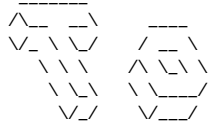
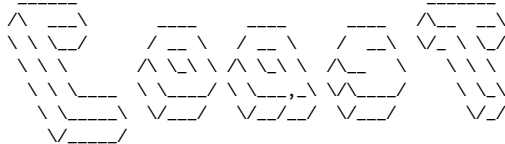


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#9  
June 25  
1995



|||||  
INTRODUCTION  
|||||

Welcome to COAST TO COAST, The Glenn Hughes Electronic Fanzine!

We are up to issue #9, and our number of subscribers is up to 82 worldwide!  
That means there are about 70 lurkers out there .... :)

First, I want to announce that Glenn's new album, FEEL, is out! Bill Hibbler and others comment on that within this issue! We also have one place you can order it from in the United States, thanks to Damien. I would like to make a general call for other sources it can be obtained from (both in the USA and the world) so as to be fair about it. We will print any sources that carry FEEL.

Second, before I do ANYTHING else, I want to give special THANKS to GLENN HUGHES and to BILL HIBBLER!! Of course both deserve constant thanks for the hard work they put in every day, and now I feel guilty for not saying so every issue. :) However, I want to especially thank them for including COAST TO COAST's email address and subscription information in the CD booklet for FEEL. That was really gracious of them, and hopefully that will help CTC grow. This interests me because I want to see our discussion grow. I want to see our information exchange go beyond what it is. ALSO, I PERSONALLY want to thank GLENN and BILL H. for putting my name and Damien's name in the CD booklet for FEEL. All of the editors here work on CTC because we love the music and are always excited by any Glenn Hughes project, but we consider ourselves apart from the real work done by the musicians and managers. Instead, we exist for one another. Therefore, its particularly special for Glenn and others to thank US, when we need to be thanking THEM for great music. Really, I'm touched ... especially since I think of all the other names and important people Glenn thanks! I have not yet obtained my copy of FEEL, but I have it on order and expect it "Any Day Now." I now await it with even more eagerness ... its a pleasant surprise. SO, a very grateful thanks to Glenn Hughes and Bill Hibbler! Here's to a great team, and Glenn, keep making music forever!

OK, back to our main event ... :) ... i.e. neutral objectivity :) .....

In this issue, in addition to some fine submissions, are a number of special things. Bill Jones has provided us with a detailed review of FEEL. Also, Damien has transcribed a GOLDMINE article for us, and Lennart provided some info on a Japanese Glenn Hughes fan club.

Also, if you see a post in here that has a followup to it in this same issue, don't let that stop you from responding. Sometimes the editors see things and simply have to reply immediately, even before things go out. :) Nonetheless, if you want to reply to an article, please do so. Or reply to the follow-up. That's what this is all about: discussion.

Also, to whomever it was telling me to put ( ) around my Mail alias in order to have the subscriber list not show up ... well my mail program crashes on ( ) for some reason ... and it doesnt support blind carbon copy. I may move to a new mailer but I dont want to type in 82 email addresses ... I will maybe write a script to convert it ... soon.

Soon I will be making updates to the WWW page: New scans (from FEEL) for the main screen of the Glenn Hughes web page will be made, and I am going to try to update the news, re-arrange the available files, and perhaps create hyperlinks from the html discography to the reviews we have for the album. These things will take me some time, but now is the time to make suggestions. I welcome them. I may also add a FORM (for those whose browsers support it) allowing people to subscribe to the newsletter straight from the page.

So, no more messin' around ... here is Issue #9:

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|||||
                                     SUBMISSIONS
|||||
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From: JOBROIN@madge.com (Jason O'Broin DD-LL)  
Subject: CTC: Replies to ctc\_8

> From: Damien DeSimone <glennpa@nic.com>  
> Subject: CTC: Defect on new PMO CD?!  
> I recently picked up a copy of the \_Play Me Out\_ reissue on  
> RPM... Anyway, there appears to be a defect on my copy, specifically  
> a dropout or skip at around 2:13 into the track "Space High."  
> Has anybody else experienced this problem?!

Yes, I've noticed this as well and its rather annoying.

In the past, Simon Robinson has persuaded the record company to replace the CD when there are problems with it - he did this with In\_Concert when there was the ratchet sound during Space Truckin'. Hopefully he'll be able to arrange something for Play Me Out.

-END-

> From: j.s@easynet.co.uk  
> Subject: CTC:Nick's Wedding

> P.S The wedding took place in  
> Chalfont St Giles,  
> Buckinghamshire.  
> England

I'll be very disappointed if Glenn was there - I work 3 minutes away and live 10 minutes away.

Jason

-END-

From: mdhbene@iadfw.net (Mark D. Head)  
Subject: Glenn Hughes/Trapeze

Hi. Sorry to be so anxious to find this out that I haven't read all the stuff you've taken the time to compile; I WILL! But I simply must know if there are ANY plans for a TRAPEZE reunion tour ANYWHERE, ANYTIME in the foreseeable future? I found Medusa and You Are The Music on CD just about 8 - 10 months ago - FINALLY! And the liner notes in YATM indicated a reunion tour for last summer but I could never find anything more about it...any info you have would be greatly appreciated! BTW, only 2 weeks surfing the Web/Net and I found the Hughes Home Page - slightly amazed I must confess! But thanks for the undertaking - Hughes is a sadly underrated/underplayed/under-publicized artist...Medusa and YATM are seminal works...

-END-

From: jouni@ling.gu.se (Jouni Maho)  
Subject: CTC: Question on that unreleased stuff

Hi: I was wondering about those unreleased tapes that Glenn did with Geoff Downes; and also the Warner Bros stuff: why were they never released? Was the record company not satisfied with the results, or did Glenn have something to do with it? Or was it something completely different?

With regards: Jouni <jouni@ling.gu.se>

-END-

From: jouni@ling.gu.se (Jouni Maho)  
Subject: CTC: Comments on the poll

Greetings from lurker: Great to see the poll results. I was highly delighted to see my three all-time favourite female vocalists mentioned as possible co-singers for Glenn; Sinead, Cher and Enya. How about a foursome? Anyway, one of the most satisfying things was actually to see how old/young everyone is; which makes reading/understanding contributions a lot easier (in a way).

With regards: Jouni <jouni@ling.gu.se>

-END-

From: Bill Hibbler  
Subject: Coast to Coast

Greetings from Houston, Texas. I've just returned from a 10 day promo trip to Tokyo and despite a little jet lag, I thought I'd drop a line and tell you a little about our trip.

First of all, you'll be happy to know that Feel was released in Japan on Wednesday, the 7th of June and will soon be available in Europe. A European deal is being worked as we speak and should be finalized soon. I'll post a message to C to C as soon as I have details. Some of you detective types out there will know doubt start ringing every record company in Europe trying to find out who but, be patient, it will happen soon and possibly by the time you're reading this. Unfortunately, we haven't found the right record label in the US, yet but, American readers will be happy to know that Burning Live will soon be available on a domestic label. Burning Live will also see the light of day in Europe within the next 30 days. I'll give you specific label info as soon as everything is official.

You might be happy to know that when I put the CD booklet together for Feel, I included information on subscribing to Coast to Coast as well as how to subscribe to the Voice of Rock. Hopefully that will help the newsletter grow... The CD booklet contains 7 new photos of Glenn shot by William Hames while we were in LA working on the album. There's a few studio shots as well as some outdoor things done on the beach near Malibu.

