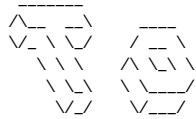
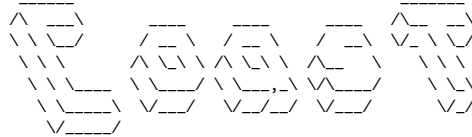


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#14
December 02
1995



|||||
INTRODUCTION
|||||

Fellow Glenn Hughes fans,

Here we go! A much delayed and somewhat anticipated installment of COAST TO COAST!! :) All seriousness aside, I mean in all seriousness, the year has gone fast and we are almost upon the anniversary of the Fanzine! Wow!

Well, after having the flu for 6 days, being partly on holiday, and making the out-transition from one job and into another one, I feel like it has been ages since #13. And so it has. I'm glad #14 is out and things are back to normal for me and, by association, CTC. I hope you guys continue to get as much from COAST TO COAST as I do. Similarly, here's wishing all the best to Glenn and to all of you for the holidays and the upcoming new year. Premature? Maybe. But the new year seems so close....

Well in this issue there are a lot of live reviews (at least 3), and several album reviews from past and present. Also inside are requests by Damien for a CTC poll ... get your poll responses in. No time deadline, but the sooner you post them, the sooner we all get to see them. :) Actually, Damien wants them in by December 17th, and that's cool and all, but some people miss most of December on holiday. So if your poll entry gets in after December 17, I won't throw it away. :) It will still be seen soon enough.

Special thanks to Walid Itayim for putting together a captivating bio and discography for Tony Ashton! While there are few areas where his career overlaps Glenn's, I found it a valuable contribution nonetheless. Thanks Walid.

Plenty of other things await, and so, as was said, "But enough of my yakkin'."

Lewis

|||||
SUBMISSIONS
|||||

From: Damien DeSimone <glennpa@nic.com>
Subject: Favorite Albums Poll blurb

The CTC "Favorite Albums Of 1995" Poll:

All:

A couple of weeks ago I emailed the other CTC editors and a few friends and asked them to list their favorite albums of 1995, purely because I was curious and enjoy that sort of thing. :) But then I figured this may be a good thing to do within the context of CTC. We are obviously all fans of Glenn's music, but I am (and I'm sure others are, too) very interested in knowing what else other GH fans listen to as well.

So, with that in mind, we devised this little poll whereby anyone who

wants to respond can do so, and the individual responses will be posted in CTC #15, which will be the last issue of the year. Quite frankly, I'd like to make this poll an annual feature of CTC at the end of each year.

If you care to submit your list, please set it up like this:

Your name <first, last>

Artist - ALBUM TITLE
Artist - ALBUM TITLE
Artist - ALBUM TITLE
Artist - ALBUM TITLE
Artist - ALBUM TITLE

Please limit your list to five selections. Notice there are no numbers next to each entry; that's because I'll stipulate that there is not necessarily any particular order to the selections; i.e., one should not assume that anything is necessarily ranked above anything else. :) And don't feel obligated to have a Glenn Hughes or Glenn Hughes-related album in your top five if you don't honestly think it belongs there. :)

Send all poll responses to Lewis (lewis@oscar.teclink.net) with the following in the subject line:

CTC: Poll Response

The only criteria for this poll is that the particular albums had to have been released in 1995. Older albums that were reissued in 1995 as well as old recordings that first appeared on CD in 1995 are acceptable choices.

The deadline for submitting responses to this poll is SUNDAY, DECEMBER 17th. We'd like to have all responses in by then, because CTC #15 will go out either the week before or the week after Christmas.

That's basically it. I look forward to a good response to this poll, and I think there will be a lot of interesting selections!

-Damien-

-END-

From: dkkriegh@COLBY.EDU (David K. Kriegh)
Subject: CTC: Lord/Hughes

Ok, I'm curious now. Any Purple fan knows about the volatile chemistry of the third and fourth lineups, but I never heard about Lord and Hughes not on talking terms etc. I know all about how Blackmore resented everyone, especially Hughes, but can someone clue me in on how the other members were relating? I know this is more amdp stuff, but I don't get newsgroups. :-(<

Dave

"That's all I have to say about that."

-END-

Subject: CTC: Late-Breaking News
From: jay.rapkin@rime.com (JAY RAPKIN)

LB>There may be a show in St. Petersburg, Russia, too, but that is not LB>confirmed yet. Thanks to Bill Hibbler for this information.

When will he be touring in the states?

LB>Mike Varney (of Shrapnel Records) has started up a Glenn Hughes folder on LB>AOL in anticipation of the USA release of BURNING JAPAN LIVE.

Anticipation? Is the cd actually going to be released domestically?

LB>reviews to CTC. The more reviews, the better! It's been fascinating reading LB>all of the detailed and varied reviews in a.m.d-p of the recent Rainbow LB>shows, and it would be great to have the same sort of thing going for Glenn.

* OLX 2.1 TD * Larry Coryell - "The Essential Larry Coryell" - 1975

-END-

From: Damien DeSimone <glennpa@nic.com>

Subject: CTC: Brazen Abbot review

All:

Just wanted to throw in my .02 on the Brazen Abbot LIVE AND LEARN CD which I recently got...

The details of this CD (label, catalog number, tracklisting, participants, etc.) have been covered in great detail in the last couple of issues of CTC, so no need to repeat all that here.

As far as the three tracks Glenn sings on this album, IMHO this may be the best session work Glenn has done since John Norum's FACE THE TRUTH album of several years ago. The title track, "Live And Learn," is, again IMO, a masterpiece. Nik Kotzev's violin solo in the middle of this tune is incredible, and both that and Glenn's outstanding, emotive vocals really make this track stand out (check out Glenn's climactic outburst after the solo section!). Lewis said he'd really like to hear Glenn in a "progressive" context, and I think this hints at that, with the violin solo bringing to mind the work of Eddie Jobson in UK, for example. Amazing! "Clean Up Man" is another killer tune filled with that classic Hughes bravado that we all know and love <g>, and this would not have been out of place on FEEL, with its funky groove in the hard rock context. Some great tongue-in-cheek lyrics by Glenn here, and you just gotta love it at the end of the song when Glenn ad-libs with the lines:

"C-U-M,
Cum!
'Cuz I'm the clean up man!" :)

I also love Glenn's subtle b-vox throughout this song, and it sounds to me like he's singing "Mr. Clean" in the background! Very cool! :)

Lastly, "Miracle" is another first-rate ballad done in Glenn's inimitable style. 'Nuff said. Classy stuff, indeed.

Taking nothing else into consideration, Glenn's fine work on this album makes it absolutely essential for all fans. But there's some great vocal performances throughout by the other singers on this album. Goran Edman turns in a quirky vocal performance on the opening track, "Extraordinary Child." This sort of follows in the style of his work on the last Glory recording (CRISIS VS. CRISIS), which is a wild album with some very unique vocal work from Edman (highly recommended if you haven't heard it!). I also like his vocals on the tune "Feeling Like A Rolling Stone," which I think Lennart compared to Jon Bon Jovi's "Blaze Of Glory." :)

Thomas Vikstrom's vocals are suprisingly good on the tracks he sings on, too. I'm not familiar with Vikstrom's work with Talk Of The Town and Candlemass, but, thanks to Lennart, I do have his rare 1992 solo album (IF I COULD FLY), which is excellent AOR, and that features the likes of Marcel Jacob (Talisman), Svante Henryson, and Jeff Scott Soto. Anyway, I think that the tracks Vikstrom sings are actually some of the strongest songs on LAL, especially "Russian Roulette" (great chorus) and "Shadows Of The Moon" (awesome ballad).

