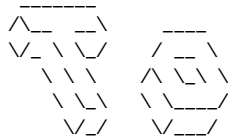
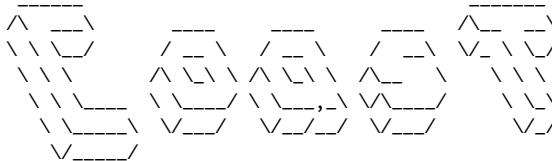


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#18  
April 25  
1996



|||||  
INTRODUCTION  
|||||

All,

Welcome to COAST TO COAST! It is a late night and I'm sleepy and there isn't much really to say. :) However, there is a lot inside. Oddly enough, while the other editors submitted plenty of material, none of it was marked for contrib, so this episode there isn't a CONTRIBUTIONS section.

Hopefully everyone will enjoy everything within. I haven't heard much news that anyone was willing to commit to a submission ... sad. So, if you have hot news or information, post away. :)

In the meantime, there is quite a bit of activity and some GH-related news within, so read on!

Lewis

|||||  
SUBMISSIONS  
|||||

From: Fedor de Lange <f.delange@mail.uva.nl>  
Subject: CTC: Zero

Hi,  
I noticed that "Save me tonight (I'll be waiting)" is released yet on one of these compilation albums Zero (Japan) releases now and then. The cd booklet had all kinds of Japanese characters on it, but it read the word 'besides' too. (No, not 'b-sides!').

Cheers,  
Fedor

-END-

From: jouni@ling.gu.se (Jouni F Maho)  
Subject: CTC: slip of the tongue (again)

hi,

somebody posted about glenn's appearance on whitesnake's slip of the tongue in an earlier edition of ctc. since i've never been able to hear glenn on that album, i thought: damned if i won't! so i listened, re-listened, and so on.

maybe i'm just dreaming, or maybe i got all dizzy from relistening to an album that i really don't enjoy in any case, but now i'm sure: i can hear glenn on The Deeper The Love. at least there seems to be someone uuing right at the beginning the way we're used to hear glenn do now and then. and there's also somebody singing "behind" coverdale, in a much lower key than him; that has to be glenn.

could i be right, or am i completely out of focus?

anyway, i'd better spend the next fortnight listening to "from now on" to get back in gear again :-)

With regards,

Jouni F Maho  
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-END-

From: jouni@ling.gu.se (Jouni F Maho)  
Subject: CTC: Glenn's appearance on Slip Of The Tongue

hi

sorry if this appears twice, but i used the wrong email address first.

somebody posted about glenn's appearance on whitesnake's slip of the tongue in an earlier edition of ctc. since i've never been able to hear glenn on that album, i thought: damned if i won't! so i listened, re-listened, and so on.

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-END-

From: kmitani@m.u-tokyo.ac.jp (Kohnosuke Mitani)  
Subject: CTC:Trapeze CDs

In CTC #17, M.Climstein@cchs.su.edu.au (Dr SMC) wrote:  
<I would like to purchase the last two trapeze cd's if possible [hold on and dead armadillos] any

<ideas?

If you don't mind importing CDs from Japan, these CDs are sold from Alfa International and their catalog numbers are:

Hold On       ALCB-9627

Live in Texas (Dead Armadillos)       ALCB-9268

There are also two other 'non-Glenn' Trapeze CDs available:

Hot Wire       ALCB-3038

Trapeze       ALCB-3039

Good Luck!

Ko Mitani

Kohnosuke Mitani, Ph.D.

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FAX: +81-3-5800-6853     TEL: +81-3-5800-6854

-END-

From: led@utw.com (Lawrence E. Debow)  
Subject: CtC: Hughes-Iommi rumours

The following recent news excerpt was taken from a Black Sabbath homepage (<http://www.apogee1.com/sabbath/news.htm>):

March 25, 1996

This is what I've found out about the two current situations with Black Sabbath. Regarding Rob Halford.. Sabbath management has said that Tony Iommi has spoken with Rob Halford (and Glenn Hughes for that matter) in regards to working together. The same person who told me this also has said that Tony Iommi is very eager to do a solo project, so I would assume that this is all for a solo project.

March 1, 1996

1.Sabbath Management confirms that Tony Iommi has spoken to both Rob Halford & Glenn Hughes in regards to working together. It is not known whether this is for Black Sabbath, or a Tony Iommi solo project, which the statement also says Tony is keen on doing.

Sounds...great...but unlikely. I can't see Glenn ever even considering rejoining Sabbath, but a few tracks on an Iommi solo album could happen. Wasn't Seventh Star originally a solo effort reworked by corporate record executives?  
Anyways...this is certainly good news to hear! Anybody else have any info on this?

Thanx

LED

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Various replies from CTC #17

In CTC #17, Mark Jordan wrote:

> I shall subscribe to CTC. The only thing that disturbs me about some of

> the conversations on the page is the conflict over who Glenn should  
> play/record with and what is his best album etc. Hey we're all fans and  
> I think that we should be happy that Glenn has got himself straight  
> and is producing consistent music again.

Sure, we are all happy that Glenn is back and more prolific than ever in terms of making music! I've said a number of times that I really don't care what Glenn does in terms of making music, because I'll enjoy anything and everything the man does, and he always manages to surprise me. As Glenn himself says, it is his voice that his fans mainly follow him for, rather than particular projects or musicians that he is working with at any given time. In my view, there is no "conflict" between anyone on this list. All the talk that takes place within CTC regarding who Glenn should work with, what his best work is, etc. is purely for the sake of discussion, and, personally, I find all the different viewpoints on these subjects to be very interesting, and it's that sort of thing that makes CTC unique.