Getting back to Tokyo, we spent many hours in the hotel doing print interviews for various Japanese newspapers and magazines, worked in the studio doing radio interviews over Japan's excellent digital phone lines (the sound quality is incredible compared to what you hear in the US), and did a few TV shows, notably Masa Ito's Bang Up Rock, with unplugged versions of Redline and Coast To Coast as well as the debut of the 'Save Me Tonight' video. Glenn also appeared on a Japanese show that is something like a cross between Letterman and a game show. Glenn sang Holy Man with the house band and then participated in a special game show with a Deep Purple theme. Some of the questions were pretty tough but, the 4 contestants were pretty sharp. Surprisingly, the winner was a 20 year old girl who did things like identify the song Speed King as it was played high speed on a disc player and name the song from a scene in the Cal Jam video while the sound was turned down. This took the young girl all of 4 seconds.....

That's about it for now. I'll be leaving for London in a few days for rehearsals and I look forward to seeing a few of you at our shows in Germany. We're doing festival dates on the 24th in Schleiss and July 1st near Munich. It looks like we'll also be playing in Belgium later in July as well with Japanese dates to come in late September. We're considering playing some dates in the US this summer but, as of right now, I don't know whether that will happen or not. As

soon as I have more information, I'll pass it along.

Take Care,

Bill Hibbler

-END-

From: indigo@indirect.com  
Subject: ctc (POLL TRICKLES)

Your Age: 41

First Exposure to Glenn Hughes (when):

I heard YOU ARE THE MUSIC... on the radio, in Georgia, in 1973.

First Exposure to Glenn Hughes (what album/song):

The first album I heard was YOU ARE THE MUSIC...

Favorite Glenn-Hughes-Related ALBUM From the 60s:

Trapeze TRAPEZE

Favorite (Glenn-Hughes-Related or SOLO) SONG From the 60s:

WINGS

Favorite Glenn-Hughes-Related ALBUM From the 70s:

Trapeze YOU ARE THE MUSIC...WE'RE JUST THE BAND

Favorite Glenn-Hughes SOLO ALBUM From the 70s:

PLAY ME OUT

Favorite (Glenn-Hughes-Related or SOLO) SONG From the 70s:

TIE: COAST TO COAST/WHAT IS A WOMAN'S ROLE

Favorite Glenn-Hughes-Related ALBUM From the 80s:

Hughes/Thrall

Favorite (Glenn-Hughes-Related or SOLO) SONG From the 80s:

BEG, BORROW OR STEAL

Favorite Glenn-Hughes-Related ALBUM From the 90s:

John Norum FACE THE TRUTH

Favorite Glenn-Hughes SOLO ALBUM From the 90s:

BLUES

Favorite (Glenn-Hughes-Related or SOLO) SONG From the 90s:

TIE: I'M THE MAN/MESSIN' WITH THE KID

Favorite OVERALL Glenn-Hughes-Related ALBUM:

John Norum FACE THE TRUTH

Favorite OVERALL Glenn-Hughes SOLO ALBUM:

BLUES

"The" Ultimate Glenn Hughes Moment on Vinyl/CD (SONG):

STILL IN LOVE WITH YOU/COAST TO COAST from BJJ

Favorite Live Glenn Hughes Performance (on Vinyl/CD or Personally Witnessed):

STILL IN LOVE WITH YOU/COAST TO COAST from BJJ

List 3 non-vocalist musicians you'd like to see Glenn Hughes work with:

Chris Duarte, Jimmy Page, Jeff Beck

List 3 vocalists you'd like to see Glenn Hughes work with (duets OR dual vocals or whatever):

This is a hard question. I know that I would prefer Glenn doing all vocals but if I must answer...

Paul Rodgers,

Jr. Medlow (out of Austin, Texas),

Stevie Wonder (maybe Glenn could get Stevie to really rock)

My name is Ken Melton.

I have lived most of my life in New Mexico and Arizona. While in the Army in Georgia in 1973, I heard my first Trapeze cut on the radio. I was amazed and went on a quest to find out who this singer was in this fine band. I was stationed on a small post in Turkey in December of 1973 when my wife sent me (for Christmas) all 3 of the first Trapeze albums. They brought me much enjoyment. I bought the Deep Purple BURN album and was excited to see Glenn had joined the band, but was disappointed to see he was not the only singer and had no real lead parts on it. Those Deep Purple albums would have been so much better had Glenn been the only vocalist.

I also bought the PLAY ME OUT album. Over the years, I had worn my records out. I was ticked that it took so long to get CD reissues of this outstanding music. I have written record companies and called them on a regular basis to log my want lists, but have been brushed off.

I think the record companies are so goofy. They keep the artists and themselves from making money. Surely with the technology that exists they could custom make CD's/tapes etc.

The Mini-Disc seems to be a good format but is just too expensive for most of us at this point in time. I sure do hope the prices will drop and the technology will improve. I am missing a lot of Glenn Hughes stuff from my

collection and really want to acquire as much as I can. He is one of the greatest singers that I have ever heard. He covers so many types of music and does it all very well. His albums are treasures in my collection. I disagree with the negative reviews of the BLUES album. I am a blues fan and really like Muddy Waters and Howlin' Wolf. I thought the Paul Rodgers blues album was excellent. I would have liked (and still would like) to hear Glenn doing some covers of these 2 blues artists. But the BLUES album was great.

Glenn is in a class all his own when it comes to vocals and his bass playing is outstanding. I really prefer to hear an all guitar band but I would like to hear some screaming saxophone solos. I hate to be so long winded but I am excited about this CTC you fine people have put together.

My son downloaded a bunch of files from you (I am not very computer literate) and I have been in heaven with all the reading. Nice to know that Glenn Hughes fans like me are out there. So much new information, yet so many questions I would like to have answered.

On the discography, I would like to see a song list. I have 2 different CD's of the Gary Moore RUN FOR COVER album. One has 3 cuts with Glenn doing lead vocals-REACH FOR THE SKY, NOTHING TO LOSE, ALL MESSED UP but the other CD has 4 cuts with Glenn on vocals (the 3 above) plus OUT OF MY SYSTEM. There are also other CD's that have bonus tracks (ex. FROM NOW ON) I want to make sure I get every cut.

I would also like to know exactly what Glenn does when he guests on others albums.

He does a great version of WHITER SHADE OF PALE on the Marc Bonilla album. I saw a list that he was on the Climax Blues Band album LUCKY FOR SOME. I was lucky enough to get a cassette copy of this album. Glenn is credited with background vocals on the song SHAKE IT LUCY-but I sure can't hear him. How about adding video information to the discography?

I guess this is enough of my gripes and praises now the questions...

1. WILL DAT'S IT OR GOOD LOVE EVER APPEAR ON CD?
2. WHAT DOES GLENN DO ON WHAT SONGS ON THE NIGHT RANGER-MIDNIGHT MADNESS?
3. WHAT DOES GLENN DO ON WHAT SONGS ON THE HEAVEN-WHERE ANGELS FEAR TO TREAD?
4. WHAT IS THE COMPLETE TRACK LIST FOR PHENOMENA?
5. WHAT DOES GLENN DO ON WHAT SONGS ON THE NOTORIOUS-NOTORIOUS
6. WAS THE KLF-AMERICA WHAT TIME IS LOVE A 12 INCH VINYL RECORD?
7. WAS THE KLF-AMERICA WHAT TIME IS LOVE RELEASED ON ANY CD?
8. WHAT IS THE COMPLETE TRACK LIST FOR THE ABORTED HUGHES/THRALL II PROJECT?
9. IS THERE SOMETHING WE CAN DO TO GET HUGHES/THRALL II RELEASED?
10. WHAT IS THE COMPLETE TRACK LIST FOR THE UNRELEASED WARNER SOLO ALBUM?
11. IS THERE SOMETHING WE CAN DO TO GET THE WARNER SOLO ALBUM RELEASED?
12. WHAT DOES GLENN DO ON WHAT SONGS ON THE PAT TRAVERS-MAKIN' MAGIC?

