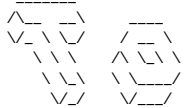
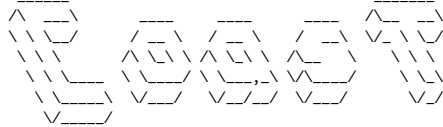


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#12
Sept. 18
1995



|||||
INTRODUCTION
|||||

WOW! Well, it's the end of September and things have been VERY hectic on my end. This most recent weekend (Sept. 15-17) has been the 3rd weekend out of 4 that I have either moved to a new apartment or helped a friend move. In fact, the one weekend I didn't help someone move, I was still organizing my new place. On top of that, my internet provider has re-arranged all of the local machines and mail has been trashed until recently. Therefore, I hope you will all understand the delays and problems.

Lets take care of some details. First, my NEW EMAIL ADDRESS is now lewis@oscar.teclink.net. I will note that email to lewis@freud.inst.com will still reach me, as will email to lewis@teclink.net. This is a good thing, since undoubtedly people will still find the lewis@freud.inst.com address in the CD booklet of FEEL. These people will still have their email get through to me. However, I strongly suggest people go ahead and email me at the new one (lewis@oscar.teclink.net).

Second, in the transition, the ftp archives and the Glenn Hughes web page are no longer in existence. This is an oversight on the part of my provider, and in fact, he doesn't know of the problem yet. I discovered it myself only today. I knew the WWW pages were hosed ... but I did not know WHY. Well, before anyone gets alarmed, it is likely that the data is just in some other directory or on some other machine. Even if this is not the case, it's OK. I have backups that I keep just in case this happens. I believe the backups have either 95% or 100% of the material for the ftp archive and the web pages.

My provider, in an earlier exchange, said the Glenn Hughes web pages will always have a home on this machine (formerly freud.inst.com, now oscar.teclink.net, physically the same machine). It may be a few days before he puts them back up in the areas that they formerly existed. However, over this week (possibly in a day or 2 at the latest) I'll have all the information available through my personal web page. All of our current web pages (each user has one) still exist. Likely, the WWW server would also show the GH pages now too, except, as I discussed, those directories got lost in the shuffle. But, no worries, just delays. :) My web page is, by the way, <http://oscar.teclink.net/~lewis> or for those looking at this in a WWW browser:

Lewis Beard

Third, due to the email weirdness I experienced, I ASSUME that I have every post submitted. If you submitted something and it isn't in here, please accept my apologies .. I *did* outright lose some email for a 5 day period. The other side effect is that some of the comments in this issue are old or in an improper order due to submissions being sent (at my request) to alternate machines. Also, I think a couple of the first submissions (2 or 3) are possibly in the previous CTC, but I am not certain. I left them anyway. :) Next issue will make a lot more sense. However, one thing I will say .. this is a BIG episode. CTC tripped but didn't fall. :) And thanks to my fellow editors for understanding the problems with my internet provider and for continuing to work hard.

Last, there is some great stuff within, including comments and tour info from Bill Hibbler. Thanks to Glenn for all the great music and hard work; thanks to Bill H for hard work of his own and for keeping us informed when possible. Thanks again to everyone in the Glenn Hughes camp!! Well,

now back to your regularly-scheduled, generally-unbiased programme. :)

Lewis

|||||
SUBMISSIONS
|||||

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Finders Keepers

Hello All:

Can anybody on this list provide any details on Glenn's recorded work(s) with the band Finders Keepers? I'd really like some info on this for the discography. Lennart has come up with information on a single. Is that all they ever released, just the one single? Or was there more? I don't know if FK ever released a full-length album. Any info would be appreciated!

-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: led@execusoft.com (Lawrence E. Debow)
Subject: CtC: Hostility on A.M.D.P. & SS home page

Hey now!

I've noticed a great deal of hostility of late toward Glenn on the A.M.D.P. newsgroup. If you've been reading there you know what I mean. Trond even told a few people to calm down and lighten up a bit...

I really appreciate all the editors' work on CtC and the contributions are great, but I'd be lying if I said that I didn't want to see alt.music.Glenn Hughes and daily interaction some time soon. Any possibility that we can get a truly newsgroups going.
I'm sure we have lots of activity.

Additionally...I am going to get working on a Stevie Salas home page. I couldn't believe that there was nuth'n out there already. Any help would be much appreciated. Feel free to email ideas to me directly (led@execusoft.com). I don't yet have many images except album covers so let me know if you can help out. Heck...I don't even know where to track down Stevie or his management so any help really is appreciated. BTW...does he ever play the LA area. I know he has some real fans here so let me know what you think!

That boy sure can play! :)

Thanx

LED

-END-

From: RKline418@aol.com
Subject: Glenn Hughes

Imagine my surprise while web searching to find a Glenn Hughes home page. For years I thought I was the only person obsessed by the voice and music of Glenn. I've yet to get a copy of FEEL, though once I found it was available I've ordered it.

I would like to see a discussion on bootlegs that are available (sorry Glenn). I believe I own all of the legitimate Glenn albums. I have two bootlegs obtained at record shows, one a poorly sounding (much hiss and tape warble) studio outing that I assume to be the Warner sessions (with great material and kick-ass singing by Glenn), and the other a live cd MADE IN SWEDEN, with 3 songs from "unplugged" sessions. I also have a video of Trapeze in St. Louis in April of 94 live in a club "in the round."

My favorite Glenn song would have to be "The Only One" on FNO. The song starts soft and then rocks! Plus the guitar solos are great.

Rick Kline
rkline418@aol.com
Miwaukee, WI

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Glenn at Sabbath concert!

I just spoke with a friend of mine, and a guy he knows who works for Warner Brothers ran into Glenn backstage at a Black Sabbath concert in Los Angeles a few weeks ago! Apparently this guy had had a substance abuse problem in the past, and apparently he and Glenn hit it off on that note. I believe they even made plans to go out to dinner together this week! :)

-Damien-

-END-

From: holmgren@basys.svt.se
Subject: CTC: European tour in November

Feel is a bit delayed in Europe, it will be released in most countries 14th of September and it will be followed by a tour in November, starting in England the 2nd and probably ending in dear old Stockholm at the end of the month. Hopefully the album will be released in US in January and a US-tour is being scheduled in the spring of 96. Glenn has already written a lot of new material and he hopes that the next album is recorded by the end of this year! He certainly aint lazy :-)

Paer Holmgren

-END-

From: DBARON@mhs.on.com (David Baron)
Subject: Glenn Hughes

About to purchase "Feel" also
interested in the following:

Play me out
Phenomena
PhenomenaII
From Now On

Love Hughes/Thrall and the Trapeze &
Hughes Purple stuff. Not really into
Swedish meatball guitar masturbation.
What would you recommend from his
catalog?
Please respond to this address AND
baron@id.wing.net

Thanks
Dave

-END-

[Editor's Note .. please forgive the annoying titles to the next 2 or
3 posts ... I'm just shaking Damien's tree :) , and the posts didn't
have a constant title, since they are email extracts. -Lewis]

From: lewis@felix.TECLink.Net (Lewis Beard)
Subject: Email Between Me & Bill that Damien Keeps Insisting I Post :)

> necessary. It's difficult to respond without doing that, so if
> anyone has a suggestion or general guidelines on how much/little previous
> text to include in responses, then let's hear it.