Nik Kotzev, the main force behind this project, shows that he is not only an excellent guitarist, but also a master of other instruments, as well as a very good writer. As both Lennart and Nik himself touched on in CTC #13, Nik's guitar work is very tasteful throughout, and very rarely does he lapse into that typical "Swedish" style of playing, i.e. a million notes per second. :)

Svante Henryson, again as Lennart said, is a classically-trained musician, and his bass playing is obviously top-notch. Mic Michaeli is one of my favorite keyboard players going back to his days in Europe, and he does an admirable job on LAL; I particularly like his tasty Hammond work at the end of "Clean Up Man," but real horns or a better synth sound should have been used instead of that cheesy sound present during the rest of the track. I also dig Mic's pseudo-prog solo in "Russian Roulette." And, lest we forget, Ian Haugland's performance on drums is what you might expect; an excellent job as usual, though nothing overly spectacular. He plays just what's right for the songs, and you can't fault him for that!

I sure hope this album gets released outside of Japan sometime soon so more people will have the opportunity to pick it up. Glenn has recently said he really doesn't want to do much session work for others anymore, but I hope he doesn't pass up the opportunity to participate in unique projects such as this in the future (and I don't think he will). Glenn not only has the ability to make any sort of material he does sound fantastic and all his

own, but I think his genius also rubs off on whoever else he's working with, and he drives others to perform their very best as well. I think LAL is yet another example of this...

Hats off to Mr. Kotzev for making a great rock album, and I look forward to hearing more from him in the future!

-Damien-

PS: I'm surprised nobody has mentioned it, but I'm curious as to the significance of the "Brazen Abbot" name... According to Webster's New World dictionary, "Brazen" means "bold," and "abbot" means "head of a monastery?!" Hmm... :)

-END-

From: holmgren@basys.svt.se
Subject: High Flyers - The best of Trapeze

Hi!

Saw an add for this...(CD)

Anyone got some info?

Paer

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: John Wetton interview

All:

The following is an excerpt from an excellent interview that Dave Gallant conducted with John Wetton a couple of months ago. For those who don't know, Dave Gallant runs the Asia mailing list here on the net. For more info, email Dave at dave@clo.com or check out his Asia and John Wetton home pages (there is a link to the Asia page at our Glenn Hughes web site).

Anyway, I thought this brief excerpt from his interview would be of interest to ya'll, because John comments on Phenomena II as well as working with Glenn Hughes. 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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> John Wetton Interview
> June 15, 1995
>
> The following is a transcription of an interview I conducted with
> John Wetton from his management offices in L.A. While some
> editing has taken place, no changes have been made to the text
> of John's responses. I have simply removed sections which I
> deemed unnecessary for the purposes of this reproduction.
>
> Dave
>
> Dave: The Phenomena II Dream Runner project. How did that
> come about?
>
> J.W. : I knew the manager of the project, a good friend of mine.
> He called me up and explained what they were doing and asked
> if I'd be interested in guesting on one or possibly two songs. I
> said , well, send me the songs. He sent me as many as they had,
> eight or nine at the time, and I said I liked that one, and maybe I'd
> sing background on these other songs, and it was great fun. I
> thoroughly enjoyed working with Glenn Hughes, I thought he was
> a wonderful guy. It was quite fortuitous that the song that I chose
> to do ended up being the single. That meant that I had much more
> of an involvement than if I had just sung on one of the other tracks.
> It meant that I had to do promotion, radio, T.V., and I ended up
> getting in deeper than I had originally thought.
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-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Addendum to my BA review

Upon another review of the credits of the Brazen Abbot CD, I notice that Mic Michaeli is credited for "organ" only, and Nik Kotzev is credited for "keyboards." So, with that in mind, perhaps Nik Kotzev should take the blame for the cheesy synth sound in "Clean Up Man," and not Mic. :) Then again, maybe Nik also played the neat little keyboard solo in "Russian Roulette" that I praised Mic for... :)

-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: Christer Lorichs
Subject: FWD>what-a-voice!!!!!!!

Hi Lew!
Here's a mail for Glenn!

Christer

Date: 95-11-02 07.49

From: SCOTT SILVERMAN

I never in a million years thought I could write an e-mail message that=20=

could be seen or read to Glenn Hughes. Gosh, I guess this is it and=20
the worst part is...I am a 41 year old groupie to the most=20
phenomenal(get it-Phenomena) voice in the world along with David=20
Coverdale. Well, now to get on with my message.... Glenn, when in=20
Gods name are you ever going to perform in the state of Florida,=20
U.S.A.! Believe it or not I would travel many miles/hours to see you=20
in concert! Also, please, please, please, start selling your cd's in=20
America and not just overseas. Imports are rediculously expensive! I=20=

usually have to wait til my birthday or Christmas before I can sum up=20
an excuse to my wife for purchase of one of your masterpieces. Well it=20=

is getting late and I'm going to sleep now...but before I do, please=20
add my name to your mailing list of updates to your "fan club." Oh,=20
and last but not least, you must sound phenomenal as a Christian=20
composer! Good night and GodBless!

-END-

From: stephan@zenon.logos.hol.gr (Stephanie Itayim)
Subject: Ashton bio.&disc. from Walid Itayim

Hi Lewis,
Here is the Tony Ashton bio. Die hard Glenn Hughes fans know Tony Ashton from his appearances with Glenn on 3 different albums: Jon Lord's "Windows", Roger Glover's "Butterfly Ball" and the all-star "Wizard's Convention". For those who would like to know more about him, the following is a small biography:

Tony Ashton was born in Blackburn, Lancashire on March 1st. 1946 but spent his formative years in the seaside town of Blackpool. After playing with various Blackpool bands, he was invited to join the Liverpool group, the Remo Four as organist/vocalist. The group spent some time being the resident band at Hamburg's legendary Star club followed by a US tour accompanying the Beatles. They recorded some singles but their best work came in 1966 when they released their album "Smile". Before their break-up in 1968, they backed George Harisson on his album "Wonderwall". At that point, Ashton formed a new group with Remo drummer Roy Dyke and bass player Kim Gardner. They called themselves Ashton, Gardner & Dyke. They recorded 3 albums before splitting in 1972. Their 1971 single "Resurrection Shuffle" reached no. 3 in the British singles charts and that was the closest they came to achieving pop stardom. Their music, which was all composed by Ashton, was a unique fusion of R&B and jazz and very innovative and ahead

of its time. Their last recording together was a collaboration with Jon Lord on the soundtrack for a b-movie called "The Last Rebel" starring former football star Joe Namath. In the meantime Ashton had appeared on Jon Lord's first solo album "Gemeni Suite" in 1971. In 1973, Ashton joined the group Family for their last album and tour. That same year, he and Coverdale and Hughes were guest vocalists on Jon Lord's second album "Windows". In the summer of 1974, during a break in Purple's busy touring schedule, Tony Ashton and Jon Lord recorded their album "First of the Big Bands". Jon Lord was quoted as saying:"It was a matrix made in heaven. We were always destined to become good friends. The First of the Big Bands was just what we did on our holidays that year". Because of Jon Lord's schedule, the album could not be promoted with a tour and the only live performances were one night at the London Palladium and a live recording for the BBC (released as a CD in 1993). The album was not a commercial success. Ashton spent the next 3 years as a session musician, TV jingle writer, and producer for other artists. When Purple split, Jon Lord and Ian Paice found themselves with a lot of free time on their hands and a need to steer away from the hard rock scene. The logical step to take was to call on their old friend Tony Ashton. The result was the formation of Paice, Ashton, Lord(P.A.L.), a band rooted in funk, jazz and rock. The line-up was completed by future Whitesnake guitarist Bernie Marsden and bass player Paul Martinez. They recorded "Malice In Wonderland" in Munich and a nation-wide tour of the UK was set in motion. Unfortunately the tour was cancelled halfway because of big financial losses. The band broke up leaving Ashton without a record deal and not much in terms of good prospects.

