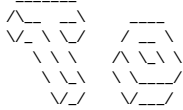
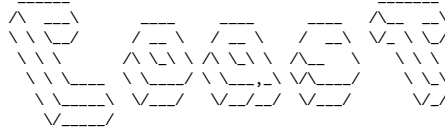


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#33
April 14
1998



|||||
INTRODUCTION
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Welcome to Coast To Coast #33. My introduction will be shorter than ever this week, but I do want to say that there is cool stuff from everyone in here, including news from Lennart, informative stuff from Bill and Damien, and your submissions as well!

What I do want to say is a personal farewell to Cozy Powell. Lennart's news section mentions it, but since I heard about Cozy's death, I've been very sad. I think back on the sheer numbers of hours I have spent listening to Cozy's stuff, from his solo material to stuff with Sabbath, the Snakes, Rainbow, ELP, Brian May, Glenn, and lots of other stuff. I hate that he died, but I'm glad for all the great music that had his special touch. Thanks, Cozy, for the great things you left with us.

Lewis

|||||
SUBMISSIONS
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From: Lennart Hedenstrom <Lennart.R.Hedenstrom@telia.se>
Subject: CTC: news blurb

Hey all,

Time to go through the latest news. We have confirmed tour dates, new releases information and much more.

GLENN HUGHES TOUR OF GERMANY AND HOLLAND

Glenn Hughes will be making a tour of Germany and Holland. All dates below are in Germany, except where noted. There is the possibility of two to three additional shows in Austria and Switzerland following these dates. The lineup features Glenn Hughes (v/b), George Nastos (g), Hans Zermuehlen (kb) and Gary Ferguson (d).

- 22.4 Tankhaus, Stavenhagen
- 24.4 Wassersport, Speyer
- 25.4 Kalle Werk, Salzungen
- 26.4 De Kade, Zaandam (Holland)
- 28.4 Inkognito, Munich
- 29.4 Fernverkehr, Hof
- 30.4 Kulturhaus, Greussen
- 2.5 Colos-saal, Aschaffenburg
- 3.5 Altes-Schuetzenhaus, Stuttgart
- 4.5 Live Music Hall, Cologne

I am looking into the possibility of going down to Holland for the Zaandam gig myself. I have a bit of a problem of locating a hotel room though as there are several big conferences and flower parades and stuff going on in the Amsterdam area that weekend. If I go there and any of you people are there too and you think you recognize me don't be a stranger - come and say hello! I would love to meet some fellow CtC'ers!

NEW GLENN HUGHES BEST OF CD

The Japanese record company Zero has released a new Glenn Hughes CD titled

"The God Of Voice - The Best Of Glenn Hughes" (XRCN-2027) on March 28. The CD is supposed to wrap up Glenn's relationship with Zero and contains the following tracks. For a scan of the cover go to the Glenn Hughes Newsdesk webpage (URL at the end of this message). The tracks are listed below.

1. Pickin' Up The Pieces
2. Why Don't You Stay
3. Into The Void
4. From Now On...
5. Burn (Live)
6. The Liar (Live)
7. This Time Around (Live)
8. You Keep On Moving (Live)
9. Talkin' To Messiah
10. Save Me Tonight (I'll Be Waiting)
11. Talk About It
12. Addiction
13. I Don't Want To Live That Way Again
14. Coast To Coast (Acoustic Version)

- 1-4: Taken from the album "From Now On..."
5-8: Taken from the album "Burning Japan Live"
9-10: Taken from the album "Feel"
11-13: Taken from the album "Addiction"
14: Taken from the EP "Talk About It" (recorded Live at Echo House Studio, Tokyo,1995)

NEW TRAPEZE LIVE CD

Finally a Trapeze live album has been released. It has been talked about for years. The tracks are from two different shows played in the early seventies in Texas, USA. The content is pretty much the same as on the bootleg High Wired Act (one track featured here are not on the bootleg and vice versa). Here you get a better and more balanced mix and some tendencies of distortion on the bootleg are not present here. I think Bill Jones will get more into detail about this one.

LIVE Way Back To The Bone (RRCD237, Receiver Records, UK, 1998)

1. Way Back To The Bone
2. You Are The Music (We're Just The Band)
3. Seafull
4. Your Love Is Alright
5. Medusa
6. Black Cloud
7. Keepin' Time
8. Touch My Life

VARIOUS NEWS ITEMS

Manfred Ehlert (Swiss mainman of studio project AMEN) rang me up a while ago. He wanted to tell me that he and Glenn Hughes are working together again and he reports that they are both happy with the work. He was a bit secretive at the present time but he promised to be back with more information at a later time. I don't think it's going to be called AMEN this time and it's going to be different than their past work together. That is the feeling I got from talking to Manfred at least.

Word reached us only afterwards, that a third Marc Bonilla show in L.A. was played some days after the two reviewed in full (numerous times) in the previous CtC issue. I think it was Friday January 30 and the occasion was the General Music party at the Westin Bonaventure. The lineup was similar to that of the previous shows with Bonilla, including Glenn Hughes, except without Ronnie Montrose. Greg Bissonette played drums and Pat Benatar's bass player was there rather than Steve Porcaro. Ed Roth and Mike Wallace from Marc Bonilla's band also there on keyboards and guitar respectively. From what we heard the band was great despite reported having onstage sound problems during the set.