Unfortunately I think it is a necessary evil. The only ways to avoid it are
to either have your response in a different issue or to put footnotes
or markers in his and then have em in yours, but who wants to
reference back? Seriously, I cant think of a way; people will have
to suck it up. I can either delay posts to the next issue (a bad idea
IMO) or else move the response to the end of the section so it doesnt
seem as bad in the mind. Then the copied text is useful as a reminder
so you dont have to page back up.

Any other sugestions?

> How about you guys?

I liked it pretty well.

> One thing I did not agree with was his saying not to compare FEEL
> with PMO. I thought the vocals were very comparable, and I thought
> that Glenn nailed the backing vocals so well that the girl trio he
> used for PMO was totally unnecessary. I also like the sound of

Well I agreed that comparing it to PMO is a bad idea. First of all,
I dont regard FEEL as being a funk album at all. FunkEE, yeah, very,
but a funk album? No. I think it is a showcase of diversity, leaning

towards styles that evoke soul or emotions. The musicians aren't really playing in a funk style; I don't mean every tune, I mean overall. PMO is dripping with it, oozing with it, the kinda funk that just gives you a boner listening to it. The new album is more a slick polished album which also has a lot of soul. GREAT combo. It's not funk, but it is funkEE, meaning that funk is an important component. I also think the vocals are ALMOST totally different in PMO and FEEL. Sure, there is a lot of funk and soul in the vocals, and the true funk % is higher in the vocal dept. than in the music dept. but even so, Glenn's timbre and even his physical approach are different. There were more breathing tricks and nasally-funk type vocals on PMO .. like "Ladies and Gentlemen .. the LOS ANGELES Cutoff.." paraphrased ... his physical style he does his vocals in are different.

And let's be honest, overall, Glenn's voice is 3x what it was in the late 70s, but as one gets older, one has to change styles as your voice changes. Glenn can hit high stuff, but I detect a hint of a struggle (just a hint) with the SPEED at which he can change notes but only in the range between the upper end of midrange and the lower end of high range. A slight, slight deal, but then again I'd say overall his voice is more rich and full now; not quite as nasal.

So physically, his approach is different, and style has changed too. He has more a soul style and less a funk style now, overall. I like it.

My bottom line is that at no time have I been in a mood where I could have reached for either PMO or FEEL equally and gotten the satisfaction I need. They just satisfy different needs.

So, I agree with Alex that comparing them is not correct. But that's just for me. Others can feel differently.

> Livin For The Minute, while Alex thinks it too artificial in the
> production end. too polished maybe. I dunno, sounds good to me.
> How about you guys - what do you agree/disagree with?

I don't like sharp/crisp boom-boom-pop snap-glass-in-a-trashcan production like Damien likes. However, I am not bothered by the production on Livin for the Minute. It isn't harsh. That said, it does seem like it has a lot of production in it. It doesn't feel at all like a live-type tune, and I think it's mainly the production. Everything is locked in place and the effects on it make it seem like an indivisible song that's just a big enjoyable slab. In contrast, Holy Man feels like 3-4 musicians really sitting down and playing some live action in studio (albeit a one-take spartan approach), and it feels like more of a version that could cut it live because the production on it isn't too extreme. Talkin to Messiah and Big Time are also done right, I think. Red Line is a little more half way, as is Push. Save me Tonight, Coffee and Vanilla and Livin for the Minute strike me as big slabs of music, even Coffee and Vanilla which isn't your typical tune.

Then again I admit to knowing next to nothing about the topic. These are just impressions I have.

Also, in case I hadn't mentioned it, my fave tracks are (from best to least best :)) are:

Push (best)
Talkin to Messiah
Save Me Tonight
Holy Man
Livin For The Minute
Red Line
Big Time

After that I like all of 'em, honorable mention going to the Stevie cover. As you can see Big Time has moved up from the bottom of the list to the bottom of my fave list. :) Well, I had mentioned b4 that Big Time could, for me, be the throwaway tune. I like it more now, in big part to the meaty, big party "lets f*ck" style of Thrall's leads and guitar parts.

Lewis
The "Dirty Work" Editor of COAST TO COAST, The Glenn Hughes Electronic Fanzine

-END-

From: JONES@VSDEC.NL.NUWC.NAVY.MIL (Bill Jones)
Subject: Yet More Private Email That Damien Insists Be Shared :)

Some more gas for the fire..

[Re: Alex Gitlin's review of FEEL]
>> One thing I did not agree with was his saying not to compare FEEL

>> with PMO. I thought the vocals were very comparable, and I thought
>> that Glenn nailed the backing vocals so well that the girl trio he
>> used for PMO was totally unnecessary.

[Lewis wrote:]

>Well I agreed that comparing it to PMO is a bad idea. First of all,
>I dont regard FEEL as being a funk album at all. FunkEE, yeah, very,
>but a funk album? No. I think it is a showcase of diversity, leaning
>towards styles that evoke soul or emotions. The musicians arent
>really playing in a funk style; I dont mean every tune, I mean overall.
>PMO is dripping with it, oozing with it, the kinda funk that just
>gives you a boner listening to it.

:-) you must be rock hard for Sly & The Family Stone, Funkadelic,
and Average White Band! Since my original FEEL review, I've listened
to it lots more, of course. I also got AWB's greatest hits cd on
Rhino (titled Pickin' Up The Pieces!), and have listened to that, and
have gone back and listened to PMO some more. I still can't take back
my comparison between FEEL and PMO, mostly because I was saying that
FEEL is a lot more comparable to PMO than FNO. Yes, now that I hear
PMO and the Average White Band, FEEL is not a funk album. It is an
album that has funk songs and funk elements mixed in with rock,
r&b, yada-yada-yada. AWB and PMO are true funk, from the clean guitars
to the clavinet keyboards to the slick syncopated drums, and the
soulful falsetto-loaded singing. FEEL has the singing, but the rest
of the playing is too heavy for pure funk. Closer to funk-metal, but
it's not that hard except maybe on Talkin To Messiah.

>I also

>think the vocals are ALMOST totally different in PMO and FEEL. Sure,
>there is a lot of funk and soul in the vocals, and the true funk % is
>higher in the vocal dept. than in the music dept. but even so,
>Glenn's timbre and even his physical approach are different.

well, he sounds different now due to age and maturity, but it sure
sounds to me like he was trying to get a similar result as he got on
PMO, purposefully injecting the black element in his voice.

