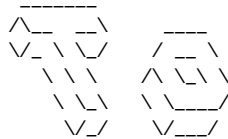
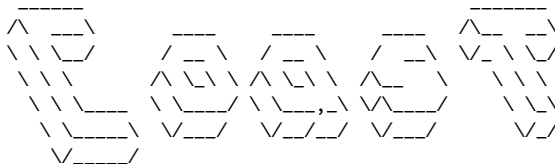


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#13  
October 25  
1995



|||||  
INTRODUCTION  
|||||

All,

Well, here it FINALLY is, COAST TO COAST #13. A few minor slow-downs kept this one later than it should have been. One of these was that somehow in my mind, time had passed strangely and I didn't realize it was time until about a week ago. Also, I now have so many subscribers (133 as it happens; I made an exact count) that my mail program couldn't handle a send to all the subscribers at once!! Finally, my direct dialup got nailed last night and so I couldn't actually kick off the process to email this until today!

Well, realizing that none of this means anything to anyone but me, here is #13!! :) This is the largest COAST TO COAST so far, clocking in at ~87k. I don't know that it means anything, but it sure is neat.

This episode is just slammed with reviews, comments, questions, and all kinds of other good stuff. In the contribution section we have 2 large contributions by Lennart ("All you need to know about BRAZEN ABBOT!" and "Glenn's trouble in Sweden") and the excellent-as-usual "THOSE OTHER SESSIONS" by Bill Jones. Also, there is some news and info from Damien and others about which tour dates have been cancelled and which remain. It is an unfortunate side effect of this monthly forum that this info is not as timely as it could be; nonetheless, it is in here. So, read on Glenn Hughes fans, all kinds of goodies await!!

Lewis

|||||  
SUBMISSIONS  
|||||

From: holmgren@basys.svt.se  
Subject: CTC: Where DOES the Toungue Slip?

Now can anyone please let me know WHERE on that Snakealbum Glenn can be heard? When DC approached Glenn with the idea, he said that he wanted to recreate some of the classic Purple-harmonies - but :-C in the end Glenn was mixed down and he isn't even sure himself on which tracks he can still be heard... Maybe Bill can write something in his always interesting Those other...-submissions?

-Paer Holmgren-

-END-

From: "Lennart Hedenstr\vm" <lehe@lulea.trab.se>  
Subject: CTC: Where DOES the Toungue Slip?

Hi Paer,

> Now can anyone please let me know WHERE on that Snakealbum Glenn can be heard?

Nowhere. That's where. :)

> When DC approached Glenn with the idea, he said that he wanted to recreate some  
> of the classic Purple-harmonies - but :( in the end Glenn was mixed down and  
  
> he isn't even sure himself on which tracks he can still be heard.... Maybe  
Bill  
> can write something in his always interesting Those other..-submissions?

As Bill pointed out in the review of that Pat Travers album (Makin' Magic) Glenn is pretty inaudible on most of his backing vocals sessions. The Whitesnake album is just one of them. What happened most of the time, I am guessing here, the band/singer (Dokken, Lynchmob etc) brought in Glenn to sing guiding vocals for the actual singer on the album. Then they might or might not have used Glenn's part at all (or \*very\* low in the mix). Then they credit Glenn as doing backing vocals but he's \*very\* inaudible most of the time. The Travers album is one exception and so is the Motley Crue album. Damien says he can hear Glenn on all the stuff but I know I disagree and so does Bill and probably Lewis too.

The only one of Glenn's sessions I (think I) haven't heard is the album by Heaven.

Lennart

-END-

From: holmgren@basys.svt.se  
Subject: CTC: Swedish churches and Deep Purple tour

In CTC Damien wrote (as a reply to me):

>> 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 Yes and No! When Glenn sang with Carola it was in something they called a church but it was rather a big concert hall, (Philadelphia church, you've got those things in US don't ya?). At the wedding it was certainly the first time for him to sing in a REAL church; it is almost 1000 years old and is built on the same spot where there used to be an old pagan temple, probably even predating (sp?) the vikings...

Damien also had a suggestion for Glenn to tour US as special guest to Purple. In late 1993 when DP played their latest gig in Stockholm Glenn was in the audience and DP was approached for the odd chance of doing an encore or something together. Now things were not exactly good in the band, this was the

third last gig with Blackmore, and it became official later that night that Ritchie had decided to quit the band. Nothing came out of the plans - much probably due to Ritchie and Jon Lord - Jon and Glenn are NOT on speaking terms... The next night though both Dp and Glenn played in Oslo and Ian Paice and Roger Glover went to see Glenn's gig. Little Ian began to cry when he heard Glenn's voice - he thought that it was so beautiful and that is was such a shame that Glenn had lost so many years of a possible BIG time... But as long as Jon Lord is in the band - I would say that the chances of a Glenn/DP jam or whatever are pretty small, unfortunately I'd say!

