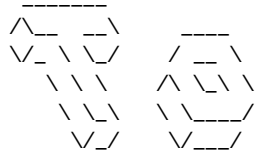
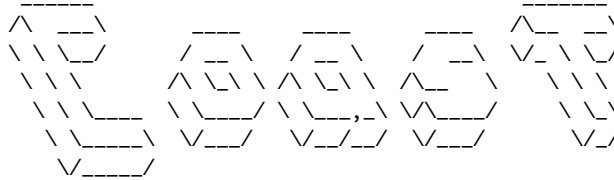


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#30  
Oct 30  
1997



|||||  
INTRODUCTION  
|||||

Hi Gang! Well, it has been QUITE some time now since the last Coast to Coast, and lots of things have been going on. Be sure to check out the first item, from Damien, which has a great deal of news in it.

I have to keep this intro even shorter than usual, sadly (heh) but I do want to thank everyone for writing in and making contributions. I also want to thank the CTC Editors, as usual. Finally, I want to apologize if anyone had submissions that did not make it into this issue ... I had a hard drive crash. Now, I keep backups on zip drives, but somehow I lost a couple of submissions from Bill Jones. He sent me his backups, but that could imply I lost other user submissions as well. If you have anything that was lost, and you don't see it in here, please get it to me again and I will put it in the next CTC.

The only other thing I wanted to say is that I have this odd Glenn Hughes urge; I have this need for something massive and huge to come out; I'm having Glenn cravings, especially after the recent shows! Well, here we go with #30!

Lewis

|||||  
SUBMISSIONS  
|||||

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Latest News

UPCOMING MARC BONILLA CONCERTS

=====

Guitarist Marc Bonilla (who co-produced, co-wrote, and played on ADDICTION) has two club shows scheduled in California in early December. The dates

are:

December 5 - The Coach House, San Juan Capistrano  
December 6 - Billboard Live, Los Angeles

Glenn will be performing several songs with Marc at both shows, and there are other planned special guests as well. See the message(s) from Marc elsewhere in this issue, and also check out the following web sites for more specific information:

<http://www.thecoachhouse.com>  
<http://www.billboardlive.com>

According to Billboard Live's web site, they have a "stagecam" set up, so it seems that we may be able to view the show live over the Internet!

#### U.S. RELEASE OF ADDICTION

=====  
Glenn's most recent solo album, ADDICTION, is scheduled for a U.S. release on Shrapnel in late November. This CD will include three bonus live tracks from the Japanese ADDICTION tour.

#### NEW GLENN HUGHES WEB PAGE

=====  
Lennart is starting up a new Glenn Hughes web page. Read more about it at:

<http://deep-purple.family-tree.org/Hughes>

If anybody is curious, there has not been any split between the four editors of CTC. :) Lennart's page will be a companion to the GH/CTC web site that Lewis maintains and the other GH web pages that currently exist. He will still be fully involved with CTC, and he will help out with Lewis' site whenever his services are needed.

#### CHANGE IN MANAGEMENT

=====  
It looks like Glenn will be signing with a Los Angeles-based management company in the near future, possibly as soon as the end of November. Bill Hibbler is still representing Glenn regarding certain projects, and that may continue after November, too. Bill will continue to be involved with CTC.

#### GLENN SPOTTED IN LOS ANGELES

=====  
Glenn was seen in the audience at the Paul Rodgers concert at the House Of Blues in West Hollywood during the week of September 23. Later that night, he participated in a jam session at another club, the Baked Potato, and according to our source, he blew everyone away doing Superstition (the Stevie Wonder classic). Slash, of Guns 'N Roses fame, was in the audience, as was Paul Rodgers.

#### TONY IOMMI SOLO ALBUM

=====  
In the October issue of Guitar World, Tony Iommi has a column, and he writes:

"Hello there. The Ozz Fest has just finished, so I'm writing this column at home in England. If you came to any of the 21 shows this past summer, thanks for your support. It was great for us all

to get out there and play together again, and I really enjoyed it. I certainly hope it happens again. In the meantime, I'm hard at work on my solo album."

As we know, Glenn has already contributed to a number of tracks for Tony's solo project, but Tony's solo plans were put on hold while he toured with Ozz Fest all summer. What will happen next remains to be seen!

\* \* \*

-Damien-

| Damien DeSimone | "I'm a loose cannon, baby!" |  
| glennpa@nic.com | - Glenn Hughes, August 1997 |  
| Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE |

-END-

From: "Keith Geller"<keith\_geller\_at\_\*dcaaf3611@rce.dcaa.mil>  
Subject: CTC: Any St. Louis GH fans?

Any GH fans residing in the St. Louis, Missouri metropolitan area? If so, please write.