>There was more breathing tricks and nasaly-funk type vocals on PMO ..
>like "Ladies and Gentlemen .. the LOS ANGELES Cutoff.." paraphrased ...
>his physical style he does his vocals in are different.

hmmm. I hadn't considered the breathing part - that's probably true.
I still hear the nasal vocals, especially on Coffee & Vanilla

>And lets be honest, overall, Glenn's voice is 3x what it was in the
>late 70s, but as one gets older, one has to change styles as your
>voice changes. Glenn can hit high stuff, but I detect a hint of
>a struggle (just a hint) with the SPEED at which he can change notes
>but only in the range between the upper end of midrange and the lower end of
>high range. A slight, slight deal, but then again I'd say overall his
>voice is more rich and full now; not quite as nasal.

again, well put! he can't quite do some of the tricks as easily now
as he once could. I think I even detected notes he actually missed on
BJL, I think at the end of "From Now On..." where he just tried to go
up one more step and couldn't make it. I think you're talking about
switching between normal voice and falsetto, where he can't swap
back and forth with ease like before? yep, I'd agree that he's lost
a bit of his acrobatics.

>So physically, his approach is different, and style has changed too.
>He has more a soul style and less a funk stylenow, overall. I like
>it.

I think we've all said that his voice is more pleasing now than ever,
even if it has lost some of the unbelievable, jaw-dropping quality.
The peak of the unbelievable phase (for me) was probably the PMO era.
Such a shame that he didn't prolifically perform at the time.

>My bottom line is that at no time have I been in a mood where I could have
>reached for either PMO or FEEL equally and gotten the satisfaction I need.
>They just satisfy different needs.

really? I think at least three songs on FEEL would not have been
hopelessly out of place on PMO: "Does It Mean That Much To You,"
"She Just Loves Your Money," and "Speak Your Mind." "Maybe Your Baby"
surely would have fit too, except that's not his. No, the production of
those are not at all like the PMO album - everything is more 90's
now, heavier, more distorted guitars and drums and less keyboards,
but the songs themselves don't seem all that much different. In fact,
Push could have been on PMO as well, but it's much too heavy the way
it's arranged.

>> Livin For The Minute, while Alex thinks it too artificial in the

>> production end. too polished maybe. I dunno, sounds good to me.
>> How about you guys - what do you agree/disagree with?

>I dont like sharp/crisp boom-boom-pop snap-glass-in-a-trashcan production
>like damien likes. However, I am not bothered by the production
>on Livin for the Minute. It isnt harsh. That said, it does seem
>like it has a lot of production in it. It doesnt feel at all like
>a live-type tune, and I think it's mainly the production. Everything
>is locked in place and the effects on it make it seem like an indivisible
>song thats just a big enjoyable slab.

the part that most seems "stuck on like a colorform piece" is the
guitar solo. yet I like it. I also like clean, sharp production like
this - sounds like a Toto album.

>Talkin to Messiah and Big Time are also done right, I think.

Talkin To Messiah is a cool tune. The clean guitars amidst all the
distortion/gain break it up and make it unique. Not many bands could
pull this off, I don't think. I don't like the drums at all in Big Time.
Just personal opinion. Too plain. Other drummers could have made a
big difference with this tune I think, as there is a lot going on
that sounds good here.

>Red Line is a little more half way, as is Push.

Red Line starts the heavy funk, and Push finishes it. Both songs
that I didn't think Thrall could do before hearing the album.

>Save me Tonight,
>Coffee and Vanilla and Livin for the Minute strike me as big slabs
>of music, even Coffee and Vanilla which isnt your typical tune.

explain more. Coffee & Vanilla is very original to me, and flows well.

>Also, in case I hadnt mentioned it, my fave tracks are (from best to least
>best :) are:

>Push (best)
>Talkin to Messiah
>Save Me Tonight
>Holy Man
>Livin For The Minute
>Red Line
>Big Time

ok, good list. obviously you disagree with Lennart and Alex about
Save Me Tonight. :-) my list, for what it's worth, in order:

Livin For The Minute
She Just Loves Your Money (I'm always humming this song at work!) :-)
Coffee & Vanilla
Push
Maybe Your Baby
Speak Your Mind
Red Line
Talkin To Messiah
Holy Man

bj

-END-

From: lewis@felix.TECLink.Net (Lewis Beard)
Subject: Yet More Email Damien Keeps Complaining Bill and I Should Share :)

> :-) you must be rock hard for Sly & The Family Stone, Funkadelic,
> and Average White Band! Since my original FEEL review, I've listened

Now you are talkin!

> hmmm. I hadn't considered the breathing part - that's probably true.
> I still hear the nasal vocals, especially on Coffee & Vanilla

It's still not as prevalent now. It's more like he does it when it
needs to be done, whereas before he always did it. I like both ways,
but like any local newscaster who moves up to the big networks,
Glenn has attended speech classes. :) Or at least, the singing
equivalent to being deliberate.

> Red Line starts the heavy funk, and Push finishes it. Both songs

Yeah Push rules! I just have to blast it when that one comes on!

> >Save me Tonight,

> >Coffee and Vanilla and Livin for the Minute strike me as big slabs
> >of music, even Coffee and Vanilla which isnt your typical tune.
>
> explain more. Coffee & Vanilla is very original to me, and flows well.

It feels a little .. contrived. As opposed to evolved. The sax opener just felt wrong, contrived. It's like the powerhit tune of r&b for white people. :) But dont get me wrong I like the song a lot, I like doing the nasal thing on certain parts where its just normal singing and he hits "nAAHHHleh" (nilla)! And the next time its a throaty "Niiluh" and all the little vocal overdubs and addons. I'm just saying it feels more like a cut out piece than a band number. Not inappropriate for a solo album, but nonetheless true. IMO.

> ok, good list. obviously you disagree with Lennart and Alex about
> Save Me Tonight. :-) my list, for what it's worth, in order:

Yeah ... it's a good ballad, but more importantly, it cracks me up, and is fun to sing to, and most of all, I have been wanting to hear Glenn try his hand at a ballad ... and I mean a real radio hit style ballad.

Next, I want to hear a power duet with a vocal chick, and then I want him to do vocals on a prog album. No I dont mean prog like damien does nowadays, i.e. "Hey like its pop but its 10 minutes long and has a spoken part" or "there is nothing experimental about this, really but it has pop heroes glenn likes on it and it cant get on the radio so it must be prog."

I'm talking about a Yes album (bad example .. they arent prog anymore) or something TOTALLY out of Glenn's arena, just to see him give it a go. Maybe Glenn could be the woman and do a power duet with adrian belew of King Crimson followed up by a 15 minute prog piece of some type with glenn singing aural backgrounds to mesh with the frippertronics, a few sections of kick a*s werdo prog singing in his style, followed by a spoken part over a gunn/mastelato(sp)/Levin/bruford power rhythm thing. Just do it all and get it done. :)

[Editor's Note: Also, I've always wanted to hear how Glenn would sing the vocals to the "Modern" version of Journey To The Center Of The Earth that Rick Wakeman plays nowadays. -Lewis]

> She Just Loves Your Money (I'm always humming this song at work!) :-)

The synth bass annoys me but aside from that its a good tune.

I'm constantly humming Push, or whistling it or struggling to refrain from shouting out "Makes you wanna push! Dont you wanna feel it?"