Last year Glenn was approached by David Coverdale to do a few encores together at a Whitesnake concert - but this time around :) it was Glenn who turned down the offer.

-Paer-

-END-

From: RKline418@aol.com  
Subject: Re: ctc-Glenn on Teaser

Is Glenn the singer at the end of Dreamer on Tommy Bolin's Teaser disc? I'm fairly certain but he's not credited on the list of musicians for the track.

Also, thanks Bill Jones for pointing out that Glenn is on the track Stevie by Pat Travers. I have the disc but never noticed.

P.S. I'm still really digging FEEL after about 3 weeks. Hands down it's my favorite by Glenn and that's saying a lot.

Rick Kline  
RKline418@AOL.com  
Milwaukee, WI

-END-

From: JONES@VSDEC.NL.NUWC.NAVY.MIL  
Subject: Re: CTC: Where DOES the Toungue Slip?

Paer,

It's not worth doing a THOSE OTHER SESSIONS column on the Whitesnake album, as far as Glenn's contribution. The song he's "supposedly" on is "Sailing Ships", and maybe if you convince yourself that you hear him, you will. Maybe. I can't, and I've listened to that song through speakers, headphones, at low volume, high volume, in the right and left channels separately, reducing the bass and/or treble, you name it. I can't say for certain that I hear him. The mix must be such that he got "mixed" out.

But, I do appreciate your compliments on the THOSE OTHER SESSIONS columns - I believe you're the first to explicitly say anything about them. At least nobody's flamed me or told me that they sucked, so I'll keep writing them, but it is nice to be praised. :-) In fact, in the issue just out (#12), I did drop the "Those Other Sessions" title, even though the format and content remained the same. But since you gave me some publicity, I've decided to bring the title back next issue. :-) thanks again.

bill j

-END-

From: Gary Bringman <glb3905@sae.ssu.umd.edu>  
Subject: Submission Untitled :)

I recently got a bootleg CD of Glenn Hughes and was wondering if their was a

sight for such items or is this a rare find or the first on with only Glenn Hughes on it. The CD is long, 70m., and has unreleased songs from the Hughes/Thrall album as well as a lot of unreleased/demos? from sessions in 1991. I was looking at the songs from his new album and I think, I don't have the CD with me at the moment, that some of the songs on my bootleg CD have been re-recorded for his new LP. The name of the Bootleg CD is White Boy Rockin' Black. If anyone sees this disk they need to pick it up, really good stuff.

Gary Bringman

-END-

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

All:

Lennart and I received the following message recently from Tomo Yamazaki, and, since it contains some great bits of news, I decided to post it to CTC with Tomo's permission. Here it is:

-Damien-

>From: Tomoyuki Yamazaki  
>To: GLENNPA@NIC.COM, LEHE@LULEA.TRAB.SE  
>Subject: GLENN HUGHES ETC.  
>  
>Dear Lennart and Damien,  
>  
>Thanks for another great issue of CTC!  
>  
>Thought I'd drop you a line or two or more about what I picked up recently.  
>  
>\*BRAZEN ABBOT "Live and Learn"  
>(Victor VICP-5607)  
>  
>Basically a solo project of Nikolo Kotzev, ex-guitarist with Baltimore  
>(who?). The participants are already listed in CTC #12 so I wouldn't repeat  
>it here, and our man Glenn is singing on the tracks with (\*):  
>  
>Extraordinary Child / No Way Out of Nowhere / Live and Learn (\*) / Russian  
>Roulette / Clean Up Man (\*) / When November Reigns / Miracle (\*) / Big Time  
>Blues/ Feeling Like a Rolling Stone / Children of Today / Shadows of the  
>Moon  
>  
>Glenn has also written the lyrics for these three songs.  
>  
>The album I felt was generic heavy rock, albeit an EXCELLENT generic rock.  
>Still, where Glenn's vocals come in, you can't but be amazed by what this  
>man is capable of. The guy turns ordinary rock songs into gems! I'd say  
>the album is worth getting hold of just for the three tracks, and the rest  
>of the songs aren't bad either; the admirers of classic European heavy rock  
>will love it (as I do).  
>  
>\*O'RYAN "Initiate"  
>(East Bell EBCW-5003)  
>  
>O'Ryan is Mervyn Spence, who sang and was the executive producer of  
>"Phenomena 3". He is said to have played in Trapeze, replacing Glenn Hughes  
>(really?) Anyway the album is his second solo output, and if you look at  
>the track listing you'll understand why I've bothered to tell you about it:  
>  
>No Retreat - No Surrender / Still the Night / A Whole Lot of Love / Believe /  
>Emer May / Something Strong / Did It All For Love / Shape It Up / What About