AND FINALLY...

These are the items that I am hunting...can anybody be of assistance?

1. THE UNRELEASED WARNER BROTHERS STUDIO SESSIONS (1990-1991)
2. PAT TRAVERS-MAKIN' MAGIC
3. HUGHES/THRALL II
4. NIGHT RANGER-MIDNIGHT RANGER
5. HEAVEN-WHERE ANGELS FEAR TO TREAD
6. THE HIGHLANDER II SOUNDTRACK
7. THE DRAGNET SOUNDTRACK
8. THE GLENN HUGHES/GEOFFREY DOWNES 1991 LONDON STUDIO SESSIONS
9. THE KLF-AMERICA WHAT TIME IS LOVE
10. THE GEOFFREY DOWNES-VOX HUMANA
11. ANY TRAPEZE STUFF NOT ON CD
12. THE RAY GILLIAN TRIBUTE CONCERT IN N.Y.

THANKS A BUNCH FOR THE GREAT SERVICE. IF THERE IS ANYTHING I CAN DO TO HELP PLEASE LET ME KNOW.

KEN MELTON <indigo@indirect.com>

-END-

From: j.s@easynet.co.uk  
Subject: CTC

For all u Glenn fans trying to get hold of  
John Norum's 'Face the Truth' CD.

It has been re-released.  
The address is as follows:

The Olde Coach House,  
Windsor Crescent,  
Radyr,  
South Glamorgan,  
Wales  
CF4 8AE  
Tel : 01222 843 604

They are selling it at :=A313.99, =A314.99 Europe, =A315.99 rest of the= world.

This cost includes postage & packaging.  
This is a good price considering it is an import!

Also,

Glenn's Fan club...The Voice of Rock...  
has Play Me Out , the re-release + 4 extra trax:

Getting Near to You  
Fools Condition  
Take Me With You  
She Knows.

These r previously un-issued tracks.

Available thru the fan club for:

UK & Irish Rep	=A39.00
Europe	=A39.50
Rest of World	=A39.50

Cost includes p&p

All money sent MUST be in STERLING(english currency only)

Good Luck  
Love, Faith and Soul

James

-END-

From: Lennart Hedenstrlm <lehe@lulea.trab.se>  
Subject: CTC: Japanese GH fanzine

Hi all,

The "underground Glenn Hughes crazy people" network grows for every day and not only on the internet. Yesterday (June 22) I received the second issue of "Kiss of Fire" the magazine put out by "The Voices of Rock/The Club for Fans of Glenn Hughes" which is the Japanese fanclub.

I have both #1 and #2 of KoF. The magazine is in Japanese except for a special hand-written message in each issue from Glenn himself so I can't really tell you much about the content except for the pictures. :) It is in black and white and mostly text. The new 24 page issue has a front page with a picture of Glenn in action, on stage together with Mel Galley, from the 70s. The articles seem to cover all different kind of stuff as far as I can tell (the Deep Purple days, discographies, Tommy Bolin and what I think is a translated interview with Glenn from the DPAS in Belgium from 1993 and lots of other stuff). The next issue of KoF is planned to be out in August. Taisuke met with Bill Hibbler and Glenn while they were over in Japan recently to promote the new album so hopefully there will be good reports and great pictures from that meeting in the next issue.

The editor behind the magazine and the fanclub is a truly nice guy by the name of Taisuke Saito. If your Japanese is good (or if you like to just check out the pictures like me) maybe you want to start a subscription. If so, write to Taisuke at (include a self-addressed

stamped envelope if writing from within Japan or if writing from other countries include an international reply coupon):

Taisuke Saito  
513 Ukita Riyou  
4-2-10 Nisikasai  
Edogawa-Ku, Tokyo 134  
Japan

If you write to him inquiring about KoF let him know where you found out about it.

Lennart

-END-

From: Fedor de Lange <lange.fde@sara.nl>  
Subject: CTC (FEEL)

Hi all,  
I would like to take this opportunity to thank Glenn and everyone who was involved in delivering this masterpiece of work. Fantastic !!!! Last week, on June 15th, I saw the light when I heard the Japanese import....I don't have any favourites, they're all great !! One of the best covers I've heard in years ! Great this e-mail address is in the booklet.  
Keep up the good work Glenn, see you in Holland on July 14th !  
Fedor

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Don't forget Bill and Lennart!

Just wanted to say that I was thrilled to see my name in the "thanks to" section in the liner notes for \_Feel\_, as well as the plug for CTC in the CD booklet. I know Lewis feels the same way. Thanks very much to Bill Hibbler and Glenn for that! However, I just wanted to say that there would be no CTC without Bill Jones and Lennart Hedenstrom; they are as much a part of this thing as Lewis Beard and myself. Just thought I'd mention that! :)

-Damien-

-END-

From: Lennart Hedenstrom <lehe@lulea.trab.se>  
Subject: CTC: Glenn sings at wedding

Hi,

Here's something for the ones interested in Glenn Hughes trivia. :)

Not long ago a guy wrote on alt.music.deep-purple that Glenn Hughes was in a Swedish local paper after he had been singing at a wedding in Uppsala, Sweden. I located a copy of the newspaper and here's a translation of what it said. There also was a black and white picture showing the wedding couple, Glenn and some other people. As Bill Jones, the CTC fashion expert, put it "it's a great picture of Glenn in a nice suit, white shirt, and pattern tie". :)

> Date: Friday, 2 June, 1995  
> From: Uppsala Nya Tidning (Sweden)  
> Translated by: Lennart Hedenstrom and Damien DeSimone  
> Comment: The comments within brackets ("[]") are our own.  
>  
> A wedding took place in Gamla Uppsala kyrka [the Uppsala old church]  
> on May 27, 1995. The wedding couple is Eva Osterberg, maiden name Lindholm,  
> and Par Holmgren, son of Karl-Eric Holmgren and Siv, maiden name  
> Carlsson. The marriage ceremony was led by Kjell Lejon. The maid of  
> honor was Mia Haglund, the best man was Glenn Hughes, and the bridesmaids  
> were Sofia Holmgren, niece, and Madeleine Holmgren, daughter of the wedding  
> couple. The music in the church was played by Orsa Spelman [folk music  
> musicians from Dalarna, Sweden] and solo singing by Glenn Hughes. The  
> dinner was served at Skarholmen.

Lennart

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Response to Ken Melton

Ken Melton wrote:

> I hate to be so long winded but I am excited about this CTC you fine  
> people have put together.

Why, thanks! Hey, we WANT people to be "long winded" on  
this list! :)

> On the discography, I would like to see a song list. I have 2 different  
> CD's of the Gary Moore RUN FOR COVER album. One has 3 cuts with Glenn  
> doing lead vocals-REACH FOR THE SKY, NOTHING TO LOSE, ALL MESSED UP but  
> the other CD has 4 cuts with Glenn on vocals (the 3 above) plus OUT OF MY  
> SYSTEM. There are also other CD's that have bonus tracks (ex. FROM NOW ON)  
> I want to make sure I get every cut.

