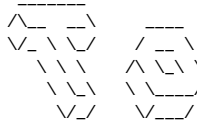
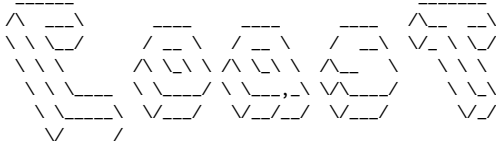


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#5
March 16
1995



|||||
INTRODUCTION
|||||

All,

Well, sorry for pushing #5 to the 3 week point, but life goes on and so does CTC! Thanks to everyone who has contributed so far. No real news has been reported since #4, but this installment is packed with all of your posts and by excellent submissions from Bill Jones and Lennart. As for me, well, I've been VERY busy in my personal life, so any sarcastic observations will be pushed to next week. :) Also, soon we are going to have a POLL in CTC, so if you have any suggestions for format, let us know. Otherwise, Damien and Bill will probably put something together. Also, feel free to respond to anything in here, or feel free to talk about which Glenn Hughes music is your favorite, least favorite, etc. Discussion is what we are about! I myself need to start some debates in here. I still don't plan on letting that Seventh Star discussion slip past so easily. :) Well, enough of my yakin'. Here is #5:

-Lewis

|||||
SUBMISSIONS
|||||

From: t.j.strom@ub.uio.no (Trond J. Stroem)
Subject: CTC: Re: Young Glenn Hughes

>From: dkkriegh@COLBY.EDU (david kriegh)
>Subject: CTC: Young Glenn Hughes
>>From the article by Bill Jones in CTC #2:

>
>>rock music. He was a millionaire at age 21 in 1973 as bass player
>>and vocalist in Deep Purple. Before that, he was the bassist and
>
>He was only 21 in 1973? The discography mentions him being in The News in
>1966 which, if you do the math means he was fourteen years old when he
>joined/started the band! :-0 What kind of band was this? A school band,
>amateur band or even *gasp* a PRO band? I'm impressed.

>
>This is nothing! Some people claim Ronnie Dio was born in 1948, yet he
>sings on his first single in 1958... ;-) (Glenn Hughes WAS definitively
>born in 1952, though, so 21 years old in 1973 is correct.)

>DA've (age 18)

Me, I'm nearing twelve right now. <g>

All the best,

-END-

From: t.j.strom@ub.uio.no (Trond J. Stroem)
Subject: CTC: Re: Comments

[This message is crossposted both to Coast to Coast and
alt.music.deep-purple, as there's info on a new Deep Purple Mk 4 release in
there.]

>From: Antonio Yanez Izquierdo <afyanez@udc.es>
>Subject: CTC: comments
>
>
[...]

> I've read much in CTC about GH's unreleased recordings and I ask :
>Is it possible for anyone (maybe GH's present record label) to get
>all of those recordings and issue them as something like (...let's think
>of an original name) 'GH's unreleased recordings'? as many of the fans
>are eager to get those otherwise unavailable. Talking about the
>recordings I remember that DP released a couple of years ago 3 CD
>containing (nearly) the complete sessions of the Made In Japan album 'Deep
>Purple
>Live In Japan', and as I've always thought that the BEST DP album was
>Made In Europe, wouldnt you agree with me that it would be superp for
>whoever to issue DP Live In Europe (the complete sessions from which MIE
>was taken)? has anyone any notice about that? Can we or the DPAS get
>that started? and what about the Last Concert In Japan sessions?
>

Simon Robinson has located the tapes "Made in Europe" was assembled (read:
edited) from, so at least ONE CD with a complete set MIGHT be possible, I
don't know if there are any plans for it. I'm afraid you're pretty much in
a minority regardig this as Purple's best live album - even most Mk III
fans seem to prefer "Live in London". Which incidentally MIGHT be out
complete as a 2CD set later on, with the 30 minute set closer "Space
Truckin'" added. (Having said that, judging from the "Cal Jam" video, Mk
3's version of "Space Truckin'" was really going nowhere at all anyway, so
I personally feel this is unnecessary.)

The "Last Concert in Japan" sessions had better be forgotten, but there's
good news coming from the Swedish DPAS mag "Deep Purple Forever"; The Long
Beach 1976 ("Foxbat") tapes will finally be released in April, with added
bonus tracks from other concerts from that tour! This must be stuff Simon
has licensed during his work with the Tommy Bolin "Missing over a raging
ocean" CDs. Out on RPM Records, UK. (Perhaps this IS vol 2 of "Missing over
a raging ocean"?! Vol. 1 should finally be out THIS week, btw - it seems
like RPM sent advance notice to record shops before all contracts were
signed, that's why the set has been so much delayed. DPAS fans also take
notice that Darker Than Blue No. 47 is right around the corner.)

> P.S. Does anyone know who or what the G on 'Owed To G' stands for?

'G' stands for Gershwin - the composer.

>That song and this time around are credited to Bolin/Lord/Hughes in Come
>Taste The Band and to Bolin/Paice/Hughes on BJI which is correct??

The correct credit should be;
This Time Around: Hughes/Lord
Owed to 'G': Bolin

As far as I know.

A reminder to the Glenn Hughes Net Community: the Deep Purple Web Pages are at:
<http://www.tecc.co.uk/public/purple/>

All the best,

-END-

From: Damien DeSimone <glennpa@nic.com>

Subject: CTC: BJL and PMO

In CTC #4, Bill Hibbler wrote:

> I just wanted to drop you a line and let you know I'm here in California
> and we begin recording the new album tomorrow afternoon. Matt Sorum is
> coming in to lay down drum tracks for one song and Ritchie Kotzen will
> probably come in on Wednesday or Thursday, with Pat Thrall flying in on
> Friday.

Wow, this sort of "day to day" news on the sessions is extremely interesting and exciting! Thanks again for keeping us informed, Bill! So, are you enjoying your time out in California, and was it an easy transition for you to make? :)

> Glenn has signed with Zero Records in Japan

Is there still talk about a possible deal in the United States?

> it looks like a deal is close to being signed to see last year's live
> album released in the states

Really? What about _From Now On..._ then? It would seem odd to release the live album here and not that, since the live album is more of a "retro" thing with all the Deep Purple tunes. :) What label are we talking about here?

> and, of course, Play Me Out has now been released here with four
> additional tracks (two from '78 and two from last year according to Glenn).

