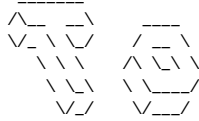
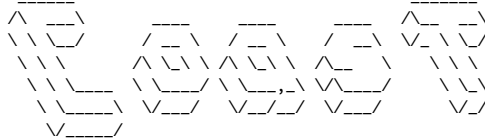


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#1
January 11
1995



|||||
INTRODUCTION
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Well, this is it. Welcome to issue #1 of COAST to COAST!! It's been fun organizing this, if you can call it that, and gearing up to spend the free time and stuff on this.

For months, (and with some people, years), I've been having email debates and "Hot Gossip" with several people on the net, on a variety of musical topics. First and foremost among these was discussion of Glenn Hughes and the music he has made. So, after long periods of doing this informally, I decided to try to organize a newsletter where all of us, plus any new Glenn Hughes fans that come along they way or discover us, can have a place they can regularly exchange opinions, information, reviews, and the like in a discussion forum. Now when someone wants to track down Glenn Hughes appearances or ask about sessions or wants to submit new information we dont have, there is a place for it. When someone wants to say what they do or don't like about some Glenn Hughes project, and if then someone else wants to hotly debate that, or agree, this is a great place to do that also. News and upcoming projects hopefully will be discussed and submitted also, as they occur.

Initially, this mailing list will be very, very small. Like maybe 4-10 people. This is mainly because we are just starting off, and it may take a few months for people to start joining or finding out about us. Also, some people are interested in Glenn peripherally, and this is OK, but some people will just float to us to see what it looks like or to crosspost something or whatever. But, hopefully, fans who are really entranced and/or interested in Glenn's music will find us and all of us can put our opinions, both pro and con, in one centrally located fan/information source.

To subscribe, email me (ctc@ghpg.net) with the subject and/or first line of the body reading:

CTC: subscribe valid-email-address

And I'll add you. It's all manual. To make a submission, email me with the subject and/or first line of the body reading:

CTC: subject

or if it is a response to another person's comments in a previous CTC, you can use the format:

CTC: Re: Subject

Remember, all of this is by hand for a while yet, so forgive any mistakes.

If you see discussions or ideas you want to debate, or if you have news or opinions to start on your own, submit them. Until I get

an automated mailing list thing going (or rather, when my sysadmin, bless him for allowing this, has time to set it up), I'll be doing this by hand. At first, I'll be including a lot of reviews, transcriptions, and such (one per newsletter, or maybe 2) until people start regularly submitting (regardless of number or size). Then, there will be less canned material and it will be purely discussion, but I will provide info on the web page and the ftp archive so people can go grab reviews and discographies and the like. Hopefully I'll send an issue out every 2 weeks but that could change.

In a nutshell, enjoy, and be patient with the variable format. :)

Also, just for discussion fodder, I wanted to say that I found out about Glenn Hughes, in a roundabout way, through my mom. See, as a freshman in college, I didn't listen to music. At all. Any. Well, sometimes I could pick up Mexican radio at night around 3am, and I liked that. I just didn't think there was any good music out there. I thought it was all like the junk I often heard on super-mega-pop-dance stations. However, my mom was really into Whitesnake. She heard some songs from Slide It In, and played the tape she bought in the car, and I actually kinda liked it! At least, I liked it enough to investigate "Deep Purple" when I heard David Coverdale had been their singer. I started with a greatest hits album, listed for coverdale's voice, and looked for the albums by him. Much to my surprise, there was a second singer, whose vocal parts and dual leads were amazing. I found myself singing them and anxious to hear those parts even more than I was anxious to hear David's parts. Don't get me wrong, I love Coverdale's voice too, especially when he croons as he sings and doesn't do the metal yell thing, but time and again, I found Glenn's vocals to be far more chilling and exciting to my ears. I started with Stormbringer and then Burn and then Come Taste the Band. After that I was hooked, though I didn't know it, and I began to buy anything I could find with Glenn on it. How did everyone else hear about Glenn? Submit if you want!

And special thanks to Jeffrey Allegrezza, my local sysadmin, for providing the web server and for allowing me to run this mailing list. I appreciate it. Also, while this will be in the disclaimer, nothing in here is necessarily the opinion of Jeff, and he and Intersys are in no way responsible for anything written by us or anyone else in this newsletter. We are responsible for ourselves.

Thanks!