COZY POWELL DIED APRIL 5

I want to end this news roundup with some words about the legendary Colin "Cozy" Powell who died in a car crash Sunday April 5. He was the father of powerhouse rock drumming which has influenced and inspired so many musicians. Powell played with almost all musicians in the rock field through his long and successful career. He also crossed the path of Glenn Hughes on the first classic Phenomena album. As always it is the near and dear among family and friends who will miss him the most but the whole rock world will certainly miss him too. We all here in the CtC editor team would just like to say: Thanks for the all the music Mr. Powell!

For more on Cozy Powell and the tributes to him coming in from all over the world check out the official Cozy Powell Homepage.
<http://www.cozypowell.com>

/Lennart

P.S. As always, if interested in keeping up to date on the latest on Glenn Hughes between the issues of CtC you can always check out the Glenn Hughes Newsdesk (to Svante Pettersson, Fedor DeLange and Venny Vennerholm - thanks for all the work buddies!).
<http://deep-purple.family-tree.org/Hughes>

-END-

From: Lennart Hedenstrom <Lennart.R.Hedenstrom@telia.se>
Subject: CTC: Billy Liesegang interview!

Hey all,

Sometime ago I promised an interview with Sampo Axelsson who wrote some songs with Glenn Hughes for Addition and also played bass on the Addiction tour. Anyway, I did the interview but when I was going through it afterwards I realized nothing much of interest was said so I dumped the project. It is a lot of work involved with transcribing a telephone interview and I just thought it was not worth it this time. I am no journalist nor do I have a lot of experience in doings these things so I guess I can say "shit happens!" ;) Nevertheless, I do have an interview for you this time. I managed to get in contact with guitarist Billy Liesegang who has worked with Glenn. It was done over the net by exchanging e-mail which quite considerably made it less work to edit the whole thing since it was all in writing to begin with. Enjoy!

Interview with the busiest man in rock n roll - Billy Liesegang!

=====

Billy who? Billy Liesegang? That was the question I asked myself the other year when the news reached me that Glenn Hughes had done a session which was being released on CD by a guy apparently by the name Billy Liesegang. I later found out he had been playing in German punk queen Nina Hagen's band and at one point I heard he was playing live with John Wetton (King Crimson, Uriah Heep, Asia). Other than that I confess I did know much about the guy. The album featuring Glenn Hughes on vocals on three songs is titled "No Strings Attached". It is a mixed bag, featuring several lead singers and styles, with the songs Glenn guested on together with some songs where John Wetton handled the vocals being my personal favourites. Also, there is no doubt that Liesegang is a very accomplished guitarist.

Some time ago I stumbled on an address in London supposed to be a way to contact mr Liesegang. I put together a letter and after a few weeks there was an e-mail message from him in my mailbox. I had no idea he was on the Internet, but there he was. We only exchanged a couple of messages discussing the possibility of an interview when suddenly all turned quiet. Things have been hectic at work so I did not spend much time trying to get hold of Liesegang until I received a fax with a new e-mail where he asked me to contact him. He had experienced some problems with his internet provider and lost my e-mail address and now he wanted to proceed with the interview plans.

He sent me a biography which is quite impressing. Let us have a look at some highlights. Liesegang's first job was to play in David Bowie's band at the age of 16 (!), the Space Oddity period, but unluckily he had to stay in school! :) He then played with such musicians as Mark King and Boon Gould (both later in Level 42), had a band with Bruce Dickinson (later in Iron Maiden). His band, Xero, was part of the New Wave Of British Heavy Metal in the early 80s. After some time he ended up in Nina Hagen's backing band (as mentioned above) where he did lots and lots of touring all over the world not to mention playing on all her albums between 1984 to 1993. During this period Billy Liesegang established himself as a session player and the discography is impressive to say the least. Just to give you one example, Liesegang played on Rod Stewart's hit "Downtown Train"! All in all he lists over 70 albums where he has participated. Now over to the interview I did with mr Liesegang recently.

LH: Welcome to "Coast To Coast - The Glenn Hughes Electronic Fanzine" Billy Liesegang! By the way Liesegang, that doesn't sound like a typical English name. Are you from the UK? Where did you grow up?

BL: Yes I was born in Bristol, and grew up mainly in London, but both parents are German, I have British Nationality, but speak German too.

LH: How did you become a musician? What were your early influences? Did you pick up the guitar directly from the beginning?

BL: I played violin for a couple of years when I was 8, but gave it up when I had an acoustic guitar given to me by my grandmother, who herself was an opera singer. This was at the age of 11. I then took guitar

lessons and taught myself Hendrix, John Mayall and Cream songs and jammed with much older bands in clubs as I'd learnt every blues song going by this time.

LH: How on earth did the 16 year old Billy Liesegang end up in David Bowie's band?

BL: I lived in Beckenham, South London when I was 16 and David Bowie ran a club called the Arts Lab in a local pub called the Three Tuns, where there was always jamming going on, so we regularly went there and David's house to hang out and jam. I was pretty hot for my age and David called for me to come over to his house as he wanted me to play in a band, also with a female lead guitarist he'd discovered. I really wanted to do it, but by this time my family had moved to Bristol and I'd just got accepted at college, so I couldn't really go ahead and do it (Bad career move, but David wasn't so well known, then!!)

LH: It is quite an impressive number of albums you have played on through the years. How did you become such a busy session player?