Is this out here in the USA?! If so, I haven't seen it, and I'm usually very up on these types of things. :) I know this is due to be released on RPM out of England in the next week or two...

-Damien-

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: George Naftos/Jeff Scott Soto

In CTC #4, Bill Hibbler wrote:

> The correct name for Glenn's new guitarist for the tour is George Naftos.

If possible, Bill, could we get a little background on him? I've never heard of him before.

Also, I spoke with Jeff Scott Soto on 2/27, and he said that he'd probably be singing some backing vocals on Glenn's album. Apparently Glenn got in touch with him about this recently, and he told Jeff that he could probably come down to the studio in around three weeks. Can you tell us anything further about this? Along with Glenn, Jeff Scott Soto is also one of my favorite singers, so his involvement on Glenn's album would make it that much more exciting to me!

Will there be any other "special guests" on Glenn's album? :)

-Damien-

-END-

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

In CTC #4, Christer Lorichs wrote:

> Here are a few of the tracks from the album/CD that Glenn will
> call FEEL
>
> Push

Judging from the title, this appears to be a track from the

session Glenn did with Geoff Downes in 1992... Great tune! Can we get confirmation on this?

> I think Glenn will listen to reason. Just think of the cost for his most loyal fans who just have to have everything. A Jap import doesn't come cheap.

Well, this is true, especially for people like me who buy two or three copies of every album Glenn puts out. :) I always buy Japanese pressings anyway, but it would be nice for the possible American release to have an "exclusive" track on it, too!

-Damien-

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: "Labeling" Glenn's music/_Blues_

In CTC #04, Antonio Yanez Izquierdo wrote:

> Reviewing discography is OK, but, as someone pointed out on a previous number, it is interesting to know not only the degree of presence of Glenn in the album (for example I DO NOT hear him on Slip Of The Tongue, it's a good album anyway) but the kind of music of the album (I'm not sure if I'd be interested in an album from Madonna where Glenn did backing vocals) so we could make a 'CTC official GH album list' with entries of the form album: BLUES, GH participation: 100% vocals 50%bass, type: hard rockin' blues.

Well, since I'll buy anything that Glenn is even remotely involved with, this is unnecessary to me. :) Seriously, as far as doing something like you mention above, it may be a good idea, but I personally don't like to label music at all. I know Lewis Beard and I have had many arguments through the years regarding this type of thing, and I don't wanna relive that hell! :) However, it could be very helpful to certain people who are relatively unfamiliar with all of Glenn's work, and may only be interested in tracking down recordings related to one form of music that Glenn has done. So, if anybody wants to compile a list like this, then go ahead... Lewis can then add it to the relevant area of the web site.

> I'd like to bring to your attention that the BLUES album is being overlooked (I'm not sure if that is the correct word to say that it is not given enough importance) as I

Well, _Blues_ certainly has good and bad points. I consider it to be another "project" Glenn has done rather than a true solo record. Judging from what Glenn has said in interviews during the last year or so, I think he feels the same way. He has said that the only reason he really did that album was because he had the chance to do it, and it allowed him to "get his foot back in the door" to the music industry. It also allowed gave him the opportunity to write a lot of songs about his recovery from substance abuse, so I think it was a cathartic experience for him, too. I think this allowed him to take the next logical step, that being to write about very positive subjects like faith, hope, and love on _From Now On..._. I think FNO really shows where Glenn is at today, and I think this new album will even take it a step further!

> I've read much in CTC about GH's unreleased recordings and I ask :
> Is it possible for anyone (maybe GH's present record label) to get all of those recordings and issue them as something like (...let's think of an original name) 'GH's unreleased recordings'? as many of the fans are eager to get those otherwise unavailable. Talking about the

I'm all for it! :)

> Finally I think we must try to convince GH to issue anything in Europe (and in USA) as Japanese imports are not only expensive but (and that's the worst) sometimes VERY difficult to get.

Right... I think Glenn fully understands this. If anything, it's the business end of things that screws everything up. Hopefully with this new album things will work out better. Bill Hibbler has been saying that there has been plenty of talk between Glenn and some U.S.

labels, but I don't know if anything is official yet. I don't know of any deal he has in Europe yet either, but I guess we'll find out these things soon enough.

> P.S. Does anyone know who or what the G on 'Owed To G' stands for?
> That song and this time around are credited to Bolin/Lord/Hughes in Come
> Taste The Band and to Bolin/Paice/Hughes on BJL which is correct??

Hmm... I don't know the answer to either of these. Very interesting... Maybe Bill Jones knows? :)

-Damien-

-END-

From: Lennart Hedenström <lehe@lulea.trab.se>
Subject: CTC: Another Glenn Hughes session!

Hi,

Glenn simply has to be the busiest musician in the world right now. I just got in some news that when he came back to Sweden after the European tour last year (1994) he went over to Gotland (an island just outside the Swedish east coast) to do a session with a guitarist by the name Nikolo Kotzev. He is supposed to have laid down vocals for a couple of tracks in Nik's studio for some upcoming project.

Nik Kotzev is an Bulgarian guitarist now living in Sweden. He has played on the last couple of albums by the band Baltimore. Baltimore was originally a one man project from singer Bjorn Lodin. Bjorn hooked up with Nik a few years back. The two albums they have done together so far is "Baltimore III Double Density" and "Thought for Food".

As a side note, the drummer on the last Baltimore album was the drummer of Glenn's Swedish backing band (also ex-Europe drummer) Ian Haugland. Haugland's pre-Europe band Trilogy recently got together again and recorded their debut album which was released just a couple of weeks ago. The reviews I have seen classifies it as typical 80s hard rock, slightly harder than Europe.

Lennart

-END-

From: Lennart Hedenström <lehe@lulea.trab.se>
Subject: CTC: That Mk4 live album...

Hi,

I spoke to Michael Eriksson (the Deep Purple Forever editor) a couple of days ago. He said the Mk4 live album release that I mentioned in the previous Coast to Coast issue will be an official one. It will be on the Connoisseur label. There will be a special boxed 2-CD set and also later two separate CDs (Vol.1 and Vol.2).

The concert (also featured on the Russian Foxbat bootleg) is from Long Beach 1976. There will be some bonus tracks from a previous concert from the same tour. Michael couldn't remember exactly from where when I spoke to him but he said it might be from Pittsburgh.

Lennart

-END-

From: Antonio Yanez Izquierdo <afyanez@udc.es>
Subject: CTC: new news?