>Love / Phenix Rising / It Must Be Love / Don't Let It Slip Away / Stop  
>  
>Yeah right! The album consists of tracks from the "Phenomena I - III"  
>albums and his solo album "Something Strong" released in '93. And he can  
>sing too! He's got the high tone voice reminiscent of Glenn's. Apart from  
>the fact that he gets too AOR-ish from time to time, it's a nice album to get  
>hold of (well actually I haven't got the album myself; I've only got the  
>preview tape).  
>  
>\*OZZY OSBOURNE  
>  
>I interviewed Ozzy on 20 Sept. and asked him about the rumoured supergroup  
>in '80 that would have featured him, Gary Moore and Glenn. He said that Don  
>Arden, the president of Jet Records, wanted them to get together to put out  
>an album and a show at the Reading Festival, but none of the guys were  
>interested. I was kind of intimidated at first interviewing 'the madman',  
>but he turned out to be a very, very nice man, and really helpful indeed with the interview.  
>I love you, Ozz!  
>  
>\*STEVIE SALAS  
>  
>I also interviewed Stevie Salas on 21 Sept. on the phone. He told me that  
>he will probably be playing on Glenn's new album next January. Right, so is  
>Glenn recording an album as early as that? Incidentally, he also told me  
>that he met Gary Moore and Jeff Beck backstage at the Jeff Healey concert at  
>Hammersmith Apollo in '93, and found Gary a "total asshole" so he ended up  
>just talking with Jeff. Yes, and Stevie was helpful too! The interview was  
>going to be a brief one with him telling me about his work on the Jeff Beck  
>tribute album; he was kind enough to give a full-length interview with lots  
>of info. I'm really grateful to the guy!  
>  
>I'll keep in touch, and will let you know if I hear anything.  
>  
>Cheers,  
>  
>Tomoyuki

-END-

From: holmgren@basys.svt.se  
Subject: CTC:The slipping tounge

Hello Guys!

Have listened throu the snakedisc some more and sure \*someone\* is screaming way  
above DC:s ordinary range in the background of both Cheap 'n' Nasty and Sailing  
Ships and the titletrack as well BUT IMHO you can't hear if it is Glenn or  
somebody else (or maybe even some electronic mishmash done with Davids  
voice(?)) Tommy Funderburk, does he exist - or is it just Vandenberg (it  
is pronounced like Funderburk)???

-Paer-

-END-

From: holmgren@basys.svt.se  
Subject: CTC:Reissue of Seventh Star!

All,

I read this in the Black Sabbath mailing list:

> ----- Date: Thu, 28 Sep 1995 From: John White  
> <jdw@softserver.canberra.edu.au>  
> Subject: Reissues  
> I notice some people asking about getting hold of Born Again & Seventh Star,  
> which have been deleted for some time. You will be happy to know that

> everything from Black Sabbath to Eternal Idol will be given the super dooper  
> technology treatment & re-released in 1996. Cant wait for this fresh, crisp  
> slab of Sabbath pie!!!!!!!

Sounds great to me! I've already got 2 copies of 7th Star (but that almost the only one, Damien) but both of them are very hard to play in my cdplayer. The player refuses to find the tracks - anyone else with the same problem? Think my copies both are from the Netherlands!

-Paer-

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Phenomena review from Kerrang

From: Kerrang #98  
Date: July 11-24, 1985  
Written by: Mark Putterford  
Transcribed by: Damien DeSimone

Phenomena  
PHENOMENA  
(Bronze PM 1)  
K K K K

It may have been the perpetual plethora of paranormal perplexities which constituted the intriguing conceptual design of Phenomena for creator Tom Galley (Mel's big bruv), but probably the most phenomenal aspect of his monumental project has been the clever compilation of such a star-studded staff, and especially the pinning down of the flighty Glenn Hughes for long enough to complete the album!

With the titillating talents of mega-musos like Don Airey (keyboards), Ted McKenna (drums), and Neil Murray (bass and backstage pass) being added to the titanic team of Hughes (bass, vocals), Mel Galley and John Thomas (guitar), Richard Bailey (keyboards), and Cozy Powell (drums), this album has been subject to close scrutiny from this shoddy scribe ever since its inception. The embryonic songs - aroused by Hughes' awesome voice - were of magical mineral matter; the resplendent array of rough mixes - refreshed with the vitality and energy of pressure-free rock stars playing for fun - seeped with power and passion. And the finished product? Well, that's another story.

Guitars maddeningly muted, drums daftly dampened, and keyboards poured in through every conceivable orifice, the desperately disappointing final mix of this otherwise splendid sci-fi venture rudely robs it of its fifth "K." "Kiss Of Fire," for example, tends to lumber along, with the bass muffled to a dull throb rather than a tight, crystal-clear pulse, and "Dance With The Devil" (the current seven-inch projectile) falls off its sprightly fiddle-like intro into a jaded jaunt, lacking much of its former excitement. Hey, lads, where's that piercing, fluttering synth during the chorus? It seems to have been almost washed away!