BL: I've really only been doing sessions since 1989. I just stumbled onto session work as a way to make a living. One of the 1st sessions I did was a top 3 hit for Transvision Vamp, namely "Baby I don't Care" which was a complete rip off of "Wild Thing" produced by Zeus B Held, keyboard player of Birth Control, who had produced a Nina Hagen album I'd been involved with. I had to come up with some serious ideas for guitar parts that would detract from the obvious 3 chord riff. I must have been on the right track because Trevor Horn the world famous producer heard it, and asked who had played the guitars on it, so he offered me a session on Rod Stewart's "Downtown Train" instead of Steve Howe, who he used a lot. Trevor wanted me to do an album duetting with Steve Howe but it never came about. This relationship also brought about the connection with John Wetton, as Trevor had signed me up to his company and wanted to produce my band "Killer Dogs" for ZTT Records. He wanted to replace our singer Tony Lawrence with John Wetton, as he didn't like that Heavy Metal type of voice. We worked with John, but there was a major reshuffling of management at ZTT and we never got a chance to do that album, just a load of sessions on other peoples stuff. Well it paid the rent! That really was how I found a niche for recording. Actually most of the No Strings Attached album is material that I wrote for that project in 1990. So it had to see the light of day, one way or another.

LH: If I had to pick a few albums to buy out of all of the albums you have played on, which ones would you rate as the most essential Billy Liesegang moments on record?

- BL:
1. No Strings Attached- tracks: All trax especially White Island, Midnite Surfer, No Strings Attached MT-327 Semaphore 35242-423
 2. Malou, Mixa Cooltura (BMG Ariola 74321 49361 2 Spain) flamenco/hard rock fusion 1998 all trax
 3. Harlan Cage new album 1998 MTM Records all trax
 4. Kingdom Come "Bad Image" 1992 (track: I Can't Resist) WEA 4509-93148-2
 5. Joal "Who's Got the Feeling" WEA 4509 92142-2 all trax especially Steel City Blues
 6. Mark Edwards "Code of Honor" EP Metal Blade 1985 4 trax with Tim Bogert, Greg Bissonette, instrumental.
 7. Nina Hagen-Nina Hagen CD Mercury 838 505-2 (1989) trax-Ave Maria, Hold Me, Move Over, Las Vegas, Dope Sucks.
 8. "Be Careful What You Wish For" track on John Wetton "Arkangel" CD Pony Canyon PCCY 01109 and on Eagle Rock Records 1997.

LH: How did you get to know Glenn Hughes?

BL: I got to know Glenn at a gig in a pub called the Royal Standard in London in '92. He played with Mel Galley and the drummer from Iron Maiden. I was recording an album with a female hard rock singer called Joal from Hamburg. Glenn came over to my studio, liked what I was doing, and said he would have liked to do this particular song, that we were just working on, and said I should write some material for him. The song in question was an early version of "King of the Western World" which is on "No Strings Attached". We never finished Joal's version. Glenn, Joal and myself recorded a new song called "Crying Out for Help" or something. We stayed in touch and he invited me over to LA to record some of my songs in a studio, over there. That was where we did "The Night Will Soon be Gone" too. This was more of one of those soul ballads that Glenn likes to do

from time to time. Glenn was keen for me to join his band at the time, (the Ex-Europe line up) but it was too complicated to change anything so I asked if I could use the songs on my own album that I wanted to do, and he agreed. We did one more for my album "Cryin' for Love" which if you listen carefully is the forerunner to "Save Me Tonight-I'll be Waiting" on "Feel". We also co-wrote and recorded an early, very heavy, demo version of "Push" at a later date, along with a soul/rock song called "Is it You". This has never been released. "It's very nice" as Glenn would always say. I think Glenn was having girlfriend problems at the time.

LH: I have not seen it myself but I think I have heard you worked with Mel Galley and Glenn Hughes at some point a few years ago. I think some photage where you jammed with these two in a hotel room was shown in a UK TV special on Glenn. Is this correct and what was that all about? Did you record any demos or play live with these guys around that time?

BL: Yes Glenn invited me at very short notice to do this TV show for RAW which was a metal programme. We did some songs off the "Blues" album, which Glenn was promoting. We didn't record anything in the studio at that time. Mel played acoustic and I played electric guitar, and Glenn sung his heart out.

LH: So what about your solo album "No Strings Attached"... being such an active musician for so many years... how come it took you so long to make a solo album? Have you never had the wish to do it or don't you write much material on your own?

BL: No Strings Attached took a long time to come out as the record company in France that was going to finance it went broke at the time. It was half finished so I decided to finish and finance it myself, and eventually got it released in Japan & Germany. This was in effect the 2nd setback as it didn't happen with Trevor Horn, either. It's all to do with business viability, and nothing much to do with the music unfortunately. I write so much material, I had to get some of it released under my name, for a change. I never really liked instrumental guitar solo albums, I much prefer a live band situation, but as I was always working for other artists and going away a lot of the time, I couldn't hold a band together, as much as I wanted to. In fact I used to piss off a few people!

