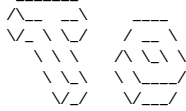
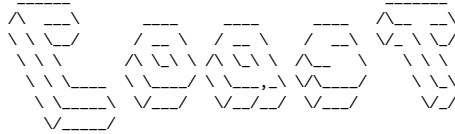


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#6  
April 3rd  
1995



|||||  
INTRODUCTION  
|||||

All,

Welcome to Coast to Coast: The Glenn Hughes Electronic Fanzine! We are up to episode #6. Lots of lurkers are out there ... we are up to sixty subscribers (plus or minus one). I still have not finished transcribing manually some more GH sessions that don't have lyrics available. Also, we still have not made up a poll/survey yet. I will have to think of some things I want to know about us as a group. Anyway, we have a few messages from Bill H. and some quick but much appreciated answers to various questions to Glenn, and Bill J.'s usual article (always informative to me, and I'm up on the albums he reviews usually) is contained within. Also, if I remember ok, someone knows where some vinyls of Seventh Star are. Other posts are included within also! So read on and enjoy! And discuss!! :) I've been too busy doing the local Jackson, MS job search thing here to contribute anything myself, so I'm not one to talk. :) Jobs utilizing a Masters in Computer Science which also deal with user services and training are hard to find here. And I already have a nitty-gritty programming job. :) Whoa I got too personal. I don't like to take stuff back, though. :) - Lewis

|||||  
SUBMISSIONS  
|||||

From: Lennart Hedenstrim <lehe@lulea.trab.se>  
Subject: CTC: Another obscure Glenn radio appearance

Hi,

In the last CTC I said Glenn has to be the busiest musician around and I just got in some new proof of that! :) This week I received a letter from guitarist extra-ordinaire Marc Bonilla. Who we know here on CTC especially since Glenn made an appearance on the latest Bonilla album "American Matador" singing a superb version of the old Procol Harum song "A Whiter Shade of Pale".

There were some stuff in the letter about Glenn that I'd like to tell you all about. Some of you might not be aware of the fact that a few years back Marc and Glenn (+others) did a special live in the studio thing on a L.A. radio show called the Mark & Brian show. Glenn sang two tracks then. I think this was in January 1993. They appeared on the show that time to promote a Randy Rhoads tribute gig later that night.

The new thing Marc told me was that they got together again and did another appearance on the Mark & Brian radio show in L.A. around christmas last year (1994). They did two tracks "A Whiter Shade Of Pale" and "Good Rockin' Tonight" with Glenn on vocals. BTW, if anyone out there happens to own a tape of this show please e-mail me as I would love to hear it.

Marc also told me there's plans for him and Glenn to get together writing songs again in the future.

Lennart

-END-

From: Lennart Hedenström <lehe@lulea.trab.se>  
Subject: CTC: Nikolo Kotzev/Baltimore

Hi,

In the last CTC I mentioned Glenn has done a session with the guitarist from the band Baltimore, Nik Kotzev, that might turn up somewhere sometime in the future.

If anyone out there got curious on what Baltimore and Kotzev are all about I have a spare copy (CD) of their latest album "Thought For Food" that I am willing to part with. If you have something to trade with or if you just want to buy it off my hands drop me an e-mail message.

Nik Kotzev grew up very much on Ritchie Blackmore and that's still reflected in his playing and the singer Bjorn Lodin sometimes reminds me a bit of Ian Gillan. The drummer is Ian Haugland who used to be in Europe.

As I said, if interested drop me a line.

Lennart

-END-

From: Bill Hibbler  
Subject: CTC: Feel Sessions

I just wanted to drop all of you a line and let you know that Glenn, Pat, and Gary really enjoyed reading CTC's 3 and 4 in the studio. Mr. Ferg was especially impressed with all the "resume" that a fan submitted. Glenn wanted me to thank you all and let you know how much he appreciates your support.

Unfortunately, I can't offer you as much information as I'd like to about the sessions. With the excitement surrounding the project, some of Glenn's fans have been ringing up our new label in Japan frequently and trying to get rumors confirmed, etc. and this often prompts frantic calls to the studio in LA for confirmations/denials of our progress, songlists, formats, etc. For example, fans discovered the album title before the label did and that didn't sit very well with them. This may not sound like a major problem but, it can be quite distracting when the president of the record company interrupts the sessions with a phone call asking whether or not it's true that so and so is playing on this track instead of the other guy and there's going to be x number of songs instead of y, etc. Please try to be patient with us, a great record is coming your way.