Just a few lines to let you know of what I read on Havy Rock Num 139 (March 95) about GH

(translated into English it said more or less) "Glen Hughes has begun to work on the material for the next album, and for that, he has formed a band in which are Ritchie Kotzen (ex-Poison) on guitar and Stevie Salas (ex-Colorcode). According to Glenn the album will be an interesting mixture of Funk and Hard Rock and it is supposed to be

released this Autumn"

....I hope Hard Rock be from 80 to 90 per cent of the mixture

-END-

From: JONES@VSDEC.NL.NUWC.NAVY.MIL
Subject: CTC: TVOR info for US fans

I recently joined the Voice of Rock Fan Club in the UK, and would like to congratulate Karen and Pete on the excellent job they are doing with it so far. Karen is very conscientious about the fan club, and has written to me personally a couple of times about certain issues. I appreciate the time and expense it took her to write those letters. One thing that she wanted me to pass on to any people interested in joining the fan club, especially fans in the US, is that the payment must be in Pounds Sterling! She said that many US fans have sent US checks or money orders, and it is not worth the expense for her to cash these. It takes a few weeks to get an International Money Order, but that is the best way for US fans to join the club. What I did was to first check the newspaper for the rate of exchange between US and Great Britain currency. Since the subscription rates for people outside of Europe is 14 Pounds, I multiplied the rate of exchange times 14 and at the time, the figure was about \$23 US. To be on the safe side, since this process takes some weeks, I purchased an IMO in the amount of \$25, thus covering fluctuations in the exchange rate. The charge for the money order was an additional \$6. I was told by the post office that the order would then be processed in St. Louis, MO, and the check in Pounds sterling should be sent out in about 6 weeks (they send it to the destination for you, in this case to the fan club in Great Britain). 6 weeks later, my package from The Voice of Rock fan club did indeed arrive at my house. Again the address of the fan club:

The Voice Of Rock
P.O. Box 6
Wirral
Merseyside
L62 8HT
Great Britain

-END-

From: Markus Bautsch <mb@marie.physik.TU-Berlin.DE>
Subject: CTC: Small story from the Sabbath days!

Hello!

Glenn Hughes has told a friend of mine the following story:

" After having done a few concerts with Sabbath Tony Iommi went to Glenn Hughes after a concert and told him to stop Sabbath songs in this awful way. He meant that Hughes singing Sabbath stuff is the same as Bobby Brown tries Thrash Metal. "

Bye

Alexander

-END-

|||||
CONTRIBUTIONS
|||||

THOSE OTHER SESSIONS by Bill Jones
=====

I still vividly remember reading the rock magazines of 1992 that

were foretelling the coming resurgence of Glenn Hughes. After all, it had been six long years since he had sung an entire album's worth of material, that being of course the Tony Iommi solo - oops, I mean the Black Sabbath 'Seventh Star' album of 1986. So with only a few tunes here and there between 1986 and 1992, Glenn's fans were starved for something from their hero. Then, all of sudden, the story of a long drug addiction became public, and after a cleansing in the detox center, the magazines were reporting that Glenn was clean and ready to make up for lost time with a number of ambitious projects. Among these of course was his second solo album, "Blues - L.A. Blues Authority Volume II," and also the debut George Lynch solo album, with a pre-release working title of 'Hypnotica Erotica.' The title eventually was changed to 'Sacred Groove,' and given the scarcity of work by Hughes at the time, this was a highly anticipated release.

George Lynch is certainly one of the better guitarists to emerge from the '80s - in fact his work with the bands Dokken and later Lynch Mob has definitely established him to be in the elite class of axemen, even if the music those bands produced was something less than sensational. This album then was more or less a proving ground to see what he was capable of outside the constraints of his previous bands, and perhaps not surprisingly, the best cuts here are the instrumental ones. The album is 10 tracks spread over 47 minutes, with six of the tracks employing guest vocalists. Actually, four of the tracks use vocals, and two use Mandy Lion. ;-) The disc opens with a short, spacey, effects-filled intro that glides into Track 2, the awesome hard rock riff of "Love Power From The Mama Head." The track is a guitar masterpiece; Lynch's trademark squeeling harmonics and frenzied dive-bombing solos everywhere. Next is a Dokken-like rocker with Ray Gillan supplying the vocals; not bad, but you'll probably find yourself hitting the fast-forward button to get to the guitar solo, 'cause the tune is nothing special. Of all people, the Nelsons do the vocals on Track 4, "We Don't Own This World." Quick, hit the skip track button! Following Matthew and Gunnar Nelson is another instrumental, this time a ballad-like tune that turns into a Satriani-ish piece that is quite nice. Track 6 begins with what sounds like the voice from Hell, "I am the world's first full-blown homicidal lover." The next sentence is even funnier, but I won't spoil the fun here (send me e-mail if you need to know!). Yep, it's Mandy Lion, who is also the world's worst singer, and why anyone would want him is beyond me. Even worse, he's on for two tracks; these two are better classified as tracks as opposed to songs. It's all gloom and doom Sabbath riffing that doesn't fit at all with the rest of the album. Fast forward pronto to the two SONGS featuring Glenn. "Not Necessary Evil" has a decent riff and melody, but the chorus is kind of weak, and ultimately the song is rather forgettable. Still, it is Glenn singing, and I guess he does the best he can considering the material. Unfortunately, the next tune, "Cry Of The Brave" isn't any better. Glenn's voice is as good as usual, but that alone is not enough to save this song. Closing out the disc is another great instrumental, the Spanish-influenced "Tierra Del Fuego."

The fact that Glenn is on two songs here makes the disc sound appealing, but the truth is that the songs he has been handed are pretty lame. Yes, his vocals are undeniably good, but in the end the music is always judged by how memorable the songs are, and these two are probably more forgettable than anything Glenn has ever done. Unless you are a collector who must have everything by Glenn, or a guitar fanatic willing to buy a disc with three great tracks out of ten, and fast forward through most of the other songs to get to the guitar solos, you are probably better off with the self-titled 'Lynch Mob' cd of 1992, as it is a better written and more consistent cd (and also includes the vocals of Glenn, though only in a backing role).

George Lynch - 'Sacred Groove' (1993) Elektra 9 61422-2

-END-

INTERVIEW (transcribed by Lennart Hedenstrom):

The following interview is from the Swedish Deep Purple magazine "Deep Purple Forever" #8, December 1993 SWEDEN. The interview was conducted by DPF editor Michael Eriksson at Glenn Hughes' apartment in Stockholm on November 13, 1993. We have Michael's permission to use it here in CTC.