For the remainder of the 70's and early 80's, Ashton's musical career was limited to performing in the local clubs and pubs and the occasional studio session. In 1979, he appeared as part of Paul McCartney's all-star Rockestra on the Wings album "Back To The Egg". 1982 was a busier year for him. He recorded a single with American singer Linda Hayes. It was a remake of his old hit "Resurrection Shuffle" and released as Tony Ashton and Linda Hayes on the Safari label. That same year he was guest vocalist on his old friend Jon Lord's album "Before I Forget". In 1984, a friend at EMI/Switzerland suggested that he record an album for the label. On a very limited budget, he gathered a few friends for a jam session in the studio and the result was the album "Live In The Studio", released only in Switzerland.

From there on, my history on Ashton is hazy. All I know is what I read in the liner notes of the 1994 CD re-issue of the Swiss album. It said: "Since then Ashton has worked with ex-Spencer Davis drummer Pete York and toured Germany with Roy Dyke though these days he spends time working on TV and radio commercials and drawing illustrations".

Today, the name Tony Ashton is obscure. I wish someone would write more about him. From what I gather, he has a sort of cult following in Germany and Switzerland. I would love to get in touch with anybody from these or any other countries who has more up to date info on him. Can anyone in the UK tell me if he is still playing the small clubs in London? In the early eighties, he co-hosted a weekly show with Rick Wakeman on British TV. Anybody who has video recordings of that program, please get in touch! I will pay cash for copies. E-mail me at :

stephan@zenon.logos.hol.gr

Here's an album discography:

SMILE- THE REMO FOUR(1966)Ashton: keyboards; lead vocal on 5 songs
re-released as a CD in Germany on LINE SCCD 9.00196 0 (1988)
ASHTON GARDNER&DYKE-ASHTON GARDNER&DYKE(1969) Keyb.&lead vc.
re-released as a CD in Germany on LINE LMCD 9.51136 Z (1991)
THE WORST OF ASHTON GARDNER&DYKE-ASHTON GARDNER&DYKE(1970)Keyb.&lead vc.
re-released as a CD in UK on REPERTOIRE REP4458-WY (1994)
WHAT A BLOODY LONG DAY IT'S BEEN-ASHTON GARDNER& DYKE(1972)Keyb.&lead vc.
re-released as a CD in UK on REPERTOIRE REP4457-WY (1994)
THE FIRST OF THE BIG BANDS-TONY ASHTON&JON LORD(1974)Keyb.&lead vc.
re-released as a CD in Germany on LINE LICD 9.00119 0 (1988)
MALICE IN WONDERLAND-PAICE ASHTON LORD(1977)Keyb.&lead vc.
re-released as a CD in Japan on POLYDOR POCP-1829
LIVE IN THE STUDIO- TONY ASHTON(1984)Keyb.&lead vc.
re-released as a CD in UK on REPERTOIRE REP4509-WY (1994)

OTHER RECORDINGS:

GEMENI SUITE-JON LORD(1971)Lead Vocal on 1 track
re-released as a CD in Germany on LINE LICD 9.00122 0 (1987)
THE LAST REBEL-SOUNDTRACK(1973)deleted vinyl (Capitol SW-827)
Music composed by Jon Lord&Tony Ashton.Performed by AshtonGardner&Dyke
with the Royal Liverpool Symphony Orchestra.Ashton:keyb.;lead vocal
on 3 tracks.

IT'S ONLY A MOVIE - FAMILY (1973)Keyb.&Backing Vocals
re-released as a CD in Germany on LINE 9.00824 0
UNLUCKY BOY-CHICKEN CHACK(1973) Keyb.
re-released as a CD in UK on DERAM 844 239-2(1994)
BUTTERFLY BALL-ROGER GLOVER&FRIENDS(1974)Lead vocal on 1 track.

WIZARD'S CONVENTION-EDDIE HARDIN&FRIENDS(1976)Lead vocal on 1 track.
these 2 albums were re-released on one CD on CONNOISSEUR COLLECTION
VSOPCD139 in 1989.

BUZZARD-TUCKY BUZZARD(1974)keyb.deleted vinyl PASSPORT PPS 98001

BEFORE I FORGET-JON LORD(1982) Lead vocal on 1 track
re-released as a CD in UK on RPM 126 (1994)

BBC LIVE IN CONCERT-FAMILY(Ashton-keyb.&backing vocals) a live recording
from January 1973. Released for the first time in 1991 on WINDSONG
WINCD 001

BBC LIVE IN CONCERT-PAICE ASHTON LORD (keyb.&lead vocal) a live recording
from March 1977.Released for the first time in 1992 on WINDSONG
WINCD 025

BBC LIVE IN CONCERT-TONY ASHTON &JON LORD(KEYB.&LEAD VOCALS) A live
recording from September 1974.Released for the first time in 1993
on WINDSONG WINCD033

Anybody , please add to this discography. I just read somewhere that
Butterfly Ball will be re-released with a bonus of 8 alternate mixes of the
songs.

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Various replies from CTC #13

Lennart Hedenstrom wrote:

[Re: Glenn's backing vocal sessions]

> Damien says he can hear Glenn on all the stuff but I know I
> disagree and so does Bill and probably Lewis too.

Well, I stand by what I said. I ALWAYS am able to hear Glenn during
any and all of his backing vocal sessions, however slight. :) Even on the
Whitesnake disc, if you listen really closely to a few of those tracks, you
can clearly hear Glenn rise above everyone else in the background, but
it is very subtle. :) Even if Glenn is one of several handling b-vox
in any particular session, his distinctive voice always manages to make
itself heard, at least to me! :)

Ken Melton wrote:

> QUESTIONS:
> 1. Glenn supposedly did a track for the Ghost Busters movie soundtrack
> that did not make the CD. Anybody know what song this was?

Hmm... I think Glenn and Pat Thrall were originally supposed to do
something for that soundtrack (the title track?), but, for whatever reason,
the powers that be ended up going with Ray Parker, Jr. instead. I believe
I recall reading that in an old interview or something. That would have
been excellent exposure for Glenn and Pat, as that movie obviously was an
enormous hit.

> 2. I just cannot find the cd single by KLF doing America, What Time Is
> Love. Arista 12366-2, released in the USA. I must have the CD. Can
> anybody help?

I'm currently looking for this single as well. I've got the
UK single, but the US single does indeed have a different sleeve. If
anybody has a copy of this single that they want to sell, I'll pay top
dollar for it! :) I believe a KLF multiple-CD compilation set with rare
tracks was released overseas within the last year or so, and I'm wondering
if any of the versions of "America: What Time Is Love?" made it onto that?
That might be worth checking out.

> 5. Anybody got information (including discography) on Ritchie Kotzen?

Well, off the top of my head, he's put out four solo albums (three
on Shrapnel, one on Geffen), and he also played on Poison's NATIVE TONGUE
album a couple of years back (very underrated album, IMHO). He's also
obviously played on several of the L.A. Blues Authority albums on Shrapnel,
including Glenn's BLUES album. His new album will feature a track co-written
with Glenn, and Glenn sings b-vox on it as well. I don't know if this is

the track originally written by Glenn and Richie for FEEL, "Against The Grain." I hope it is though. :) Whatever it is, I know it'll be awesome! In addition to being a killer guitarist, I think Richie is also quite a good singer...

-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: p0174@sobrino.eui.upm.es (Juan Manuel Alcudia Penyas)
Subject: CTC:Glenn Hughes in Spain

Hello, THE VOICE OF ROCK, has been in Spain to talk us about FEEL, his new jewel. With his new hair cut (Where is your hair Glenn?), he said that he will come to Spain in the future.

I hope that it will be true, and if he come, i will try to beg, borrow or steal a ticket to go to see him.

Juan Manuel Alcudia
p0174@sobrino.eui.upm.es

-END-

From: Ian Jackson <i.jackson@lancaster.ac.uk>
Subject: CTC: GH gig review - Preston, England 14.11.95

The following is a gig review I submitted to the Deep Purple newsgroup after seeing Glenn play Preston's Dance Factory club on 14th November 1995:

I asked the Deep Purple newsgroup recently whether it was worth travelling 20 miles down the road and paying 7 pounds to see Glenn Hughes. I got some quite positive responses, so I decided to take a chance...