On No Strings Attached, I have to say that all the tracks were recorded at different times and on varying equipment in different studios over a period of 6 years. The point was to get a more diverse album together encompassing some of the different styles you get to master when you work as a session guitarist, but at the same time having a hard rock edge to it. Also you'll find there's no aim to be trendy as most of the material was already older, and by the time it was released the grunge, indy trend had set in, and I wasn't going to change any of it for the sake of pretending to be modern (not even a goatee beard). I do enough modern stuff in the studio, so to me this was an honest back to basics type of album, with no pressure from anyone to conform to any set formula or style, that most bands have to adhere to.

LH: Are there any unreleased songs from the album featuring Glenn?

BL: Yes, "Is it You?", "Crying for Help" and "Push" (heavy version).

LH: Did you write the songs before bringing in Glenn? Glenn is credited as co-writer on the tracks. Was it the lyrics that Glenn wrote or was he involved more than that in the creative process?

BL: Glenn wrote lyrics and vocal melodies except chorus melody on Crying for Love, which was the guitar melody.

LH: The biography says that you have played live with Glenn Hughes recently. When and where was that and in what context?

BL: The Raw TV show, that was mentioned earlier (with Mel and Glenn) unplugged.

LH: What is your favorite Glenn Hughes album or performance if any?

BL: Hughes and Thrall album, Sail Away, You Fool No one, Burn, Come Taste the Band, and demo with Geoff Downes, a track called "Don't Walk Away", which is probably the best thing Glenn's ever done.

LH: Is there any plan to work with Glenn Hughes again in the future? If so, what and when?

BL: No immediate plans, but I would like Glenn to sing on my next album for sure. I met some Glenn Hughes fans, especially the mad Dutch crowd, when I was on tour with Wetton, who think I should play in Glenn's band. Well I'm up for it. I think financially it's a difficult one though.

LH: What are your main musical influences or favourites these days?

BL: My main influences are Jimi Hendrix, Billy Cobham, Jack Bruce, Roger Craig from Harlan Cage, Frank Gambale, Jeff Beck, Tommy Bolin, Foo Fighters, Simon Phillips, George Benson, Stanley Clarke, Stevie Wonder, Ry Cooder, Django Reinhardt, Led Zeppelin, Thin Lizzy, Beatles, Wes Montgomery, Free, Prodigy, Johnny Winter, Mountain, early Gary Moore.

LH: Are there any special musicians you would like to work with?

BL: I really like Billy Cobham's album "Spectrum" with Tommy Bolin and I would love to work with him, and what really pissed me off last week I went away for a break, and I was offered a chance to play with Billy at the Musician's Institute in London. This is the 2nd time this has happened, so I'm never going away again! Last time was when Glenn came round to my house with Ian Gillan, who needed a guitarist at the time! Also any of the above can call me any time, and I would make myself available!

LH: The biography also states you perform on an album by Eddie Mitchell (French pop singer) together with Gary Moore's band, in 1994. What band was that? Was it the Midnight Bluesband who was backing Moore between 1990 and 1993?

BL: Yes it was the Midnight Bluesband with the exception of the bass player. It was also the same producer Ian Taylor (who mixed Joal's CD) and the same studio (Sarm West) and the Memphis Horns.

LH: What are your current plans? Any plans to follow up the solo album with a new release anytime soon?

BL: I'm just working on a new album, but as usual the record company goes bankrupt on me again!! Alfa Records just folded up this week! Now do you wonder why I do session work for a living! So I'll be off shopping this one around again, shortly.

LH: What is your opinion on the Internet and the development that has happened on there over the last few years?

BL: The Internet is a great medium for making contacts that you would otherwise never have thought of making (such as this forum). For musicians it's ideal, as it is geared towards a younger market where music figures high up on the list of priorities. The rapid advancement of computers and the low cost of memory makes it more feasible to download CD quality music and images, giving an alternative to CD's and videos for the future, with the bonus of instant accessibility. The big problem of course is keeping track of your recording and publishing royalties. I'm looking forward to being able to release albums on the net.

LH: To finish off things, is there anything you would like to say to the CtC subscribers?

BL: Hope that gave you a bit of insight into my career so far. I wish you a happy cyber future!

LH: Thanks for the interview and best of luck with your future projects.

/Lennart

-END-

From: "Bill Jones" <billj@snet.net>
Subject: CTC: Glenn's car

I was telling the guys that I just got a 1995 Mustang GT a couple of months ago, and Marc Fevre informed me that I'm in good company because Glenn owns the same car! Pretty cool. Now if I get to talk to Glenn this year, we'll have at least that in common to talk about...

I have a couple pictures of the car on my website if anyone's interested, and some better ones on the way.

<http://pages.ctime.net/billj/personal.html>

Bill Jones

-END-

From: "Bill Jones" <billj@snet.net>
Subject: CTC: New Trapeze album!

The first official live Trapeze album with Glenn Hughes on vocals has finally been released. It's titled TRAPEZE LIVE WAY BACK TO THE BONE, and has been released on the Receiver label from the UK. The disc has eight

tracks covering almost 72 minutes. Apparently all eight tunes were recorded in Dallas Texas during the 1972 US tour, but the frustrating liner notes fail to mention where or when the recording took place. The songs are:

1. Way Back To The Bone 7:46
2. You Are The Music (We're Just The Band) 5:37
3. Seafull 8:50
4. Your Love Is Alright 13:51
5. Medusa 8:18
6. Black Cloud 9:17
7. Keepin' Time 8:36
8. Touch My Life 9:34

I've had the disc for a couple of weeks now, and can say that it's definitely essential listening. This is the same show that showed up on the bootleg CD from last year, HIGH WIRED ACT. The official release is much more desirable, however, as the quality is noticeably better. Besides the quality, the track list is slightly different with the official CD dropping "Jury" in favor of "Keepin' Time," and apparently using the Dallas 1972 version of "Touch My Life" instead of the Austin 1971 version that the bootleg included. Now if only they spent a little more time and effort on those liner notes...