What can I tell you? Glenn is singing better than ever as expected and he's the only bass player on the album. We got a great surprise last week when Greg Phillinganes dropped by the studio (his keyboard tech owns the place) and layed down the keyboard parts for Glenn's remake of Stevie Wonder's, "Maybe, Your Baby." If you don't recognize the name, Greg is both Michael Jackson and Eric Clapton's keyboard player as well as Stevie's. He blew everyone away with his great chops. Also, I must correct my own correction. <G> Glenn's new guitar player's name is George Nastos, not Naftos. George is originally from Long Island and is a veteran of the NYC and LA bar scene. He hasn't played with any big names but, he's a great player and will serve as musical director of the live band.

Glenn is in great shape these days, down to 162 pounds and he's hitting the gym every morning before we go to the studio. A typical day sees us arriving at the sessions at noon and working straight through till 10 or 12 and there's no days off. He's very into this record and is very happy with the results involved. As for my own opinion, I find myself really liking every song as opposed to just two or three stronger cuts. The difference to my ears is that he started out with a lot of strong material before he ever hit the studio so, it's not just Glenn's remarkable voice, there's also great songs and that's what rock and roll is all about.

Another item of interest, Glenn will be featured on the cover of Burn magazine in the July issue. Micheal Hames will be shooting Glenn on Sunday for both the Burn cover and the cover of Feel itself.

That's about if for now. Again, I don't want to sound arrogant here but, I would really appreciate it if whomever it is that is burning up the phone lines to the record company fishing for gossip to slow down a little and give us a little time to create a bit of newsworthy stuff for you. <g> We don't want those Japanes record exec's having heart-attacks now do we?

Take Care,

Bill Hibbler

-END-

From: Lennart Hedenström <lehe@lulea.trab.se>  
Subject: CTC: Gary Ferguson/John Norum

Hi,

Last week the new album by Swedish guitarist John Norum's new album "Another Destination" was released (on Sony in Sweden). John is of course an old friend of Glenn's as you all know. I didn't pick up the CD when I saw it (on Friday) but I noticed another of Glenn's friends plays on the album, namely Gary Ferguson! As we already know from previous CTC issues Gary's featured on Glenn's upcoming album (Feel) as well. Norum will soon hit the road here in Sweden.

Lennart

-END-

From: led@execusoft.com (Lawrence E. Debow)  
Subject: Still The Night

To date I have heard three different versions of "Still The Night". This includes the original version from the aborted 2nd Hughes-Thrall album, the version from Phenomena, and the most recent version on John Norum's original Face The Truth. I personally prefer the version from the Hughes-Thrall sessions because of its driving drum track (The drums actually start out sounding like someone is forging metal on an anvil). The other versions seem to lack this same raw intensity, although it could be also be argued Glenn's voice has never sounded better than it has over the past three years. Glenn's vocal is great on all three versions, but I really like that Hughes-Thrall electric thing! Any thoughts on these different versions? Glenn?

Lawrence E. Debow  
Execusoft, Inc.  
led@execusoft.com  
1(800)238-0790

-END-

From: Bill Hibbler  
Subject: Re: CTC: Feel Sessions

Lewis,

Here are the answers to the questions you sent along to Glenn. He wanted to let you know that he wished he had time to do longer replies but, we're still doing the sessions. He's written a brief message that I've included at the end.

Dennis Bozeman:<< I am curious as to who influenced you to do those high "wails">>

GH: Wilson Pickett, Otis Redding, Al Green, Stevie Wonder. Ian Gillan - NOT.

Bill Jones: << it's gotten around that you are currently writing and working with Stevie Salas and Richie Kotzen. Will they be the only guitarists on the new album?>>

GH: No, neither appear. Guitars are played by Pat Thrall and George Nastos.

Bill Jones: Heard ...you were close to doing something with Jeff Beck last year, but then it didn't happen. Why didn't it work out, and is there a possibility of this collaboration in the future?

GH: Jeff is still writing. I'll do it if I have time.

Bill Jones: Was the "Mark" who you referred to in the Sweden show actually Mark Putterford? I got news that he recently died, and I know that he wrote a lot of good things about you over the years.

GH: Yes it was MP, He passed away 3 days later, may he rest in peace.

Bill Jones: ...personally, Stevie (SALAS) is currently one of my favorite guitarists, and I think his funk/hard rock style fits you perfectly. What do you think?

GH: Stevie is Baaaadd!

Joelc40353@aol.com: Any thoughts on reuniting and releasing a new album from Trapeze. A nineties version of such a great band would be amazing. 2. Also, when you tour the states do you plan to take on any dates in NY (Albany?) I know you would get a positive response.

GH: I'd love to if I had the time (for Trapeze), We'll try to get to Albany next year on the solo tour.