Well, I put together the discography, and I really wanted it to be  
as complete as possible in terms of listing every single thing Glenn has  
done, but I also wanted it to be very simple and easy to read, if you  
know what I mean. With that in mind, I think I did a pretty good job. :)  
The point is is that if you see something in the discography you are not  
familiar with or desire more information on, post to CTC about it, and one  
of the four editors or one of our fellow readers will respond. Believe me,  
you'll never miss a beat here. :)

Also, as far as the discography, in two of the early issues of  
CTC (I forget which ones exactly), CTC'er Jouni Maho took it a step further  
and listed musicians, etc. relating to the discography entries, so you may  
want to check that out.

> How about adding video information to the discography?

Perhaps... However, beyond a bunch of bootleg stuff and TV  
appearances, there is very little commercially-available video out relating  
to Glenn. A list of something like all the TV appearances he's done would  
be cool, but it would be quite a task to compile all of that information.

Now I'll have a go at some of your questions:

> 1. WILL DAT'S IT OR GOOD LOVE EVER APPEAR ON CD?

Who knows? There was talk of a Trapeze "Best Of" CD being  
released last year, but apparently that fell through. I believe those  
two tracks would have been included on that. Of course, The Final  
Swing is the only Trapeze release not available on CD at this time,  
but perhaps we'll see that released at some point in the future.

> 2. WHAT DOES GLENN DO ON WHAT SONGS ON THE NIGHT RANGER-MIDNIGHT MADNESS?

Glenn does backing vocals on the track "Let Him Run."

> 3. WHAT DOES GLENN DO ON WHAT SONGS ON THE HEAVEN-WHERE ANGELS FEAR TO  
> TREAD?

Glenn sings backing vocals on three tracks on that album. I  
don't have the LP here in front of me, so I can't name the tracks offhand.  
It's pretty awful stuff though. :)

> 5. WHAT DOES GLENN DO ON WHAT SONGS ON THE NOTORIOUS-NOTORIOUS

Glenn sings backing vocals on about half of the tracks on this  
album.

> 6. WAS THE KLF-AMERICA WHAT TIME IS LOVE A 12 INCH VINYL RECORD?

Yes, it was released in that format.



> 7. WAS THE KLF-AMERICA WHAT TIME IS LOVE RELEASED ON ANY CD?

It was released as a CD single; it's not on any full-length album. However, I believe there is a KLF three-CD compilation out, and, for all I know, it may be on there. A warning: There are a number of different versions of "What Time Is Love" around, and Glenn is not on all of 'em!

> 8. WHAT IS THE COMPLETE TRACK LIST FOR THE ABORTED HUGHES/THRALL II > PROJECT?

I don't really know of a "complete" tracklisting. I know there were quite a number of tracks recorded for the second H/T album, but I don't think all of them can be accounted for by anybody here. Several of these tracks have been circulating for years and have appeared on some boots though.

> 9. IS THERE SOMETHING WE CAN DO TO GET HUGHES/THRALL II RELEASED?

Well, a couple of those original tunes have been reproduced elsewhere, like "Still The Night," for example, which has appeared on both the first Phenomena release and also John Norum's \_Face The Truth\_. There was talk last year of Glenn and Pat possibly doing another project as Hughes/Thrall, but I don't think that will happen anytime soon. Of course, \_Feel\_ prominently features Pat, so you can't get much closer than that.

> 11. IS THERE SOMETHING WE CAN DO TO GET THE WARNER SOLO ALBUM RELEASED?

Just keep posting to CTC saying how much you dig it, and who knows... You are not alone. Many others on this list (myself included) feel that that is some of Glenn's best work. Maybe Glenn will then realize how much his fans love that material, and he'll try to get this album released in some way, shape, or form, or maybe re-record some of those songs in the future.

> 12. WHAT DOES GLENN DO ON WHAT SONGS ON THE PAT TRAVERS-MAKIN' MAGIC?

He sings backing vocals on the track "Stevie."

> THANKS A BUNCH FOR THE GREAT SERVICE. IF THERE IS ANYTHING I CAN DO TO > HELP PLEASE LET ME KNOW.

No problem. What you can do is continue posting to CTC with your comments and questions. Feel free to submit your own personal reviews, respond to posts made by others, and just join in on the discussion in general. That's what this is really all about. We've got too many lurkers on this list! :)

-Damien-

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| 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: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Where to get \_Feel\_

If any of you guys in the USA still don't have \_Feel\_ and don't know where to get it, I'd recommend ordering from Buccaneer Records in Baltimore, MD. The guy's name there is John, and he's a really nice guy. He's got \_Feel\_ at the price of \$35.98, which is a fairly competitive price. He retains fairly large stock on items like this, and, if he does not have something in stock, he'll usually have it back in within a week or so. He ships everything Priority Mail, and his service is great. He also carries a lot of other essential hard rock stuff, like all the Deep Purple and related releases, new and old. Look for his full-page ad in each issue of Goldmine...

His phone hours are 2:00pm-10:00pm ET, and his phone number is (410) 931-9380. If you call, be sure to tell him I sent you.

I'm not affiliated with Buccaneer at all; I'm just a satisfied customer. :)

[If anyone knows any other sources that carry FEEL, please send them in to COAST TO COAST. I have never ordered from the above, but since only one source was mentioned, I feel we need to accept all information on places where FEEL can be obtained, to be fair. - Lewis ]

-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-

Cc: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Response to Bill Hibbler

Bill Hibbler wrote:

> First of all, you'll be happy to know that Feel was released in Japan on  
> Wednesday, the 7th of June and will soon be available in Europe. A European

Well, I think I can speak for most of the "underground Glenn Hughes crazy people" (as Glenn referred to his diehard fans in an interview last year) when I say that I would think most of the fanatics have the album by now via Japan. I got my two copies today, and, like all the other Glenn Hughes and GH-related releases in my collection, one copy remains under seal and has been filed away in my archives. :)

> Unfortunately, we haven't found the right record label in the US, yet but,

Sounds familiar... :) Oh, well. It still totally amazes me that there's so much crap released here in America everyday, and not one idiot in the American music industry is bold enough to take a chance on Glenn. What's wrong with these people? I think if the general public had a CHANCE to hear Glenn's music, they would realize what talent he has. In a perfect world, Glenn should have a major label deal here, no doubt. However, aren't there any quality American indie labels that would take Glenn on? Obviously Glenn wants his stuff out here. I'm sure there are things going on with this behind the scenes, and I hope in the end that the US fans will be getting some good news. The other frustrating thing for me is that if Glenn has no product out here, the chance that he'll do any real live playing in the States is pretty slim, and that is really disappointing.

> American readers will be happy to know that Burning Live will soon be  
> available on a domestic label.

That's a step in the right direction!

> Burning Live will also see the light of day in Europe within the next 30  
> days. I'll give you specific label info as soon as everything is official.

Cool... I wonder if the European release of BJI will feature a few different tracks as was mentioned a while back, as well as different front and back cover shots. The back cover photo on the Japanese release of BJI is pretty awful. Glenn looks like he's really huge and wearing clown pants or something. :) It was the angle of the photo or something like that that caused this, of course. So I wonder if that will be fixed up.

> You might be happy to know that when I put the CD booklet together for  
> Feel, I included information on subscribing to Coast to Coast as well as  
> how to subscribe to the Voice of Rock. Hopefully that will help the  
> newsletter grow....