-END-

From: "Bill Jones" <billj@snet.net>
Subject: CTC: Contribution - Those Other Sessions

THOSE OTHER SESSIONS

Bill Jones

To coincide with Lennart's interview with Billy Liesegang in this issue, here's a review of Billy's album even if it comes two years after the original release. The album is LIESEGANG / NO STRINGS ATTACHED, released in Japan on March 20, 1996. What's relevant for us is that our man, Glenn Hughes, co-wrote and sang three songs on the album.

NO STRINGS ATTACHED is a fairly typical European hard rock affair, full of guitar power chords and light-speed solos. More than half the songs are instrumentals, with the vocals on the remaining songs performed by hired guns Hughes and John Wetton, as well as Liesegang's own vocalist Tony Thurlow. Billy Liesegang is a talented musician, playing all the guitar on the disc, playing bass and keyboards on several songs, tackling all the instruments on several others, and writing, co-writing, or arranging every song on the album. His style is reminiscent of Joe Satriani at times (see Track 2, "No Strings Attached" and Track 8, "Revenge"), and a little like John Norum at others ("King Of The Western World"). Virtually every solo is performed at warp speed, with his guitar sometimes sounding more like a classical violin than an electric guitar because of the speed of the hammer-ons and pull-offs. Speed aside, Liesegang is very melodic as well, and hits just the right notes in most of the solos. Still, in the end, it always comes down to speed as Billy isn't content with mere melody unless it's going fast.

Glenn Hughes makes his presence felt on the opening track, "King Of The Western World," setting the tone of the album much in the same way that he did on the John Norum album FACE THE TRUTH. In fact, this song is something like that one, a catchy fast hard rocker. It begins with a reverb-assisted scream and pretty much stays high octane all the way. There's one line in the lyrics of this song that brings back memories of a classic Hughes vocal, where the words are "Did you think I was being pulled under." The classic line that preceded this is in the Phenomena tune "Twilight Zone," where Glenn sings "Pulling you under, Into the night," in that awesome, guttural growl that comes from deep in his diaphragm. He doesn't reproduce that here, but that combination of lyrics is always special when Hughes sings it. Track 3 "Cryin' For Love" is the next song with Glenn singing, this one being a heavy power ballad. This tune allows Glenn to display more versatility than the opener, and he takes advantage with a nice performance. The last song Glenn does is Track 9, "The Night Will Soon Be Gone." This is a real ballad, and not just a hard rocker done to a slow tempo like "Cryin' For Love." It works because of Glenn's killer vocals and Billy's appropriate restraint on the guitar. Hughes gives a terrific effort on all three tracks, and they're all pretty decent songs, certainly among the better songs on the disc.

The remaining tracks are decent too, but you'll need to be a fan of instrumental guitar music to get into a lot of them. John Wetton sings two songs, "Flesh 'n' Blood" and "Thrill Of It All," sounding like Asia outtakes with his distinctive voice. "Live By The Gun," one of the two songs sung by Tony Thurlow is an otherwise interesting song which sends a message that the United States has too much gun violence (gee, what a revelation!). I don't know if Tony is a good singer or not, however, because on both of his songs he sounds like Joe Lynn Turner on too much caffeine - all shrieking and not any real singing. The instrumentals run

the gamut from the blazing, progressive Jeff Beck-ish "Hammerfist" to the slow burn of the melodic "Midnite Surfer."

In all, the album is superior hard rock for the most part, but whether it will hold most listeners' attention is another story. To get an instant idea of the quality of the musicians involved on this disc, skip right to Track 15, "Hammerfist," and you'll hear something that sounds like the old Jeff Beck/Jan Hammer band, which is high praise indeed! The songs that Glenn sings aren't bad, and neither are Wetton's songs. On the minus side, Thurlow isn't as good as the hired guns when it comes to plain old singing, and some of the instrumentals meander a bit too much. But the guitar solos are all first-rate, and Billy Liesegang has a knack for melody, much more so than, oh, the George Lynch solo album that Glenn guested on several years back. Picture a Joe Satriani album with Glenn Hughes and John Wetton doing some singing, and you've got a pretty good idea of NO STRINGS ATTACHED.

Liesegang - NO STRINGS ATTACHED Alfa Music (Japan) 1996 ALCB-3118

-END-

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

Hi All:

I recently received a copy of the August 1997 issue of EPOPEYA, a high-quality hard rock magazine based in Argentina. The editor, Cesar Fuentes Rodriguez, was kind enough to send it to me. Thanks, Cesar!

That particular issue featured a lengthy three-page article about Glenn's trip to Buenos Aires in early August of last year. There are a couple of neat black-and-white pictures that accompany the article, too.

I'm hoping to get this translated and transcribed for a future issue of CTC, because it looks really interesting!

If you would like more info about EPOPEYA, you can email Cesar at Epopeya@impsat1.com.ar.