If you want to get in touch with Michael or subscribe to Deep Purple Forever write to him on the address below. Don't forget to enclose an IRC (international reply coupon). One thing though, the magazine is in Swedish.

Deep Purple Forever
Michael Eriksson
Valadalsgrand 13
831 72 Ostersund
Sweden

And now to the interview...

Bearing in mind that Glenn Hughes has spent so much time in our country during 1993, one could perhaps call him an honorary citizen of Sweden. It feels very nice to give him a lot of space in this sacred Purple publication.

Many of you have seen him live during this year somewhere in the country - he has been doing appearances from north to south - and most people that have seen him, myself included, have experienced it as being a big occasion. I have to admit I was like a kid in a candy store when Glenn and his band flooded the audience in Umea on the 25th of June when I was up there checking Glenn out for the first time in my Purple life.

The surprise that it was so solid was big. With great authority, the band opened up with Deep Purple's "Burn" and Hughes/Thrall's "Muscle And Blood," and later Glenn lined up the best from most parts of his back catalog during an extremely magic hour.

"You Keep On Moving" was a great moment, and he dedicated it to his "misfortunated brother" in the Purple history, Tommy Bolin, a gesture that he's done every night since his concert debut in Borlange (when he saw grown men in the audience with tears in their eyes, and he felt it was the right thing to do).

I spent that day in Glenn's company, but I did no real interview. I knew it was a bit early with this issue's long deadline, and already discussions were taking place about Glenn getting a recording deal with a Swedish label, Dino Records.

So I held off the interview until Deep Purple turned up in Sweden. I first checked up on things with Glenn's Swedish friend Anders Tengner, and immediately got a preliminary yes. A couple of days before leaving for Stockholm, I called Anders again and got to know that Glenn was to sing with Carola in the Philadelphia Church in Stockholm on Friday night (the 12th), so we took the opportunity to go there since we were headed for Stockholm that night anyway.

Glenn sang a gospel song with Carola (that he had learned during a rehearsal around 5:00 pm the same day), and he also came back up on stage for the grand finale of the concert. It was interesting to see him in this environment, and he did a splendid job (even if he seemed to be a bit nervous at first). Carola introduced him on the stage with great respect and mentioned his past in Deep Purple. To my big surprise, Glenn got the biggest ovation of the evening, both before and after his performance, and not the least after the surprising "interview" Carola did where he told us he had just defeated his drug addiction after 18 years in the hell-hole of drugs.

After the concert, we found each other in the audience, where he stood full of joy talking to everyone who wanted a word with him. Read my lips, this guy is extremely willing to talk to fans, especially if you think of the fact that he's been a member of the band of big egos, Deep Purple.

We made a fast decision that we would get our interview the day after at Glenn's house around 2:30 pm, and that was what happened, too.

When I and the Purple brother Christer Brolin (plus another friend) knocked on Glenn's door, it took only a few moments before Glenn opened the door slightly sleepy, wearing a bathrobe. A few minutes later, the interview was already going on full speed. I opened the conversation with talking about the night before and Carola. That's where the interview starts, but we got around to talking about a lot of things before we had to wrap things

up, mostly because of time, about one hour later. Some of the things we touched on are pretty deep, and some of the things said are probably a bit hard to swallow for some people, but don't for a second think that Glenn is weird; on the contrary, he's deep and strongly aware of things I have never gotten in contact with. I mention a book during the interview; if you feel like it, read it, and maybe you'll see his answers in a different light. A more honest guy than Glenn Hughes can't possibly exist.

However, now over to the interview with Glenn. Have fun!

ME: Maybe we can start off talking about what happened last night. Let me put it this way: I have seen a live video with you in Black Sabbath, and yesterday I saw you sing gospel, and I must say this is more your element.

GH: I had never heard her sing before, and she had never heard me.

ME: So this was Anders' idea?

GH: Yes. She suggested, when she heard I was in town, that I should come over and sing a song, and you know me; I can sing anything. It just comes down to what I feel like doing. It's about focusing. To sing gospel is a natural thing for me; spiritually I am closer to gospel and soul.

ME: What's the title of the song you did?

GH: "We Will Stand."

ME: Is that an old gospel standard?

GH: I think it's a new song written by some American guy, and she's recorded a version of it.

ME: So you didn't know the song beforehand?

GH: No, I heard it for the first time yesterday afternoon in that place.

ME: It was a pretty magic moment when she interviewed you (about the problems Glenn has overcome) after the song. Were you nervous?

GH: Absolutely! I have nothing against talking about this with you or the press, but standing there in front of 2,000 people. Afterwards I realized that maybe 500 of them have had problems with drugs themselves. If a drug abuser wants to get clean, he has to get support from God.

ME: The reaction from the audience was fantastic, wasn't it? How did that feel?

GH: It was great, but, you know, even when you saw me up there in Umea, when I suffered from a cold, I can handle it now. It's about focusing and the will to do something. You should have seen my latest gig a couple of weeks ago.

ME: It was a purely economical reasons that kept me away.

GH: We filmed it; you have to see it.

ME: Do you think you and the band will do a proper tour to support the new album?

GH: What is happening now is that we have recorded the album, and next week Christer from the record company goes to Europe to sell it there, and in America we already have a deal. I will talk to Thomas Johansson (EMA-Telstar, Sweden's biggest live concert promoter) tonight about a tour of Sweden, and in March it's time to go to Japan. I think I will break the same way Trapeze did, through letting people see me play live. When people see me, they're going to say "Oh, my God, where's that guy coming from?" It's just a matter of time. I believe it's just about maybe two years of hard work, and then success will be on it's way. It'll be through the word of mouth: "Have you heard that guy Glenn Hughes?"

ME: Have you signed for another two albums?

GH: No, only for this one, and I know what I am doing. Every time someone from a record company comes to check me out, I know they're there to sign me.

ME: Will the tour start with some concerts in Sweden and take off for the rest of the world?

GH: I don't know, Mike. In March, when it's spring in the U.S. (laughs), then we will go to Japan, and in April I will go to the U.S. with Trapeze and play fifteen gigs there, and it's going to be the last thing I ever do with them. It's come up because Polygram is releasing *_You Are The Music..._* and *_Medusa_* on CD, so it's going to be a final tour. I think Mic Michaeli will play keyboards and Mel and Dave will be there. In May and June, I would like to do Europe with my band. I can't see any chance for us to do anything in America.