-END-

From: "Vroe, Philip de (GEP)" <Philip.deVroe@gepex.ge.com>  
Subject: Proposal for Glenn's future career

My fellow Glenn Hughes fans,

When I was listening to a Mariah Carey tape in the car yesterday (which I did as a "compromise" with my fellow car passengers, they don't particularly like Deep Purple or Black Sabbath), I remembered a discussion I had with a friend of mine when we first heard Glenn's contribution to KLF's "What Time is Love"..... his brief stint with MTV "general audience" fame.

Glenn should try to hook up with Mariah Carey, and do both a funkrock song ("Your Love Is Allright"-style) and a ballad with her. Mariah could use a boost in her image, in my opinion, because she hasn't had a non-ballad single in ages (which is a mistake, if you ever heard her sing "Emotions"). Glenn would be her ideal vocal partner, as they both have excellent high-pitch capabilities. They are both interested in funk and soul, so they might develop a good working relationship.

Could someone ask Glenn what he thinks of Mariah?

By the way, I was lucky to have the opportunity to see Glenn play 3 times during the From Now On tour and twice during the Addiction tour (in the Netherlands/Belgium/Germany). Now that I moved to Massachusetts, I wouldn't want to miss out on the privilege of seeing Glenn play live at least once a year! If there's any petition for East Coast concerts by Glenn, sign me up!!!

Regards,

Philip de Vroe  
GE Plastics Operations Analysis

(413)-448-6447 DC 838-6447 (phone)  
(413)-448-6518 DC 838-6518 (fax)

-END-

From: span@deep-purple.com (Stathis Panagiotopoulos)  
Subject: CTC: Glenn and "megastar" success

May I add my \$.02? Thanks.

I fervently wish Glenn would have a multi-million copy selling album, even if it meant he'd have to sing the worst music imaginable. I don't care. The man simply deserves to be a mega-star. Even if he did an execrable album that sold millions, we (I mean the hardcore fans) would still have all the excellent work he's done all over the years, plus the satisfaction of seeing "our" Glenn all over the TV, the press, etc. You Americans would also get to see the man live! He'd play a few awful songs, but so what? It would still be \*Glenn Hughes\* on stage, doing songs we all love, which is something I've not yet had the pleasure to experience. And imagine : what a boost for the back catalogue, eh? :-)

Stathis N. Panagiotopoulos  
Deep Purple Appreciation Society, Greece  
P.O. Box 50322, Thessaloniki 54013, Greece

-END-

From: John Alflat <johnalflat@compuserve.com>  
Subject: Sheffield 1974

I really hope the above Purple recording does appear for two reasons.  
1) I was there! and it brings back brilliant memories of the music and friends and the atmosphere and sso on and so on but more importantly  
2) To put a different slant on many people perception of Hughes within Purple. I have the video and CD of the California jam which was only a couple of weeks before the Sheffield concert and it bears no relation to what happened at Sheffield City Hall, and I would imagine the rest of the UK tour. The Cal Jam was a huge event in front of the cameras and the band were well aware of this. They, to my mind, acted up somewhat to the crowd and cameras and it all appeared a little stilted and posed which affected the music created. In the confines of Sheffield City Hall it was totally different. A packed house went MAD and the band ROCKED, the new stuff from the Burn album was brilliant and the old stuff ALSO sounded GREAT. Apart from some boots the nearest you can get to this is Live in London which I think is also a great piece of work. So much is judged on the Cal Jam, particularly on the Purple Newsgroup, that it will be great to here something that was MORE representative of the Burn tour.

I just hope the studio work on the tape gets it into a decent shape to transfer to CD.

Cheers

John Alflat

-END-

From: Club Viaggiatori Nel Tempo <clapoz@tn.village.it>  
Subject: info

HI Lewis,  
I'm Max from Italy.  
My job is musician and I love G.H.  
I'm Ian Paice's friend and I played with my band "Legere" before Deep  
Purple in their Italian Tour on 1994 and 1995.  
I'd like to speak with Glenn but I don't know how can I do.  
Can you help me?

Max  
email: clapoz@tn.village.it

-END-

From: Booz <boozaward@geocities.com>  
Subject: Questions

I was one of all those people who sent questions to Glenn and I would  
like to know if he has answered them? If so is the case, where can I  
find them?

Thanks

Andreas Nilsson

-END-

From: Roger Weldam <dudu2@ibm.net>  
Subject: Looking for Jon Finnigan's email adres

Hello Lewis I am Roger Weldam. I am a friend of Jon Finnigan, who is a  
very good friend of Glenn. I just moved to Curacao, next to Aruba, and I  
have lost the email adres of Jon Finnigan. I hope that you can help me.  
Thank You. Maby we will see eachother at the next Glenn Hughes tour. See  
You.

-END-

From: Keith Bage <KBage.cc@onyxnet.co.uk>  
Subject: CTC

Hi all at CTC

I have been reading CTC for some time now, in fact I have visited the web  
site to get all the back issues I missed, but after reading this issue I  
just had to write and tell you what a wonderful read this was.