Makato in Switzerland: When is he going to tour again ? Will he come to Switzerland this time...I will make a special request that he come to Geneva/Lausanne ;-)

GH: I'd love to come there. We'll be in Europe this summer

Lennart Hedenstr: 1) Who are the musicians that play on the unreleased Warner Brothers album. I have heard a tape and it's some truly amazing stuff!

GH: Mel Galley, Dave Holland, Robin George, Pat Thrall, Geoff Downes

Lennart Hedenstr: I have also heard a tape supposed to be demos from a Trapeze reunion from around 91-92. It's three tracks. Geoff Downes, killer keyboardist of Asia, and Pat Thrall, AOR-guitarist extra-ordinaire, are also supposed to play on them. A rumor that came to my attention said Gary Moore plays on a track called "Don't Ever Give Your Heart Away" (the other two are called ("Fighting (For Your Life)" and "Real World"). Is it really Gary Moore?

GH: True

Lennart Hedenstr: Would Glenn ever consider working with Gary again? Another Gary Moore related topic. Glenn were to sing in Gary's post-Thin Lizzy band G-force (album released in 1980). For some reason that I never have heard explained why Glenn never sang on the album. Were there any recording/demo session with Glenn and the G-force material?

GH: No to the first question, I've come a long way since '91. Yes to G-force, Gary has them.

Lennart Hedenstr:4) Another rumor that reached me was that Blue Murder's producer Mike Stone wanted Glenn to sing with the band. I heard from the Blue Murder camp that although they have the greatest respect for Glenn, John Sykes always intended to sing his own songs himself. Was Glenn ever approached by Blue Murder and did he ever try singing with them?

GH: They offered but, Sykes head was too big.

Mike Klassen: I'd like to know why he, and other popular artists, release CD's in a number of countries, but not the U.S. I had to get his new live CD and From Now On from a mail-order place that could get them from other countries. What prevents these recordings from being released here?

GH: A deal to release the live CD in the US is in progress.

Mike Klassen: Having worked within a group of equals (Deep Purple) and having worked solo with a supporting cast, does Glenn have any desire to ever play again in a group with "name" musicians?

GH: Maybe

Mike Klassen: I'm a fairly new Glenn Hughes fan and stumbled across Hughes/Thrall which I really like. I'd like to know what his feelings are for that album after all these years. I'd also like some thoughts on 7th Star as far as if it was fun to make and does he get any satisfaction from hearing the songs years later.

GH: Lotta Fun - thanks for asking

Mike Klassen: Would you be able to tell me if there are any video concerts of Glenn available and how I could get ahold of them?

GH: Yes, various videos are out there, possibly from the Swedish fans.

David Krieh: I noticed on the Trapeze reissues, John Lodge is the producer (at least on the first two). Since I am somewhat of a Moody Blues fan, I'm interested to know how you made this connection.

GH: We were both on Threshold Records

David Kriegh: And finally, do you still see or talk with David Coverdale?

GH: David's a good friend and supporter

Ram Samudrala: Now, I want to ask him what does he think is his best work and why (i.e., what is his most favourite?)

GH: Feel (Glenn's new project)

Ram Samudrala: What does he think of other vocalists like Ian Gillan?

GH: Nice Guy!

Glenn's wanted to pass these comments along to you:  
I would like to thank all of you for your enthusiasm and great support. I look forward to receiving and giving you more information as time goes by but be forewarned that there are bullets in the old rifle, yet and with this new album, I can promise you this: Get ready for the next big thing! Return of the Funkmeister, 1995! GH

Ok, Lewis, that's it for now, thanks for your continued good work. We're moving right along here in the studio and should be finished soon. Believe it or not as I'm typing this, Glenn is about three feet behind me screaming out some parts for a song. If you hear a clicking sound on "She Loves Your Money," you'll know where it came from.... my laptop.

Take Care,

Bill

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: News from Marc Fevre

I spoke with my friend Marc Fevre on 3/16, and he recently got back from Los Angeles, where he spent a few days in the studio with Glenn and friends. Marc went down to shoot some photography, some of which may be used for Glenn's new album and for other related things. More on this in a future issue of CTC...

Anyway, Marc said things are going well there and everyone is really cool, and he said that apparently a video has already been done for the track "Talking To Messiah," and that Glenn would like to have the album out in July. He got a chance to hear a lot of the new material while there, and he said it's all really killer stuff, and that it pretty much blows \_From Now On...\_ away! :)

-Damien-

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Glenn 'n Sabbath

In CTC #5, Markus Bautsch wrote:

> 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."