Glenn hit the stage just before 10pm. The band struck up a really driving groovy riff and laid it down for a while, building up the atmosphere and allowing Glenn to enter in true rockstar fashion, stage left. He was wearing a sharp suit, close-cropped hair, and a big grin.

I didn't recognise the opening number - maybe from the new album? It had a catchy chorus and a powerful groove throughout. Excellent opener, and even managed to bring a smile to my hardened cynical face.

With the next three numbers things started to go a bit downhill. They seemed to me to be fairly bland rock fillers, though to be fair the rest of the crowd seemed appreciative enough (one was a Hughes/Thrall number that got a great reception). I think the main problem at this point was the sound: it was too loud and too muddy. Glenn was hitting some really high vocal notes, but these and the guitar lines weren't cutting through the boom.

Then on the fifth number in we suddenly moved on to a higher plane. The sound man finally got his act together, and Glenn strapped on his bass (the bass player in the band went offstage) and played the first back-catalogue number of the night (Trapeze's You Are The Music...). His voice sounded absolutely superb - it seems like he actually sings better when he's also playing the bass.

Soon after came the song "Push" from the new album. This was one of the best numbers of the night. A real stompin' funky workout, Sly Stone-type vocal chants and even some "choreography" from Glenn and the band (!). If Glenn wrote this song I'm impressed. It could definitely be a hit single.

Around the middle of the set GH did a few soul-type numbers. Not being averse to a bit of soul (and I mean real soul - not that Whitney Houston shite - though see later!), I thought these were brilliant. My Michael Bolton fears proved groundless - Glenn was suddenly a 1970 Aretha Franklin's albino brother singing in the Stax style.

The highlight of the night followed (for me anyway) - an excellent

rendition of Trapeze's "Coast To Coast". This has always been a favourite song of mine, and this seemed to stick more to the Trapeze than the Hughes/Thrall version (thankfully). Dare I mention that I had tears in my eyes? (I'll spare you the history that goes with my memories of that song...).

OK, now to the serious business.

Purple numbers were: You Fool No One
Stormbringer
This Time Around
You Keep On Movin'
Gettin' Tighter
Burn

All of these were brilliant. YFNO had all those complex rhythmic passages. Glenn was on vocals only, doing both his and DC's parts, and really hitting those high notes. Stormbringer was a stormer - instantly recognisable just from those few opening high-hat taps, and with authentic synth sound from the keyboardist. TTA was dedicated to Tommy Bolin, and sung beautifully. Similarly YKOM - the band really playing with feeling, and Glenn fully in control. The only blip was at the end of one of these two slow numbers - Glenn slipped into an OTT falsetto that unfortunately toppled into Whitney Houston territory and somewhat detracted from the earlier genuine emotion of the song.

The first encore was a kicking "Gettin' Tighter", GH playing that great bass line and singing superbly into the bargain. Not quite as stretched out as the Long Beach version, but maybe none the worse for it.

Second encore was inevitable: GH asked the audience what they wanted, and Burn was the reply. High spot of this number was the series of 8 shrieks GH does before the organ solo - the voice was spot on.

In summary:

Glenn Hughes' voice is in fantastic shape. His range is absolutely undiminished with the passing years. On the Purple numbers his voice is exactly as it was. He's got the histrionics more under control now (though as I said above, he did stray once). On other numbers he also sounds uncannily like Gillan circa '72 In Concert era - screams and all.

The band are good. I went along fearing the worst - a posing fingerboard tapper guitarist, wooden rhythm section and cheesy synth keyboard player. Thankfully I had been overly pessimistic. There were 2 guitarists - one, English (Newcastle), an extra from Status Quo circa 1970, complete with stinging Telecaster and great rock feel. The other (George Nastos?), posing fingerboard... Well, he did do a bit of that, but he could play with feel and taste when necessary. The keyboardist was Kojak's brother from the US cop show, and thankfully he had a good Hammond sound - though as ever, not loud enough (eg on Burn solo). He was a bit heavy on the cheesy strings in one of the slow numbers, but I forgave him that due to his above-mentioned appearance. Bass player was very good - another Newcastle lad, with solid, tasteful grooves, really played with feel all night (same goes for Glenn of course). Drummer was excellent too - a guy from New York I believe. He was particularly cooking on You Fool No One - good Ian Paice chops!

(There was an interesting contrast between the English and American band members. To my ears the former had more feel and groove, whilst the latter - in particular the lead guitarist - had that technically brilliant but somewhat bland and soul-less MTV metal sound).

On the whole, a great night. A small, low-ceilinged club, small but appreciative audience and a good 90 minutes of music. Way too loud, and some turgid blandola, but a great night.

-END-

From: "Lennart Hedenstr\vm" <lehe@lulea.trab.se>
Subject: CTC CONTRIBUTION: New pictures of Glenn

Hi all, November 17

I got two new pictures of Glenn and I find them both really great. I have scanned them and Lewis is making them available through the web page. I hope you all like them.

Many thanks to Frank at SPV for giving them to us.

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

-END-

From: Lennart Hedenstrom <lehe@lulea.trab.se>
Subject: CTC CONTRIBUTION: New CD, High Flyers - The Best Of Trapeze

Hi, November 18

I have just picked up a new Trapeze compilation CD titled "High Flyers - The Best Of Trapeze". I and several other Glenn Hughes fanatics have been looking for this CD quite some time now. I saw it listed in the CD Europe on-line database quite some time ago but no one seems to have been able to locate it until now. It has also been advertised in the Goldmine magazine lately.

It turns out this release is on the Threshold label just as the first three Trapeze albums that was re-released in 1994 (Trapeze, Medusa and You Are The Music...). My copy is manufactured in Germany 1995 and the CD number is 820 957 - 2. There is a "Special Price" sticker on the cover and I found my CD for about USD12 which is a good price for a new release here in Sweden. Inside there is also a new text written by John Tracy. In there he tells us, among other things, that the band never liked the title The Final Swing so that is why this re-issue is titled differently. So what is on it then? Well, it turns out to be close to a straight CD re-issue of the old Trapeze compilation album (LP) "The Final Swing" with just one difference. The last track of the CD was not on The Final Swing. It's the single edit of Send Me No More Letter previously only available on a U.S. 45. We also get the two tracks Good Love and Dat's It on CD for the first time as far as I know. Here is the complete track listing:

Send Me No More Letters - Album/U.K. single version (4.35)
Your Love Is Alright (4.51)
Black Cloud (6.07)
Medusa (5.40)
Coast To Coast (3.59)
Will Our Love End (5.06)
You Are The Music (5.18)
Good Love (4.20)
Dat's It (3.10)
Send Me No More Letters - U.S. single version (2.30)

Good Love which I got to hear for the first time is a soft sophisticated sounding ballad with some laid-back vocals from Glenn. Dat's It is an instrumental, stomping in that typical Trapeze tradition with a Mel Galley trademark rolling funky guitar riff. Glenn fanatics at least get to hear Glenn handling the bass on this track. The last track of the CD which is mentioned above is taken from a U.S. single is apparently mastered from an old vinyl single which leads to some hiss and pops that I guess could disturb some listeners. I wonder what happened with the plans for releasing this album with a couple of previously unreleased leftovers from the 70s. This was mentioned in interviews last year. There surely is room for something like that since the CD clocks in at just over 46 minutes (46.21).

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

-END-

From: "Duncan Leask" <d.leask@central.napier.ac.uk>
Subject: CTC: Glenn Hughes - a sort of review

Well folks 8/11/95 - DDay.