Lewis

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Touring suggestion for Glenn in USA

Apparently there is talk of Glenn possibly playing some shows here in the United States perhaps early next year, but I guess the chances of this are still slim, especially with the album not being out here and all.

However, I was thinking... We know that a rejuvenated Deep Purple will definitely be touring here next spring or summer to support their forthcoming album, and that they intend to make the USA one of their top priorities this time around. Wouldn't it be a neat idea if Glenn could perhaps do some touring with Purple over here and open their shows?! It may sound silly, but it could be a feasible way for Glenn to get out and play live here in the States and promote what he is doing. By opening for Purple, Glenn would have a good built-in fan base to play to, and I think something like this would go over quite well. If Glenn ever did play here anyway, he'd most certainly be billed as "Former Deep Purple vocalist and bassist" or something to that effect, so why not capitalize on it? I just think it would be a fantastic treat for all Deep Purple AND Glenn Hughes fans, and I think it could work in Glenn's favor for sure. Also, with Ritchie Blackmore no longer in the band and Purple open to more exploration and improvisation in their live shows, the possibility of a Hughes/Purple jam would probably not be out of the question. I know I've said that it is time for Glenn to get away from his Deep Purple past, and, before I get flamed here, I'm only suggesting this as a way for Glenn to play live in the USA. :)

Does anyone else have any thoughts on this subject?!

-Damien-

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

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Various replies from CTC #11

Jason O'Broin wrote:

> I've recently bought a copy of the Ian Gillan Rock Profile CD which got me
> thinking. What would I have on a Glenn Hughes Rock Profile? Well, having
> thought about it a bit, played all my GH CDs and generally prevaricated
> as long as possible I've compiled the following 90 minutes worth of music,

Nice compilation! :) I believe the idea of a Glenn Hughes Rock Profile has been suggested before (or at least some sort of a Glenn Hughes rarities CD), but I recall Simon Robinson mentioning several reasons why it would be a hard thing to accomplish, perhaps due to potential licensing problems? I don't remember. Anyway, I think a GH Rock Profile would be a great idea. It would be cool to have a CD of tracks spanning Glenn's entire career, but, unlike the Ian Gillan Rock Profile, I think it should definitely include at least a couple of unreleased and/or rare tracks. Otherwise, the compilation is relatively pointless, though it could serve as a nice "introductory" CD to someone who is curious about checking Glenn out. With some of those great liner notes and a nice booklet, I think it would be a worthy package indeed. Maybe we'll see something like this in the future?!

Paer Holmgren wrote:

> Glenn did an acoustic Coast to Coast in the church. This was the first
> time for Glenn to actually perform in a church and it was his own choice
> to do that particular song, although he knows it is MINE fav as well.
> Along with Glenn, a wellknown Swedish Folkmusic group called Orsa
> Spelmaen played in the church.

Actually, I think Glenn has performed in church before. I believe he performed a few tracks with Swedish gospel singer Carola in church about two years ago. This was mentioned in an interview that Glenn did for Deep Purple Forever around that time.

> Well, it sure was a day that me and my wife will never forget, much thanx
> to Glenn!

Congratulations! Sounds like one hell of a wedding! :) Thanks for the info. Thanks to Lennart, I just got word of another wedding of note in Sweden: Glenn's former band member, drummer Hempo Hilden, has just married a gal named Ann Helen Hansson! :) In the wedding photo that Lennart sent me, Hempo appears to have lost quite a bit of weight. Isn't it the bride that usually does the slimming down for the wedding? :)

Fedor de Lange wrote:

> Last week I got a tape from the 15.07.95 show in Belgium, and I discovered
> that the setlist was identical. I hope they liked the show out there,
> 'cause our voice was singing on a Metal festival there, with the likes of
> (a.o.) Venom, Mercyfull Fate and things like that...

From what I heard about that festival, it certainly seems like Glenn was way out of place there. Why the heck did he play that festival anyway?! Maybe Glenn's former management was responsible for getting Glenn this odd gig?

> The thing they showed on Headbangersball was a bunch of shit ! The
> interview with Glenn was at the beginning of the show, and lasted for
> about two minutes I think, while at least 1 volume of HBB should be
> dedicated to Glenn each year! The live stuff they showed, was a terrible
> piece of The Liar, which I think was 20 seconds long !! MTV sucked !!

That's a shame... At least you get to see this stuff though. Here in America, MTV is pretty much all rap and "grunge" and stupid shows (though I think Jenny McCarthy is hot on "Singled Out":), and there isn't even a Headbangers Ball anymore. :(I yearn for the 80s again, when there was at least some stuff of interest on MTV.

[Re: SMT video]

> The video was rather cool. It had Glenn still with his long hair, and he
> was about the only person to be seen in the clip. Same kinda mike-poses as
> in the video of Why don't you Stay (Which was shown to on that : (Head

So there were no other musicians in the clip? I think this video was done during the actual FEEL sessions, so I thought maybe Thrall or a couple of the other guys might be in it.

> bangersball program) The clip had various images of NY by night, a big
> boat passing by, and the statue of liberty. So, not much high-tec things,

> I think the video is of less important meaning. Which is the way it should
> be : -)

New York? Aarrgghh!! Again, right in my backyard. :(So close,
yet so far away... Well, I guess this video can't be any worse than the
video for "Pickin' Up The Pieces," which has got to be one of the silliest
looking videos of all time! :)

Bill Jones wrote:

> TOP TEN REASONS FOR BUYING THE 2ND CD REISSUE OF 'PLAY ME OUT' EVEN THOUGH
> YOU ALREADY OWN THE 1ST CD REISSUE:

>
> 9. You can buy it as a backup copy like Damien does with all Glenn Hughes
> cds, but since it has bonus cuts you don't have to feel anal-retentive

:)

> 10. The skip at 2:13 of "Space High" brings back the nostalgic feel of
> the original vinyl

Hahaha... :) I don't mean to beat a dead horse, but that skip
is INCREDIBLY annoying, and I'll say it again that I wonder if this will
be fixed!?!

-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: led@execusoft.com (Lawrence E. Debow)
Subject: CtC: Tommy Bolin interview comment...

The following is an excerpt from Tommy Bolin's last interview before he
died. It comes via the DP homepages, courtesy of Dave Hodgkinson. I
thought it might be of interest to the CtC readership:

Interviewer:

"What happened to the rest of Purple? Are they still touring or...?"

Tommy Bolin:

"Um, they're all doing like solo albums. Jon and Ian have a group, uh,
David is attempting to do a solo album, and Glenn said he did a double album
which I've yet to see but I wish him all the luck in the world."

-end-

Very interesting...Wonder if Glenn was planning (originally) to make his
first solo album a double album? But we know that Glenn had originally
lined Tommy up to participate on that first solo effort, so perhaps this
reference was to something else. Hmmmm....makes you wonder.

BTW...you can read the entire interview at:

http://www.tecc.co.uk/public/purple/bolin/bol_int.htm

Thanx

LED

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Glenn the chameleon

I don't want to circumvent resident CTC fashion editor Bill Jones, who has
already nicely described the outfit Glenn wore to Paer Holmgren's wedding
<g>, but I thought I might say a little bit here about Glenn's ever-changing
fashion sense over the last couple of years.