I'm a married mother of 3 boys who would have loved to have been to Denver  
for the Tommy Bolin concert, but as everything comes down to money as usual  
(and the North of England is a long way from Colorado) it was not to be.

Damien did a super review, revealing every little detail ,and describing everything thing I could  
almost imagine being there with you guys.

At the moment I'm glad that Glenn is taking his time to choose the new  
direction to take his music, I'm sure whatever he does will be a success.

My husband Keith and I have been huge fans for nearly twenty years, though  
I'm an addict. I need to hear Glenn every single day. We even have a framed  
photo of Glenn which sits amongst our other family photos. We love him  
heaps!.

I've been trying to get a copy of the Warner Brothers Studio Sessions, if anyone has a copy I've got some rare recordings and videos I'm willing to trade.

To all at CTC keep up the excellent work it's a real pleasure.

To Glenn - Your in our thoughts every day. Be happy

PS Our boys are dying to see Glenn in concert, when on tour in England.

Karen Bage

-END-

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

Lewis and Damien,

thanks for a terrific job in bringing the tribute concert weekend to everyone who could not be there; it was the next best thing. wish I could have joined everyone, maybe next time. Hopefully, it will make it to video. Did anyone ask Glenn about the Iommi project? also, whatever happened to poll results part two: questions to Glenn? sure hope the Downes sessions make it to CD.

Ken in Ohio

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Return of "Fave Albums" poll?

In CTC #29, "T. & M. Van Noggeren" <tonyvnm@MNSi.Net> wrote:

> In reviewing old back issues of CTC I really enjoyed Damien's idea for  
> a poll at the end of 1995 summarizing "favourite" albums of CTC  
> subscribers.

Gee, thanks! :)

> Although he stated that he wanted this poll to be an  
> annual event, I'm guessing that the poor response to the poll in '95  
> resulted in it not being conducted in 1996(?).

Yes, I believe that was one of the main reasons. :) However, now that you've mentioned it again, I think I will resurrect that poll for the end of this year. The original idea behind it was that Glenn's music is so diverse and he has such a wide variety of fans, that I felt it would be very interesting to see what everyone's selections were. As you can see from the few responses we got in 1995 (which were included in CTC #15), there's certainly a lot of diversity there, and that's cool.

So, folks, please keep this in mind. At the end of December, we'll send out the info for the "Favorite Albums Of 1997" poll. Please \*don't\* send in your selections now though. :) I hope we'll have a much better response this year!

-damien-

PS: If any of you have ideas for other possible polls/surveys we can do so that we can learn more about each other, please let us know.

| Damien DeSimone | "I'm a loose cannon, baby!" |  
| glennpa@nic.com | - Glenn Hughes, August 1997 |  
| Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE |

-END-

From: John Alflat <johnalflat@compuserve.com>  
Subject: CTC: What time is love

Just to let you know that the KLF have remixed What time is love and it looks set for an October release

Cheers

John Alflat

-END-

From: mitani@ucla.edu (Kohnosuke Mitani)  
Subject: CTC: From "BURRN! Oct., 1997"

Glenn is writing songs for his new album with members of SPELLBOUND and SNAKES IN PARADISE. These include ballads temporarily entitled "In And Out Of Love", "Someone To Live For" and "Money To Burn".

-END-

From: Mark Hoffman <"mhoffma3@ix.netcom.com"@netcom.com>  
Subject: Tony Martins Favorite Vocalist.....

Hello Lewis,

Thought you might be interested (subscribers too) in checking out what Sabbath vocalist Tony Martin has to say, in his new official web site: <http://user.tninet.se/~cxq849j/TonyH.html>

You may have already crossed it on Joe Siegler's mailing list #619. Man, I have regrets about not making it to Denver for Tommy B's tribute concert- I had just bought a house in July, and had my little boy with me for the summer- and just couldn't swing it. It just about drove me nuts- receiving the e-mails of the get together plans and all...I am that big of a fan- I should have been there!

Mark Hoffman  
Houston, TX

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: New TB Archives newsletter

October 21  
=====

Hi All:

I just received a "special issue" of the Tommy Bolin Archives newsletter, which contains the following blurb on this year's TB Tribute Concerts,

among many other things:

\* \* \*

1997 Tribute Concert Blows The Roof Off The Bluebird Theater

As many of you know, the 1997 Tommy Bolin Tribute Concerts at Denver's Bluebird Theater were spectacular! Glenn Hughes and Zephyr both outdid themselves with their performances. A number of you have contacted us to tell us that Glenn's set was the most amazing musical performance you had ever seen! It was something special. At press time, we are holding talks with Glenn's representatives about the prospect of releasing his performance. We will keep you up to date!

\* \* \*

They also say to check out the TB Archives web site (www.tbolin.com) for photos from the show, but, as of October 21, I don't think there are actually any pictures there yet. But keep checking...