Big Glenn at the cathouse.
My friends and I got there in plenty time (doors didn't open till close on 9pm).
Got a beer - had a look at the playlist next to the mixing desk and got very excited.
Babe Ruth came on (support band), and did a melodic set until the last song which sounded very much like the Wonderstuff (I'm allowed to like

other music as well :-))))))

THE GIG

After a few delays of Roadies knocking up guitar amps etc. the time was 10.15, and the band ambled on - I was right up front, and got the fright of my life to find Glenn free of his many locks of hair, and looking 10 years younger for it!

A lot of new songs were played in the first part, but I couldn't hear Glenn - cos I wasn't near the PA, which was further out than me apart from when he screamed (he did a lot of that!) - ambled through some Trapeze numbers (veeery Funky), such as Way Back to the Bone, Coast to Coast and the like. As for DP songs - I only stayed long enough to witness "This Time Around" - no end part, which got a 5 minute ovation at the end with Glenn yet again in tears.

As for the rest of the gig - I don't know - just before "YFNO" we had to go for our train - so with blood pouring from my ears (It was VERY loud!:) I had to leave for my train. Very enjoyable
Anyone want to finish this. Alasadair? (you were ath the same gig??)

Cheers

d.leask@napier.ac.uk

-END-

From: "Fedor de Lange]" <lange.fde@sara.nl>
Subject: Glenn Hughes, Paris, 21.11.95

More soon, I think tomorow! Cheers, Fedor.

*****Original message*****

Hi All,

Just returned from Paris, where I saw a superb Glenn Hughes concert.

I must say sound was perfect, real perfect.

the show started at 01:00 till about 02:35, so actually it was the 22nd.

Here's the setlist:

1. Big Time
2. Muscle & Blood
3. You are the Music
4. Push
5. Your love is alright
6. This time around
7. Coast to Coast
8. Way back to the Bone
9. First step of Love
10. You fool no One
11. You keep on movin'
12. Gettin' Tighter
13. Strombringer
14. Burn

It was worth every Franc to travel to Paris. Man was Glenn (and the band) good! The Voice is great. I had my doubts, cause I heard Glenn had a cold in the UK, but he must have been reecovered. A little pity that there weren't more songs from Feel, but songs like "First step of Love" and "Way back to the Bone" (fantastic performance of the Trapeze classic) made things good. Not everyone understood Glenn during the introduction of the bandmembers. At last he said: "And my name is Eric Cantona"

Referring to the French soccerplayer, who last year kicked a spectator who insulted him. Bryan Adams (and Lois Lane, dutch band) were among the audience too. Adams seems to be a huge Hughes fan !!

Thanx Bill for you know what, so we had a good change to talk to Glenn about some things. Glenn himself seemed totally in love, his -I guess 22 year old- handsome girlfriend was in the audience to. (In fact, I was next to her during the show, and I felt strange first when Glenn lip-synched "I Love You" in my direction !) ;-) Love you to Glenn! I'm curious in what direction his music will go on the next record. According to himself it will be back to the rock. We'll see.

At 05:30 we went to sleep in the Hotel next to the bands', but luckily I was home on time to see that -are there any Spanish dp-ers?- Real Madrid really can't play soccer.

For a more extensive report, see Lewis Beard's "Coast to Coast" magazine. (lewis@oscar.teclink.net) (subscribe CTC)

Cheers,
Fedor

-END-

From: Fedor de Lange <lange.fde@sara.nl>
Subject: CTC: Daily Telegraph

Hi,
After reading in dp-digest that Hughes was in the Daily Telegraph, I quickly went to the magazine-store and spent five guilders to have it.

Glenn for President! There is a picture of Glenn giving a speech before a great billboard which features Chernomyrdin.
The text, for those who didn't buy the paper is:
(Daily Telegraph, friday 24 november 1995)

ROCK-SOLID SUPPORT: Glenn Hughes, a former member of the rock band Deep Purple, at an election rally in Moscow yesterday for the 'Our home is Russia' party, rebuffs a reporter's allegation that he does not know who it's leader, Viktor Chernomyrdin is. The party invited Hughes to help its campaign for the parliamentary elections on dec 17

Funny picture of Glenn (no, this was not what the paper said, this is what I say ;-)) who looks here like that dangerous Russian Zjirinowski a little.
Strange to see a picture from Glenn in Russia in an English paper while I saw Glenn in the early hours of the 23rd in Paris!
Fedor

-END-

From: Jake <calved00@usfca.edu>
Subject: Phenomena info...

I wanted to inquire about the first Phenomena album. At the time of its release, I read that there was a tentative animated concept video in the works. Apparently, the image to be used was Glenn's as the sort of guide through the girl's psychic world. Did this video ever materialize, and if so, where might I obtain a copy(preferably in NTSC format)? Please let me know if you have an information on this. Thank you.

Jake(formerly budokarate@aol)

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Review of London show by Jason O'Broin

This excellent review by Jason O'Broin was originally posted to a.m.d-p, and I'm posting it to CTC with Jason's permission:

-Damien-

* * * * *

From: Jason O'Broin <jobroin@madge.co.uk>
Date: Wed, 22 Nov 1995 17:02:52 +0000 (GMT)
Subject: Glenn Hughes, London Astoria, 18 Nov

As I went to see Glenn Hughes in London last weekend, I thought some of you might like to know what it was like.

Brilliant!

The LA2 is an excellent venue - quite small and intimate with lots of space near the stage for people to crowd into and jump around.

The support band were excellent - in particular, they covered that Doobie Brother's classic Long Train Rolling (or whatever it's called).

Glenn and his band hit the stage at 9pm. I was a little disappointed to start with as the first couple of songs were a bit flat in their delivery. Things picked up by the 3rd song when they played You are the Music...

Glenn had a major cold during the gig and apologised to the audience. However, he said he would try his hardest, and he certainly did. He left us to sing quite a lot of the lyrics - particular towards the end of the gig, but he compensated by doing some wonderful high singing - Coast to Coast in particular was stunning.

The set list was quite heavily Trapezee based and the whole gig was quite

different to last year's metalfest. He was right to change his band for this type of music - George Nastos is very funky and the keyboard player... what a find.

Towards the end of the gig, the music content turned to the DP back catalogue. They started this lot with You Fool No One - the audience rearranged themselves, and we had a major bounce around at the front. This went down well with them on stage and we even got a second encore (Burn).

The gig finished at 10.50pm - a couple of songs were dropped - Talking To Messiah in particular as the place reverted to a nightclub at 11pm. They were going to drop Burn as well, but I'm glad they didn't.

All in all, an excellent gig which I'm sure has won Glenn a few more fans - I was talking to one girl afterwards who said she didn't like Glenn before hand and only came along because someone said he was like Lenny Kravitz live. She was a convert by the end.

The other person I met was the chap who stole Ritchie's guitar at the Hammy0. The band were rather impressed that he had brought it back and talked to him afterwards. He also got to meet Janick Geers who was also impressed and gave him free tickets to see Maiden.

What a year: Rainbow last month, Glenn Hughes this month, Blue Oyster Cult and Satriani next month and DP in March.

Jason

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- Can I have everything louder than everything else ? -

-END-

From: holmgren@basys.svt.se
Subject: CTC: Glenn at Astoria, London, 95-11-18

A review from Glenn Hughes gig at London Astoria 2, Sat 18th of November 1995.

I have seen five concerts with Glenn in Sweden the last two years and this was quite different from those five. The old Swedish band that used to play with him tried IMHO too much to be a DPcoverband - this new band is much more suitable for Glenns wide spectrum as an artist. The rythmsection was really groovy both when Glenn played the bass (he did on four numbers) (not 5 as I wrote in amdp) and when Paul, from Newcastle did. Sorry don't remember all names, except for George Nastos, who is also playing on Feel (on a couple of trax) and the drummer from LA, called Glenn (!). Glenns voice was NOT in excellent condition, he had a really BAAAAAD cold and sounded like he shouldn't be speaking, much less singing, at all. And honestly I have never heard him *sing* in this way before, he sounded almost just like an ordinary rocksinger ;-(He really made a heroic effort to pull through the whole show though, but they had to cancel a couple of songs, the songlist:

BIG TIME

Not my favourite from the new album, but the song was good as an opening for the gig, I think this should have been followed by LIAR from From Now On, but they didn't do it. Glenn couldn't do the highrange without screaming in falsetto(sp?) and this meant that there was a bit too much of screaming and a little too little of singing in some of the songs...