Yeah, I remember reading an interview with Glenn a few years back where he said that him singing the Sabbath stuff was like James Brown trying to sing Metallica! :)

-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" |
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-END-

From: Markus Bautsch <mb@marie.physik.TU-Berlin.DE>  
Subject: CTC: RJD (Re: Young Glenn Hughes)

\_to: lewis@freud.inst.com

>This is nothing! Some people claim Ronnie Dio was born in 1948, yet he

>sings on his first single in 1958... ;-)

Well, nobody is really sure when RJD was born. It is between 1940 and 1952.

You can get every date on official magazines. Dio himself never talks about his birth year, he means that he feels like 18 and that is the most important thing!

Bye

Alexander

-END-

From: Bill Hibbler  
Subject: COAST TO COAST

Howdy, All! Good news from LA. FEEL is now completed, we finished mixdowns yesterday at Devonshire Studios in North Hollywood. You guys will be interested to hear that Glenn Tipton is also at Devonshire recording a solo album. Also playing on his record is Cozy Powell, John Entwistle, Billy Sheehan and others. Tipton spoke to Glenn about Glenn's working with Judas Priest as lead singer but, Glenn won't be able to do it. Poison is recording a new album is well if you're into their stuff.

Feel kicks off with Big Time, a song that Glenn and Pat put together in the studio. You'll also hear Push, which is a very uptempo funky rock dance tune. There's Coffee & Vanilla, which was written by Glenn and Carmine Rojas. This one's gotta killer groove to it. Two great soft ones on the record, Save Me Tonight (I'll Be Waiting), which could easily have been a Whitney Houston song and Does It Mean That Much To You, which is probably Glenn's personal favorite. Talkin' to Messiah features Guns N Roses Drummer Matt Sorum on a song that is best described as Glenn Hughes meets Kings X. Another Hughes/Thrall composition, Red Line, should go over well, too. There's also Speak Your Mind, She Loves Your Money, and Livin For the Minute along with Glenn's cover of Stevie Wonder's Maybe Your Baby which will feature a lead vocal treatment ala Nine Inch Nails that gives the song a great 90's feel. Holy Man was recorded but will only be available on the Japanese release. Against The Grain, the Ritchie Kotzen song, was cut because it didn't really fit with the rest of the songs. You could say the same for Holy Man, which was something our Japanese label, ZERO really wanted for the Japanese market. FEEL should be released in early June with Europe coming a month or so later. (NOTE: neither of these dates is confirmed).

That's all the news from our camp for now. Glenn sends his best wishes and is amazed to watch this thing grow. From reading the comments about possibly "merging" this group into the Deep Purple Web, I'd hate to see that happen. Purple is some fantastic music from our past but, right now, Glenn is all about the future and, in my humble opinion, he should remain on his own when it comes to the Net. Perhaps, if Coast to Coast became a monthly issue it would be easier to manage. Food for thought, anyway.

[ Well, merge with the Deep Purple web? That is the first I have heard of it. I think it was suggested that we as CTC editors answer questions about Glenn and the CTC Newsletter on the newsgroup alt.music.deep-purple but none of the editors seem to get that news group in it's entirety. Anyway, we 4 run it and I distribute it and I plan to keep it as it's own item. As far as I know, I will always be maintaining this as a separate project. Glenn certainly deserves his own Newsletter and Web page. On the other hand, I \*do\* want to refer people with questions about Deep Purple to Trond and the newsgroup, and I hope they refer people who ask about Glenn to us. As to the frequency of CTC, once every 2 weeks seems fine now; If I feel I need to drop to once per month, I may, especially since I'm about to start job hunting locally (same town). Well anyway, I just mean to say: Worry Not! :) - Lewis ]

Take Care,

Bill Hibbler

-END-

From: dkkriegh@COLBY.EDU (David Kriegh)  
Subject: CTC: Seventh Star followup

Hello...

In CTC #2 I mentioned finding some copies of Seventh Star on vinyl at a

local second hand store. There were three copies (at 3 dollars apiece) and now I own one, which I'm happy to say is in excellent condition (better than some of my CD's :-0 ) and two remain that don't look like they're going anywhere. I've got the address and phone # of the store if anybody is interested. Needless to say, Glenn performs excellently throughout the album (better than Iommi, IMHO).