Lewis

|||||
SUBMISSIONS
|||||

Date: Thu, 05 Jan 1995 15:51:57 -0400 (EDT)
From: JONES@VSDEC.NL.NUWC.NAVY.MIL
Subject: CtC: discussion topics

Here are some questions I have to throw out to everyone:

Glenn has discussed a variety of directions that his next album will take, including the type and number of different musicians that might appear on the project, as well as the focus of the music itself. We've heard him say that he wants a variety of American musicians, to the latest news that he is currently working with Stevie Salas and Richie Kotzen. He has also said that he wants the new album to be an AOR album, but then lately has also said that it might be in the funk/soul style of _Play Me Out_. I know what I would prefer, but the question is, what would most of Glenn's fans prefer? Would you prefer an album with different backing musicians on each cut, or is it better to just pick a group of musicians and do the whole album as a band? Who would be the best musicians to suit Glenn style? Should the music veer toward AOR, hard rock, or funk?

Are there any established bands that should ask Glenn Hughes to join and be the lead vocalist for? Or, are there any individual artists that should give Glenn a call to help out on the vocals for an upcoming album?

Glenn has said in recent interviews that he has a long-range plan that he hopes will make him a worldwide star. What kind of music should he focus on writing to help him achieve his goal? What does he need to do to break into the US market?

bj

-END-

Date: Mon, 9 Jan 95 15:59:04 +0100
From: Lennart Hedenström <lehe@lulea.trab.se>
Subject: CTC: A topic starter?

I just read some article about a Swedish report about Elvis Presley's daughter Lisa Marie Presley, saying the woman today married with Michael Jackson can't possibly be the real Lisa Marie. The proof offered is that he has measured the size of her head from photos and compared them over the years. He says she now has a smaller head than she had when she was 12-13 which is impossible and which tells him she's a fake.

Now, I was thinking I have seen pictures of Glenn from around the mid-80s up to the early 90s where he doesn't look anything like he does today. Today he looks a lot more the guy we saw in Deep Purple in the 70s. I think we should hire the Swedish guy and let try to prove that during the 80s and up to around 1993 we saw someone else trying to be Glenn Hughes. Obviously the real Glenn sang on the albums, but he didn't tour with Gary Moore and he got the boot from Sabbath after just a few dates. So this has to do with the fake Glenn not cutting it on stage.

I hope we can allow some humor on the newsletter?! :) Nah seriously I will try to think up something more serious before I leave today! :)

Lennart

-END-

Date: Tue, 10 Jan 95 14:11:41 +0100
From: Lennart Hedenström <lehe@lulea.trab.se>
Subject: CtC: Trapeze live album?

Hi,

What is the latest news on the planned Trapeze live album (supposedly recorded while the boys were "touring" the US during spring 1994)?

Has anyone heard or read anything related to it saying something like "it's off" or "it's on"? From the livetapes I have heard, I think such an album would be a killer. I would imagine though that they are having some serious problems getting a record contract for it. The tour was no success as far as I know. How much have the Trapeze CD reissues sold for example?

Does anyone know what Mel Galley is doing now? Is he planning to keep on with Trapeze without Glenn (since it seems highly unlikely he will be working with them again in the near future)?

Lennart

-END-

Date: Tue, 10 Jan 1995 08:31:28 -0600 (CST)
From: lewis@freud.inst.com
Subject: CTC: Black Sabbath's Seventh Star

All,

I just wanted to bring up the fact that I love the 'Seventh Star' album by Black Sabbath, the one with Glenn singing on it. All of us know (or most of us do) about the album, but it is definitely my fave Sabs album and one of my top Glenn appearances.

Now a lot of Sabbath fans think that this was a Sabbath low point, and it is true that, at least live, Glenn was having problems then, and wasn't with them too long. BUT, at least in the studio, I think this was one of Sabbath's high points.