Wow, we really can't thank you enough for doing this, Bill. We really never expected anything like this! We are really psyched, and I hope we certainly pick up some more subscribers. I was also pretty shocked to see my name in the "thanks to" portion of the liner notes; thanks to you and Glenn very much. It means a lot to me.

> Getting back to Tokyo, we spent many hours in the hotel doing print  
> interviews for various Japanese newspapers and magazines, worked in the  
> studio doing radio interviews over Japan's excellent digital phone lines  
> (the sound quality is incredible compared to what you hear in the US), and

> did a few TV shows

Thanks for the rundown on all the promotional activities, Bill. Very interesting stuff. Now comes the arduous task of trying to track all this stuff down. :) I did just get the June issue of Burrn, and there's a lengthy Glenn Hughes interview in there along with some great new pics, but, of course, I can't read Japanese. :) If there are any subscribers from Japan out there who would be interested in translating this stuff for CTC, please get in touch. It would be greatly appreciated! For that matter, if anybody on this list comes across any articles, interviews, or reviews relating to \_Feel\_ and you are interested in transcribing them for CTC, please let us know. Likewise, if you come across anything like this and do not want to transcribe, please let one of the editors know anyway, as we'll do it. We really want to build up the archive with stuff like this, and it all makes for fascinating reading.

> That's about if for now. I'll be leaving for London in a few days for  
> rehearsals and

Great. In the last month and a half, we've been hearing some conflicting reports as to who will be in Glenn's touring band. Can you perhaps set the record straight on this?

> We're considering playing some dates in the US this summer but, as of right  
> now, I don't know whether that will happen or not.

That would be fantastic... Again, with no album out here, I can't see Glenn doing any live playing beyond a few showcase gigs in a few major cities, if that. If it comes down to only that though, I'd be satisfied with that at this point. Yes, please keep us up to date on any developments for Glenn here in America. It goes without saying that he's got a lot of fans here.

As I said, I just got \_Feel\_ today as a matter of fact, and haven't even listened to it yet, as I'm still here in the office. :) I can say that US import dealers seem to be selling the hell out of it, so it is a hot item here as an import. That ought to mean something. The dealer I got it from has already sold fifty copies of it since its release!

Well, my review of \_Feel\_ will be forthcoming. I sure hope many others on this list will post their comments about the album, too! :)

-Damien-

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| 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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From: JONES@VSDEC.NL.NUWC.NAVY.MIL  
Subject: CTC: Glenn memorabilia wanted

Anyone with magazine or newspaper articles on Glenn out there?  
I'll take album or concert reviews, interviews, and whatever  
else you might have, particularly non-US publications.  
E-mail me and we can set up a swap.

Bill J

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Transcription of \_Feel\_ liner notes?

If we have any subscribers from Japan who can translate Masa Itoh's liner notes from the \_Feel\_ CD booklet into English and transcribe them for CTC, that would be great. They look fairly extensive, and I'm sure it would be interesting for all to read...

-Damien-

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| Damien DeSimone          | "I'm a soul singer in a rock genre. I've      |
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| glennpa@nic.com | for years." GLENN HUGHES, 1993 |  
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CONTRIBUTIONS  
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'FEEL' by Bill Jones  
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This is it. The quintessential Glenn Hughes album has finally been made. After hearing Glenn's new album, 'Feel,' you'll know immediately that his two other recent studio albums, 'Blues' and 'From Now On...', were merely compromises and stepping stones to what Glenn really wanted to do all along. Glenn says right up front in the liner notes that he had made a decision that this record would not be just another in the hard rock format. And this record is anything but hard rock; rather it is a mix of all the styles that make Glenn Hughes who he is.

Since his well-publicized substance abuse treatment, fans all over the world have been rooting for Glenn to heal himself and turn his career around. At least for the moment, it seems he's done it. 'Feel' is as much a departure from 'From Now On...' as 'Play Me Out' was from any of the Deep Purple albums Glenn played on. The essence of 'Feel' is much the same as that of 'Play Me Out'; that is it's basically grounded in r&b and funk, with pop and other styles creeping in. The comparison to 'Play Me Out' is quite valid, the major difference being better production this time around, and a heavier sound too, because of more crunching power chords.

In achieving the direction of 'Feel,' Glenn needed not only a change in writing styles, but a change in musicians. Glenn freely admitted this, saying that the Swedes he worked with in 1993-94 were fine musicians, but just did not have the r&b background that many of Glenn's friends in Los Angeles did have. So the new album has Glenn joined by former Hughes/Thrall bandmates Pat Thrall (guitar and keyboards) and Gary Ferguson (drums and percussion) as the core band, as well as contributions from Bruce Gowdy (guitar and keyboards), Todd Hunter, Marc Hugenberger, Carmine Rojas, and Greg Phillinganes (all on keyboards), little known guitarist George Nastos, and Pat Zicari on saxophone. Glenn handles all the bass and vocal duties himself, save for one track that has some bass synthesizer. I admit that when I first learned that Pat Thrall would be playing the bulk of the guitar on the album and the album would be very funky, I was a bit skeptical about Pat being the right choice for guitarist. I'd heard Thrall's work with Pat Travers, and of course Hughes/Thrall (as well as the unreleased Hughes Warner Brothers album), and frankly thought he was basically an excellent, but straight ahead rock guitarist. I was wrong. Pat Thrall can funk it up and get down.

On to the songs, track by track. There are twelve in all totaling just over 60 minutes. "Big Time" opens the album in a heavy way, almost contradicting Glenn's opening statement in the liner notes that this wouldn't be just another record in the hard rock format. It's the most Hughes/Thrall-like cut on the disc, but is funkier than anything from that album. Bruce Gowdy takes over the guitar chores on the next track, "Livin' For The Minute," which happens to be my favorite tune on the album so far. It's great funk/rock in the Toto mold, and the groove and riff is very much like "Girl Goodbye" on Toto's debut album. Gowdy is a pleasure to listen to also - no more filling every break with a flurry of notes like 'From Now On...' - his playing is restrained and melodic like the Trapeze way of doing things. By the third track, "Does It Mean That Much To You?," Glenn's r&b roots are really showing through. Like the 60's Motown groups that relied on a lead singer and a bevy of background singers providing the harmonies, Glenn's got the formula down; except that he doesn't need the extra singers - it sounds like he's got the trio of girls from the The Commitments helping out, but it's all Glenn. On 'Play Me Out' he did indeed use a three female backing singers, but now he's proven that he can handle that task fine by himself, thank you. A chorus of Glenn clones singing is almost too

much to imagine, but here it is. "Save Me Tonight (I'll Be Waiting)" is not a song that most people would have associated with Glenn. Boyz II Men or Whitney Houston, maybe. It's an r&b/pop ballad that really tests his vocal chords, and Glenn delivers.

Yow, you want some funk? Try the next tune, "Redline." Thrall kicks out a cool riff on this one. As funky as anything by Trapeze, it's a deliberate stomper that's really rockin by the end with Glenn even doing a little rapping. Take that, hunh! "Coffee & Vanilla" is next, starting off like a Michael Bolton song with a saxophone intro even. But the tune cruises into another slow r&b groove, as Glenn gives it a soul edge that Bolton only dreams about. Glenn's bass stands out here too, with lots of slap-style funk. Incredible vocal range on this song by Glenn - in fact, I checked out the notes he was hitting, and then clicked on my multimedia Encarta 95 encyclopedia to see just how Glenn is classified as a singer. Guess what? He easily sings as low as the alto which starts around E or F below middle C, soars higher than the tenor, which usually ranges to an octave above middle C, and even approaches the female soprano, which has an upper range somewhere near two octaves above middle C. On this tune alone then, he's an amalgamation of all three. But this is old news to Hughes fans.