Most of us know that when Glenn came out of Betty Ford in early 1992, he
had cut his hair into a short, conservative style and began cavorting in
business suits. He was also still rather heavy, so it was quite a unique
look for him. He has stated in interviews that he wanted a fresh start at
that time, and that's why he decided to drastically change his look. It's
pretty funny to look back at some of the TV appearances Glenn did around that
time dressed up like this, and even Anders Tengner got on Glenn's case for
dressing so silly. :)

As time went on, Glenn gradually began taking on the look of a "bronzed rock god" (as I believe Kerrang referred to him a year or so ago:) again, and he started losing the weight and toning up. I remember standing out in front of Irving Plaza in New York City on February 9, 1994, which was the day of the Ray Gillen Tribute, waiting for Glenn to show up. After a while, a cab pulled up in front, and a guy got out and started approaching... As he got closer, it became apparent that it was in fact Glenn! It was pretty wild, as I had gotten used to him with the short hair 'n suit look, and now his hair was long once again, and he had on a black leather jacket, jeans, boots, and he was a hell of a lot thinner.

Glenn continued his "makeover" and gradually worked on the "rock star" look right up through the release of FEEL, at which time he had his hair super-long and grown out all one length, wore really cool clothes, and was in incredible shape.

Let's also not forgot when Glenn decided to bleach his hair blonde for that brief time last year, which I thought looked really cool. :) Check out the booklet of BJI to see Glenn in his blonde glory. :)

Thanks to Tomo and Lennart, I got in a copy of the new Japanese issue of "Guitar For The Practicing Musician," which features an interview that Tomo conducted with Glenn in June while Glenn was in Japan doing promotion for FEEL. I had to laugh when I saw the photos of Glenn that accompany the interview, as he's wearing what looks to be a really loud plaid suit that sort of looks like something a clown would wear. :)

Most of us know by now that Glenn has also recently cut his hair extremely short once again, so who knows what look he'll try to cultivate next.

So, just like the man's music, where it's very hard to label him, it seems Glenn has very diverse fashion sense, too. :) Of course, all of this fashion talk is secondary to the music that Glenn makes, but it's things like this that make me even more of a fan, because Glenn certainly has an interesting personality and is quite a character... :)