To me, Seventh Star is kind of equivalent to Deep Purple's Mark III/IV stuff, in the sense that Glenn (and others) brought a change in direction to the band. A lot of Sabbath fans slam Seventh Star, but I think the vocals on it are perfect. Finally, I think that were it not for Glenn, Black Sabbath would not be alive today, or if they were, they'd have a lot less soul. I think Seventh Star is perhaps the first Sabbath album where Iommi actually plays beautiful, emotional solos. Part of this comes from the fact that Seventh Star was originally supposed to be a solo album. BUT, I think it was Glenn's style and ability to incorporate Soul and Metal all at once that allowed Iommi's more emotional stretchings to work. I think Iommi owes Glenn a lot, in retrospect, and of course vice versa (i.e. thanks to Tony for hiring Glenn on, even if ultimately it was short lived). In fact, after this album, we suddenly see a lot more weepy, well-written and beautiful guitar work from Tony, in addition to his inverted-crucifix-ripping riffs and devil-screaming solos. :) Plus, there is more of a crafted feel and more of a real song writing presence in Sabbath now, and I think Glenn helped start that trend, which to me is a good thing.

Sure, I love the early Sabbath where every album was just a jam out, but really, they hadn't had that since the 3rd or 4th album, anyway, in my opinion. So, thanks to Glenn (and Tony) for the Seventh Star work.

Comments? Flames? If you haven't heard Seventh Star, check it out. Also, from what I have heard, "Heart Like A Wheel" from Seventh Star, which is one of my fave Glenn moments on there, was supposedly a 20 minute jam out/bluesy thing by Iommi, and he was forced to edit it down to just the jamming we hear, plus Glenn's vocal portion. Does anyone know anything about this? I wish the full track would surface one day.

Lewis

-END-

Date: Tue, 10 Jan 95 16:22:00 +0100
From: Lennart Hedenstrim <lehe@lulea.trab.se>
Subject: CTC: Re: Black Sabbath's Seventh Star

Lewis,

> Finally, I think that were it not for Glenn, Black
> Sabbath would not be alive today, or if they were, they'd have a lot
> less soul. I think Seventh Star is perhaps the first Sabbath album where
> Iommi actually plays beautiful, emotional solos. Part of this comes
> from the fact that Seventh Star was originally supposed to be a solo
> album. BUT, I think it was Glenn's style and ability to incorporate
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> stretchings to work. I think Iommi owes Glenn a lot, in retrospect,
> and of course vice versa (i.e. thanks to Tony for hiring Glenn on,
> even if ultimately it was short lived).

Hmm...in an interview in the Swedish Deep Purple fanzine Deep Purple Forever (interview from November 1993) the DPF editor Michael Eriksson asks Glenn about his session on George Lynch's album "Sacred Groove". Glenn says he don't like the result of that session. He says:
- "It was Black Sabbath all over again. The songs were recorded and finished when I stepped in, wrote the lyrics and put the vocal tracks on afterwards".

This statement from Glenn contradicts your thinking that Glenn's performance can be credited for Iommi's inspired work on the album. On the other hand often the vocals and guitar solos are the last things being put down in a recording situation. So just maybe you're right despite Glenn's comment above and that he meant the basic track were finished and not the whole track including guitar solos?

As a side note I can mention I hope to get Michael Eriksson's permission to submit my translation of his interview to CTC. It's a great interview even though some things are a bit dated.

Lennart

-END-

Date: Tue, 10 Jan 1995 09:47:17 -0600 (CST)

From: lewis@freud.inst.com
Subject: CTC: Re: Black Sabbath's Seventh Star

Lennart,

> Hmm...in an interview in the Swedish Deep Purple fanzine Deep Purple
> Forever (interview from November 1993) the DPF editor Michael Eriksson
> asks Glenn about his session on George Lynch's album "Sacred Groove".
> Glenn says he don't like the result of that session. He says:
> - "It was Black Sabbath all over again. The songs were recorded and
> finished when I stepped in, wrote the lyrics and put the vocal tracks
> on afterwards".
>
> This statement from Glenn contradicts your thinking that Glenn's
> performance can be credited for Iommi's inspired work on the album. On
> the other hand often the vocals and guitar solos are the last things
> being put down in a recording situation. So just maybe you're right
> despite Glenn's comment above and that he meant the basic track were
> finished and not the whole track including guitar solos?

Well, you are right. All the lyrics and basic vocal ideas were already in place. I know that Glenn did no writing on that, and that he didn't enjoy the period. Nonetheless, I think that the style of his singing and interpretation was totally different than if Gillan were still with the band. If Gillan were on it, I think it would have changed Iommi's approach and it would have been more harsh and the more soulful sabbath direction would never had been launched.

I was never trying to claim that anyone involved ENJOYED the session; I'm just saying I did and I think Glenn left a mark, despite the fact that that was just a "hey, you, do this" kind of session.