Continuing on, "Push!" is maybe the funkiest of the funk tunes on the album. This is like Woodstock (the original) all over again. Check out the end of the choruses:

"Sing - Ah ya ya ya ya" (repeat 4 times)

now substitute:

"Higher - Wanna take you higher"

and you've got Sly & The Family Stone! Glenn can't be beat with this material, as this is his turf. And it's hard to believe that's not female backing singers behind him - are you sure Glenn?! :-) "She Loves Your Money" is another soul/pop number, not slow or fast, very much in the same vein as 'Play Me Out.' "Speak Your Mind" continues the 'Play Me Out' feel, this tune featuring Long Island guitarist George Nastos with some clean funk rhythm playing, and a nice solo. So nice to hear tasty solos again. "Talkin' To Messiah" was described to us here at Coast To Coast by Glenn's tour manager Bill Hibbler as "Kings X meets Glenn Hughes." I'll buy that. Easily the heaviest song on the album, Bruce Gowdy has come up with a riff that would work on any metal album. The song is hard funk though, not heavy metal, and it smokes. If anyone thinks Glenn is all through rocking, turn the volume up on this one.

Closing out the album are two remakes, the Stevie Wonder tune "Maybe Your Baby" and Deep Purple's "Holy Man." Glenn has always said that Stevie is a major influence and a close friend, and has done his songs in the past in jams and various sessions. He's got some kind of phaser or device he's singing through on this one, but that Stevie sound comes through plenty clear. "Holy Man" closes the album, and vocally anyway is not all that different from the original. It fits as well with this album as I suppose "Burn" did with 'From Now On...'

The amount of output Glenn has to show for the past three years is really unbelievable. Three solo studio albums, a live disc, guest appearances on maybe a half dozen or so other recordings, a Trapeze tour and two solo tours add up to an impressive total. And his work is getting better. 'Feel' is a mature, sophisticated production so much different from his two previous albums as to be almost unrecognizable from them. They both had their moments, but this one goes off in a completely different direction, one that Glenn surely feels comfortable with. I'm not sure that all fans will love the way Glenn is getting away from hard rock, but soul is what he loves. Read the liner notes of the newly released Deep Purple album, 'On The Wings Of A Russian Foxbat.' As far back as 1976, Glenn was saying that he didn't really like the heavy music of Deep Purple and much preferred to explore rhythm and blues territories. The only surprise then is that it took Glenn this long to follow his heart. Overall, the album is as polished as a Toto album, and is rich in detail so that repeat listenings reveal nuances and subtleties that maybe weren't apparent at first. And I've run out of expressions to describe his voice after all these reviews. This album is fully representative of the things he can do, encompassing

that astounding range, the sweet voice, and the monster screams Glenn is famous for. He even shows a little bi-lingual capability with a surprising rolling 'R' in the tune "Coffee and Vanilla!" Let's just say he uses his talents to full advantage on this album, and he ain't lost nuthin' yet.

GLENN HUGHES - 'FEEL' ZERO CORPORATION XRCN-1243 JAPAN 1995

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From: Goldmine (USA)  
Date: November 11, 1994  
Written by: Lisa L. Barker  
Transcribed by: Damien DeSimone

TRAPEZE

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FLYING HIGH (ONCE AGAIN) WITH THE GREATEST OF EASE

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In the early 1970s, along with the likes of Deep Purple, Black Sabbath, and Led Zeppelin, there existed a band called Trapeze. Although they could be easily sloughed off as another English "hair band" of the heavy metal era, Trapeze had something the other, more famous bands did not; they were keeping up, quite impressively, with the hard rock pack by only being a trio.

Trapeze is rarely mentioned in books on rock music; in fact, in order to find them, you'd probably have to look up the bands with which the members performed after Trapeze broke up (Deep Purple, Judas Priest, and Whitesnake).

Now Trapeze is back with its original three-piece lineup of Glenn Hughes, Mel Galley, and Dave Holland, on a comeback of sorts, after nearly twenty years apart. The first three Trapeze albums have been reissued on compact disc, and there's new music as well.

Trapeze wasn't always a trio. In fact, the group started out in 1969 as a five-piece band, covering soul tunes in Wolverhampton, England. The big break for Hughes, Galley, and Holland, as well as early members John Jones and Terry Rowley, came when the BBC program "Colour Me Pop" featured the group in a live performance. Soon after, the band received a "best group" honor, and the record labels came calling, wanting signatures on a contract. Trapeze found a home with the Moody Blues' Threshold label and enlisted the Moodies' John Lodge as their producer.

Their first album, Trapeze, received heavy airplay in England. Disc jockey Dave Simons of Radio 1 in London reportedly played it from start to finish one night during his show. The only other band to have that honor previously had been the Beatles. And, like the Beatles, while the album was tearing up the airwaves in England, the band was already focusing its attention on conquering America.

In a matter of months, after the release of its first album and the attendant freshman success, the group went through its first lineup change. In 1970, after some dissension on who should be the lead vocalist of the band, John Jones left to go back home to the Midlands and his band, the Montanas. Glenn Hughes took over the lead vocals and bass, Mel Galley supplied the guitar, and Dave Holland stayed on drums. Terry Rowley was given the option of staying with Trapeze as their sound man, and then it was back in the studio to record the album that would become Medusa, which some fans consider the group's best.

Medusa was released in November 1970. Critics hailed the album as a rock masterpiece and made comparisons to Led Zeppelin, among other heavies of the day. With those kudos going for it at home, the band seemed unstoppable and set out to claim U.S. soil as its own.

Trapeze touched down in America in 1970, possibly expecting the same accolades enjoyed by the Fab Four or at least Zeppelin, but instead found themselves traveling the countryside, looking for gigs and radio airplay. It was a disc jockey in Houston, Texas at radio station KLOL who stumbled on to the Medusa album and played it one night. After the phone lines

lit up, the album was put into heavy rotation, and word went out that Trapeze was a wanted band in the south. Promoter Morris Price and Bill Ham (who later went on to manage ZZ Top) hooked up with the band and brought it to Texas.

The band's first American concert was a sold-out, two-show gig in Houston, with another trio, a new Texas blues band called ZZ Top, as the opening act on the bill. While Trapeze brought down the house, they also brought down the balconies. The concert was nearly stopped when rowdy rockers stomped so hard on the upper levels that surrounding balconies began to crack.

1971 was spent touring the States heavily in an attempt to make Trapeze a household name. And, while the band had enthusiastic response throughout the country, it was in the south where Trapeze was becoming a constant concert favorite. Medusa was favored by some radio stations, but, like their debut, it never cracked the U.S. charts, nor did the single, "Black Cloud" (or any other American Trapeze single).

Despite that lack of chart action, Trapeze headed back home in December 1971, fully content with what it was able to accomplish as a concert attraction in the States. Confident of continued success, the trio started work on its third album.

You Are The Music... We're Just The Band was mellow in comparison to the harder edge of Medusa, but the band felt the change would show fans its diversity. The group began recording the album in the summer of 1972, with help from steel guitarist B.J. Cole and ex-Zombies keyboardist Rod Argent. The band again hit the road, back to America, which took a liking to the effort, especially with the group's signature ballad, "Coast To Coast."