ME: America is rather...

GH: Dead, yeah. The only thing I can think of is the possibility to do five or six showcase gigs, because if Deep Purple can't put a tour together...

ME: On the other hand, maybe melodic rock will replace what is popular over there right now?

GH: I have said this the last three months, that the only thing needed right now is for a band like Journey to do a comeback and get a hit album. I like a little about the grunge thing and that sound. Personally, I like it, but I can't identify myself with it since it's a generation away from me; and I feel people from my generation shouldn't dabble with it. You have to follow your heart. Right now, I feel I have to do a rock album, and after that it's time for a new *_Play Me Out_* album.

ME: That would be fantastic!

GH: It's what I have to do.

ME: You know something, *_Play Me Out_* is actually the only thing I have been listening to the last week, and that's despite the fact that I am going to see Deep Purple now. *_Play Me Out_* is the kind of album you pull out every now and then and really listen hard to.

GH: I listened to it myself the other week at Tengner's house, and I had not heard it for ten years, and I thought "God, this album is good!"

ME: You had not listened to it in ten years? So every time someone comes up to you and says something positive about it, you hardly know what they are talking about, right (laughs)?

GH: No, because you never play your own music, but people have played me stuff, and I have to admit that some of the stuff I have done is pretty good. I really hope that the people that come and see me will have an open mind, because when it comes to Glenn Hughes, it's not all about rock; it could be anything really.

ME: The wider range, the better! I believe I can speak for all your old fans if I say that it would be great to see something from *_Play Me Out_* in the live set. It doesn't have to be a complete song.

GH: Let me tell you what the problem is: *_Play Me Out_* had a special gleam to it. I was on another planet when I did it (laughs), so to relive that live one might have to use some tapes, get back in the studio and remix it, sample a little, which is possible. When I think back at it, we did "Space High" live with Trapeze a few times, and it worked. In a couple of years when I am more established I could do it, but today people just wonder if that old guy has something to show. So I have to get out there and really burn, and so far it has been working out great. At Melody (a club in Stockholm), recently I did "Phoenix Rising" and a few others from *_Phenomena_*, and they also seemed to accept stuff like "Coast to Coast" and "This Time Around." My fans like me singing to them, and it makes me feel good. I enjoy doing ballads.

ME: It hit me this week listening to *_Play Me Out_* that perhaps you could use that short song "Well" like an outro. The show is over, the lights go on, and "Well" marks the end coming out of the speakers from a tape.

GH: That is an interesting idea. I will have to think about it.

ME: Let's talk about the new album. Anders played me the album, so I have

heard it once kind of fast, but I noticed that it's wide in it's range, which is good, and I think if you did a video for one of the more exciting tracks, like, for example, "Walkin' On The Water," a very adventurous song, I think the young video viewers would relate to it.

GH: Have you seen the lyrics to that song?

ME: Is it very serious?

GH: Oh, man. When I wrote that song -- it was a friend by the name of Bruce who wrote the music, and when I heard it, I kind of got into a trance, and I used it like a prophecy to help other people. "Somewhere a Native American tries to get back a piece of his land," and a stranger comes into the picture, and it's just a prophecy how I look upon it. It's a good song, and the lyrics are among the best I have ever done.

ME: The first thing I thought of when I heard it was that the spirit of Mark IV somehow is all around this song.

GH: There's actually some songs on this album that remind me of Mark IV, and it probably is because the guys in the band have a special love for that period of Deep Purple's history. It was a good period for me. Tengner played me "Stormbringer" last week, and I had not heard it in something like fifteen years or so, and I was thinking "This is not too bad." Some of it is pretty good, ain't it?

ME: Perhaps you could do something like "Hold On" live?

GH: We have been talking about it. The Purple fans would, of course, like to hear a lot.

ME: One way to do it could be if you asked Mic and the others in the band to sit down and make a ten minute --

GH: Medley, yeah. We have already done a small-scale medley. Next tour I want to do at least five songs from the new album. The live set will be much longer next time we go out on the road. I have so much to choose from, but I will not do "Smoke On The Water" again; it's not my song. But we're going to do "You Keep On Moving" and "Burn."

ME: An interesting thing would be if you recorded a live album and sort of pulled songs like "You Keep On Moving" out of the past and into the future. An album like that would probably work like a bridge from the past into the future.

GH: People usually tell me that.

ME: I don't know if you like live albums.

GH: Yeah, I like live albums. When the time is right, it might happen. What it all comes down to is when it comes to this band, I can see some changes coming. I don't want to sound like Ritchie, but you probably also understand that if we're to do material from, for example, _Play Me Out_, then it has to be done by guys who know what they're doing if it's going to be good.

ME: You're talking funk here?

GH: We might need some Americans, black guys (laughs), and the boys know it.

ME: A thing I noticed immediately on the new album is that Mic stands out here compared to the Europe albums.

GH: Before we went into the studio, I decided to push Mic, and if you listen to my albums, you notice that the keyboards play an important role in my music, because when I sing, I'd rather start working with keyboards than a guitar, so I wanted him to be noticed real well.

ME: I think he shines like a star in the sky.

GH: I agree with you.

ME: Do you think you'll be working long into the future?

GH: Everybody in the band seems to know what they're doing, but if you

start talking about material like *Play Me Out*, you have to bring in people who know jazz and funk, and that's a completely different thing.

ME: On the other hand, you also have to find guys who know how to play hard rock.

GH: I know who I'd like to work with. The best thing about being sober is that today I can plan things for several years ahead and not just for tomorrow. People know I have been clean for two years now, so now I have to get out there and prove it's true. When someone has been ill as long as I have been, it takes a while to get back again, but I don't want to get big overnight. I prefer to do it step by step. I want it to be special, and I want to show people I can handle it this time.

ME: Do you think it would have been possible for you to stay clean if you would have stayed in Los Angeles, or would that have been impossible?

GH: Through my spiritual development, I have learned what this is all about. God has given me these cards, and I think it was meant for me to live that drug-abusing life so that later, when I became a religious person, I could go out and help other victims.

ME: So you don't think it's important where you are anymore?

GH: No. As a matter of fact, I haven't felt tempted to do drugs for one single second the last two years. I have not touched alcohol or regular drugs.

ME: I have never been to L.A., but I have heard that drugs are very easily available over there.