Lewis

-END-

Date: Tue, 10 Jan 95 17:15:35 +0100
From: Lennart Hedenstrlm <lehe@lulea.trab.se>
Subject: CTC: Re: Black Sabbath's Seventh Star

Lewis,

Lewis wrote:

> Well, you are right. All the lyrics and basic vocal ideas were already in
> place. I know that Glenn did no writing on that, and that he didn't
> enjoy the period. Nonetheless, I think that the style of his
> singing and interpretation was totally different than if Gillan
> were still with the band. If Gillan were on it, I think it would have
> changed Iommi's approach and it would have been more harsh and the
> more soulful sabbath direction would never had been launched.
>
> I was never trying to claim that anyone involved ENJOYED the session; I'm
> just saying I did and I think Glenn left a mark, despite the fact that
> that was just a "hey, you, do this" kind of session.

I was not stressing the fact that Glenn didn't enjoy the session. You wrote you had a feeling Glenn's vocal performance inspired Iommi to do his best work (emotional and beautiful were your words). I just simply pointed out that according to that interview the solos might have been there even before Glenn sang a single note. I also love the album and also rates Glenn's performance on it as being among his very best.

Does anyone of you know if Iommi wrote this album with Glenn in mind or was Glenn brought in at a later stage (the latter scenario could explain why Glenn came in so late in the recording work)?

Lennart

-END-

Date: Wed, 11 Jan 95 09:52:42 +0100
From: Lennart Hedenstrlm <lehe@lulea.trab.se>
Subject: CTC: Glenn Hughes/Gary Moore

Hi,

I bet most of you thought I would discuss Glenn's appearance on Gary

Moore's "Run For Cover" album from 1985, but that's not it. I am, as some of you guys know, a big fan of guitarist Gary Moore (ex-Thin Lizzy, last with BBM). Anyway, I am not sure all of you know that Gary and Glenn worked together long before the RFC album. Gary left Thin Lizzy in the middle of a US tour in the summer of 1979. He fled to L.A. and the Lizzy management finally found him in Glenn's home there (over the phone). Anyway, after this, Glenn and Gary started working on material together. Some of the songs later emerged on an album called G-force. By then Glenn was replaced with a singer and a bass player.

I am a member of something called DDGMS (the Danish Gary Moore Society). The "president" of DDGMS Rene Aagaard is putting together a book on Gary's career, and the G-force album and history are mentioned in there (I have a draft copy). He writes that while Glenn was in the band they were a trio consisting of Mark Nauseef - drums, Gary Moore - guitar and Glenn on bass and vocals. They rehearsed in L.A. and recorded a demo consisting of at least these three songs that later emerged on the G-force album "Hot Gossip", "She's Got You" and "The Woman's In Love With You". The demos have never surfaced anywhere according to Rene's information.

At this time Gary was being under contract of the record label Jet, and at the time Ozzy Osbourne was a new artist signed by Jet. His first solo album was to be recorded and according to Rene's information the band of Moore, Hughes and Nauseef was called upon to be the backing band on the album. For some reason Ozzy left for the U.K. the same day the recordings were going to start and this unique combination never got off the ground.

Rene writes that Gary and Glenn parted ways because Gary could not accept Glenn wanting more and more control of things. Glenn was replaced by Willie Dee - vocals and Tony Newton - bass. I have always liked the G-force album a lot. It was really different to a lot of the other things at the time (read Punk and NWOBHM). It was more pop than metal and it has the American glossy feeling about it and most important there are some killer tracks on it all IMHO of course. :) I have a feeling this could have been a really classic album if only Glenn would have stayed.

Lennart

-END-

Date: Wed, 11 Jan 1995 16:59:44 -0500 (EST)
From: Damien DeSimone <glennpa@nic.com.nic.com>
Subject: CTC: American Sweethearts

Hi:

We all know Glenn has been involved with movie soundtracks in the past; his work with Pat Thrall on "Dragnet," Glenn's solo contribution to "Highlander II - The Quickening," etc. He even was supposed to sing on the original "Ghostbusters" soundtrack, but Ray Parker, Jr. was chosen instead! :-)

Well, to my surprise, some of Glenn's music has shown up on the soundtrack to a not-so-mainstream film called "American Sweethearts: Erotic Visions Of A Seductive Kind." This is not a film per se, but rather a collection of scenes involving dancin' girls takin' it all off and girls involved in other kinky scenes. Though this 1993 film appears to have no rating, I'd say it's pretty much all X-rated stuff!