> A question for the knowledgeable. Does anybody know anything about a  
> CD called "Stay with me tonight"? I came across this in the catalogue at

That would have to be an erroneous listing for the "Save Me Tonight" CD single. :)

Maz wrote:

> I've been able to acquire alot of Glenn Hughes related recordings on cd  
> since I've been reading Coast to Coast. The dicography is excellent!

Thank you!!! :)

Clive wrote:

> still have all the trapeze collection on vinyl . I would like to purchase  
> the last two trapeze cd's if possible [hold on and dead armadillos] any  
> ideas?

Both of these titles are available on CD from Japan on the Alfa label. Any reputable CD import dealer should be able to order these for you.

Juan Manuel Alcudia Penyas wrote:

> Reading the Credits of a West Video-Arcade Game, I saw: "Special Guest  
> Star: Glenn Hughes". Do you know if is our Glenn?

Now this is a strange one! Does anyone know anything about this?  
After "American Sweethearts," I guess anything is possible! :)

Huw Collingbourne wrote:

> according to Microsoft's Music Central, Glenn Hughes and of Deep Purple,  
> is the \*same\* Glenn Hughes from Village People!

Definitely not true. The Glenn Hughes we know and love is \*not\* the same Glen(n?) Hughes who was/is with The Village People! For the record, I think the GH of The Village People is the biker dude. :)

> Village People, click Glenn Hughes and you'll see a biog' of the Deep  
> Purple Glenn Hughes. Now examine Hughes' discography and you'll find he's  
> credited with performing on Village People's Greatest Hits.

It is evident that the folks at MMC have no clue what they are talking about. :) Can someone provide me with an email address or contact details for MMC? I'd like to have this error corrected, if possible.

-Damien-

Damien DeSimone	"I'm a soul singer in a rock genre. I've
Mahwah, New Jersey USA	been trying to break out of the rock thing
glennpa@nic.com	for years." GLENN HUGHES, 1993
Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE"	

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Mystery girl from France

All:

On Friday morning, April 5, I received an interesting phone call. It turns out a girl called me from France, which is pretty strange, since I don't normally receive overseas phone calls. :) The problem was that she basically spoke no English at all, and I don't speak French, so it turned out to be a very awkward conversation on both ends. A couple of things that I did manage to understand was that she was calling regarding Glenn Hughes ("I love Glenn Hughes," she said), and that she is not on the Internet, though I think she seemed to know what I was referring to when I mentioned the net and CTC. I don't know how she got my name and number and connected me with Glenn, but I'd have to guess that somehow it was indirectly through CTC. Since the conversation was really going nowhere due to the language barrier, I was trying to tell her to write me a letter in either English or, in the alternative, French (I'd have it translated), but we ended up getting disconnected after about fifteen minutes, and that was the last I heard. I didn't even get her name or where exactly she was calling from...

So, if anyone knows who this person is - perhaps a CTC subscriber gave her my number? - let me know. Also, if she happens to see this message in some roundabout way, feel free to contact me again, but it's probably best to do it via mail... :)

Thanks!

-Damien-

Damien DeSimone	"I'm a soul singer in a rock genre. I've
Mahwah, New Jersey USA	been trying to break out of the rock thing
glennpa@nic.com	for years." GLENN HUGHES, 1993
Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE"	

-END-

From: dkkriegh@COLBY.EDU (David K. Kriegh)  
Subject: CTC: Trapeze albums

Hi everyone. I recently ordered the first Trapeze album and Medusa to complement You Are The Music and the new High Flyers CD I already have. I was amazed by the amount of transition the band experienced in just a few years.

The first album, Trapeze, is very different from the others and at times reminds me of Deep Purple mk. 1 but with Glenn singing. The "Fairytale" sequence and "Suicide" are among my favorite songs on this album. What I don't understand about the album is where the trumpet is played. I can't hear a trumpet anywhere in the album and yet John Jones is credited to the trumpet. Also, I assume the singer that doesn't sound like Glenn is Mel Galley and not Jones or Rowley, based on what I hear in Medusa.

The next album, Medusa, is an incredible transition from the first album but from the same year (1970) as its predecessor. For the most part, it's good ol' rock n roll bordering on metal. I think this was the album that persuaded Blackmore, Lord and Paice to bring Glenn into Purple a few years later. Nearly every track is a stand-out track, but the funk-tinged "Your Love Is Alright" and the eerie "Medusa" come to mind first. Just one big

question here: who's the other Galley in the credit "Galley/Galley"?

Glenn's last full album with Trapeze was You Are The Music...We're Just the Band, released a full two years after Medusa to allow for touring. This album is definitely more funk orientated than the others, but its nonetheless excellent. After the powerful "Keepin' Time", I was surprised by the more mellow nature of the album. I found "Coast to Coast" to be a fun song to drive to. Any doubters of Glenn's range would be put to shame by "Feelin' So Much Better Now".

High Flyers is a repackaging of the old Final Swing best-of set. Apparently, The Final Swing name didn't really suit a band that would continue on with a few more albums in the wake of Hughes' departure. Also added is the US single edit of "Send Me No More Letters". Completists won't want to miss the two songs unique to the disc: "Good Love" and "Dat's It" - very different songs showing both sides of the Trapeze experience.

Whoever decided to release the Trapeze back catalog should be commended. Now if only they can get those later albums out in the US (I don't have the 100 dollars to spend on the Japanese imports!), and the Glenn Hughes solo albums as well! Burning Japan Live (and Blues) is a start, but I really want to see more available!

Dave

"To keep milk from turning sour: Keep it in the cow."