GH: When you take drugs, like I did when I was here in 1988, it's not a problem to find drugs. I could go over to that house over there (points across the street) and find drugs. If you are ill, you will find other people who are ill, too, but now that I am clean, I only want to talk to people who think the same way. When I am at a hotel and people around me are high, I couldn't care less.

ME: You are in control of your life for the first time in many years, but with that comes a responsibility, too.

GH: Yeah, it feels strange to suddenly be the guy in charge. It used to be me who got fired from other people's bands. I was never kicked out because I couldn't sing; I was kicked out because I was ill.

ME: I guess it can be tough to handle all this responsibility.

GH: Everyone respects me, but you know what? Sometimes when I go out here in Sweden, I wonder if I am the only sober person in the whole country! I usually am the only one standing there with a Coca Cola (laughs)!

ME: Well, the thing is the beer is so expensive when you go out that you have to get half loaded at home before you go out.

GH: That's my theory, too!

ME: We unfortunately haven't got the beer-drinking culture you English people have.

GH: No, but what I have been doing this year, I have spent between three or four months establishing a solid fan base, and if I manage to do the same thing in other markets during the two next years, then I think I will get a big breakthrough. I want to be honest with you; I will be concentrating on Europe and the Far East and leave America alone. In America, you haven't got a chance unless you're Pearl Jam or Michael Bolton. I like Michael Bolton, but I realize what he's doing is too polished for me, too much Las Vegas. In America, you have to be 18-20 and dress in a special way or else you're history. Just look at all the great bands that just died over there.

ME: It's a shame, isn't it? But it's going to change. It's just a matter of toughing it out.

GH: People cheered when they heard Ozzy was rejoining Black Sabbath.

ME: This grunge thing, it's not exactly a new thing even if everyone seems to be thinking that way. If you, for example, listen to what Tommy did in the James Gang, there's a lot of influencing stuff there, but you never hear anyone confess to that in the media. I think we should go back to the new album. When you did this album, how quickly did you get the material together and how much of it is your own original material?

GH: When I started out, I thought I'd do fifty percent original material and fifty percent covers, but then Christer (at the record company) said "Let's make a real Glenn Hughes album," so I wrote some stuff together with Jean Beauvoir, and the song "Homeland" I had with me from before. I also started thinking I should work with the band, so I wrote a song with Thomas and another with Mic, and I wrote some stuff myself. I also got in material from all over the country. In the end, I had about twenty good songs to pick from, and I think the twelve songs we chose are perfect.

ME: Will "Burn" and "You Keep On Moving" only be available on the Japanese release?

GH: They are meant to be b-sides. I don't want them to be on the album; possibly as a CD single on the side.

ME: Who thought up the idea of doing covers of these classics?

GH: I did. I don't want the fans to think I have to do those songs. One possibility is to give them away together with the Burrn magazine in Japan. They are really behind me. I think, and I am almost certain, the Japanese tour will be a big success.

ME: Have you ever been to Japan after the Deep Purple days?

GH: I was there with Hughes/Thrall doing promotion, and it was fantastic back then.

ME: But that was only interviews, no concerts?

GH: I did about a hundred interviews in one week, and it was wonderful.

ME: So this will be the first time since 1975 that you will be on a Japanese stage. It's easy to imagine a lot of people over there will be excited over it.

GH: I have to be honest with you; I feel like a singer now. I have no wish whatsoever to play the bass anymore. Check out the video from Melody, and you will see a guy that doesn't need his bass anymore; it's almost creepy. I will play bass with Trapeze, but that's the last time, because I feel more like a singer today. God decided I should sing. You know it. God wanted me to sing, and I am convinced that it is the meaning of my life to sing, and through my singing help other people.

ME: Look at it this way: People like us sure get a kick out of hearing you perform. I can't even imagine what it would be like if it all suddenly disappeared.

GH: That was kind of you to say that.

ME: As a matter of fact, someone in the fan club recently sent me a tape. That's the type of thing that happens when you run a fan club full of fanatics. It seems to be a demo tape you did with about ten songs. The sound quality isn't the best. It certainly isn't a first-generation copy, but there's a great song on there called "Flying."

GH: In that case, it has to be the album I did for Warner Brothers that never got released.

ME: Oh, I see. My copy was so bad that I thought it was just a demo.

GH: Well, in a way it is a finished album. Warner Brothers can release it whenever they want to.

ME: That song "Flying" found its way right into my heart. You should release it or rerecord it again. It works so well with the girls singing the harmonies, and I think it would be a hit record. It's not like every other ballad; it has more depth.

GH: I have done lots of things that you never have heard, for instance a session with Geoff Downes that I did in London two years ago. That material is fantastic.

ME: Is it a whole album?

GH: It has ten songs on it, but it is not properly recorded. I would like to work with Geoff again. He is incredibly talented.

ME: But you wrote the material with an album in mind?

GH: It's like with *Play Me Out*, but it's not just my thing. We bared our souls when we did it, and the atmosphere is really great. I did the vocal tracks on the first takes. I think *Play Me Out* is a great album, but it's not a commercial album.

ME: No. It's a bit odd to be a commercially-successful album.

GH: This one is a bit more commercial. The fact is, if I do another *Play Me Out*, it will be more commercial, but I will not compromise too much. It's not going to be something that will make people say "Glenn has done this to get into the charts." I have made music for twenty years now, and I know what I like best of the things I have done, and that is *Play Me Out*. It is pure, raw Glenn Hughes; it's how I saw myself.

ME: I haven't heard the album myself yet, but I heard you sing on George Lynch's new album. What do you have to say about that project?

GH: I don't like it. He asked me to come over and sing on two tracks, and he was a pain to work with. It was Black Sabbath all over again. The songs were recorded and finished when I stepped in, and we wrote the lyrics and put the vocal tracks on afterwards, so it actually wasn't anything I really wanted to do.

ME: It was more like a session job?

GH: Yes. I am more happy about my work with Marc Bonilla on Warner Brothers. It's an album called *American Matador*. I do a cover of "A Whiter Shade of Pale," and it's a hit in Japan right now, on the charts as a single, so that's a track I'd rather see people go looking for.

ME: Who is Marc Bonilla?

GH: He's a very good guitarist, and he reminds me a lot of Tommy Bolin actually, and he's a big fan of Tommy, too. Next week I am going to do the Motley Crue album, and it'll take about two weeks (Glenn mentioned this in Umea this summer, too, and that the pay was so good he could not turn it down).