MUSCLE AND BLOOD

93/94 this sounded like a typical metalsong but it had got back a lot of the groove that Hughes/Thrall's original version had

YOU ARE THE MUSIC, WE'RE JUST THE BAND

Glenn did this a couple of times back in 93 but this was a much better version, with a lot of sing-a-long from the audience. Trapeze were probably quite big in UK (as well as in Texas etc) as the audience knew the words... The keyboards almost sounded like a whole hornsection on this one. Maybe we can hope for a hornsection on the 1998tour? :-) (I think it will take another 2 years for Glenn to have his BIG time)

YOUR LOVE IS ALL RIGHT

I almost forgot that I am a bassplayer as well

Glenn put on his bass for this one! This is a song that really gets much better live than the original from Trapeze 2nd studio album - it has got some kind of hypnotic groove...

PUSH

This song is also much better live than the studioversion from the recent Feel-album, it was followed by the highlight of the show, to me anyhow:

COAST TO COAST

The song included an intro that reminded of Still in Love With You (From Burning Japan Live) and at the end a new jazzy song, I think called Missing You, with some very beautiful piano. I suppose that This Time Around should have been in there as well, but Glenn had to skip it, as he said after the show:

If I had missed one note in that song I had ruined the whole show for me and for some in the audience as well. Glenn has turned into a perfectionist when it comes to his voice...

Then Glenn picked up his bass again and it was time for two surprises:

WAY BACK TO THE BONE

A straight version, quite similar to the Trapezeoriginal. Should have been a little longer, IMO. This is my favourite Trapezesong...

FIRST STEP OF LOVE

Great song from the Hughes/Thrall album. But this was probably the song where Glenns cold was most noticeable - he even had to skip parts of the choruslines. :(

The rest of the show consisted of DPonly stuff, with Glenn concentrating on the vocals.:

(I have to say that although I truly enjoy seeing him play the bass and also enjoy to see him enjoying himself, playing the bass, he loses some of the contact with the audience and maybe some of his charisma. But this gig with him playing on 4 songs was probably a good mix)

YOU FOOL NOONE

A fast energetic version with a really groovy mid-section! The first chance for the drummer to show his capabilities, and sure he was good. A noisy ending to that song and then Glennintroduced his band;

On guitar George Nastos, if I was Michael Bolton I would have said that he is my musical director - but I ain't Michael Bolton, f**k that sh*t!!!

Glenn has been compared to MB a couple of times too many, I think....

Glenn also said that the keyboardplayer was the best he had ever worked with, I am not gonna discuss that here and now - but he sure was perfect for the kind of music that Glenn is into right now :)

YOU KEEP ON MOVING

A magic version! The audience sang the whole first verse by themselves - and Glenn just have to scream himself through the choruses

ENCORES:

GETTING TIGHTER

Glenn was back on the bass for this number - but just when he was about to do his solo something went completely wrong... NO sound at all from the sixstring Funkmeister :(The keyboard player picked up the bassline on the keys so when they went back to the verse it sounded almost as usual...

STORMBRINGER

After this the band went backstage and everybody thought the show was over, for Glenn's voice it had better been, but they returned once again and did

BURN

Compared to the old swedish band, I have to say that the new band was better suited for the Trapezesongs and they also did the Feel songs great BUT the Swedes are more traditional metalheads and I think their versions of especially Stormbringer and Burn was better, or at least closer to the originals...

The first night on the tour, in Glasgow, they also did Talkin To Messiah. But as Glenn's cold got worse they had to skip that song :(

Personally I would have liked to have some more from Feel, Living for the Minute and maybe Redline would be good live, I think. Great to hear those old Trapezesongs performed in such good versions though, but with a FUNKY band like this, I think it was 1 or 2 Purpletunes too much...

All in all a very good concert, IF The Voice had been in usual shape, it had been the best concert with Glenn I had witnessed SO FAR - but I am sure that it will be even better the coming years!!!

Are you ready for the Big Time? - Big Time coming up!!!!

In the next Coast to Coast I hope to be able to give you some of Glenn's personal thoughts about the tour, the band and the future.

Keep Moving!

Paer

-END-

From: P.McLoughlin@bra0108.wins.icl.co.uk
Subject: CTC: Glenn in Moscow

CTC: Glenn in Moscow

When I saw the Glenn Hughes tee shirts at LA2 in London, November 18th, I was really surprised to see Moscow listed on the tour after Paris. Why go to Moscow ? What an expense ! I thought that perhaps he had a fan base there.

My concerns were answered a few days later by the headline 'Unwitting Rock Star Plays For Russian Voters' in the Guardian of November 25th. The article said that Glenn Hughes, former singer with 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 the concert, so I really must apologise 101%. I feel really stupid right now. I have a concert to do so I must compose myself' - quoted by the Guardian from the Moscow Times.

Apparently Glenn, along with rapper MC Hammer are victims of the party's campaign to win the youth vote. The article queried how the party could afford Glenn's 6250 pounds sterling fee. However, in The Daily Telegraph of November 24th, Glenn's photograph in front of a picture of said politician is subtitled by:

'ROCK-SOLID SUPPORT', with a statement of how Glenn rebuffed a reporter's allegation that he did not know who the party leader is, and 'the party invited Hughes to help it's campaign' !

Patricia McLoughlin November 28th 1995

-END-

From: P.McLoughlin@bra0108.wins.icl.co.uk
Subject: CTC: Glenn on UK TV "Noisy Mothers"

As requested by Bill Jones

CTC: Glenn on UK TV Noisy Mothers

Noisy Mothers is a late night Heavy Metal program of videos and interviews. It is often used for promoting new albums and tours.

Just prior to Glenn's UK tour and the UK release of 'FEEL', he was interviewed for the program at London's 'Rock Circus' near the famous Picadilly Circus.

The interview was introduced by presenter Anne Kirk with 'The man with the voice is back'.

Glenn first appears walking in the street near Picadilly Circus, dressed in black, then seated within the Rock Circus in front of a set of revolving pianos being played by models of Elton John, Little Richard and Stevie Wonder.

Glenn talks about the new album going back to the real Glenn Hughes after his 'recovery' blues album which 'showed he was back'.

***** Video extract from 'Save Me Tonight' - a contrast with his long hair.

Glenn then talks about coming from Trapeze and Deep Purple and getting in to funk and soul. He says that the most important thing is to explore, to take risks. He should be allowed to experiment, and even do the things he is capable of doing. It is all about the voice, and doing something a little different than the next guy.

***** Video extract from 'Pickin up the Pieces'

Glenn says that his fans have been fans for a long time though there are a lot of new fans, they are from 15 - 50. 'My fans have been fans through all my endeavours, ups and downs. They will stick with me, be fans forever. They need to know from me how important they are to me. when I see them to my concerts, in the street it's like a family. I'm a very accessible person. I like to meet people.'

***** Video extract 'Why Don't You Stay', subtitled with the address of Glenn's UK Fan Club " The Voice, PO Box 6, Wirral Merseyside, L62 8HT".

Glenn says that if people like Thrall and Trapeze they will love this record, or the funky stuff with Deep Purple they will like this record.

He then goes in to the writing of the songs. He likes to write alone, he's been knocking himself down, not writing much alone. He says that he plays all the bass on the album and did all the vocals, 'even the girlie voices are mine'.