-END-

From: holmgren@basys.svt.se  
Subject: CTC: The TOMMY BOLIN ARCHIVES

Hello out there,

I guess that many of you guys who are into Glenn's music also like much of Tommy Bolin's output!

Finally it seems like there will be a chance to get part of his back catalogue officially. The Tommy Bolin Archives are releasing 3 cds and a video, only to be ordered directly from; PO Box 11243, Denver Colorado 80211 or you can fax them at 1-303-455-3040.

And then there is also From The Archives, volume 1. Volume 2 will be released in January 1997 IF volume 1 surpasses the 15.000 unit mark.

The video contains interviews with \*those who knew him best\*, and one of them is of course Glenn. Haven't seen it yet, I'll be back when I have...

Check out the Unofficial Tommy Bolin Homepage at  
<http://www.primenet.com/~trix/bolin.htm>

and SOON the Official Tommy Bolin Homepage at  
<http://www.tbolin.com>

Take care,

Paer

-END-

From: Bill Jones <billj@polaris.mindport.net>  
Subject: CTC: Paer Holmgren interview

Following is an interview with Glenn done by frequent Coast To Coast contributor Paer Holmgren. As some of you may already know, Paer has been a friend of Glenn's for some time now, and Glenn was the Best Man at Paer's wedding in May 1995. Paer works as a TV weatherman in

Sweden, and he tells me that this interview, which was recorded for TV, was the only TV job he has ever done that was not related to weather. For the record, Paer had previously interviewed Ian Gillan and Robert Plant, but these were never broadcast. The interview was done on August 3, 1993 in a theater in northern Stockholm where Glenn and his band were in pre-production (rehearsals) for the FROM NOW ON... album. Paer also noted that this interview was the first time he had ever met Glenn personally. I transcribed the interview from an audio tape provided by Paer, and assume responsibility for any typos or other errors.

- Paer Holmgren interview with Glenn Hughes on 3 August 1993 -

Paer Holmgren: Let's start from the beginning of your career. You recorded your first album with Trapeze when you were only 17 years old or something. What about prior to that?

Glenn Hughes: Well, I was at school in England, I was raised in England, and I formed a band called the In Pack. This is years ago. And then I left that band and formed Finders Keepers, and in Finders Keepers were two guys that were in Trapeze with me. So when we disbanded Finders Keepers, I took the best out of that band and formed Trapeze, which to me was the best band I ever had, because it was the first band. It was like a first love, you know. It was a very funky rock band, and for the time, I think that Trapeze was a very inventive, creative force in British rock. But the thing was, Trapeze made their mark in America, which is...

PH: I think especially the second and third albums are very good.

GH: MEDUSA and YOU ARE THE MUSIC - yeah. Those two albums for me were quintessential albums in my career. For an 18 year old guy to record... you know when I look back at the albums now and I realize how young I was when started singing and playing, I can be very proud of the fact that I recorded and wrote so many good records, you know. And um...

PH: I mean you're still doing "Coast To Coast" live...

GH: That song is, let's count the years [they both laugh], that song is 22 years old. And it's still, you know, I think a good song is timeless. I happen to have wrote a few songs, and that song is one song that if I live to be a hundred years old, I can still dig it.

PH: I think maybe it's the best song, in a sense, in your career.

GH: Well thank you. Thanks a lot. As you know I enjoy singing it. It's a very emotional song for me to sing. Anything with emotion I really enjoy singing.

PH: All right then. After Trapeze you joined Deep Purple in 1973.

GH: Yes, April 73.

PH: You joined them actually before Roger Glover had left the band.

GH: Yes, you know a lot about this, right? [Paer laughs] Well, you see what happened was they flew me into New York to Madison Square Garden - I was actually in Washington with Trapeze. And they flew me in and I saw Purple play in March in New York, and I really didn't enjoy the music very much. So when they asked me to join, I said "You realize when you hire me it's going to be a different flavor, because I'm a more funk and groove artist than Roger Glover is. So if you hire me, it's going to be a lot more funky, you know?" And my writing is a lot more funky, so when you listen to BURN and STORMBRINGER, there's a difference in the writing. Yes, but Roger actually - he was asked to leave. As you know Roger's a great guy, and he's more suited to Deep Purple than I was. When I joined Deep Purple with Coverdale, we changed the band completely. And when Tommy joined, that really changed it.

PH: Did you ever consider to continue as a four piece, with you doing all the vocals?

GH: Yes, but there's a certain guy called Ritchie Blackmore, who, and my good friend Ian Gillan, who I heard on the radio last week stating the same thing; the guy is really hard to work with. But if you take Ritchie Blackmore out of Deep Purple, there really isn't a band. So if you want to work with him, you have to do basically what he says, and for me, I'm easy to work with, but I have certain ideas that I want, you know? Some of it was really good in Deep Purple, and some of it wasn't so good because I changed the band so drastically. But many people say the band I was in in Deep Purple was the best one. Whatever.

PH: Do you think you were too young for all that stardom?

GH: Of course! I was very, very young. I think the problems started with me when I was in Deep Purple. I can only look back and say I was unhappy. Forget the money and the stardom - for me I really wasn't happy playing second role to another singer, but as you know I started getting addicted to drugs then and it was a really bad period, and I just managed to get through it. If I had never started using drugs in Deep Purple, I think I'd have rose to major status after them, but I was too sick.

PH: On the first album you did with Deep Purple, BURN, you didn't get any writing credits, but I'm sure that you wrote some of the songs...

GH: Yes, I wrote all the songs with the band. I think it's safe to say 20 years now that I was signed to another publishing company, and I didn't want to use the name, so I just left my name off it and had a deal made on the side. Because the money I made off that album still pays the bills, you know [Glenn laughs].