-damien-

| Damien DeSimone | "Remember, I'm a singing bass player!" |
| glennpa@nic.com | - Glenn Hughes, 1997 |
| Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE |

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: GH-related article from The Guardian, 11/95

From: The Guardian
Date: November 25, 1995
Written by: David Hearst
Transcribed by: Damien DeSimone

UNWITTING ROCK STAR PLAYS FOR RUSSIAN VOTERS

Glenn Hughes, former bass player of the rock group Deep Purple, was deeply vexed. Behind him loomed the election poster of a man, he knew not who, and he had learned that his rock concert was playing a part in a political campaign.

"I didn't know anything about the situation behind this concert, so I really must apologize 101 percent. I feel really stupid right now. I have a concert to do, so I must compose myself," the Moscow Times quoted him as saying.

The face behind him was that of the prime minister, Viktor Chernomyrdin. The stage of the Gorbunov House Of Culture was covered in posters for his party, Our Home Is Russia.

Mr. Hughes, like the rap star MC Hammer, is the unwitting victim of the party's campaign to win the youth vote in the December 17 parliamentary elections through the organization Cultural Initiative.

Vladimir Kiselyov was quite clear about the political purpose of a series of rock concerts when he launched the program earlier this month. The party was targeting youth by "providing them with action shows," he said. But the concert's sponsors deny that the events are part of a political

campaign.

It is the latest fiasco in the party's costly campaign. Mr. Chernomyrdin's portrait, his hands raised in a karate-like pose symbolizing a roof, is plastered all over billboards in Moscow. Political advertisements for Our Home Is Russia are all over television, and Mr. Chernomyrdin is constantly appearing on television news. No one knows who is paying for all this.

Under a law designed to monitor and control excessive spending, each party must use the money it has in a special account at a branch of the state Sberbank, to which the Central Election Commission has access. Spending by Our Home Is Russia and its account do not tally.

According to an electoral commission official, the party has not touched its Sberbank account. Viktor Karpunov said that at the start of the week, Our Home still had 80 million roubles (£11,000 British sterling) in the account, the sum each party received from the state to ensure a level playing field for the election race.

With celebrities like Mr. Hughes costing at least £6,250 an appearance and television advertising costing at least £12,500 a minute, the party's finances are a mystery.

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: CTC subscriber meets Salas and Sorum

Hi All:

I recently received this email from CTC subscriber Bill Rowan, and as you will see, he bumped into Stevie Salas and Matt Sorum at a jam session at the Baked Potato in Los Angeles last week. As we know, Glenn has been working with them on some material, so this is of definite interest. With Bill's permission, I'm posting this to CTC. Thanks!

-damien-

* * *

From: william rowan <wrowan@inst-sun1.jpl.nasa.gov>
Subject: Re: Glenn Hughes

Damien,

Thanks for the reply. Have you ever heard of the band BB Chung King and the Buddah Heads? Anyway, BB (Alan) plays every Tuesday nite from 9:30-2:00am at a very small Jazz club in Studio City, Ca. It's a jam session where musicians just get up and play with Alan and some other musicians. Well, last Tues. they brought up A. Anderson of B. Marley & the Wailers to play guitar. Then they had Matt Sorum (GnR, the Cult) come up and play drums, with Stevie Salas on guitar. When they finished I asked Stevie if he was playing w/G. Hughes? He acted suprised and asked where I heard that? He said he has written 3 songs with Glenn and is producing Glenn's solo record. When he's not working on his own solo stuff. He said it was a trio and I asked who the drummer was. He yells, "HEY MATT, COME HERE, THIS GUY HEARD ABOUT GLENN!" So it's Glenn, Stevie and Matt!

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Various responses from CTC #32

Hi Everybody!

First off, I want to sincerely thank everyone who took the time to submit reviews of the Marc Bonilla shows (and the Heaven And Earth show as well) that took place in January. For those of us that could not be there in person, all of your detailed reviews that were printed in the last issue were a real joy to read. Thank you!

As we now know, Glenn will be touring in Europe beginning later this month into early May. The details are elsewhere in this issue. If any of you have the chance to see any of these upcoming shows, please take the time to submit reviews of your experiences to CTC!

I also want to thank everyone who sent in their responses for the "Favorite

Albums Of 1997" poll. I guess we'll make that an annual feature of CTC. Of course, you can always count on Lewis to produce an interesting poll response!?! :)

In CTC #32, MarkMont@aol.com wrote:

> Picked up the Addiction CD in my local Blockbuster Music store. It is
> vintage Glenn Hughes. A couple of the tracks have a Deep Purple feel
> and 'Justified Man' sounds like a Paul Rodgers, Bad Company tune. The
> rest is all Trapeze....

I'll agree with you that Justified Man sounds like a Paul Rodgers/
Bad Company tune. However, I would not consider the Addiction CD to be
"vintage" Glenn Hughes, nor would I say *any* of the tracks have a DP or
Trapeze feel. Well, I'd say that Madeleine does have sort of a modern (?)
Trapeze vibe to it perhaps, but that's about it. I can't back away from
that, since I did make that comment in my Addiction review for CTC back when
the album was originally released in Japan. :) Are you sure we were
listening to the same CD?! :)

BMaldon130@aol.com wrote:

> It was then time for the group jam with all the featured guests on stage
> together. First song was a number, according to Wendy, originally
> performed by 38 Special called Dreams.(great song with each featured
> artist taking a solo.) Jeff Poccaro of Toto was on hand to perform a nice
> keyboard solo during this song, jamming right next to Keith,
> (great visual.)