Then Glenn is seen outdoors again in the street walking to the lyrics:

'There was a time when the day turned in to night
And I was barely just alive'

Patricia McLoughlin 28th November 1995

-END-

From: GillansInn@aol.com
Subject: CTC: Joe Lynn Turner

Joe Lynn Turner took part in the America Online Deep Purple chat this Tuesday. Back in December of 1993, Damien and myself were talking with Joe backstage at one of Joe's solo shows in New Britain CT. Damien brought along the Hughes 1991 Warner Brother demos for Joe and we talked about Glenn for a while. After Joe sang a bit of Welcome To The Real World to us (!) he said he had done demos with Glenn at some point, and that they were great friends.

At the chat on Tuesday, I asked Joe when these demos were done. He said they were recorded in London in 1984 for no project in particular. He didn't have anything else to say about Glenn, but at least we do know when this was done. Wouldn't mind hearing those myself!

Brendan Johnston

-END-

From: KQAQ09B@prodigy.com (MR KEN J SENYO)
Subject: CTC 14

As we wait for Glenn's follow-up to Feel, may I suggest listening to Al Green's record "I'm Still in Love With You"? You'll hear where Glenn gets all his emotional cries of soul from. Who said he's the "white Stevie Wonder"? He's definitely the "white Al Green". What a duet that would be! What do you think, Soulman?

Ken in Ohio

|||||
CONTRIBUTIONS
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From: Damien DeSimone <glennpa@nic.com>
Subject: CTC CONTRIB: 1994 GH interview in Raw magazine

From: Raw #145 (UK)
Date: March 16-29, 1994
Transcribed by: Damien DeSimone

SLAVES AND MASTERS!

Despite the downturn in a previously stellar career and a long battle with drug and alcohol addiction, GLENN HUGHES is still a metal legend who influenced a generation of frontmen, one of whom is SEBASTIAN BACH, who

leapt at the chance to interview his hero!

At the age of 26, Skid Row's Sebastian Bach has the world at his feet. Young, skinny, rich, and crazy, the Canadian-born frontman has already become as notorious for his hedonistic streak as he is for his musical prowess.

Turning the clock back a couple of decades, we find one of Bach's biggest heroes, Glenn Hughes (aka "The Voice Of Rock"). Hughes first found fame with Trapeze, a hard-hitting blues act, before being offered the gig of a lifetime in 1974 as bassist and part-time vocalist in the then David Coverdale-fronted Deep Purple. All the same temptations that Sebastian is now facing were once at Hughes' feet; and he accepted them all. Drink and drugs became a way of life. After Purple's demise, Glenn stumbled through various projects, briefly fronted Black Sabbath, and saw his fortunes revived with a guest slot on The KLF's "What Time Is Love." Since Christmas Day 1991, when he realized it was kill-or-cure time, Glenn has gradually been rebuilding his career. The culmination of his efforts is FROM NOW ON..., an album which finds Hughes in devastating vocal form and hungry to live up to his potential.

Now, "Slave To The Grind," Sebastian Bach, finds out what makes the master tick...

SB: After 25 years in the music industry, what is your secret in putting up with all the bullshit?

GH: It was realizing that 90% of A&R guys are frustrated artists who don't know shit about music. Now I just let my voice do the talking.

SB: Over the years, your voice seems to have acquired more strength and prowess. What's the explanation for this?

GH: Taking good care of myself. There's a strict rule of no chemicals and no alcohol, and I always try to get plenty of sleep. Lots of hot showers can help, too; it really opens the sinuses.

SB: What do you do to warm up your pipes for each show?

GH: I listen to Sly & The Family Stone's "There's A Riot Going On" and a few James Brown CDs. I also do a lot of Glenn Hughes-isms, my own scales, and find a place where I can meditate before I go on.

SB: Tell us about the wildest party you ever had with "The Man In Black," Ritchie Blackmore.

GH: It was when we were in rehearsals for the BURN album at Clearwell Castle, which is 700 years old. Anyway, Ritchie, myself, and my roadie, Bas Marshall, were getting shitfaced down the pub in the Forest Of Dean when Ritchie decided he wanted to have a seance. So we all went back to the castle, and the three of us sat cross-legged in the great hall and began. Little did I know, but Ritchie had rigged some speakers inside one of the walls, and they played some eerie, ghost-like noises and footsteps. Shit began to happen - or so I thought - but Ritchie had also rigged the same sort of device in my quarters, so the same bloody fracas continued all night long! Of course, he sat up all night outside my door laughing like the deranged bloke he is. I was not amused!

SB: Switching to your new album, FROM NOW ON, what do the lyrics to "Pickin' Up The Pieces" refer to?

GH: Well, do you remember last summer when Yngwie Malmsteen got busted for allegedly kidnapping his girlfriend and pulling a gun on her? I felt so bad for him and the problems that had overcome him. It was my little message to him, telling him to wake up. But I'm not laughing at Yngwie; I only want the best for him.

SB: What advice would you give to a vocalist concerning alcohol and/or cocaine? What effects do these things have on the voice?

GH: Well, to those of you reading this who have never drank or used cocaine, just don't start now! To those who have indulged, try to love yourself a little more. You not only damage your voice, you damage your body, too, especially your nervous system. It becomes impossible to control your true emotions while under the influence. When I was using drugs, I somehow managed to make guest appearances on albums. I don't know how I got through it, but somehow I did. I always delivered the goods, sort of like Billie Holiday (1930s chanteuse) did, but I was in so much pain. Now

that I'm clean, I cannot believe the timbre of my voice. I sing higher, with more confidence, and much, much more soul.

SB: What do you remember about your first touring experience, and did you ever open for any other famous bands?

GH: My first tour was with Trapeze in 1970 in the States. I was extremely pissed off, because I was too young to get served a drink, while Mel (Galley) and Dave (Holland) were doing Harvey Wallbangers in Holiday Inns across the USA. We opened for the Moody Blues in the States. Once we also opened for the James Gang, and, on the second night, they were too afraid to let us go on!

SB: What are your definitive vocal performances in the studio, and which song has been your personal favorite?

GH: The PLAY ME OUT (solo) album in 1977, Purple's BURN (1974), STORMBRINGER (1974), and COME TASTE THE BAND (1975), HUGHES/THRALL (1982), and, of course, my hot new album, FROM NOW ON... My all-time fave is "Walkin' On The Water," from the new album.

SB: Is it true that you and the Metal God, Rob Halford, once had a screaming match at 5:00 am on a boat somewhere in the Pacific Ocean?

GH: Oh, my God, he told you that story! Priest were playing Long Beach in 1981. They were and still are big buddies of mine. Rob and I were famous for these singoffs, and they had just come off stage. Rob and I took off into the shower. I was dressed, he wasn't; and, yes, he does have a rather large willy! We were both really out of it. Off we went, howling at all and sundry, totally ignoring anyone, including record company executives and whoever. This sort of behavior went on for half the 1980s, but Rob is also clean and sober now.

SB: We were supposed to perform together at a New York tribute gig for Ray Gillen (RIP) until bad weather forced me to cancel. What is your most vivid memory of our mutual friend?

GH: It's quite a personal one. The day before I entered the Betty Ford Clinic, Ray was the last person I visited before my recovery. Ray was very spiritual, as I am. When I got out of Betty, I saw him again, and we both cried. I had overcome my life in hell, my battle with drugs, but little did I know that Ray was dying. We'd always been close, but for the last two years of his life, we were inseparable. I miss him a lot. That tribute gig I did for Ray was a tremendous success. We reformed Trapeze and were slammin', and Big G (a reference to God) was jammin'! I want to thank you, Sebastian. You are a killer singer and one of the best frontmen ever!

-END-

From: Lennart Hedenstrom (lehe@lulea.trab.se)
Subject: Expressen on the "trouble In Sweden"

November 7

Finally the more balanced article about "the trouble in Sweden" appeared in Expressen yesterday. Expressen is Sweden's best selling evening paper. The article filled almost a whole page but the most part of it was the huge picture described below. As I wrote above I found this article more balanced than the article that was in Aftonbladet which I transcribed in the previous issue of CTC. I am sure that Glenn feels better about the situation now that he got a better treatment in the press.