PH: I'm a Purple fan myself, and I think that's the best studio album they ever made.

GH: I think that was the most coherent record Purple ever made, because they just released WHO DO YOU THINK WE ARE [sic], which wasn't really a good record. MADE IN JAPAN was a classic album, and MACHINE HEAD was a classic album, but the album after that wasn't, and then we went into Clearwell Castle in Wales, and we got together and we wrote these great songs, you know, "Lay Down, Stay Down," "Mistreated," and the band was really tight, but this was before we went on stage with Ritchie. In the studio it was fine, but when we went on stage with him, he just turned into an asshole, you know?

PH: I heard an interview with you and Jon Lord during 75 I think, about the new album, which was STORMBRINGER, and you were talking about that you had so much material that you maybe would make a double album...

GH: We didn't have time to record it. I had wrote about 20 songs myself for the album, but they were just too funky. If you listen to the album, you can hear definitely where I was writing, and that's when Ritchie started freaking out. He just didn't like it.

PH: All right then, so Ritchie left the band, and Tommy Bolin joined up. He was very good friends of yours?

GH: Very good friends.

PH: I'm just curious about one thing, and that is his girlfriend Karen, who you married, yet you kept the friendship with Tommy!?

GH: Well, this is what happened. Tommy and Karen were together for four years, and this is really strange, I was together with - I was engaged to a girl who later became married to Jon Lord, and when that happened I was freaked out, you know. That ruined the relationship between Jon and



myself. Crazy. You can't trust your friends, you know what I mean? Anyway, that's fine because it was a drag. Anyway, Tommy was getting very deep into drugs - heroin and you know, and he said to me one night that he'd broke up with Karen, and he said to go look after Karen, and this and that, and we became good friends and that friendship became a relationship, but Tommy and her had already broken up. So when he passed away, Karen was with me in London, so we got married about a year later. I think we were more very good friends than lovers - it was part of Tommy's wish for me to do that, and also we just fatally met. We're now divorced and she's still a good friend of mine.

PH: You don't have any children?

GH: Don't have any children. It's a shame.

PH: I think that you and Tommy planned to put a band together.

GH: Yes we did. We started to write songs for an album - a Tommy Bolin/Glenn Hughes record, and I remember distinctly seeing Tommy about a month before he died. We were getting drunk together in Beverly Hills, and it was like - the day before he died he wrote a post card to me telling me he would see me in a week's time, for Christmas, and it never happened.

PH: Unfortunately.

GH: When he knew Karen and I were together he was fine - for a while he freaked out, but then he said great. When he passed away it was a real big hole in my life and I never really got over it. I talk to him all the time. He watches over me.

PH: You recorded your first solo album back in 77, PLAY ME OUT, very funky and soulful. That is your own music.

GH: You know the real Glenn Hughes album that - not this next record I'm doing [FROM NOW ON...], because one thing I've learned from the people around me and my management and everything - I want to break away from hard rock and go directly into a super funk thing, but if I did that now, everybody would go "What's he doing now?" Now I'm building up a rock thing again - I've got to do a couple of albums of rock stuff - but the real me wants to do a real seriously emotional supercharged funk/groove album, like Dan Reed and myself were talking last week about doing an album like that together you know, and that's what I really want to do. If my fans would allow me to do that...I'm sure most of them would like me to do that, but every record company says we want Glenn Hughes to do rock, and I'm going, "Jeez I'm getting too old to do this stuff." I love to sing rock because I'm a rock singer, but I'm a soul singer. If you give me a ballad or something mid-tempo, I really would love singing that more than...although I scream great.

PH: (I think) on the concert, aside of "Coast To Coast" or "Georgia On My Mind"...

GH: Yeah, that's when the band is low, and I've got the microphone and it's there.

PH: The only song that you do that you shouldn't do is ... [they both know without even saying it that Paer is talking about "Smoke On The Water" - Bill].

GH: I know.

PH: Why do you do it?

GH: I think it's a cheap shot for me to do that. I think when I've got a show that is much more Glenn Hughes - I wanted a big finish, and I took a cheap shot by doing a song I didn't sing in Deep Purple.

PH: From your solo album on, your life was sort of a roller coaster... You did some great sessions with Pat Travers, Al Kooper, Tony Iommi, Gary Moore, Phenomena, Climax Blues Band, Whitesnake, but then there were also a lot of down periods. But in Christmas time, 1991, something very important happened to you.

GH: Well, I think everybody knows about it now, but I was very sick using drugs, and I was begging for help. For the last five years of my life I was actually - I'd get down on my knees and pray everyday, "please help me get through this day." But on Christmas day of 1991 I was using cocaine, and I felt very weak, and very, very lethargic and tired - and cocaine is supposed to make you go the other way. So I was on my knees and I realized something was wrong, and a definite vision of Christ came into my room and said "Get up and go to the hospital." Well, four days before this event had happened, I'd already called Betty Ford's Center in Palm Springs and booked a bed in there. So what I was subconsciously doing was using cocaine for probably the last time. And God gave me a quick shake and said, "This is definitely the last time you will be doing that stuff." So when I made that move to the hospital that morning, I vowed to myself, to my family, to my spirit and my soul, that I would never, or hopefully ever be obsessed by the demon cocaine and alcohol again. You see, for some people, they can use a drug, maybe once a week, or have a drink, and it doesn't affect them. For Glenn Hughes, it's poison. It's like a man with cancer dying. Eventually he will die. But for some miracle, and I use the word not loosely - this is a miracle that happened for me. I became cleansed. Now I wake up every morning, sun in my face, and I don't have to think about cocaine or drinking. I don't particularly like to be around people that are using drugs or drinking excessively, because it really bores me, but I can safely say that the obsession has been totally lifted and it's all because of Jesus Christ. If some people aren't religious and they don't understand that, that's fine, but for my personal belief, this is what happened for me. To accept Jesus Christ into your life when you are sick alcoholically, or addicted to drugs - the only one way out is the man upstairs. It really is.