In June 1973, Trapeze played to about 2,000 fans at the Overton Park Shell Amphitheater in Memphis. Fans broke down barriers and tore down barbed wire fences to get into the show. Little did the crowds know that the voice behind their beloved band would soon move on to bigger venues, without his two bandmates.

Glenn Hughes was made an offer he could not refuse, to be co-lead vocalist and bass player for Deep Purple. The English metal band had just scored with its biggest single in America just a few weeks earlier with "Smoke On The Water." And, although the group was making a number of personnel changes, with Hughes replacing Roger Glover and David Coverdale taking over vocals for Ian Gillan, Hughes could not pass up the offer. Trapeze was reduced to a duo, in search of new members.

Mel Galley took over the reins as lead vocalist for Trapeze after Hughes left. And, if the fact that the voice behind their meteoric rise to fame had split was not enough for the remainder of the band, their record label proceeded to deliver the death blow. Threshold released the somewhat appropriately-named The Final Swing the year Hughes left. The album was somewhat of a "best of" compilation, which included two un-issued tracks, "Good Love" and "Dat's It."

With that, the band had fulfilled its recording obligations with Threshold and was ready to start all over with a new label (Warner Brothers) and a new lineup, with Pete Wright on bass and Rob Kendrick on guitar and vocals.

Mel Galley quickly got to work on keeping the success of the band going, in spite of the loss of Hughes. The album Hot Wire was released in 1974, followed quickly by the release of another self-titled album in 1975.

Even though both of those albums managed to crack into the top 200, the momentum was starting to fade for Trapeze, as the original trio was going to be without another founding member. In 1979, Dave Holland got his calling from Judas Priest.

Galley's diligence continued, in spite of the slow demise of the band he co-founded. Paid Records released Hold On in 1980, and Aura Records released a live Austin, Texas performance called Live In Texas: Dead Armadillos from what would be Trapeze's last tour in 1981.

A year later, Galley joined the up-and-coming Deep Purple clone band Whitesnake, but his tenure was cut short after a tragic accident just two years after he joined the band. One night in Germany, Galley and fellow Whitesnake musician John Sykes were coming out of a bowling alley, when

Sykes dared Galley to jump over two cars in a parking lot. Galley cleared the cars, but when Sykes attempted the same trick, he jumped on Galley's left arm, snapping it into pieces.

Thankfully, after years of rehabilitation, Galley was fitted with a homemade mechanism, fitted to his wrist and hand, which allowed his fingers to move on the neck of his guitar, allowing him to play without any difficulty.

The sounds of Trapeze, until recently, have only been available on rarely-found, high-priced vinyl. Although the band's music has been available on CD for a few years overseas, American fans have had to rely on imports until recently.

After almost twenty years apart, Threshold Records and Trapeze have released the band's first three albums on compact disc. Label officials have said that two of the reasons for the format switch was the high demand from fans and requests on CD want lists published in Goldmine.

In February of this year, the band reformed with its original three members to pay homage in a benefit concert at New York's Irving Plaza in honor of the late Ray Gillen, the former vocalist for Black Sabbath. It was the first time the group had played together in almost two decades. Trapeze then headed back home a month later for two concerts in their stomping grounds in the West Midlands of England. Then it was back to the United States to re-conquer the American public.

Goldmine caught up with Trapeze's Mel Galley and Glenn Hughes on their first concert appearance back in the south in Austin, Texas for last spring's South By Southwest Music Conference. The annual conclave is normally a chance for lesser-known, up-and-coming bands to be seen by record executives. Although Trapeze has had its brush with success, it ironically is in the same boat as most of the unknown bands at the conference, trying to be seen; or, in their case, remembered.

The band admitted that it played the festival, on the same bill with groups whose members weren't even born when Trapeze was around, to promote the release of the compact discs and to kick off a twenty-city tour, in hopes that the fans were still out there and ready for a taste of the past, coupled with a dash of the future.

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GOLDMINE: I guess we should start off with the obvious. How did you guys get together? Who knew whom?

GLENN HUGHES: Mel Galley and myself and Dave Holland were in a band called Finders Keepers. We were playing cover songs, and we were growing to the point that we were now becoming songwriters ourselves. This was about 1969. So we decided to get away from that top forty thing and do our own material.

GOLDMINE: You had hooked up with John Jones and Terry Rowley at the time?

GLENN HUGHES: Yeah, they both were in a group called the Montanas in Wolverhampton.

GOLDMINE: What were you listening to? Who was influencing you at that time?

GLENN HUGHES: Well, myself, it was Sly And The Family Stone and Stevie Wonder. What about you, Mel?

MEL GALLEY: We were all into Motown and stuff.

GOLDMINE: So you woke up one day and decided you wanted to be soulful rock stars?

GLENN HUGHES: Back then, we really didn't think about it. I grew up with a heavy dose of music around me. I guess we got into this business to travel the world and meet women.

MEL GALLEY: Yeah!

GOLDMINE: All right, back to the topic now. You were basically discovered



on the "Colour Me Pop" show on the BBC. Was that your big break?

GLENN HUGHES: That was in 1969, and it was a big break for us, because it was a live gig. It was fantastic. It broke the band in Britain.

GOLDMINE: How did you hook up with John Lodge and the Moody Blues?

GLENN HUGHES: We had five labels that wanted us. We had the Beatles' Apple label, we had John Lodge and their new label Threshold, we had EMI, we had CBS, and Warner Brothers. And, for some reason or another, we went with the Moodies, because they were touring America a lot. We really wanted to go to America. So, I think we did it for that reason alone.

GOLDMINE: So, with Apple knocking on your door in 1969, why didn't you go with them?

GLENN HUGHES: The Beatles' roadies wanted us. We went into the studio and we used the Beatles' guitars and played with them and stuff. It was really great.

MEL GALLEY: But it was very disorganized back then. When we did that thing at Apple, it was during the White Album, and, God, the idea of doing something with Apple. I mean, it sounded great and all, but it was not very together. No one knew how to work the boards.

GLENN HUGHES: They had this great studio and they had this Greek guy, Magic something, and he built this desk, but he couldn't speak English, and he didn't know how to work the boards.

GOLDMINE: But the Moody Blues' label was so new, you must have had a lot of faith in John Lodge.

GLENN HUGHES: He had a lot of faith in us. We really wanted America. We really wanted to get out and play. I consider this a great live band. We just wanted to get out and play.

GOLDMINE: What was the recording of the first album like?

GLENN HUGHES: We did it at Decca Studios in London. We spent a lot of time in pre-production. I do most of my vocals on first take.

GOLDMINE: How did you go from being a five-piece to a trio?

GLENN HUGHES: Johnny Jones didn't really have the vocal character that we needed, and Terry became our sound manager, but we transferred a five-piece into a trio because the five-member band was a little too stale. It really wasn't going anywhere.

GOLDMINE: Were you worried at all that you couldn't make it as a trio?

MEL GALLEY: No, we never really did. It seemed just like the natural thing to do, the natural progression. There was no actual thinking about it.

GLENN HUGHES: We turned out to be very strong as a trio.

GOLDMINE: Living in Texas most of my life, I don't think anyone living here in the early 1970s didn't have a copy of the Medusa album.

GLENN HUGHES: (Laughs) Yeah, you just may be right.

GOLDMINE: Why was that album so big in the south?