Hopefully in the near future we'll have another batch of Denver pics scanned in for the GH web site that were kindly provided to us by several of you. But Lewis is in charge of that, so I digress... :)

-Damien-

| Damien DeSimone | "I'm a loose cannon, baby!" |  
| glennpa@nic.com | - Glenn Hughes, August 1997 |  
| Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE |

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Upcoming Marc Bonilla Concerts!

Hi All:

Some exciting news... Recently we found out about two Marc Bonilla concerts scheduled for December in the Los Angeles area. After some initial confusion and a couple of date changes, everything looks set now, and I have the latest date, venue, and contact info in my news recap elsewhere in this issue. Thanks to Shirean Harrison for tipping us off about the Coach House show, which she found out about when ordering tickets to the Billboard Live show! :) Anyway, Glenn will be performing several songs with Marc at both gigs!

I also emailed Marc the other day, and he promptly responded with the message included below. It sounds like these will be amazing concerts! If anyone on this list is lucky enough to be able to attend one or both, please let us know, and provide a full report for CTC. We do know that David and Shirean Harrison are planning to be at Billboard Live on December 6. Unfortunately, I'm stuck here in New Jersey and won't be able to make it out there, as my big trip this year was to Denver in August to see Glenn perform at the Tommy Bolin Tribute Concerts (see my review last issue).

If we get additional information or are notified of any changes, we'll let everyone know.

-Damien-



\* \* \*

Date: Wed, 22 Oct 1997 02:48:10 -0700  
From: Marc Bonilla  
To: Damien DeSimone <glennpa@nic.com>  
Subject: Re: upcoming shows

Hey, Damien. Yeah we're gonna do some fun stuff at these gigs. Glenn will definitely be there. We'll be doing some songs from Addiction and the upcoming album we're working on now...Also in addition, Keith Emerson is going to play keyboards on some things and we're going to do Tarkus as well...this time with guitar added. Ronnie Montrose will be joining us as well to do a couple of his tunes and Edgar Winter may drop by if he's available those nights. Should be entertaining to say the least. Sorry you're so far away. It would have been nice to have met you in person finally. If you need additional information, let me know. We'll talk soon.

