and, while it still isn't perfect, it must surely rank as his best work for a long, long time. Recorded in Sweden with a wildly enthusiastic backing group, the whole album quivers with an air of pent-up energy, although it is perhaps ironic that the standout track on \_From Now On\_ is a riotous cover version of the classic Deep Purple track "Burn," proving that the passage of time cannot completely erase echoes of Hughes' illustrious past. But why forsake L.A. as the traditional home of mainstream rock to record in the comparative isolation of Sweden?

"I was on the road with my band and they are all Swedes, and in this day and age you've got to make records as cheap as you can. Also, I wanted to get away from the formulaic L.A. sound, but this album is still pretty slick. The next album definitely won't be as slick, but Europeans and Americans just tend to work differently."

Running parallel to Hughes' revamped solo career is his short sojourn with the legendary Birmingham quartet Trapeze, which not only spawned Hughes, but also guitarist Mel Galley and drummer Dave Holland, who both went on to respective glory with Whitesnake and Judas Priest years later.

"We started working together in 1969, so I feel like a real old geezer. But after 25 years in the music business, I knew what I wanted to do. And I think that an artist like myself who is a true artist will be around for a long time."

(This article was transcribed by Damien DeSimone)

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INFORMATION  
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The views expressed within 'Coast to Coast: The Glenn Hughes Electronic Fanzine' are the opinions of individual contributors and do not necessarily reflect the views of the contributor's provider of the online service, employer, or school. These views also in no way reflect the views of the editors of 'Coast to Coast' or their service providers, except by coincidence.

- The Editors.