GLENN HUGHES: Well, I think we hit them at the right time, didn't we? We got over here to America and were going nowhere, and a promoter named Morris Price got a hold of us and told us to come to Texas and set up the gigs there. We owe him a lot. He was the one that we really credit our success to. I think we were out with ZZ Top at the time in 1970, and we just basically toured extensively through this great state. And, to this day, I must say that this is basically where it all started.

GOLDMINE: Tell us about that infamous Houston show.

GLENN HUGHES: The first gig we ever did was in Houston. We were only supposed to do one night, and we sold both nights out. The first gig we

did, I think it was December of 1970 in Houston, and the balcony collapsed. ZZ Top opened for us. Anyway, there were too many people in the club, and the balcony collapsed a little bit. It didn't totally fall in, but it was creaking and stuff.

GOLDMINE: Did they stop the show?

GLENN HUGHES: No, we just kept rocking. It was great.

GOLDMINE: Did all of that excessive touring ever take its toll on you?

GLENN HUGHES: Yeah, we were constantly on tour in America. The only time we had off was in December, and we would record an album. I would still like to do that again. 1969 to 1973, those were my favorite years in the business, because it was so fun and all. We had gotten so famous. My music started to get known. That's what it all is for me. This whole idea of being a rock star and all, it's all just boring.

GOLDMINE: Tell us about recording Medusa.

GLENN HUGHES: Same thing, we did it at Decca.

GOLDMINE: Your third album, You Are The Music... We're Just The Band, was a lot more bluesy, more mellow. Why did you go that route? Was it the ZZ Top influence when you were on tour with them?

GLENN HUGHES: I had no idea who ZZ Top was actually. I never really paid much mind to them, although I do like them now. But I think you'll find that they are influenced by us, not we were influenced by them.

MEL GALLEY: The guy (ZZ Top manager), Bill Ham, he worked for London Records.

GLENN HUGHES: So when we played in Houston, Bill Ham would take us around and show us everything.

MEL GALLEY: Like Glenn said, I'm not trying to be detrimental, but I think you'll find that they were definitely influenced by us.

GOLDMINE: It wasn't that long after the release of your third album that you got the call from Deep Purple.

GLENN HUGHES: I left for all the wrong reasons. I left for a big bale of money and a quick fix. In hindsight, I wish I had never left Trapeze.

GOLDMINE: Your time with Deep Purple was not a good time?

GLENN HUGHES: I got addicted to drugs. It was a bad time. For me, the pressure of joining Deep Purple was so great, I became addicted to cocaine, and I lost touch with what I really wanted to do. I became a passenger instead of a driver. So it took a long time to get professional help. Although I still managed to keep my career going and maintain a good stage presence, I lost it.

GOLDMINE: But, at the time, it was 1973, and Deep Purple had just done "Smoke On The Water." I don't think anyone would have turned it down.

GLENN HUGHES: It would have been very hard to turn down.

GOLDMINE: A lot of people would say that at the height of your career with Trapeze, that you could have been the next Deep Purple or Led Zeppelin if you had stayed together.

GLENN HUGHES: You are absolutely right. And what I want to get through in these few shows that we are doing is that you have got to close your mind and remember, this is not a dated band. This is Trapeze, and we still are a very good band. This is 1994, and this is really happening.

GOLDMINE: Tell us about The Final Swing album. Was that the swan song for the original Trapeze trio?

MEL GALLEY: Yeah, The Final Swing was a compilation that was put together. And we got one track that we hadn't even used.

GLENN HUGHES: Two tracks.

MEL GALLEY: Was it two tracks?

GLENN HUGHES: One with vocal and without vocal.

MEL GALLEY: Oh, yeah. "Dat's It."

GLENN HUGHES: And "Good Love."

MEL GALLEY: "Dat's It" was a song that he (Glenn Hughes) wrote that I hadn't finished the vocal for, and they just put it on the bloody album without our consent.

GLENN HUGHES: We had nothing to do with that, and all of a sudden, Jerry Hoff, who was looking after the Moodies at the time, he presented us with it.

MEL GALLEY: It sounds crazy; it was supposed to be a vocal performance on the album. The track was not finished. We put it down, and it was like they said they needed some more product out of it, we can make a few more dollars here, so they released a compilation and two tracks that he hadn't really finished. It was like, "Oh, great, thank you."

GOLDMINE: You then signed with Warner Brothers and took on Pete Wright and Rob Kendrick to complete the band with you and Dave Holland. Where did Wright and Kendrick come from?

MEL GALLEY: Well, Dave Holland, he got Rob Kendrick and Pete Wright. We were auditioning bass players, because, after Glenn left, obviously I was trying to fill Glenn's shoes. We had hundreds of guys who wanted to join the band. Pete was a friend of Terry Rowley's, who was the keyboard player turned sound guy. Anyway, they were out playing golf with Pete, and after about two weeks of auditions, they came in from the golf course, and Pete said "Give me a go," and we said "That's the one we want."

GOLDMINE: Then it was back to business, and you recorded Hold On.

MEL GALLEY: Actually, Hold On is one of my favorite albums after Glenn left the band.

GOLDMINE: What was so different about that one?

MEL GALLEY: Glenn wasn't there! (Laughs) I don't know. With some albums, you know, you have a bunch of songs that turn out to be an album, and you go into the studio and you have these twenty-some songs to pick out, which is what we used to do.

GOLDMINE: Your next album was just called Trapeze. Why was that particular album self-titled?

MEL GALLEY: I don't know. I guess we couldn't think of a title for it. (Laughs)

GOLDMINE: Maybe it should have been called Trapeze II?

MEL GALLEY: Yeah, it should have been. I think Warner Brothers just liked using the name, drawing in on all the fans we had.

GOLDMINE: And then Dave Holland left to go on to Judas Priest, and you kept going. Why?

MEL GALLEY: Because I enjoyed playing. It did come to a period when, it was 1980 or 1981, and we were over here in America, and I remember standing on stage and thinking and turning around, and there was no Glenn and no Dave. This isn't Trapeze anymore, so I said I don't want to do it anymore.

GOLDMINE: But then you got your calling to go to Whitesnake.

MEL GALLEY: It was time to do something else. It was great. It was just by luck really. I was at the Donnington Festival in England, and I ran into David Coverdale. They (Whitesnake) were supporting AC/DC, and they asked to see me and asked what I was doing. He told me not to tell anybody that he was going to reform the band and to send him the songs I had been

working on. So I sent him a tape, and he and Cozy Powell called me up and offered me the job. I couldn't believe it.

GOLDMINE: Whose idea was it to release everything on compact disc?

MEL GALLEY: I have been actually trying to do it for five years, but the Moodies, for a start, have lost all of the masters of all of this stuff.

GOLDMINE: So where did you get the songs for the CDs?

MEL GALLEY: From the albums. They lost all of the master tapes; they can't find anything. It's all gone, gone for good.

GOLDMINE: It seems that here in America we go through these twenty-year cycles where we bring stuff back from the past. Do you think now is the time for you guys to come back now that we are in this 70s mode?

GLENN HUGHES: What we're doing is that we're looking at the charts and we are hearing a lot of bands that sound like us. I'm at a point in my career where my solo career is really taking off, but still I have this passion to revive. I don't want to really call this a reunion tour, but that's what everybody is calling it. I want to call this a celebration of what we are, not what we were. We are going to show people how it is with us, it's really happening.

MEL GALLEY: We got a lot of stuff recorded. We're going to do a live album.

GOLDMINE: What does the new stuff sound like?

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

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

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

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