Marc

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| Damien DeSimone | "I'm a loose cannon, baby!" |
| glennpa@nic.com | - Glenn Hughes, August 1997 |
| Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE |
```

-END-

From: "Bill Jones" <billj@mindport.net>  
Subject: CTC: Submission: Trapeze CD reviews in Goldmine

The September 26, 1997 issue of Goldmine, the U.S. bi-weekly record and compact disc collectible magazine, has reviews of three Trapeze discs. The reviews are in the Reissues section and are written by Geof O'Keefe. The discs reviewed are HIGH FLYERS: THE BEST OF TRAPEZE, HOT WIRE, and TRAPEZE (1976). The reviews are very positive, sounding like they come from a fan. There's a bit of humor too, like when he talks about the bonus tracks originally on THE FINAL SWING vinyl lp and now on HIGH FLYERS - "...now fans have to shell out \$15 to get two songs on HIGH FLYERS. Are they worth it?

Unfortunately, yes." :) Geof also gets the details right, pointing out correctly that Hughes sings uncredited lead vocals on "Chances" and "Nothin' For Nothing" and backing vocals on "It's Alright." O'Keefe states that the sound quality of the self-titled TRAPEZE cd sounds much improved over the vinyl version, so it's obvious he's had previous exposure to Trapeze, maybe from his own collection. ;)

In any case, the review is well-written and lengthy, and also includes a brief but good history of the band. Highly recommended reading.

Bill Jones e-mail addresses:  
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Norwich, Connecticut (play) billj@mindport.net  
(860) 437-5650 WWW: <http://www.mindport.net/~billj>

-END-

From: "Bill Jones" <billj@mindport.net>  
Subject: CTC: Submission: Bass Player magazine for swap

I have an extra copy of the August 1997 Bass Player magazine with the 2-page article (and picture) of Glenn. If anybody's interested in it, I'd be willing to swap it for an interview tape, live tape, a new VCR, or whatever else someone might be willing to give up. Send me e-mail.

Bill Jones                                e-mail addresses:  
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Norwich, Connecticut                  (play) billj@mindport.net  
(860) 437-5650                          WWW: http://www.mindport.net/~billj

-END-

From: "Bill Jones" <billj@mindport.net>  
Subject: CTC: Submission: Trapeze boot CD review

Before the first CTC was sent out, the other editors and I discussed guidelines and so forth, and among the things we agreed on was that we would not endorse or officially discuss bootleg recordings of Glenn Hughes within Coast To Coast. This was not because we personally dislike the idea of bootlegs, but rather because Glenn himself has stated that he does not like them. We also decided that we would not censor reader submissions except for obviously inappropriate entries, so bootlegs were definitely fair game for readers to discuss. So with that in mind, I am submitting this post as an ordinary Glenn Hughes fan and not as an editor of CTC, because this is about a bootleg compact disc.

As a fan of Glenn's for, (dare I say it?), some 25 years now, the recently pressed Trapeze bootleg cd HIGH WIRED ACT is exactly the album I've been waiting for, well, for 25 years! I've always felt that Glenn was at a creative peak songwriting-wise in Trapeze, and it may just be that I've listened to the MEDUSA album more times than any other album, period. Until now, I've never heard any of the MEDUSA material performed live, save for some extremely poor quality audience recordings. This new cd is in essence then the fulfillment of a 25 year wait for something more from Trapeze than what I'd already heard, and it is not a disappointment in any way!

HIGH WIRED ACT is a soundboard recording of seven songs from Dallas, Texas in 1972 and one song from Austin, Texas in 1971. The disc totals 74 minutes 38 seconds. The songs and their respective times are:

Way Back To The Bone	7:08
You Are The Music	6:23
Jury	13:02
Seafull	8:10
Your Love Is Alright	14:21
Medusa	7:48
Black Cloud	11:00
Touch My Life	5:55 [from Austin]

As you can see from the times, every song is appreciably longer than the studio version, and in the case of "Your Love Is Alright," more than three times the length of the original! Trapeze was a band like Deep Purple, where the songs took on a new and different life when performed live. New intros were invented, ad-libbed lyrics were added, solos were extended - basically everything was expanded on a grander scale than originally conceived. Unlike many other lesser bands, you hadn't really heard Trapeze until you had heard them live, and this disc is the proof of that.

Picking a favorite tune or highlight from this performance is downright impossible. Every track is simply amazing. If absolutely forced to single out one song as a favorite, maybe it would be "Seafull." Nowhere is Mel Galley's tasteful guitar style demonstrated better than on this song. The sparseness of the studio version is also retained here, allowing the instruments and Glenn's voice to punch through loud and clear. Of course, I could just as easily select "Jury" as the best, as it also has the uncluttered sound of "Seafull" for half the song, but then breaks into that incredible repeating heavy metal bridge, and back and forth. Further qualifying that song as tops on the disc, "Jury" also features a lot of unaccompanied bass playing (during an extended jam on the bridge), which is somewhat of a rarity from Glenn. In short, the strength of each studio track is accentuated here, and new wrinkles are added everywhere.

And THE VOICE, well, what can I say? Every Hughes fan has heard the youthful exuberance Glenn exhibited during his live performances with Deep Purple, where seemingly everything he sang called out for (and received!!) added screaming and soaring where it didn't exist in the studio version of the song. That exuberance is just as evident here. What is different from the Purple recordings is that all the vocals you hear are from Glenn. Consequently, there is no fast-forwarding or skipping of tracks to get to his fantastic voice - you can simply pop the disc in and play it. Surely by design, the mix is vocals up front and everything else in back - as it should be in the case of any song with vocals, and especially something like this that \*features\* the voice. And what a voice! Not as developed and mature as it is now obviously, but with possibly more of a "WOW! factor" if that's possible, as his upper range is stratospheric. The bottom line: if it's the live Hughes voice you want to hear in all its youthful glory, then this is without question the disc to get.