Jeff Porcaro ??? He came back from the dead for this show?! Just
kidding. :) I know you obviously meant to say it was Steve Porcaro that
performed at the Bonilla shows. I had a chance to see a video of the
Billboard Live show, and in addition to Glenn's performance, one of my
favorite onstage moments was seeing Keith Emerson and Steve Porcaro jamming
back to back during the encore! :) Classic!

Shirean Harrison <shirean@compuserve.com> wrote:

> The final song of the night was a classic rendition, with Glenn on vocals,
> of Montrose's "Rock Candy". This is where I heard the only ad-lib from him
> all night - he yelled out "SEX" - Lewis and Damien, you would have been
> proud!.

Oh yes!!! :) Killer! Gotta love it!

KQAQ09B@prodigy.com (MR KEN J SENYO) wrote:

> I would like to personally thank Marc Bonilla for getting the ball
> rolling and orchestrating a fantastic night of music January 17 at
> Billboard live for those who were able to attend personally as well
> as for those of us who were able to get it live via the internet. We
> here in the states are not fortunate enough to see Glenn perform on
> a regular basis, so speaking for all the Glenn followers, "hats off"
> to ya, Marc.

I second that!!!

"T. & M. Van Noggeren" <tonyvnm@MNSi.Net> wrote:

> Now that Shrapnel has kindly released Addiction in the US with a few
> bonus live cuts to attract those of us who previously purchased import
> versions of the album, are there any plans for Shrapnel to support an
> American tour for Glenn?

Ha! Shrapnel doesn't even bother to promote their releases! :)

-Damien-

Damien DeSimone	"I like the eclectic nature of my work.
glennpa@nic.com	I'm really anxious that people realize
Mahwah, NJ USA	it." - Glenn Hughes, 1997
Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE	

-END-

From: Marc Fevre <MFevre@cedco.com>
Subject: CTC: Message From Glenn

I just got off of the phone with Glenn a short while ago, and he asked
me to pass along the following message...

" I just wanted to let all my fans on the internet know that though
things have been pretty quiet this last year, they are picking up again.

I'll be touring at the end of April before coming back to L.A. to begin recording my next album, and I would like to see as many of you as possible while I'm on the road. It's always a pleasure to meet you, and I'd like to invite anybody who wants to see me to catch me backstage after one of the shows. 1998 is going to be a really big year, and I'm looking forward to sharing it with you all.

God bless,

-Glenn"

-END-

From: "jazzy" <jazzy@wantree.com.au>
Subject: hughes tours

Hi my name is Kos. I would like to enquire as to when and if Glenn Hughes will tour Australia. I feel there is many hughes fans that would love to see him downunder. Could you please E-mail us of any tours that may even come close to the Australian shores.

Yours sincerely
Kos

jazzy@wantree.com.au

-END-

From: William Rowan <wrowan@inst-sun1.jpl.nasa.gov>
Subject: CTC: Re: COAST TO COAST

Hello,
You know, I haven't heard anything from CTC for a long while. I'm here in L.A. just waiting for Glenn to HEADLINE somewhere. Does he live in L.A.? Are STEVIE SALAS and him finished recording and what studio were they in?

If I were to start a G.H. video connection what would I get them and from where? Does he ever do a bass solo? And what about that record he did at Warner Bros. that never came out? Just some stuff I've been wondering about.

Thanks,

Bill

-END-

From: KenMelton <KenMelton@aol.com>
Subject: CTC: Bolin Tribute - Possible Release ?

Hi all you Glenn Hughes fans,
In my never ending quest to acquire as much Hughes material as possible, I contacted the Bolin Archives with a question as to the possible release of the shows last year. I thought you all may want to see a copy of the conversation.
I hope it's not bs and that we have something to look forward to in the near future.

Any comments from Glenn's camp ????

> to: archives@tbolin.com

> from: KenMelton@aol.com

>> March 2, 1998

> Hi, ..., My question is this...

> Will you be releasing a CD of the 1997 Tommy Bolin Tribute concerts?

> I'd love to hear the Glenn Hughes salute to Tommy Bolin.

> I was unable to attend, but would love a copy for my collection.

> Thanks,

> Ken Melton

>>From: mdrumm@csn.net (Mike Drumm)

Reply-to: mdrumm@csn.net

To: KenMelton@aol.com (KenMelton)

We are beginning to negotiate with Glenn Hughes' manager. Hopefully we will have an idea by April.>>

Later, and keep your fingers crossed...Ken

-END-

From: mitani@ucla.edu (Kohnosuke Mitani)
Subject: CTC: American Matador

Hi all,

Does anyone know how to get "American Matador" by Marc Bonilla? This album is out of press in the US and Japan.

Ko Mitani

-END-

From: David Harrison <dharriso@dnai.com>
Subject: CTC: The GLENN HUGHES Bulletin Board

Pay a visit to The GLENN HUGHES Bulletin Board at:

<http://www.dnai.com/~dharriso/david/gh/>

It's just one of the selections at The GLENN HUGHES Picture Gallery. Post questions or responses or just browse through to find out the latest on Glenn's activities. You'll also find Live Concert info, a Solo Discography section and other up to the minute facts via the Links section.

See you there!