PH: You can be religious in a number of ways - do you go to Church? Do you pray to God?

GH: I believe now that I'm doing God's work. I think a lot of people - 99% of the media and the press know about my problems and know "this is the greatest singer, but why couldn't he get his shit together?" What happened was drugs, and God has chosen me to be one of the people, like Steven Tyler and Ozzy, to actually get it together and come back. And you can come back from this disease, if you really want to.

PH: One of the last sessions you did prior to this was with Whitesnake, on the SLIP OF THE TONGUE album, but I can't hear you.

GH: You know what happened? David hired me to go down there. David had said to the press that he wanted to recreate some Deep Purple harmonies, and I thought, "Great!" So I went to Reno, and said "Let's go," but there was nothing really happening. I would just sing with him, but nothing really inventive or creative. So I think he just used some parts of what I did. I must say that David Coverdale was extremely great with me there. He showed me - he said, "Glenn, if you could just clean up your act, all what I'm doing right now - you could have this and more." And I want to thank him because he really did show me again the good life. For me, it's going to take a couple of years to get back up again. This is my first three months I've been on the road, and it's going to take a little while. But I don't think it matters about my age or where I've been or what I'm doing. I think the voice will speak for itself.

PH: Whitesnake was headlining the Monsters of Rock show, and there were some rumors that you were going to join them in England. Was it just rumors?

GH: You know, David did mention something to me about doing something

with him at that show, but it never came about. I don't know what happened.

PH: But if we skip the past and get to the present, today, you've got a Swedish band. How do you like working with that band?

GH: Well, here it is. I'm going to give you the total exclusive on why I'm doing this. When I got out of Betty Ford and had the BLUES album come out and all that stuff, I started looking at my life differently. I started thinking I've got to make music, because for the last ten years there was nothing but - you had to drag me out of my house to do something. Now, I'm on the phone and I want to get to work, and I have a lot of people who want to work with me, and when I came over in January to do some press in Gothenburg, Hempo said, "I'll bring the guys down and we'll get up at the club and it will be great." And I said, "Why don't I come over in the summer, do a few gigs, and maybe I'll get a record deal in Sweden, a small deal." So what happened was I got the deal in Sweden - it will be announced next week - and then the deal will go throughout the world with this company and the company in America, and the album, which started to be - "oh, we'll just do an album. I'll throw some songs in there," has turned out to be a serious Glenn Hughes album now. So I chose John Leven, Mic Michaeli, Anders Bojfeldt, Thomas Larsson, Hempo Hilden, because I think what these guys play, the rock songs in Glenn Hughes's life - they really put energy into them. I chose to write an album that these guys could play properly. It isn't the super funk-charged album I want to make, but for Glenn Hughes fans that really enjoy Hughes/Thrall and Phenomena, they're going to really like this album. But I want to be a bit more dangerous in the music. I want to be a bit more adventurous than that, so I'm gonna - we're making the album down south in a couple of weeks, and it's gonna be great. It's going to be fabulous. It's called FROM NOW ON..., and it will be released sometime before Christmas.

PH: Well, you like playing with Swedish guys. How do you like Sweden as a country, especially Stockholm?

GH: I like Stockholm very much. It's definitely a very unique city, and the country has a great vibe. This place - I was here with Norum in '88, and I don't remember too much about it because I was crazy, but now I walk the streets and I meet people who say, "Oh Glenn, it's great," and I like that stuff. Especially the Water Festival coming up, it's going to be nice with people meeting each other and families. Overall, the people in Stockholm are very friendly, but when I go out in the evening, I do get bothered a bit by people who get drunk, and I go "Oh my God," and it bothers me a little, but they love to drink here. When you're not drinking and people are in your face, it's a bit strange.

[here they fool around a bit, talking about the Swedish weather...!]

PH: On the new album, most of the songs you've written quite recently, but I felt that some might have been a bit old.

GH: You know, I have something from the past that I may re-introduce - A couple of things with Pat Thrall that I might slip in there from a second Hughes/Thrall album that no one heard. I'm writing with a whole bunch of new people on this album. Some of the people in L.A. I'm working with; Bruce Gowdy, my co-producer is coming in to write some things. I can say that this album is a stepping stone again in the history of Glenn Hughes. It's a rock album. I think Glenn Hughes fans want another rock album, so I'm going to give them what they want. The title track, "From Now On..." is a very orchestrated, big song, which I've never done before. I want to be a little bit adventurous on this record. I can't sit back and sound like I did 20 years ago, because I don't really enjoy that. I want it to be adventurous, big vocals, a lot of background singers, you know, maybe a couple of guest performances by friends of mine.

PH: The song you did just before this interview, what's the title of that?

GH: That's called "The Liar." I wrote that with Jean Beauvoir, a good friend of mine, and that's a heavy song.

PH: Ok, thank you for your precious time.

-END-

From: Bill Jones <billj@polaris.mindport.net>  
Subject: CTC: Glenn items in DARKER THAN BLUE

Here are some of the bits on Glenn from Issue 48 (Jan-Feb 1996) of the Deep Purple magazine DARKER THAN BLUE:

Come Taste What Band? When Glenn Hughes was presented with a finished copy of COME TASTE THE BAND he was quite surprised by the track "Comin' Home." Surprised because he'd never heard of it before! Apparently he was out of it that day, the others just got on and did it - with Tommy Bolin playing the bass. [Could this really be true? He did learn the song at some point because they played it live early on in the tour.]