Being a bootleg, HIGH WIRED ACT is not without its faults. The packaging is lame, consisting of two recycled live photos (possibly from Deep Purple performances?), and a grainy portrait, all in black and white. Liner notes? Forget about it! What you do get is an above-average quality bootleg CD in regard to the sound. The output level is very low, meaning you'll turn up the volume control for this CD, and failure to readjust the control to normal level afterward will result in an outrageous volume for the next disc played. :) There are also the typical gaffes that happen during live performances, specifically where the vocalist also plays an instrument and the vocals don't always happen exactly when they should. Fundamentally, HIGH WIRED ACT is a live performance without overdubs and is presented as such, warts and all. Like I said at the top, it's the album I've been waiting for 25 years.

ps - like any bootleg, you can't just go into any legitimate record store and find this disc on the shelves. One place the CD is advertised online is at <<http://www.lost-horizons.com/>>, though I really can't say for sure if that site is a reliable source or not. Use your own judgment. All I can say is that I think any Trapeze fan will be satisfied with this CD until such time that an official live Trapeze album is issued.

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(play) billj@mindport.net  
WWW: <http://www.mindport.net/~billj>

-END-

|||||  
CONTRIBUTIONS  
|||||

THOSE OTHER SESSIONS  
Bill Jones  
=====

One of the more unlikely guest appearances that Glenn Hughes has participated in recently was as a guest of the Hank Davison band at the annual Biker Union in Germany. This happened in the Summer of 1995, when Hughes joined Davison's band onstage and belted out a pair of songs. The two singers could hardly be more unlike. As we all know, Glenn possesses one of the more versatile rock voices on the planet, enabling him to perform a soulful ballad as easily as a metal stomper. Hank Davison, on the other hand, has the prototypical barroom whiskey and cigarettes voice, which works out perfectly for the type of music his band plays. Self-described in their promo literature as Bikerrock, his band has picked up where Steppenwolf left off and plays a driving mix of hard rock and heavy blues. The Biker Union show was recorded and the result is a 68 minute live compact disc that is the debut release for the Hank Davison Band.

Like many current artists, Hank has his own web page on the Internet, at <http://www.hank-davison.com>. The promo write-up there proclaims the HDB to be the top biker band in Europe already, and their sights are set on conquering the USA as well, with their first studio album due before the end of the year. I don't know what kind of competition they have, because how many other biker bands are there? According to the literature, they have already toured with the likes of ZZ Top, Lynyrd Skynyrd, Molly Hatchet, George Thorogood, Saxon, Ten Years After, Rory Gallagher, Steppenwolf, Canned Heat, Mothers Finest, Doc Hollyday, Luther Allison, Climax Blues Band, etc. Equally impressive is the list of guests who have performed with them on stage; in addition to Glenn, they have been joined by Alvin Lee, Bobby Kimball, Dickie Peterson (Blue Cheer), and others.

The CD is titled REAL LIVE, and starts off with a song from a band named Trouble, two from the Leo Lyons' Kick, ten numbers from the HDB, and closes with another Trouble song. Trouble starts off the concert with a cover of Bobby Troup's 1946 classic, "Get Your Kicks On Route 66." Lead vocalist Ralf Scherer gives Hank a run for his money in the best whiskey-charged voice competition. Hardly what you expect from an album that Glenn performs on. Leo Lyons's band plays a couple of originals next, fairly melodic hard rock stompers that break no new ground, but are a bit better than the album opener. Hank Davison is then introduced with the sound of a Harley rumbling from one speaker to the other in the background, and his band opens with what else but, an intro consisting of the riff to the all-time biker classic "Born to be Wild." Their first song is "Panhead '49," where the title refers to a classic Harley engine. Hank's growl, er voice is somewhat reminiscent of AC/DC's Brian Johnson, only much more gravelly and with less range. Check out his unaccompanied intro to the next track, "Come On And Say Yeah," to hear what years of barroom abuse can do to a voice. His band isn't horrible though. They play within themselves, with guitarists Wolfgang Schuldi and Patrick Wieland providing crunching rhythms and decent leads. They do an interesting take on Tina Turner's "Nutbush City Limits," hardly a typical biker song, yet their version fits in nicely enough. They do their ZZ Top impression on "Prisoner Blues", and are then joined by legend Alvin Lee, who plays a scorching "Slow Blues In 'C'," a song which has been part of

Ten Years After's live show since the early 70's. Hank takes a break from the singing duties for the next four tunes as well, with Blue Cheer's Dickie Peterson taking over for his own "Summertime Blues" and Willie Dixon's "Hoochie Coochie Man."

Hughes enters very enthusiastically at this point, screaming all the way, "YEAAAHH. YEAAH..NA..NA. Thank you very, very much. It's been a long time since I was in Germany. You guys having a GOOD TIIMME?! ...YEAAAHHH!! I say YEAAAH..YEAAAH..YEAAAH!. Yeah." It sounds almost funny in comparison to the vocals that have come through the PA system previously in the show. Nevertheless, he opens with the FROM NOW ON... song "The Liar." The band plays it surprisingly well, and Glenn delivers a strong performance full of wailing screams. Next is Purple's "Highway Star," again sung very enthusiastically by Glenn. There's no way his voice could hold up screaming like this for more than a couple of songs, and in fact you can almost hear him wear out a couple of times during the song, yet he manages to last until the powerful ending screams. The guitarists also show their mettle on this one, with a pretty much note-for-note doubled version of the familiar Blackmore solo.