Dave

"God is dead." -Nietzsche  
"Nietzsche is dead." -God

|||||  
CONTRIBUTIONS  
|||||

THOSE OTHER SESSIONS by Bill Jones  
=====

At an early age, I used to marvel at the voice of the soloist in the boys' choir at my church. The choir sounded fine when singing together, but when the soloist's turn came to sing alone, I literally got goosebumps experiencing the beauty of his voice in the unforgiving environment of the hushed church. After hearing him a few times, I began to really anticipate his weekly solo. Of course I'd heard many singers on the radio and television, but none had the purity and trueness of this boy's voice - at least it sounded that way because of the conspicuousness of a naked voice alone in an acoustically alive church. Looking back, I know that he really did have a superior voice, but it was the atmosphere of the huge stone building, totally silent except for his extraordinary voice and some soft accompanying pipe organ chords, that made the impact on me. Since then, I've always felt that the truest test of a singer's ability is to hear what he or she can do with minimum accompaniment.

Years later, when I first heard Glenn sing on the Trapeze 'Medusa' album, memories of the boy's rich voice came immediately flashing back. And it made me think how wonderful it would be to experience Glenn singing alone in a similar situation. There were many quiet songs over the years where Hughes would almost recapture those memories for me, but none were ever perfect. "Phoenix Rising," from the Phenomena album came very, very close, but a muddy mix dampened the clarity and ultimately the impact of the song. Then last year came the memorable unplugged sessions during that February promotional week in Japan, which I was fortunate enough to see video footage of. It was everything I'd ever hoped for - Glenn singing alone with just a couple of acoustic guitars. Beyond comparison, transcendent, even otherworldly, words themselves can't describe the potential beauty and power of Glenn doing an entire album with this bare bones accompaniment. But it was not to be, at least yet, where Glenn has done an album totally acoustically.

Finally though, there is a disc that contains such a song as I have longed for - just Glenn and a piano, and there can be no doubt that the song delivers every bit of power and beauty that I knew it would. It was worth the wait! The album is 'Vox Humana' by Geoffrey Downes, and the song is "Video Killed The Radio Star." Yes, it is a remake of The Buggles worldwide chart topper, which also has the distinction of being the first video ever played on MTV. The piano here sounds suspiciously like an electric model, or perhaps it's the digital recording, but whatever it is I'm not complaining because there is little in the way of Glenn's magnificent pipes. I never considered the song to be beautiful in any sense previously, but that's exactly what this version is. Check out the vibrato in Glenn's voice in the last word of each line; the purity of the tone against the quiet background of the piano keys indeed brings back thoughts of the boy singing in the stillness of the church. Words are inadequate to describe the vocal quality of this song, but I think it's fair to say that anyone who has ever been really impressed with a singer in any musical genre would be impressed with this performance. It's that good. And the song is not of a type that could only be appreciated by a certain crowd; what I mean is, yes, even your parents might like it.

Oh, by the way, there are 12 more tunes on this disc. A total of nine other singers were brought aboard by Geoffrey to handle the vocals on the additional songs, and there are some fine vocal performances to be heard besides Glenn's. Standing out among them are the songs sung by Max Bacon, Sally-Ann Triplett, Emma Stace, Andy Skelton, Johnny Warman, Sonia Morgan-Jones (in a stirring a cappella performance), and Steve Overland. Be warned that this isn't your typical rock album. In fact, I thought at first that this might be one of the few cds I own to contain NO guitar solos, but then there

was one in the ninth track. It's mostly keyboards of course, and why not, as Geoff is one of the most respected keyboard men in the business, having been in the supergroups Yes and Asia after his stint with the Buggles in 1979. The album, even with the lack of other instruments, surprisingly has a lot of variety. Some of it sounds like the electric music of Thomas Dolby, a couple of songs are very David Bowie-like, there's the aptly named instrumental "Concerto," which sounds very classical, a version of "Ave Maria" quite unlike the versions I've heard in church but nonetheless a version that would not be out of place there, and a rocker or two thrown in as well.

In general, I'm not a fan of digital recording, programmed drums, or machine-generated music, and all of those are included in this disc, but one thing that does stand out besides Glenn's masterpiece is Geoff's talent for composition. He really can write music. It was a treat to listen to this disc all the way through BECAUSE it is so unlike the generic rock albums that continue to be pumped out day after day. If I haven't made it clear, I absolutely implore everyone reading this to go out of their way to get this disc - it's really a worthwhile addition to your collection, and the perfect demonstration disc to convince any non-believer of the power and majesty of Glenn's voice. One last warning - there is more than one version of 'Vox Humana' available, and the only one I'm sure that Glenn is actually on is the one from Holland on the All At Once label. A Japanese version was released a year earlier, but unbelievably was released with an instrumental version of VKTRS, because they apparently didn't have the time to mix in Glenn's vocals!! I really can't offer advice on how to obtain the copy from Holland, but if you're enterprising enough you should be able to find a way. I did.

Geoffrey Downes - Vox Humana (1993)  
All At Once Records Ltd. under license from CZAR Records  
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INFORMATION  
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- The Editors.