-Damien-

```
| Damien DeSimone      | "I'm a soul singer in a rock genre. I've    |
| Mahwah, New Jersey  | 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: TEPE <tepe@cc2smtp.tdata.no>
Subject: CTC: Heaven

Hi folks,
I found "Where Angels Fear To Thread" on cassette a couple of days ago.
The price was affordable (\$3) so I thought what the f.... However, I've
got one question : On which track can Glenn be heard ?

Tom-Eirik Pettersen
tepe@tdata.no
Oslo, Norway.

-END-

From: holmgren@basys.svt.se
Subject: CTC:Those other records....?!

All,

I have just managed to read through all the old numbers of CTC. Lots of interesting stuff. I particularly liked the "Those other sessions" articles. But although I have been a fan of Glenn's music for a thousand years (almost anyhow) I havnt been able to get all of his recorded efforts. Can YOU help me to get the following:
Vox Humana, American Matador, Electric Pow Wow and Amen!!!!!!!!!!
Maybe we can swap?

Email me at holmgren@basys.svt.se

Bye!

Paer Holmgren

-END-

From: "Lennart Hedenstr\vm" <lehe@lulea.trab.se>
Subject: CTC: More from Bill Hibbler

Hi guys,

September 6

Just got in a message from Bill Hibbler. In case he will not find the time to write about all things mentioned to CTC I decided to post a little about all this.

EUROPEAN TOUR!

Bill says that there will be an European tour and that it will take off around November the 9th in the U.K. London has been confirmed for the 18th of Nov and more as Bill said "more dates are coming in every day". He'll post a complete listing as soon as he has it. As I already have written elsewhere in this issue of CTC, SPV said that the promotinal tour, interviews for TV and press etc, starts around September 18 and takes Glenn through Europe up until around November 5. Then he obviously has a few days to complete the rehearsals for the upcoming tour which according to Bill starts around November 9. Oh man, Glenn is a hard working man these days!

US RELEASE OF BURNING JAPAN LIVE!

Bill also mentioned a few facts about the US release of BURNING JAPAN LIVE. The album will lose a couple of tracks in the US. "From Now On", "Still In Love With You" and the "Owed to G-You Keep On Movin'" combo will not be included. According to Bill, Mike Varney at Shrapnel wanted to "toughen" the album up as well as cut the length a little.

US RELEASE OF FEEL?

Bill also said that they're still working on getting FEEL signed in the US but that it probably won't be with Shrapnel since they have a slightly different angle than the music on FEEL and therefore might not really be the right company to handle that type of an album.

Exciting times, huh?!

Lennart Hedenstrom

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

-END-

From: "Lennart Hedenstr\vm" <lehe@lulea.trab.se>
Subject: CTC: News from SPV!

Hi guys,

September 6

To my big surprise I just received a call from SPV Records in Germany, i.e. the company that already has brought out BURNING JAPAN LIVE in Europe and the one that will release FEEL in Europe on October 2. Both albums are released on the SPV label called STEAMHAMMER. STEAMHAMMER which has the most manpower of all SPV labels is mainly for SPV's hardrock releases with bands like Motorhead (new album "Sacrifice") and Slaughter just to mention two. They have no problem with Glenn's album FEEL not being pure hardrock. I was told FEEL is their top priority right now and they are putting together an extensive promotion tour for Glenn. He mentioned dates for each country but all were not really confirmed so all I can say is that the promotion tour starts in Germany around September 18 and takes Glenn through besides Germany: the U.K., Austria, Switzerland, Italy, Holland, France and possibly parts of Scandinavia. SPV/STEAMHAMMER will release FEEL in all these European countries as well as in Poland and some countries.

They have sent out a promo CD single to radio stations and so on, of "Save Me Tonight (I'll Be Waiting)". It will be available as a regular CD single (at least in Germany) but as they feel there is no money in CD singles they pressed it mainly for promotional reasons. There will be ads for FEEL in such magazines as the Rolling Stone (the European version I guess) and Metal Hammer. So they really do what they can to let people know about this new release! SPV/STEAMHAMMER do not want hold back because they have big hopes on this one! It sounds like Glenn has finally got the kind of backing he needs.

Let's hope everything works out for the best. I can almost FEEL :) that it is going to be a hit album. So get your hard earned cash ready for October 2 because the funkmeister is about to conquer Europe once again!!

Lennart Hedenstrom

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

-END-

From: "Lennart Hedenstr\vm" <lehe@lulea.trab.se>
Subject: CTC: Feel/Europe+BJL/USA!!!

All,

September 5

I got this from Bill Hibbler:

> The new release date for Feel is October 2nd on SPV and their affiliated
> labels throughout Europe.

>

> Also, Burning Japan Live will now be released in America on Shrapnel

> Records. I don't have a release date, yet but will pass it along when i do.
> Feel free to post this info in the next Coast to Coast.
>
> Take Care,
>
> Bill Hibbler
> Texas Funk Syndicate

Nice, huh?! So Damien, it's soon time to buy your third version of BJJ! :)

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

-END-

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

Howdy all,
I recently found an ad in a German magazine of SPV records, announcing
"BJL" to be released soon...other bands on the label are:

- Click (?)
- Lisa gives head
- Uriah Heep
- Krokus

Their adres is : SPV GmbH
 PO Box 72 1147
 30531 Hannover
 Germany

Fedor

-END-

From: Fedor de Lange <lange.fde@sara.nl>
Subject: CTC: Finders Keepers

Hi !

I remember Damien questioning about the group Finders Keepers in the last CTC.
Well, I asked some guys, but the only thing that surfaced was a single.
It's just in an ordinary white innersleeve, and has two songs on it:

A Sadie
B Without Her

He told me he had been told that both Mel Galley and Glenn play on it, though
I'm not sure wether it's Glenn singing....ornaah.

It was released in England in 1968 on FONTANA TF 938

That's all folks.
Cheers
Fedor

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: FEEL in Japanese charts/Random thoughts

FEEL has debuted at #7 on the "Burrnin' Albums" chart in the September
issue of Burrn (Japan), and Glenn is behind the likes of Bon Jovi, Yngwie
Malmsteen, and Black Sabbath!!! :)

Thanks to Paer Holmgren, who checked with Glenn, we have info on a single
that Glenn recorded with Finders Keepers in 1968 called "Sadie, The Cleaning
Lady." Anybody heard it? :) Lennart also informed us a while back that
he got word of a Finders Keepers single called "Friday Kind Of Monday," but
I don't know if Glenn was involved with that one??!!

Nice to see Glenn gearing up for some activity after what seemed like some
downtime this past month... It looks like he'll be a very busy man the
next few months. Everybody be on alert as Glenn travels throughout Europe
promoting the release of FEEL over there. Please keep your eyes and ears
open for any TV/radio/print promotion that Glenn does!

With BJJ due out on Shrapnel in the USA, that's a step in the right direction.
However, it troubles me a bit that a few of the "softer" tracks apparently
will be taken off (FNO, SILWY, TTA) for the release here. Basically we are
then left with Glenn screamin' his head off to all the DP tracks. :) The
"softer" stuff is very much a part of Glenn, and to disregard that seems
silly to me; but, if that is what it takes to get that album out here, then
so be it. At least "Coast To Coast" will still be on there. :) With
what I think was the modest success of BLUES, I think BJJ will appeal to the
average Shrapnel guitar-head that does not already have the Japanese or
German pressing of the album. :)

-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: holmgren@basys.svt.se
Subject: Feeling about Feel

All,

So there have been a couple of reviews on Glenn's latest album - this is not another review - more just a collection of some feelings about it....

First of all I'm very glad that Glenn has made an album, for the first time since Hughes/Thrall, that is filled with music of a kind that we all (?) want to hear from him. And I don't think I have heard him doing better vocals on an album, EVER, and that goes for both the lead vocals and of course the beautiful backgrounds. His bass-playing are very good as well and I just love some of the guitarworks, especially from Pat, but George Nastos and Bruce Gowdy was nice surprises as well. I have always admired Pat's way of playing - there is a Swedish word: lagom, which means *not too much and not too little* and that pretty much sums up the way he is playing. The rythmguitars are heavy and groovy - tight but loose....

BUT the keyboards could have been played/produced with more variation - maybe some Hammond, Grand piano and why not some real strings instead of the synths? Matt Sorum was a lot more funky than I thought he would be but Gary Ferguson is a bit too standard I think. He is fine in the heavier stuff but could have been a bit more jazzy in the midtempo songs. Then I also thinks that the album lacks some kind of real killer hit song - something like I was Made to Love Her on The Electric Pow Wow album. Save Me Tonight is a ok ballad but I don't think it is the obvious choice for a single; Does It Mean That Much To You? is a better ballad and the first song that really stuck in my head was Living For the Minute. Apart from those I think that Messiah and Redline are the best and MAYBE Maybe Your Baby, I'm not quite sure yet....