The Hank Davison Band is an anachronism. They're basically doing the same thing that Steppenwolf and ZZ Top did almost thirty years ago - playing good-time, stomping blues songs with an added crunch. And yet if what's written at their web site is true, there is still a healthy market for this type of rock and roll, and the HDB has built a fairly strong reputation in a short while. Hughes fans won't find much in common with what they like from Glenn's music other than his own contributions, but if they don't mind hearing a decent band doing standard barroom blues fare then this isn't a bad album. Add in the fact that this album has the only officially released version of Glenn singing "Highway Star" and you've got a couple of reasons to pick it up. Overall, a moderate thumbs up.

Hank Davison & Friends - REAL LIVE (1995) GEMA KDC 14000 Germany

-END-

GH interview from BW&BK

{Big thanks to Tim Henderson of BRAVE WORDS & BLOODY KNUCKLES for letting us post this recent interview he did with Glenn. For more info on Tim's excellent hard rock/metal magazine, email him at bwbk@inforamp.net. - DAMIEN}

From: Brave Words & Bloody Knuckles #17 (Canada)  
Date: April/May 1997  
Written by: Tim Henderson  
Transcribed by: Tim Henderson

GLENN HUGHES

"White Boys Never Really Hit It Off With Me!"

By Tim Henderson  
(Special thanks to Eric Wilson for his fanatical wisdom!)

"I never really listened to white singers," Hughes explains the title quote from his California home. "Don't get me wrong, I'm not a racist against white people, I'm a white man. The thing is, all my favourite

singers came from the '60s - Wilson Pickett, Al Green, Stevie Wonder."

Glenn Hughes may be as polite and politically correct a rock star one may meet. A star shining in the distance - far out of reach, yet within grasp of appreciative and knowing ears. But these ears are few and far between on these shores. His English-spawned lungs have echoed graciously and voraciously since the late '60s. Part of the reason of Hughes' anonymity in North America is attributed to changing musical styles and the fact that 99% of his material is imported from either Europe or Japan. In fact, he's signed directly to Zero in Japan.

"I did an album called Feel last year on Zero that was very Glenn Hughes," he describes the Asian connection, his funk-ed-up tendencies (felt on Feel) and his driving rock wisdom (noted on Addiction, released later last year). "But that company didn't think that little girls or little boys understood that kind of music. You don't really see people in Japan funk-ing out, although funky music has become popular. The true Glenn Hughes music, you can't really put a stamp on it. It's all over the place. I don't want to keep repeating myself, but they asked me this time if I would do something a little heavier. So I thought, 'Well, I don't really want to do that'. I had to dig deep and thought the only thing I could get heavy about is a period of my life when I was a little out there and I wanted to heal. I've been clean and sober for five and a half years. But I just wanted to open up the wound, dig in it a little deeper, and figure out where I am today. Hence, that's why the album's called Addiction and it's something a little dark."

Joined by guitarist Marc Bonilla, 1996's Addiction became a symbolic bitter pill from the past that Hughes forced himself to swallow as part of his therapy. It was only five years prior that Glenn Hughes nearly killed himself and checked in to the Betty Ford Clinic soon after.

"For me, I came from the 70s," he explains the life threatening surroundings. "A lot of today's youth in the music industry get high and you don't really hear too much about those individuals per se, but for some bloody reason, I got stamped as sort of a wild man. I've been told by some music industry big-wigs that because they think that Glenn Hughes is so talented, that when I went down for a few years because of my addiction, they were really annoyed that I threw away the talent. So, people expect me to do the best I can. That's why people have been annoyed or upset with me. And that's really nice. It's a beautiful life and now I feel great."

But it's time for a change. As duly noted, Hughes' "musical chairs" voice has tackled many styles, but the one thing he has lacked is marketability to the mainstream. Moving away from his heavy rock roots, he puts it quite simply:

"It's come to a point where I want to sell mass records. I feel I have a radio-friendly voice, as you may well imagine. I should be on the radio. I've got to think about moving ahead to adult contemporary at some point. Steve Perry can do it, Michael Bolton did it very well, but there's only a certain number of rock singers that can cross over and I know I can do it. I'm looking for the right company to do a record of adult contemporary. Now, a lot of my rock fans might be disappointed in that, but I'm growing old gracefully here. I don't want to be holding my crotch, wearing leather pants when I'm 50 years old. I don't want to be doing that. I need some direction. I don't want to be banging my head against that rock door forever because it's a door that's been closed. I want to be singing songs for people who like to be moved. Let's leave all that rock stuff to the

newer bands who do it with conviction. I do rock like a fuckin' mule. I love to rock. But, I want to grow old and I want to be able to sing my songs. I just don't want to be doing that L.A. cabaret shit. I'm a singer and I want to be heard. I don't do this for the money anymore. I do it for fun and I really do love to sing. It's obvious when anyone sees me. I love it and I love to sing to them. My whole thing about now is playing live, so I'm going to Japan soon and I'm hoping to do a North American tour in the summer. I'm hoping to come up there as well. God, I'd love to come up there. I haven't played in Canada since '74."