Glenn did two shows in Germany on the weekend of June 24/25 '95 (when he really should have been at our convention! [the Deep Purple convention]). He turned up expecting to do short guest slots with his new band, only to be told he was down to do full shows. His manager got the boot not long after.

Reports suggest that the shows [UK tour] were perhaps not quite as good as the last tour, mainly due to the new band he was using. He only did two tracks from FEEL too which was a surprise. On the plus side he was playing bass for much more of the show.

Glenn has now signed a long-term deal with a Japanese label and you can expect the next album to be much heavier than the current one. I guess really he's in a very difficult situation. There ought to be a commercial opening for his quieter material - I've lost count of the singles I hear on the radio that sound like a pale imitation of his voice - but he seems unable to gather the necessary clout to break through.

[FEEL review] Glenn's latest studio offering again came out in Japan far in advance of anywhere else. Eleven tracks plus a bonus re-recording of "Holy Man." I have to admit that with so many advance reports stressing the mediocre nature of the material, it was a long time before I summed up the courage to play it through properly. It saddens me to admit that most of what people were saying to me was right.

The whole CD really lacks direction and drive. It has no real spirit or identity. Glenn seems to have had so little to fight against on here that he really goes through the motions. Yes it is wonderfully performed vocally but Glenn is so gifted in this department these days that one looks for a little more somehow.

The rockier direction of his live shows has all but gone, yet the slower funkier material fails to catch fire - crying out for some really dirty bass and Bolinesque guitar, and also lacks basic melody much of the time.

Elsewhere tracks like "Big Time," the opening song, do have a lot more promise - a modern backing which manages to deliver something a little stronger for once. I dunno, I really feel Glenn needs some very good firm production help to begin to push him forward, for albums like this just won't advance the cause one iota.

Bill Jones <billj@mindport.net>  
Co-editor of COAST TO COAST, THE Glenn Hughes Internet newsletter

-END-

From: Lennart.R.Hedenstrom@telia.se  
Subject: CTC: PMO re-issued in different colours!

Hi, Lulea April 16, 1996

In the new issue, #48, of Darker Than Blue (the UK DPAS magazine) editor Simon Robinson who also runs RPM, the record label that re-issued Glenn's Play Me Out album on CD the other year, mentions something that might be of interest to all the more fanatic collectors of Glenn's music. This is what he wrote under "RPM News":

"The special edition of Glenn Hughes' PLAY ME OUT (RPM 149) has gone down well. As a few of you noticed, the label colour changed shortly after release, from blue to mauve. This was simply as they'd run the wrong inks the first time (mistakes seem to happen a lot, you should see the awful colours they slapped on our Spencer Davies Group LIVE CD!). RPM made a joint bid for Glenn's Burning Japan Live set but sadly the Japanese owners took so long to come back to us that our American distributors had committed their funds to another project. It has now come out on SPV in Europe."

I looked up "mauve" in my dictionary and found that this colour is a form of light purple. I then checked my copy of PMO and it was light blue. So I ran out and checked at the nearest CD store and yes indeed, the PMO CDs they had were all light purple (mauve). So now I am a lucky (?) owner of the PMO CD in two different colours. :)

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

-END-

From: kmitani@m.u-tokyo.ac.jp (Kohnosuke Mitani)  
Subject: CTC:Review of recent Japan-only Releases

Hi all:

I would like to make a mini-review of some of Glenn-related Japan-only albums. Hopefully, together with the great reviews by others in the previous issues of CTC, this could be of some help to diehard Glenn Hughes fans to decide which album they would like to import from Japan.

1. "VOX HUMANA" by Geoffrey Downes

Yes. This is not Japan-only. What I found was that VH, pressed in Japan, also does not feature Glenn, although a catalog of all Japanese CDs says it does. "Video Killed The Radio Star" is instrumental! Be careful. I was shocked and have not listened to it through yet. So, no comments.

2. "LIVE AND LEARN" by Brazen Abbot

Contrary to the reviews by others, LAL is good but not very impressive to me. If you like North European-style melodious rock, you can enjoy this album even without Glenn's vocal. Nikolo Kotzev is a good songwriter and guitarist with a little influence from Ritchie Blackmore. Of course, Glenn's performance is great as usual, and two other singers also have done a decent job. Although the songs are all beautiful, the influence of other musicians and songs is too obvious throughout this album and it bothered me a lot. Unfortunately, I cannot see the strong and attractive originality. Glenn appears in two power ballads and one pop-rock song. I don't think these are not the most suitable in terms of showing Glenn's great ability.

3. "NO STRINGS ATTACHED" by Liesegang

"King Of The Western World" is a great hard rock song in a category of "Welcome To The Real World" in Glenn's unreleased Warner Brothers album and

"Face The Truth" by John Norum. This is the hardest tune among all the songs reviewed this time. "Cryin' For Love" is a power ballad which most of Glenn's fan would love. It reminds me of "Stranger To Love" by Tony Iommi a little, although I like STL better. "The Night Will Soon Be Gone" itself is an average ballad, but Glenn's vocal makes the song beautiful. Overall, Liesegang is also a good hard rock guitarist and songwriter. More than half of the songs are instrumental with strong fusion flavor. However, these fusion-oriented instrumental songs are not as good as other hard rock tunes with vocals, and the album is a little bit lengthy (16 songs!) and boring at the end. I think the first two-thirds of the album is enough. The vocal by Tony Thurloware, a rookie singer who performed on two songs, really doesn't fit the rest of the album. This album is a little more hard rock than LIVE AND LEARN. I prefer this album to LAL, because Liesegang has more unique style than Nikolo and, more importantly, his songs fits with Glenn's vocal very well.