The article was written by Lars Lindstrom, Expressen. It appeared in Expressen November 6 1995. I translated it to English myself and typed in for you all.

The article was accompanied by two pictures. one small of Mic Michaeli and Ian Haugland with this text:
"DISAPPOINTED. Mic Michaeli and Ian Haugland are still waiting for the rest of their money."

The other picture was huge and featured Glenn Hughes holding his Swedish girlfriend Aasa Pettersson out on the streets of Stockholm with this text:
"HOLDS ON TIGHT to his assets, here represented by the girlfriend Aasa Pettersson from Stockholm. The money that

he owes the three guys of Europe will be paid to them after the new year, promises the former Deep Purple bassist Glenn Hughes when Expressen meets him on Kungsgatan in Stockholm."

-THEY WILL GET THEIR MONEY-

Glenn Hughes about the fight with Europe

Here stands, with a recent haircut, GLENN HUGHES of Deep Purple with his girlfriend AASA PETERSSON in the middle of Kungsgatan (King's Street) in Stockholm. He looks happy despite threats of lawsuits from three of the members of EUROPE. - They will get their money, he promises.

A year has passed since Mic Michaeli, Ian Haugland and John Leven from the Swedish successful band Europe were out on tour with their old hero Glenn Hughes. But so far they have only received half the money they were promised. -The tour budget was poor and the costs grew very rapidly, says Glenn Hughes to Expressen.

-Everything will be taken care of-

-Then I broke with my manager and all my assets were frozen. Now I have a new manager and everything is starting to look better. I promise everyone involved in the tour that they will get their money after the new year, says Glenn Hughes. The three Swedes are preparing a lawsuit through the Swedish Musicians Union against Glenn Hughes. When Expressen forwards Glenn's promise to Mic Michaeli he says: -Sure, I am certain we will get the money, but this whole thing has not been handled nicely by him.

-Loves Sweden-

Glenn Hughes has right now a new solo album out titled "Feel" and he is anxious to explain how much he likes Sweden: -I love Sweden, he says, and maybe he mostly mean his 22 year old girlfriend Aasa Pettersson from Stockholm. She is one reason the old hard rocker spends so much time in Sweden these days. He also has other Swedish friends, he was for example best man when TV2 weather man Paer Holmgren got married. Glenn Hughes played bass and sang in Deep Purple and participated on five of the band's albums in the middle of the '70s.

Lennart

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

-END-

From: JONES@VSDEC.NL.NUWC.NAVY.MIL

Subject: CTC: Contribution

THOSE OTHER SESSIONS by (the vacationing) Bill Jones

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Yup, I was on a vacation while this issue was being put together, and almost missed doing the usual column. My sense of loyalty prevented me from totally kicking back and neglecting "Coast To Coast" however, so I've got a shorter-than-usual column for this issue, but nonetheless a column. On with the show...

Most movie-goers would make no connection between the 1987 film "Dragnet" and the 1991 film "Highlander II - The Quickening," but astute Glenn Hughes fans surely would; Glenn contributed to the soundtracks of each of these movies, with one song on each. The two tracks are as far removed from each other as are the films they were recorded for.

The Dragnet tune is "City of Crime," a hard rocking rap number that marked the first reunion of Glenn and Pat Thrall since the 'Hughes/Thrall' album of 1982. The album actually lists the tune as being "Performed by Dan Ackroyd and Tom Hanks, Featuring Glenn Hughes and Pat Thrall." Ackroyd and Hanks perform the rap, while Hughes and Thrall supply the music. Thrall's contribution consists of the sparingly-used guitar parts, which amount to a simple, but catchy main riff, and nifty spurts of soloing that enhance the song without becoming annoying. Glenn's part is limited to providing the vocals for the three choruses. Small as his role is, it's still classic Glenn, with him effortlessly

reaching vocal heights that few others attempt, and doing those unique over-dubbed harmonies as well. "City of Crime" is a fun track that is musically superior due to the efforts of Hughes and Thrall.

The track "Haunted" from the Highlander soundtrack album is a proper Glenn Hughes song, being sung entirely by the man himself. The title is appropriate as the tempo is not really that of a ballad, but not far from it either, and the mood of "Haunted" actually is quite haunting. The intro is the familiar Twilight Zone theme music, which then gives way to other eerie effects. I'd like to compare this one with something else Glenn has done to give those who haven't heard it an idea of what it's like, but it's really quite unique. It maybe could have been included on the Phenomena album, as the feeling of Phenomena was also sci-fi/horror-like. "Haunted" lacks the heavy metal guitar treatment of Phenomena though - there are guitar lines here, but they're more akin to those of Duran Duran or even the Beatles than to any hard rock bands.

The other tracks included with these soundtracks aren't really important are they? Well, if pressed, there are a couple of songs on the Highlander album that aren't too bad - the Lou Gramm Band has a good guitar track turned in by Vivian Campbell, and Robin George's Notorious band comes in with one of their better rockers, but that's about it. Dagnet only offers five songs along with selections from the musical score of the album; one each by Patti LaBelle, New Edition, Art of Noise, and the duo of Peter Ackroyd and Pat Thrall, in addition to the Hughes/Thrall/Hanks/Ackroyd "City of Crime." None are probably of much interest to Hughes fans, as the only promising tune, the Peter Ackroyd/Thrall "Dance or Die," is ruined by the low-grade Bowie-ish vocals of Ackroyd. A number of interesting musicians is listed in the credits however, including T.M Stevens and Jeff Bova, but just where they play is uncertain.

Both albums were flops sales-wise, and were quickly deleted from US shelves. The Highlander II cd is currently available in Europe; I'm not sure of the status of the Dagnet album, though it does pop up in cut-out bins frequently. Both songs by Glenn are great vocally, with "Haunted" being the more serious, and "City of Crime" a fun, catchy tune. A really cool collector's item is the single of "City of Crime," as the B-side is a version of the song minus the Hanks/Ackroyd rap - this turns out to be quite decent indeed. Many thanks to CTC reader and contributor Ken Melton of Arizona, USA for sending me a tape of that single! Except for the die-hards, I don't know that I would recommend buying the Highlander cd, unless you're buying it just for the Glenn song. Same thing with the Dagnet disc, except that if you do run into it, it would most likely be at a cut-out price, and thus would be a must buy.

Music From And Inspired By The Film Highlander II - The Quickening
Bronze 9031-73657-2 (1991) Germany

Music From The Motion Picture Soundtrack "DRAGNET"
MCA-6210 (1987) USA

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC CONTRIB: FNO review from Raw

From: Raw #145 (UK)
Date: March 16-29, 1994
Written by: Dave Ling
Transcribed by: Damien DeSimone

GLENN HUGHES
FROM NOW ON...
Roadrunner RR 9007-2

* * * * 1/2
.....

Say goodbye to the Glenn Hughes of old, the sickeningly gifted waster who so many times promised us he'd cleaned up his act, only to succumb to temptation again.

Since Christmas Day 1991, the former Trapeze/Purple legend has been clean, sober, and desperate to disprove the doubters. Last years's BLUES LP was a decent start, but FROM NOW ON... is the first tangible sign that his goal

is still within his grasp.

Despite years of abuse, Hughes' voice is still awe-inspiring. From a throaty rumble to a raging primal roar, he turns ordinary songs into classics. There are, in fact, one or two less inspirational moments here, but, with Unruly Child's Bruce Gowdy producing, this is not dissimilar to the seminal HUGHES/THRALL LP.

It's no coincidence that one of the best cuts, "You Were Always There," was co-written with Pat Thrall, while Gowdy himself wins points for hi-tech opener "Pickin' Up The Pieces." Jean Beauvoir chips in with the hefty "The Liar," and polished performances come from Europe bassist John Leven and keyboardist Mic Michaeli, with Ian Haugland also drumming on a herculean 1994 remake of Deep Purple's "Burn."

Welcome back to an enormous talent.

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- The Editors.