Prior to jumping into bed with housewives around the world, Hughes recently stepped up to bat again with doom riff god Tony Iommi and his forthcoming solo record, tentatively titled *Back To My Roots*. The last time the duo met in jam mode was for the *Seventh Star* album and the brief amount of dates Hughes performed before being replaced by the late Ray Gillen.

About the reunion, Hughes remembers: "I did the MTV Music Awards with him in Europe two years ago. We met again. I hadn't spoken to Tony in ten years or something. He asked me if I would do another project with him and I said 'Yeah, if it was not like Black Sabbath.' I just don't want to repeat that. We got together last July and I said to Tony, 'Where do you want to go with this?' We started to write and I started to throw in a lot of ideas musically that I thought would be interesting to take him away from the Sabbath thing. Sort of dramatic, but very moody and a little bit more groovy. He loved it. We started to write something that was totally not Black Sabbath, but Tony Iommi-ish. It was just very Glenn Hughes and Tony Iommi. It's really, really good. It's nothing like *Seventh Star*. It's more modern, it's dark, it's beautiful, it's very, very sad, but it's very beautiful. I love it. He loves it, too. We've done seven songs. I think he's going to record five more with other artists. He spoke to James (Hetfield) and I think he spoke to Billy Corgan and I think a couple of guys from Soundgarden, maybe, I don't know. It's being label-shopped right now. They want to call it Tony Iommi, but he wants to call it Iommi/Hughes."

Glenn Hughes' Memories Of Deep Purple...

"My favourite time period with that band was all of it. I was in a band called Trapeze and we were playing at the Whiskey A Go Go and Purple were there every night. I didn't realize they wanted me to join the band. I had a feeling they wanted me to be Gillan's replacement, then when they asked me to do Roger Glover's thing, I said, 'You've got to be fucking kidding me. You want me to play bass and not sing?' Actually, Ian Paice and Jon Lord wanted me to be lead singer, but Ritchie wanted two singers and I couldn't hear that. He wanted a guy with a deeper voice and he wanted me to do the high parts. Then they approached Paul Rogers and he said, 'Why do you want me to sing when you've got Glenn?' Obviously, they were looking for a Paul Rogers sound-alike. Then, we auditioned David (Coverdale) and I got him the gig, which sometimes, he should remember. The whole thing with Purple was magic. When I joined the band, they should have realized the kind of bass player and singer they were getting. They were getting somebody that came off a very, very influenced R&B, heavy rock band called Trapeze, who would crossover into funk. You couldn't have me be another Roger Glover and you couldn't have David be another Ian Gillan - you had to have two new cats come in and change the course of the band. When Ritchie asked me to join the band, he took me to Hamburg and we had a weekend of fun. He was great. Then we went and we wrote the *Burn* record and it was really fuckin' great. Everything was really, really fresh. *Burn* was a great record for that.

"I did hear Perfect Strangers and I thought two or three songs were very, very good. When I heard the live album (Come Hell Or High Water), I thought it was awful. But I do like Ian Gillan a lot. He's a good mate of mine. He's a really good guy. We're more close than anybody else. I did (hear the Blackmore record). Ritchie's very trapped into that medieval music. Ronnie Dio's a great singer and he should go back with Rainbow. They should get back together. I've only heard one track off of Purpendicular and it was very good.

"The thing with Purple was that it was great for me. The only problem with Purple was that I started to drink a little too much and sort of lost control for a little while, towards the end."

-END-

The Postman

Hello All:

Here's another great news update from Marc Bonilla, this time regarding the forthcoming Kevin Costner film, The Postman. As reported by Bill Hibbler in CTC #28, Marc worked on the soundtrack for this film, and he called Glenn in to do a few things as well.

-Damien-

\* \* \*

Date: Thu, 23 Oct 1997 10:03:12 -0700  
From: Marc Bonilla  
To: Damien DeSimone <glennpa@nic.com>  
Subject: The Postman

Damien,

Thanks for the additional support on the upcoming December shows. Every effort contributes to it's success. As for Kevin Costner's film, The Postman, the score is by James Newton Howard, who I've worked with before on several films. The story takes place in post apocalyptic times somewhere in the future. Costner wanted a scene in the film where all of the survivors were sitting around a campfire singing songs from the past with a few surviving acoustic instruments saved from the holocaust. We first went in and redid acoustically Soundgarden's Black Hole Sun, Stone Temple Pilot's Pretty Penny, and Nirvana's About A Girl and All Apologies. James felt that the "oldies" of the future would be the songs of today. The players were: Myself on Acoustic guitar, Tim Pierce on dobro and mandolin, Lee Sklar on acoustic bass, Steve Tavaglione on flute, Tollak Ollestad on harmonica, and Joel Derouin on violin. The tunes made the transition better than we had expected. We all sat in a circle in the studio and cut the stuff live in one take. Michael Scott, who engineered Addiction, got beautiful isolation on everyone. Costner also wanted some "official" oldies so we also did Spirit in the Sky, Hello, It's Me and Come and Get Your Love by Redbone. I asked Glenn to come in and sing Spirit in the Sky and Come and Get Your Love as Kevin had requested vocals on these two songs. They ultimately chose Come and Get Your Love to be in the film and so as of this date it seems a go for the film. Unfortunately you can never use everything you cut for a film (you're lucky if anything makes the cut), but we have some very cool alternative cuts in the archives for some future project. I believe that's it for now.



Marc

-END-

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- The Editors.