4. "THE ELECTRIC POW WOW" by Stevie Salas

This is not a new album, but I bought it only recently. Maybe it is already on sale in the U.S. and Europe. I basically agree with the positive reviews appeared in CTC. This is a good funk and rock'n'roll album. "I Was Born To Love Her", which is the only song featuring Glenn, is maybe the best performance by Glenn among all the songs I reviewed this time. The song itself and Stevie's play is outstanding, and Glenn's vocal has so much power and soul!!

5. "WAVE OF EMOTION" by Richie Kotzen

I think the fans who love Glenn's funky side would love this album. As an album, and not as Glenn's appearance, I like WOE better than the other albums above. Because I knew Ritchie only by LA BLUES AUTHORITY series (Vol. I, Glenn's "BLUES", Tribute to Deep Purple, and Tribute to Cream), TEPW by Stevie Salas and a promotional video by POISON, I thought he was a hard rock/blues guitarist. To my pleasant surprise, Richie's songwriting and guitar play is really funky (And, I actually like his bass a lot). When it combines with the bluesy style of his vocal, the songs become very interesting. Although Glenn appears only as a background vocalist in "Stoned" and you might miss it without information, this song is also fabulous. I agree with Damien that Hughes/Kotzen collaboration must be very interesting especially in funky music. I like heavy funk, rock and blues music created by players like Richie, Stevie Salas and T. M. Stevens (Unfortunately, T.M.'s style was too heavy funk-oriented and doesn't fit very well with another aspect of Glenn's music, e.g. Hughes/Thrall, which is more hard rock-oriented. Hughes/Thrall with T.M. Stevens who performed several years ago in LA was a sort of mismatch). I am looking forward to Richie's concert with T.M. as a bassist in Japan in June.

In summary, all the albums above are full of great music. IMO, if you like FROM NOW ON, the priority is NSA>LAL>>TEPW>WOE. I am not sure if I bought LAL without Glenn's name, though. If you like FEEL, the priority is WOE>TEPW>LAL>>NSA. However, you don't need to get WOE if you are only interested in Glenn's voice. I like Glenn's vocal in TEPW and NSA, while WOE is my favorite although Glenn's contribution is small. Because Richie is more famous than Glenn (unfortunately), I hope WOE becomes available in the U.S. and Europe in the near future.

I am still wondering if I should buy Manfred Ehlert's "AMEN". Does anybody strongly recommend it? BTW, I am looking for: 1. Hughes Thrall II, 2. Hughes/Downes 1991 London Studio Sessions, 3. The KLF - America What Time is Love, 4. White Soul Rockin' Black, 5. Geoffrey Downs - Vox Humana (featuring Glenn!). I will trade these albums with any albums available in Japan.

Last summer, I joined Glenn's Japanese fan club, "Kiss of Fire", which Lennart reported in CTC #9. However, so far I received only one issue last summer~fall and wonder if it is still active. Even if you could understand Japanese, there was nothing new or special in that issue. Full of private chats by the editors about Glenn, Deep Purple, Tommy Bolin and even about Rainbow. Come on! Why Rainbow!? It might be O.K. if it is a private club, but.... It would be a shame that one of Glenn's official fan club is not active at all although we payed an annual membership fee.

I am moving to LA this spring-summer, and might miss Richie' s as well as Glenn's show which is scheduled late in this year. Glenn came back to the music scene and made a Japan tour when I was living in Houston, TX. Immediately after I moved back to Japan two years ago, Glenn toured Texas with Trapeze. Although I have been waiting to see Glenn for almost twenty years, I am afraid that I keep missing Glenn's concert. My bad luck started when Glenn was scheduled to come to Japan as a member of Gary Moore band but somebody replaced Glenn in the concerts. Well, I guess I shouldn't complain considering many unfortunate diehard Glenn Hughes fans in the U.S.

Take care,  
Ko Mitani

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-END-

From: Lennart.R.Hedenstrom@telia.se  
Subject: CTC: The mauve coloured PMO (again)

Hi, Lulea April 23, 1996

In another CTC submission in this issue I describe the confusion with the RPM CD re-issue of Play Me Out RPM which can be found in two different colours. The story doesn't end there! Damien "mr rabbit ears" DeSimone reminded to check whether the mauve coloured CD also has that annoying glitch on Space High (approx 2:12 into the song) as the first batch of the re-issue has (the blue coloured). The answer is IT DOESN'T! Great, huh?! :) I guess Simon Robinson or someone else detected the glitch after all but as far as I know nothing has been said officially by RPM/Simon about this.

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

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Hank Davison/Wet Paint/Liesegang reviews

All:

What follows are brief reviews of three Glenn Hughes-related CDs that I have obtained recently. With the exception of the Hank Davison & Friends disc, which was released last August, I believe, the other two have been released within the last few months.

\* \* \*

HANK DAVISON & FRIENDS - \_REAL LIVE\_ (KDC 14000, Germany, 1995)  
\*\*\*\*\*

This obscure release is a live album "recorded live at the biker union annual meeting in Schleiz, Germany," as it says in the booklet. More specifically, this is one of the festival gigs that Glenn played on the FNO tour in the summer of 1994. This particular festival was mainly geared toward bikers, which seems like a peculiar audience for an artist

like Glenn. But, then again, Glenn has played some weird gigs before, like the Via Rock festival in Belgium last summer, where Glenn was on the bill with hardcore and death metal bands! :)

Anyway, this disc features two live tracks taken from Glenn's set, "The Liar" and "Highway Star." Both performances are killer live versions, with Glenn in top form. The really confusing part of all this is that these tracks are credited to the "Hank Davison Band feat. Glenn Hughes," which gives one the impression that Glenn is not backed by his FNO touring band during this performance! Upon listening to these tracks, it sure sounds like it is Larsson, Bojfeldt, Michaeli, Leven, and Haugland backing Glenn, but maybe it isn't?! I don't know for sure! If it is in fact Glenn with the Hank Davison Band, they sure sound very tight and well-rehearsed to me! There are some pictures inside the booklet, and in one of the pics it looks like Glenn is on stage with some strange looking guys, so perhaps Glenn is backed by the HDB? I guess I should go back and give these tracks another listen...