The only baaad song is (of course) Holy Man; they should have done an acoustic version or why not an a'cappella (sp?) version - THAT would have been something!

Now I only hope that the new songs will work out live as well and that Glenn will have some REALLY funky musicians to work with on stage, who are willing/able and dare to make his music alive and make each concert an adventure and a happening....

And I also hope the Glenn has the courage to let go of some of the old DPmk3-songs, are you?

Keep Movin!

-Paer Holmgren-

-END-

From: holmgren@basys.svt.se
Subject: CTC: King Siigurd

THE PRESENT WHATSABOUTS OF THE KING SIIGURDS

As you all probably know Glenn has completely changed his band and is not working with any of his old bandmates from Sweden anymore - so what are they up to now?

Back in 92 they had a short lived project called King Siigurd together and when Glenn was coming here on promotour for the Blues album he had a short talk with Hempo and decided to do a few gigs with the band; at the end of January they played two concerts; in Gothenburg and Borlange (the hometown of Bojfeldt and Larsson). The gigs were based on material from Blues with a few covers added. (Glenn and Hempo had worked together in the projects with John Norum.) When Glenn returned for the summer they continued to work on From Now On....

Now in 1995 they are all into seperate bands - the only guys who are still playing together are the guitarists. Thomas Larsson and Eric (his real name is Anders) Bojfeldt have a band called Bockabandet which in English would be something like The Bang Gang although it is not really possible to translate...

It is a coverband doing mostly Hard Rock from the 70:s, some Purplematerial but only MkII stuff. Bojfeldt is doing the vocals and he is not a bad singer... They will playing my hometown this Saturday, 16th of September, if I can make it I try to review it.

The Europeguys then?

Well Ian Haugland is the only one with a recorddeal. He has released an album with his band Trilogy called Lust Provider, I think it is only released in Japan and Sweden(?). He has also done some percussion with a band called RAW (Ready and Willing) on their first album called First(!), released on a small swedish label. John Leven has done a tour with John Norum but he isn't on Norums latest album. And I think that Mic Michaeli has done a few gigs with the other guitar player from Europe - Kee Marcello - but I don't think it's too serious. Hempo's latest project isn't too serious either, I hope :) It is a band called Flintstens med Stanley and they have released an album called Stenharda latar. They are doing Metalcovers on a very typical Swedish style of music (almost the Swedish way of C&W).

IMHO they are all good musicians but not nearly as funky as a band that are playing with Glenn ought to be - and I think that most of U agree!?!

-Paer Holmgren-

-END-

From: "F. de Lange" <lange.fde@sara.nl>
Subject: CTC Hughes article

.....Original message.....

Hi All,

Recently I found an old Dutch article in one of the Rock magazines I was looking through. In this article, (from Metal Hammer/Aardschok magazine, n.12, november 1987) Glenn talks a little bit about Phenomena. I didn't know whether I faced an international, so already translated thing, so for the sake of delurking I tried to translate it. Meanwhile I look for Hughes articles/gig reviews from all over the planet...so please post me at lange.fde@sara.nl, thanx !

Here we go....

Phenomena II 'Dreamrunner' was chosen as LP of the month. It got a 9 out of a 10 scale. The review ends with the comment of our Glenn on the project..

" I already liked the first Phenomena, except for the production, 'cause the mix could have been much better. The record didn't sell, and as a result of that Galley was thinking of working with other musicians. That was ok with me, as long as I still would be involved into the project. I had the flu when I had to record the vocals, but I didn't gave a shit about that. The new record is more 'American' I think. To my believe Tom Galley did that out of a commercial point of view. I have to say though, that I'm not that happy with the endmix of this record too, but I don't want to blame anyone for that.

I still believe in this project, in fact I would very much like to tour to promote the record, unless everything is organized well and I have good musicians to work with. But, everything will depend on how this record will sell.

I also would like to give my version of what happened with Gary Moore and Black Sabbath. I already stopped using drugs, but Gary thought I still did and that's why he fired me. That was what he kept telling everybody, but it was a straight lie. He couldn't live with the fact that I got a part of the attention too. I can only deny what he has told about me.

I would also like to get rid of the bullshit with Iommi, like I should be shy for the public, and that I should have stage-frights. Two days before the Sabbath tour, I was involved in a fight with a production worker. The subject was very personal, and I was hit in the face. Due to this, my vocal cords were swollen not much later, as the rontgen pics proved. My curdled blood had to be removed from my throat and nose. I could not sing for about three months, and was replaced by Ray Gillen, whom I respect very much. So it's not right that I had problems on stage, I just was not able to sing ! Look, I have quite a reputation as a singer, and when I was in Trapeze and Deep Purple, I never had problems like that. During the second show with Sabath my voice broke down, and I didn't know what was happening. Research turned out that I was forbidden to sing for three months. Luckily it's all history, right now I'm focussed on the future. "

.....

"FEEL is a big word for me" - Glenn Hughes in Dutch radio-interview, october 1994

..... Fedor de Lange

-END-

From: Bill Hibbler
Subject: CTC Submission

Glenn and I are about to embark on a European press tour that will encompass the

following cities:

September 1995

(18/19) Hamburg, (20/21) Cologne, (22/23) Munich, (24/26), London,
(27) Zurich, (28) Vienna, (29) Milano, (30) Paris

October 1995

(1/3) Paris, (4) Madrid, (5/6) Hannover

The official release date for Feel in Europe on SPV is October 2nd but, SPV distributes to several European partners and the release date will might be later in some countries.

Burning Japan Live will be in stores for the holidays in America on Shrapnel but, will have a few less songs than the other worldwide versions. It will make BJI available in the states for far less than the current \$35 import price.

Finally, Glenn will hit the road in Europe beginning November 3rd. Here are a few of the dates. (All dates are subject to change)

Nov. 1995

(3) Nottingham, (4) Colchester, (5) Bristol, (8) Glasgow, (9) Buckley, (10) Bradford, (12) Stoke, (13) Workington, (14) Sheffield, (16) Newcastle, (17) Wolverhampton, (18) London, (21) Paris, (29) Amsterdam. (30) Holland (tba)

Dec. 1995

(1) Tilburg, (2) Rotterdam

We hope to see you in Europe this fall on the tour.

Bill H.

-END-

From: "Crookham, Dave" <rs60003@mailva01.icfkaiser.com!crookhamd@uunet.uu.net>
Subject: This Time Around

I recently picked up the King Biscuit Deep Purple In Concert release. There's a song on there called "This Time Around" that features a great Glenn Hughes lead vocal. What album is that originally from? I suspect it's from _Come Taste The Band_ because I have just about everything else. Has Glenn ever redone it on any of his solo releases?

I've also recently read a rumor that Glenn will possibly be doing vocals for the Tony Iommi solo CD planned for after the current Sabbath tour. Has anybody else heard anything about this?

Dave

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Hughes/Kotzev project released!!!

In CTC #5, Lennart mentioned a session he heard about that Glenn did with guitarist Nikolo Kotzev late last year before he left Sweden to return home...

Well, this project was released on August 23 in Japan! Here are the details from the ad in the September issue of Burrn:

. . .

BRAZEN ABBOT - "LIVE AND LEARN"

The Super Rock Project With Lots Of Guitars!

Glenn Hughes (ex Deep Purple) - vocals
Thomas Vikstrom (ex Candlemass) - vocals
Goran Edman (ex Yngwie Malmsteen Band, Glory) - vocals
Nikolo Kotzev (ex Baltimore) - guitars
Svante Henryson (ex Yngwie Malmsteen Band, Glory) - bass
Mic Michaeli (ex Europe) - keyboards
Ian Haugland (ex Europe) - drums

This CD is out on the Victor label in Japan, and the catalog number is VICP-5607.

. . .

This certainly seems like an interesting release... Can't wait to check it out! If any of our Japanese readers have this already, please post further details!

-Damien-

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

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: "Peace Patrol" baseball jersey

So, Glenn, where the heck can I get one of those cool "Peace Patrol"
baseball jerseys like the one you wore at the gig in Heino back in July?!
I've looked in a few department stores and some sporting good-type shops,
but I can't find it. :)

-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: holmgren@basys.svt.se
Subject: CTC: Bockabandet live 16th sept

A few memories from Saturdaynight:

Here is a song I wrote with a dude called Glenn Hughes - it is called Lay My
Body Down....

That is the way they opened the show, Bockabandet with Eric Bojfeldt and Thomas
Larsson from Glenn's old band. That was also the only song they played from
FNO. Otherwise it was covers, mainly from the 70:s, with the exception of a
song called Gamla Boegen Siigurd that was an original. The played for about 3,5
hours!!! with just two short breaks. I talked with them just before the encores
- they planned to do four encores - it must have been at least fourTEEN. And
they actually played Lay My Body Down and Siigurd once again. Thomas and Eric
shared the singing and of course the guitar solos; they were backed by a very
good drummer and a good bassplayer as well.

Highlights among the covers were Saekkijaervaenpolka (sp?) (please try to
pronounce that, will U?) Pink Floyds Shine On U Crazy Diamond and a bunch of
Hendrix-tunes... They did 2 old Purplesongs: A wild version of Space Trucking
and Highway Star that sounded a bit like Point Blanks version (have U eard it?)
due to the twin guitars and the lack of keyboards...

The morning after Bojfeldt were about to try to set a new european record for
racingboats: He would try to pass the 300 kmph limit - those guys sure love
speed! - I will let you know if he managed to do it!!!

-Paer Holmgren-

-END-

From: holmgren@basys.svt.se
Subject: CTC: The latest news

All,

I met Glenn this Saturday (16th), he spent the weekend in Stockholm and is now
going on a promotour in Europe for the next 2-3 weeks. It will be the usual mix
of radio, magazines and some TV. He will do a singback version of Save Me
Tonight at some 8-9 TVshows. After that there will be some rehearsals in
England at the end of October and the tour starts in Nottingham, beginning of
November. At least 10 gigs in UK will be followed by concerts in Germany,
France, Holland, Belgium and Scandinavia. From the new album he will do Push!,
Big Time and Messiah he will probably also reintroduce Way Back to the Bone
from the Trapeze days. Stormbringer is out and Burn will be kept as an extra
extra encore.

There are some changes in the band but the details are not official yet...

Glenn will continue to play bass on Your Love is Allright and Gettin Tighter
and maybe also Way Back to the Bone

After the real tour, there may be another few gigs in Germany as special guests
to the reformed UFO - this will give Glenn a chance to play to a bigger
audience - UFO with Michael Schenker are BIG in Germany...

Glenn has already written 4 NEW songs for the next album which has the
(working) title Return From Planet Funk (cool, eh?). It will be even funkier
than Feel BUT also heavier (I like that!) with more tunes like Messiah, Redline
and not so much of the laidback stuff (Coffee and Vanilla, She loves your Money
etc..)

Last but least Glenn says HI! to everybody out there on the net - He thinks
that you are doing a great job!

Keep on Movin!

-Paer-

-END-

|||||
CONTRIBUTIONS
|||||

From: Kerrang #98 (UK)
Date: July 1985
Written by: Dave Dickson
Transcribed by: Damien DeSimone

(The following is an excerpt from an interview with Tom Galley and Glenn Hughes from part two of a cover story on Phenomena)

GLENN HUGHES
.....

"Ahh, Glenn Hughes," sighs Tom Galley, "the Jeckyll and Hyde of rock singing. Glenn came from Cannock (Tom's home town and the base of operations for the whole Phenomena project) and was an original member of Trapeze (the band formed by Mel Galley and for whom Tom wrote occasional lyrics), so I've known him a long, long time. It was just one of those things that whatever I would write, Glenn could sing; why, I didn't know. When we originally wrote the songs, we were going to have everybody on, bar the kitchen sink! For some reason, we were going to have Ozzy Osbourne, and I'd approached him, and he was going to do it, but there was always some problem.

"I'd had the Hughes/Thrall album, but that wasn't really happening, so I sent him the tape, and he said he'd love to do it. We went into The Chocolate Factory studio, and in the first four hours, he put three tracks down! Paul Robbins (the engineer) and I just sat there amazed! Glenn can sing you a song in three different ways and each one will be great, but at the time he didn't know if he was in or out of contract, so he decided he's got to disguise his voice!

"He is amazing, and as a singer I think he is one of the best rock vocalists in the world. I mean, he got the Gary Moore gig (since gone to the wall) after he heard the Phenomena stuff. Everybody had written him off, but the guy has got such a good voice. He can be the world's biggest prat when he wants to be, but one thing you can never knock Glenn for is his ability; really the guy is in a class of his own!"

"I had Tom send me the tapes," explains Hughes, "and I realized the songs had been written more or less for my voice, so I thought I'd better come over to England to do it since Hughes/Thrall were on the brink of breaking up.

"Now that me and Gary have broken up - and we broke up because Gary didn't want me to promote Phenomena, he wanted me to promote just him - but I'd done this album way before Gary Moore, so the end result is that I'm now not working with him. So now I can promote myself and whoever I want. In fact, I'm committing myself to Phenomena for at least the next couple of months, and then we're going to get a band together and do some shows. I would say by August we'll have something on the road."

And, briefly, how come the inclusion of the Glenn Hughes song "Still The Night?"

"They needed a song for American radio and they didn't have one, and I had this song I'd written with Pat Thrall, so I just gave them that song."

-END-

Pat Travers - MAKIN' MAGIC
[reviewed by Bill Jones 1995]

If you're looking for quantity regarding Glenn's contribution to this record, then think again before buying it - his total performance time here is approximately 45 seconds. But what a 45 second spot it is! And I know one of my co-editors will disagree with this sentiment of mine, but this 45 seconds is 45 seconds more than the total time I can clearly hear Glenn on the following backing sessions he's also credited as doing: Whitesnake's SLIP OF THE TONGUE; the Notorious self-titled album; Night Ranger's MIDNIGHT MADNESS; and the Lynch Mob's self-titled disc.

Originating from Canada, guitarist/vocalist Travers made a name for himself by putting out four albums in the two year span of 1976 and 1977. His second album, MAKIN' MAGIC is generally regarded as his best work, but his other albums are notable as well. MAKIN' MAGIC isn't the only connection of Travers with Glenn, as

Glenn's long-time friend Pat Thrall joined the Travers band in 1978. Pat's style is probably best categorized as heavy blues boogie, with shuffle beats and lots of heavy slide guitar and harmonized solos. In fact, as far as the guitar goes, Travers owes much to Clapton as well as the Allman Brothers. His bandmates, Peter Cowling on bass and Nico McBrain on drums do their part nicely, but there's no doubt that Travers' guitar playing dominates the record. A real air guitar player's dream this one!

The album clocks in at a modest 39:14 over eight tracks. The opening title track is an auspicious beginning indeed, a real hard rock corker. Pat's comment in the liner notes is probably referring to this one as much as any other: "any synthesiser you think you may hear is guitar!" "Hooked On Music" is another great track, full of changes like a Rush tune, yet flowing together perfectly. One of Pat's best ever. There's also a decent cover of Willie McTell's "Statesboro Blues," made famous in the rock world by the Allman Brothers, and put on steroids by Travers and band.

And then there's "Stevie," the song Glenn adds backing vocals to. The longest track on the album at 7:13, it starts with a dreamy, spacey guitar sequence that despite it's mellowness, we all know this song won't stay restrained for long. This tune is one of those "Stairway To Heaven" types that builds until the rocking climax. So at about the six-minute mark, enter Glenn Hughes to deliver the song. Let's see if I can transcribe his lyrics:

Don't shout it ("shout" spans about eight bars - way up there)
Ooohhh (revving it up quietly)
You just bettah shout it baby (a wild guess)
Don't mess around
??? ??? ??? (absolutely no clue, but this is that awesome low growl)
Ah woooo (getting up high again...)
Shout it Shout it Shout it Shout it
?? ?? ?? yeah yeah yeah yeah (whatever it is is classic Hughes)
Ah haaa oooooohh (two octaves above middle C folks)

That's pretty much it aside from the requisite guitar solo to finish things off. So, bottom line is "Stevie" is another good track made great with Glenn's short-but-sweet assistance. I'd love to see someone make an attempt at transcribing what he's singing on the parts I couldn't make out. I do know it's that great on-the-spot improvising that's typical Glenn in his inimitable throaty growl, and what he's saying hardly matters. It's all in the presentation that counts.

So, if a session where Glenn does backing vocals sounds cool, then forget the others I mentioned at the top, and go for this one first, even if the total amount of his work is less than one minute. He comes through loud and clear, and absolutely at the top of his game. It's a classic bit, and puts a fine finishing touch on a very good album.

Pat Travers - MAKIN' MAGIC Polydor PD-6103 1977 (US)

reviewed by Bill Jones 1995

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