ME: I thought their album would be finished by now.

GH: Yeah, they're taking their time. I don't know exactly what it is they want me to do, but I guess it's something in some song that their own singer can't do himself. Apparently they want a touch of Glenn Hughes on the album, and I don't think it'll be like the Whitesnake album where people can't hear me.

ME: I was very disappointed when I heard they had you way down low in the final mix.

GH: The thing is, they payed me an incredible sum of money, and he treated me very good, so I went into the studio and did three songs. It was some very high stuff, and he didn't manage to do it himself. It wasn't really comfortable, and you can't hear me on the album.

ME: It was the first time you met David after Deep Purple, so how was it? Did you find your way back to that old friendship again?

GH: Yeah, absolutely. He was very kind to me, and it was on his suggestion I started fasting and cleaning my body.

ME: Maybe he had done the same thing himself?

GH: He has.

ME: Is there any possibility you two might work together again in the future?

GH: I doubt it very much, because, if you think about it, you know all about the guys from Deep Purple. David is definitely his own man, and, unfortunately, he has sold out completely to cock rock, makeup, and bleach-blond hair.

ME: He has sold out. If he would have kept John Sykes, kept the natural color of his hair, and if he would have been singing the blues, then he would have been much more popular in Europe today.

GH: David is a good singer, but he chose the wrong path. In my eyes, he's much better as a blues and soul singer.

ME: Exactly my opinion. Sooner or later, he has to cut down on the screaming and get back to what he does best, and that's the blues.

GH: I hope he understands that, that he can't do Whitesnake all over again, and Coverdale/Page is probably over, so what's he going to do? I wouldn't be surprised if he gets back to, let's say, the early Whitesnake, and calling it something else.

ME: That sounds reasonable.

GH: And Ritchie should not, if he has any sense at all left in his head, reform Rainbow with Joe Lynn Turner.

ME: I talked to Joe, and I know that it's just a loose rumor and nothing more. I don't think Ritchie has asked him.

GH: Why would he? He just recently fired him. Joe is busy with girls trying to get laid.

ME: I think Simon Robison said Ritchie is going to start a new band.

GH: With a new singer. And concerning Ian Paice and Jon Lord, I think that, and this is only what I think, but I think Ian Paice will retire, because he is bored. Jon Lord will play with Tony Ashton every now and then in Switzerland. And Ian Gillan is the only genuine piece of Deep Purple; he is realistic and down to earth. I admire him in every way. I wrote a song together with him a couple of years ago. We became real good friends. I am looking forward to seeing him tonight. He's got integrity in what he does, and he writes good lyrics. I'd like to work with him one day. The fact is, he would like to record an album with me. I think we would get a maximum result out of working together.

ME: He did an album that was a lot of fun together with Roger Glover some years ago called *Accidentally on Purpose*. They called the project Gillan/Glover. I suppose you could make a new Gillan/Hughes project just as well.

GH: He's been talking about it for three years, but so far I haven't. That song he did with that Greek guy was good; I like it. It was fantastic.

ME: Yeah. Don't for a second believe that when you meet Deep Purple fans that we're only interested in formula hard rock. To us, all the other things you do are of interest just as much. The best thing is getting wider in range all the time, so it's a lot of fun being an observer.

GH: What you can expect from me, Michael, is a real tour, hopefully also with gigs in Germany and England, and sometime in the summer some big promoter will get me work in Sweden, bigger gigs. And next fall I will probably -- it's hard to say exactly, but I think it will be the last rock album, because I really want to do another *Play Me Out*, but I think that Christer and his small record company will do a great job for this album. I think I will get a position in the charts in Scandinavia this time.

ME: Will you be making a video?

GH: We've actually already made one. We have one made, but it's an 8mm thing Tengner did with Z-TV, and it's made in a way that if you watch MTV there are a lot of things in that style there. There are live clips where I sing the song, which is called "Pickin' Up The Pieces," and there are a

lot of other things, scenes from New York, possibly a quick clip from the California Jam. It's the first video we released, because first off we wanted to release a rock song. The second will be the gospel song. We will have a bigger budget for that one. Around the new year, there will be something on Swedish TV, perhaps with Carola.

ME: She can sing, no question about that, but last night she seemed a bit strained.

GH: I knew it, and I had planned to sing with more power, but I didn't want to outclass her in front of her own fans. Same thing with Deep Purple tonight; they're out on a tour right now, and they have to perform well, and I have heard they're doing a very good job. I want everyone to know I love that band, and I want them to keep on going for ever. They're a piece of my past, and I don't want anything bad to happen to this band. I don't for a moment think they're going to invite me up on stage to sing with them, because if they have read about me, they know I am in an incredible form right now. Ian Gillan would love it, but the guitarist -- I say this with the greatest respect for them. Wouldn't it be fantastic if I came on stage and did a song with them by the end of the concert?

ME: Absolutely!

GH: Tengner will ask them if they feel like doing it. But I know these guys, and I remember how they were. If they don't want to, that's ok. I believe God has made it so I am in this town when they get here. He's given me an opportunity to go and see them so I might think "This is not so bad. We've gotten older, and I am alive." I want you to know that what happened then is not a problem for me today.

ME: If Anders asks them and they have a choice, no doubt they should accept and make the audience in Stockholm happy. The last two times they were here, they caused some disappointment. In 1987, Ritchie didn't come out when the others played "Smoke On The Water," and the last time in 1991 they did no encore at all. So it sure would be more fun if they decided to give a bit more of themselves to the audience this time. That's the way they should think.

GH: I know how Ritchie works. I remember some shows we did with him in England. If he feels he did a really lousy performance, he's capable of making up for it the next night during the next show. I know through Anders Tengner that Ritchie feels he did a lousy job in Stockholm the last time. Both he and Jon Lord have said that it was the worst-ever Deep Purple gig, and that says a lot.

ME: They did a great show the night after in Gothenburg.

GH: That's Ritchie for you. I am sure he really tried hard.

ME: Ok, let's talk about other things than Deep Purple for a while, even though it's an interesting topic. I have some other things I'd like to touch on outside the music. For instance, do you have any hobbies?

GH: My main interest outside the music is to stay on the spiritual path that I have found. I believe in karma, we all believe in karma. I never want to do anything during the day that isn't good and positive, because I don't want bad things to come my way again. I have learned my lesson that life can be short if you -- like Tommy, he said something not long before he died. Someone heard him say: "I want to die young so I can be a beautiful corpse in the coffin." I believe in destiny. I believe in being nice to myself and others, and you get that in return. I don't want to be an asshole, because that's not who I am.