The two tracks by Glenn that pop up on here are "The Rebel" and "So Much Love To Give" from his Blues album. It's quite funny to hear Glenn belting out these tunes and see what is happening on the screen...

The musical director for this project was a guy named Scott Rabin, who had some sort of working relationship with Glenn as of last year. In fact, I know of him from The Ray Gillen Tribute concert that took place in New York in February of last year.

I'd really like to know the details behind how Glenn got involved with this and let his music be used in this film. Given Glenn's current beliefs and attitudes, I find it hard to believe that he'd want his music showcased in this way. Sure, it's quite funny to see and pretty harmless, but it is quite tacky.

Below is all the info from the back of the video box...

'Til next time,

-Damien-

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-END-

Date: Wed, 11 Jan 1995 22:24:53 -0500 (EST)
From: Damien DeSimone <glennpa@nic.com.nic.com>
Subject: CTC: The Glenn Hughes Discography

Hi:

I hope that anybody that decides to check out The Glenn Hughes Discography finds it to be somewhat useful... When deciding how to set it up, we opted to keep it as simple as possible, but we also wanted it to be complete. Rather than getting bogged down listing labels, catalog numbers, etc. on all of the entries, we felt that just the artist, title, and year of release would be adequate.

In the "With Others" category, some of the entries listed there are projects where Glenn sings lead vocals and plays bass on the entire album (Hughes/Thrall, for example), some are projects where Glenn sings lead on one or two tracks, and others are just backing vocal sessions. This is not indicated in the individual entries, so what I'll say about that is if you run across a session that is unfamiliar to you and you want more info on it, feel free to email me.

I will continue to keep the discography updated, and if anyone has any additions/corrections/updates/questions, please let me know. In the future, I'd like to maybe add a complete list of all of Glenn's TV and video appearances; he's done quite a lot of TV during the last year and a half.

Thanks for reading,

-Damien-

-END-

Date: Wed, 11 Jan 1995 23:06:40 -0500 (EST)
From: Damien DeSimone <glennpa@nic.com.nic.com>
Subject: CTC: Glenn Hughes on CNN 1/11/95

Well, thanks to Glenn Hughes and Christer Lorichs for letting us know Glenn would be featured on CNN's "Showbiz Today!" For those who didn't see it, there was a brief segment on the Shrapnel CDs for the Deep Purple and Cream tributes, and Glenn was on for about two seconds saying that DP is a great band, and their stuff should be heard in this (tribute) form or in its original form. That's it. :-) Glenn looked fabulous, and his hair has

gotten even longer; he almost has the "arse-length bonnet" look going again like he did in his Purple years!

Even though you could have blinked and missed him, it was still great to see Glenn on television here in the USA; it's the first Glenn TV appearance in a while that I won't have to get transferred to NTSC! :-)

-Damien-

PS - Richie Kotzen was featured for the Cream segment...

-END-

Date: Wed, 11 Jan 1995 17:30:49 -0500 (EST)
From: Damien DeSimone <glennpa@nic.com.nic.com>
Subject: CTC: Tom Galley's "Inferno"

Hi:

We haven't heard much from Tom Galley since the last, unspectacular Phenomena release, _Innervisions_. As of several months ago, my friend Scott Ingram, who talks with Tom from time to time, told me that Tom is working on a new project tentatively titled "Inferno," and as featured vocalists for the project, Tom has chosen Glenn Hughes and Tony Martin (Of Black Sabbath). I don't know if Glenn has officially been enlisted for this project yet, or if any recording at all has been done. In any case, it's an exciting prospect. I think the first Phenomena release features some of Glenn's best singing ever...

That's really all I know about this possible reunion of Glenn and Tom Galley, but Scott will be speaking with Tom again soon, and I hope to have more info then..