Cheers,
David & Shirean Harrison

-END-

From: David Di Sabatino <sabbi@the-wire.com>
Subject: Glenn Hughes

Lewis,

I like your fan/website of Glenn Hughes. . . but I am interested in finding out more about his spirituality or conversion. . . if these are the terms to be using. I have two of his releases, and it seems to me that he has woven some very overt Christian themes into his music.

Can you guide me to this information?

thanks,

david di sabatino

-END-

From: Lewis W. Beard <lewis@lwb.org>
Subject: Re: Glenn Hughes

> I like your fan/website of Glenn Hughes. . . but I am interested in
> finding out more about his spirituality or conversion. . . if these are
> the terms to be using. I have two of his releases, and it seems to me
> that he has woven some very overt Christian themes into his music.

I definitely think that those elements are powerful for Glenn; mentions are in various songs, and I think his spirituality helped him. However, I am an atheist, personally, so I haven't really looked closely at those lyrics; I am certain, however, that in order to get a real answer, you'd have to ask Glenn himself. Each person has the final say on what the important issues in life mean to them.

Lewis

-END-

From: Fedor de Lange <f.delange@mail1.remote.uva.nl>
Subject: CTC: Discography

Hi there,

I found some cd's over the past weeks which might not all have been included in everyone's discography yet:

The Finest of Hard-Rock
K-TEL 330083 (Switzerland)
Double Compilation cd featuring various artists.
Features:
Glenn Hughes - I'm the Man
Phenomena - Dance with the Devil

Stahlmaster 2
RTD 134.3285.2 (Germany)
The sleeve says it's a compilation of Cream Records & Rough Trade
(Artists like Yngwie with Carry on Wayward Son, Dio with Double Monday)
Featuring:
Glenn Hughes - Death of Me

Blues Bureau International Presents

RoadRunner Promo cd: RR Promo 081
Various Artists
Featuring (ao):
Glenn Hughes - Right to Live

Radiorunners
Promotion cd by Roadrunner (1993)
RR 9063 2
Various artists
Featuring (ao):
Glenn Hughes - So Much Love to Give

-END-

From: Chris Hudson <Hudson@karta.com>
Subject: CTC: Submission

This is my first submission to Coast to Coast. I just wanted to say that I'm glad to hear that Glenn has signed on with a U.S. management company and is planning to do shows in the States. I am hopeful that he'll come to San Antonio, Texas. This is a big rock-n-roll city, and I know he would be well received here. I tried to catch him years ago when Black Sabbath came here on the Seventh Star Tour, but of course he wasn't with them when they got to S.A.; my friends and I were very disappointed. I wish I could've come out to L.A. for the recent show, it sounds like it was a good one.

I love Glenn's voice. Some of my favorite albums by him are Hughes-Thrall, Gary Moore's 'Run For Cover', and Addiction. His vocals are simply incredible.

Glenn, please come to Texas!

Chris Hudson, San Antonio-Texas

-END-

From: Hall Simon SM <Simon.Hall@ALDERLEY.zeneca.com>
Subject: CTC Submission

Lewis,

It seems that there is a growing trend for established and well-travelled artists to release box sets, usually of rare, unreleased and/or live material. Quite often these releases are linked to a resurgence of activity from the artist in question (2 that spring to mind are Cheap Trick's stunning "Sex, America, Cheap Trick" set and The Zombies exquisite "Zombie Heaven" set which emerged literally a few months after Colin Blunstone's first gigs for 23 years. Incidentally, lovers of beautiful vocals should check out Colin Blunstone's solo work; he is one of the few vocalists who could even hold a candle to Glenn. Anyway I digress...). My point is that surely nobody deserves a box set as much as Glenn (and his fans, of course). Not only because of the flawless and consistent quality of his work, but also because to pull together all of the one-off tracks, sessions (both released and unreleased) and B-sides/non-UK releases and format them into a definitive history of the greatest voice ever would be worth shelling out serious money for. It may also help Glenn to consciously define the end of an era, or more positively; the start of a new era.

The problem with all of this is, of course, that it would probably end up being 6+ CDs long (anything over 4CDs tends to be a bit of a put-off for anyone other than real diehards), and the legal side of getting the permission of all of the companies who own the work that Glenn has been involved with, would be a complete nightmare, if not impossible. I suppose I can dream. If anyone out there does have the kind of connections that would make this sort of thing possible (I know that most of us probably have the passion for Glenn's work to want it to happen) then hopefully I've inspired you to look into the possibility.

Anyway, till next time...

Simon Hall.

PS Lewis, re: your Top 5...Yes & David Bowie! A man of great taste. Are you going to see Yes on their UK tour at all? I'm going to Manchester on 26/2.

-END-

From: Lewis W. Beard <lewis@lwb.org>
Subject: Re: CTC Submission
Simon Hall.

> PS Lewis, re: your Top 5...Yes & David Bowie! A man of great taste. Are
> you going to see Yes on their UK tour at all? I'm going to Manchester on
> 26/2.

I'm in the states so I'll catch them sometime around here one day I hope. :)
I hope they come around sometime. I live in the south, in a particularly
dead spot (in terms of concert availability and quality): Jackson, MS. Oh,
btw, I mistakenly left off item #5 on my top 5. I will now pick Victor
Wooten's "What Did He Say?" since I now own it and love it.

Lewis

-END-

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