Unfortunately, the rest of the CD is awful <g>, as it consists of horrible biker anthems and boring blues tunes performed by a bunch of unknown artists, save for Alvin Lee, which is the only other name I recognize. Who this Hank Davison guy is, I have no idea, but I'm sure this is the last association he will ever have with Glenn Hughes. :)

I have heard that this CD is/was only being sold through a German biker magazine, but I don't know if that is entirely true. Nevertheless, while it may be a bit tougher to get than your run-of-the-mill import, it is definitely worth tracking down.

WET PAINT - \_SHHH..!\_ (No Bull Records 34280-2, Germany, 1995)  
\*\*\*\*\*

Glenn apparently did this session with Wet Paint several years ago, and this material has just recently been released. Glenn is credited with "additional background vocals" on this album (along with others), as well as "additional lead vocals" on a track called "Goodbye."

I've seen several import dealers in Goldmine advertise this CD as "Featuring Glenn Hughes," but that's really quite misleading. As far as b-vox, Glenn is not particularly audible, but, as always, I can hear him in the mix. :) Glenn has a brief lead vocal spot in "Goodbye" - which is sort of an acoustic ballad - where he sings a verse or two, and he also sings some up-front b-vox during the chorus.

Now the bad news: I think this album is, for the most part, horrendous! :) Musically, I'd classify it as melodic hard rock with some mildly interesting twists and turns, and it's really not too bad in that dept., but what kills the whole thing for me are the vocals. The lead singer in this band is really not my cup of tea at all and is really weak, IMO, and this is most evident in "Goodbye," where he shares the lead vocals with Glenn. This situation reminds me of the recently-released album by Monster, \_Through The Eyes Of The World\_, which finds the great Jeff Scott Soto singing b-vox behind another horrible lead singer. What's the point?!

One interesting fact is that Keith Olsen is credited as executive producer on \_Shhh..!\_, and this album was recorded at Goodnight L.A. Studios. I imagine Glenn did this session back in late 1992 or early 1993, when he was fresh out of Betty Ford and seemed to get involved with anything that came his way. Otherwise, I don't really see why Glenn would waste his time with stuff like this now.

LIESEGANG - \_NO STRINGS ATTACHED\_ (Alfa/Brunette ALCB-3118, Japan, 1996)  
\*\*\*\*\*

This is yet another session Glenn seems to have done a few years back that



has just been released. Liesegang is the project of Billy Liesegang, who apparently is a session guitarist who has been around for quite a while, though I've never heard of him. :) I did notice that he is thanked by Glenn in the liner notes of \_Feel\_, for whatever that is worth. Anyway, this album features Glenn singing lead vocals on three tracks (which he also co-wrote): "King Of The Western World," "Cryin' 4 Love," and "The Night Will Soon Be Gone."

Basically we are talking commercial hard rock here, fairly generic at that, though Glenn shines as usual. The most striking tune is KOTWW, which will have you saying "I've heard this before!" right away, as the melody and guitar riff are virtually identical to "It's Not Too Late" from Glenn's unreleased Warner Brothers album! However, INTL is a much better song, IMO.

John Wetton is also featured on this album, singing lead vocals on two tracks, which he also co-wrote with Mr. Liesegang. It is nice to hear John singing some heavier material, which is quite different than the softer AOR he's produced over the last few years.

There is one other vocalist on the album (Tony something, I think) who sings a couple of tracks, but suffice it to say he's awful, sounding like he has a mouthful of glass or something. :) This must be the reason why it just says "Featuring Glenn Hughes And John Wetton" on the cover. :)

The rest of the album consists of relatively mediocre instrumental tracks. Billy Liesegang certainly can play - no doubt about that - but I don't think his style is particularly distinctive.

\* \* \*

If anyone has any background information on Hank Davison, Wet Paint, and/or Billy Liesegang, or more specific info on Glenn's involvement with them, please get in touch with me or post it to CTC. I really don't know anything about these folks at all, and these albums seemingly came out of nowhere.

As far as further (and more recent) session work, the Jethro Tull tribute is set for release on May 21st on Magna Carta here in the USA, and I think the second Amen album (featuring Glenn on one or two tracks) is due out soon as well, but I don't have any details about it yet.

Lastly, I have added the albums reviewed above to the discography, and I've also done some other updates as well. I'm not quite sure if Lewis has the most recent version of the discography up at the web site yet, but be sure to check it out.

-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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-END-

From: Walid Itayim <stephan@logos.cy.net>  
Subject: CTC: Mel Galley Recording With Tony Ashton

I am a big fan of Tony Ashton and after 26 years of listening to his music, I am now in touch with him by phone.

He informed me that he is writing a song with Mel Galley that may end up on a Tony Ashton album sometime this year.

Ashton released a maxi-single called Big Red & Other Love Songs a few months ago. It was released in Germany only on Repertoire(REP 8018) and Mel Galley plays guitar on the song Travellin Javelin.

Just thought it was relevant to CTC.

Walid Itayim  
stephan@zenon.logos.cy.net

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