ME: I know what you mean. We made a seven-hour drive to get here, and I would never have made a joke about a car accident, because that would be to challenge destiny, and I think most people feel the same way. Do you like to read?

GH: I read all the time.

ME: Do you have any favorite subjects?

GH: Do you really want to know? I like to read about supernatural

things; reincarnation, for example.

ME: You mentioned that in 1988 as well.

GH: I am even more interested in it today. I try to, with the help of higher powers than myself, find out where I am headed in life. I try to find out how to help other people, because I feel fine. I don't have to ask God for money or anything like that, because he takes care of me now. The Deep Purple money that I get every year is enough for me to get by on, probably forever.

ME: It's like having a pension fund.

GH: Yeah. The only thing I have to do is wake up in the morning, have a shower, do my thing, and walk past the big frightness. It was the worrying that made me join Deep Purple. I joined when I was 22, and at 23 I was high on cocaine. If I look back, we had the starship (Deep Purple's private jet), we had all the limos, it was all the girls, and it was booze and orgies; all the wild Deep Purple stories. All that made me a raving sex maniac and drug addict. Jon Lord had a drinking problem. I had to go through eighteen years of hell to get away from it. Some that try cocaine think it's awful; to me, it was like candy. Everything you've heard about my time with Gary Moore and Black Sabbath, everything was because a sick man was in control. It's like cancer; if you don't try to cure it, it will kill you. If you have a toothache and stay away from the dentist, it will hurt, and I had a "toothache" for eighteen years! I know we've talked about this several times before. I have learned a lesson, and now I know which path to follow, and if someone doesn't believe me, they're crazy! I have been clean for two years now, but there are always people that say "I will probably soon see you drunk in a bar." There are people I once thought were my friends that are simply evil. They would enjoy seeing me dead. If I would see one of them, I would not hesitate to call the police. I would do anything to protect myself from them.

ME: If we stick to books, right now I am reading a very interesting book by David M. Jacobs called "Secret Life: Firsthand Accounts Of UFO Abductions," and it's very --

GH: Oh, this is a subject that interest me. I know about some people in Los Angeles that are members of a secret sect. Sometimes they go out into the desert overnight, and they go into a state of trance, and when they come back they have all these strange holes in their bones. So strange things exist. My roddie when I was in Hughes/Thrall could see -- and this is a very intelligent, highly-educated person -- he could see things in the sky. Suddenly he would say "There's a UFO," and I would say "What the hell are you talking about," because some see it and some don't. He was the smartest guy I had ever known, so you think "How can I doubt what he's telling me?" (*)

ME: I read an interesting interview with Sammy Hagar of Van Halen recently, and the interview started out as they usually do about the current activities of the band, but later the journalist asked "You used to write songs about UFOs. How come you don't anymore?" After that, the whole interview was dealing with Hagar's diehard belief that he is one of those who has been abducted. He's even got some clear memories. So it seems like people actually have started talking about these things now. Have you ever considered hypnosis so that some of your possible blocked memories will come back?

GH: I am considering it. I go and see this medium. I want to be in contact with my spiritual family, all this that we call "unnatural." People usually like to dismiss it right away, but if you really take time to check, you soon start to understand that there are things that we simply cannot understand.

ME: You were, for example, part of a seance when you were in Deep Purple where things happened.

GH: I haven't done it since the time I used to hang out with Ritchie.

ME: Was he serious, or didn't he know what he was doing?

GH: He used it to scare people.

ME: Can you tell me about any specific accident?

GH: One thing was when we were in Clearwell Castle. We went down to the oldest part of the castle, the big room, and we put up a painting. It was me, Ritchie, and Baz Marshall, our roadie. We started, and suddenly Baz had this attack. He was lying on the floor kicking his feet, screaming like a completely mad man. I think he saw a cow flying in the air or something like that (laughs), and Ritchie laughed! That kind of thing. Ritchie liked to scare people. He could, for instance, say he had had a seance and that he found out something terrible, but that he couldn't tell you what. I don't really know what he was doing. I think that people who play with it are pretty sick.

ME: A good friend of mine interviewed Tony Carey a while ago. Did you know he left Rainbow because their seances frightened him?

GH: It's time for me to change, but keep asking me questions.

ME: Ok, let's change the topic once again. Many people in the business also dabble with soundtracks and that kind of stuff. Do you have interest in that kind of work?

GH: Yes and no. Right now, it's too early for me. A good friend of mine, James Newton Howard, who was once was in Toto -- today if you go out and watch a big movie, "The Firm" and "The Fugitive" for example, then almost every time his name comes up. He is around 42, but he's already America's biggest movie soundtrack composer. He is a big fan of mine, and I know he'd like to work with me on some big project one day, and it would be a lot of fun. Jingles for commercials and that kind of stuff are a completely different business. If I retire -- strike that part, I will never retire. But when I decide to do something new, maybe, I don't know.

ME: How much money are we talking about if you make a song for a hit movie? Do you get a percentage of the income or --

GH: Pat Thrall wrote a song that we did for Dragnet, and I know he got \$30,000 for it. Once I was offered to do work for a commercial, a one-hour job for some beer commercial, and I would have gotten \$120,000.

ME: I would have accepted it (laughs). So what happened, did you accept the offer?

GH: I didn't get it. Someone else got it. There are a handfull of guys that do almost all those kinds of jobs. Mark Free is one of them, who is a friend of a friend of mine. It's nothing I think about. I am too young for it.

ME: Have you ever considered doing something in the theater or movies, like an actor?

GH: I would love to do it. I know all about it.

ME: Did you do something like that when you were younger, maybe in school?

GH: When I was 14, I was in a school play called "Salad Days," and the director thought I was so good that he gave me two parts!

ME: What kind of part would you like to do in a movie? Would you maybe like to be the bad guy?

GH: That's a part I probably wouldn't do so well. I didn't even do that part very well when I was ill!

(This interview was translated into English and transcribed by Lennart Hedenstrom, with help from Damien DeSimone.)

(*) Mike told me recently that the lyrics of "Distant Voices" from the album Glenn did with John Norum ("Face the Truth") and "Space High" from "Play Me Out") both are about UFOs and stuff like that. Check them out.

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