-Damien-

-END-

|||||
CONTRIBUTIONS
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THE GLENN HUGHES DISCOGRAPHY (last updated 1/11/95)

Compiled by: Damien DeSimone, Bill Jones, Lennart Hedenstrom, Lewis Beard

GLENN HUGHES SOLO:

Play Me Out (1977)
The Warner Brothers Studio Sessions (1990-1991) (unreleased)
L.A. Blues Authority Volume II: Glenn Hughes - Blues (1992)
From Now On... (1994)
Burning Japan Live (1994)

WITH TRAPEZE:

Trapeze (1969)
Medusa (1971)
You Are The Music... We're Just The Band (1972)
(Featuring Glenn Hughes) The Final Swing (1974)
Trapeze (1975)

WITH DEEP PURPLE:

Burn (1974)
Live In London (1974)
Stormbringer (1974)
Made In Europe (1975)
Come Taste The Band (1975)
Last Concert In Japan (1976)

WITH OTHERS:

Roger Glover And Guests - The Butterfly Ball And The Grasshopper's Feast (1974)
 Jon Lord - Windows (1974)
 Tommy Bolin - Teaser (1975)
 Various Artists - The Wizard's Convention (1976)
 Pat Travers - Makin' Magic (1977)
 4 On The Floor - same (1979)
 Climax Blues Band - Lucky For Some (1981)
 Hughes/Thrall - same (1982)
 Night Ranger - Midnight Madness (1983)
 Heaven - Where Angels Fear To Tread (1983)
 Phenomena - same (1985)
 Gary Moore - Run For Cover (1985)
 Black Sabbath - Seventh Star (1986)
 Various Artists - Dragnet (Music From The Motion Picture Soundtrack) (1987)
 Phenomena II - Dream Runner (1987)
 Whitesnake - Slip Of The Tongue (1989)
 Notorious - same (1990)
 Various Artists - Music From And Inspired By The Film Highlander II: The Quickenin (1990)
 L.A. Blues Authority - same (1991)
 Glenn Hughes/Geoffrey Downes - London Studio Sessions (1991) (unreleased)
 Geoffrey Downes/The New Dance Orchestra - Vox Humana (European version) (1992)
 The KLF - America: What Time Is Love? (single) (1992)
 Lynch Mob - same (1992)
 John Norum - Face The Truth (1992)
 Marc Bonilla - American Matador (1993)
 George Lynch - Sacred Groove (1993)
 Stevie Salas - Stevie Salas Presents: The Electric Pow Wow (1993)
 Motley Crue - same (1994)
 Manfred Ehlert's Amen - same (1994) [Glenn's vocals recorded in 1989]
 Various Artists - Smoke On The Water: A Tribute (1994)
 L.A. Blues Authority Volume V - Cream Of The Crop: A Tribute (1994)

WRITING CREDITS ON ALBUMS WHICH GLENN DOES NOT PERFORM ON:

 Don Dokken - Up From The Ashes (1990)

 "When Love Finds A Fool" (D. Dokken/G. Hughes)

 Snakes In Paradise - Love Got Wings (EP) (1993)

 "Play With Fire" (Jakobsson/Hughes/Jonsson)

 Phantom Blue - Built To Perform (1993)

 "Time To Run" (Meldrum/Kreutzer/Hangach/Norum/Hughes)

 Snakes In Paradise - same (1994)

 "The Night Goes On" (Jakobsson/Jonsson/Walker/Hughes)

 Dave Nerge's Bulldog - The Return Of Mr. Nasty (1994)

 "If You Don't Want Me To" (P. Stadin/A. Johansson/G. Hughes)

UNCONFIRMED SESSIONS:

 It has been reported that Glenn has worked with Bobby Kimball (ex-Toto), Mark St. John (ex-Kiss), Narada Michael Walden (ex-Mahavishnu Orchestra), and Steve Morse during the 1980s, though it appears nothing from these sessions has seen any official release. Glenn was also an original member of Gary Moore's G-Force in 1980, and it has been reported that he was to originally handle all lead vocals on the first Blue Murder album in 1989. Glenn has also written and done demo work with Joe Lynn Turner, Paul Pesco (a session guitarist who has played with Madonna, Mariah Carey, and Chaka Khan), Steve Porcaro (ex-Toto), and probably quite a number of others, too!

ADDITIONS, CORRECTIONS, UPDATES, QUESTIONS, ETC.

Please direct all of the above to CTC Requests at:

ctcrequests@ghpg.net

-END-

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Web Site: <http://www.ghpg.net/ctc/>

Editors: David Harrison: david@ghpg.net
Shirean Harrison: shirean@ghpg.net

Editors
Emeritus: Lewis Beard: lewis@lwb.org
Damien DeSimone: damien_desimone@yahoo.com
Lennart Hedenstrom: lennart@hedenstrom.com
Bill Jones: billj@snet.net

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- The Editors.