One of the songs least affected by technical tampering ("credited" to Tom Galley and Jon Jacobs) is "Believe," which kicks off the second side in fine fashion, but "Twilight Zone" is very limp and subdued (particularly the chorus), and "Hell On Wings" is even less arresting than its original version. Here, the lavish, sweeping synth intro has been dropped, the urgent riff and raunchy guitars completely lifted from the verses, and Cozy's crashing drums sound more like upturned plant pots. Ok, kids, I know you're never gonna hear the demos, but I do feel it necessary to explain such sadly unfulfilled potential.

On the plus side, "Still The Night" is a quite pleasing adaptation of a previously-dormant Hughes/Thrall song, and although I must admit to having

higher hopes of it the first time I heard it, it grows all over me with every seductive spin.

The same sentiments apply to "Phoenix Rising" and "Who's Watching You." The former lacks the drama of its original state, but still impresses with its dreamy verses and anthemic chorus, and the latter springs at you like a love-starved Labrador, bounding boisterously along full of the life and vitality which the incredible Hughes voice injects.

Well, there you have it: An LP of very strong material performed to the standard you'd expect from top-class musicians, but spoiled by a most unflattering mix. Still, the music is a film soundtrack after all, so maybe we should reserve final judgment until both audio and visual efforts are combined.

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Various replies from CTC #12

Tom Pettersen wrote:

> 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 ?

Glenn sings backing vocals on three tracks on that album (the track titles escape me now), and is credited for doing so. It's a really lousy album, but you can hear Glenn very clearly on these tracks.

David Baron wrote:

> 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?

Well, I'd go for all of the above, save for probably FNO, which does have an element of "Swedish meatball guitar masturbation," as you so subtly put it. :) Go for PMO before the Phenomena stuff.

Fedor de Lange wrote:

> 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

Nice lineup. :) I believe Axel Rudi Pell, the Ritchie Blackmore clone <g>, has his stuff out on SPV as well. He's certainly a competent guitarist, I guess, but I'm into his stuff only because he's done a few albums with my second favorite singer, the great Jeff Scott Soto! :)

Lennart Hedenstrom wrote:

> 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.

Yeah, FEEL does not belong on Shrapnel. I'd like to see Glenn hook up with an aggressive indie label here in the USA that believes in him and his work, and will get down in the trenches and get behind him 100%, like SPV is doing for the European market. John Wetton did this last year with his excellent BATTLE LINES solo album; he went with an indie label here and was really happy with the way they handled things. Certainly, if both Glenn and John were able to get deals with major labels in this country, while that would be great, too, their albums would not be a high priority and would more than likely get lost in the shuffle. I'm sure our man Bill Hibbler is doing his best along these lines.

Paer Holmgren wrote:

[Re FEEL]

> BUT the keyboards could have been played/produced with more variation

Definitely. That's one of my problems with the album. Instead of letting Bruce Gowdy, Pat Thrall, etc. handle the keyboard work, I think it would have been a lot more interesting if Glenn brought in a more capable "name" keyboard player. That's not to say those guys did a bad job in this regard, but the keys seem too much like an afterthought.

> some Hammond, Grand piano and why not some real strings instead of the  
> synths?

Well, real strings would have been great, but I doubt that Glenn had the time or money in the studio to deal with something like this; I could be wrong though.

[Re Eric Bojfeldt]

> 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!!!

Interesting! So, did he do 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: Thomas Larsson is making an album

Hello guys!

I got this mail a couple a days ago:

>Hej!  
>Visste du att Thomas Larsson har en platta p} g}ng?  
>Mats Lindfors {r medansvarig. F!rutom Thomas spelar Weine Johansson, bas, samt  
>dennes yngre bror Eiron (!) Johansson, trummor. Sjunger g!r Thomas, G!ran  
>Edman samt undertecknad.Vet dock inget om tidpunkt f!r sl{pp e d.  
>Det regnar just nu :)  
>Hej hej  
>-Eric Jalmarsson



You want me to translate it for ya?  
Thought so, for all of you, except for Lennart .)

Hello!

Did you know that Thomas Larsson is making an album?  
Mats Lindfors is co-responsible. Besides Thomas, Weine Johansson, bass and his younger brother Eiron (!) Johansson, drums. The vocals are done by Thomas, Goeran Edman and me (that is NOT me=Paer). Don't know anything about releasedate etc.

It is raining :)

Bye bye

-Eric Jalmarsson

End of translation.

I'll be back with more info... Edman btw used to sing with King Siigurd before Glenn took care of the band (and yes he has worked with Wingwie as well)

Got it?

You are wondering about the !:s and parenthesis in the swedish part? Well some computers can't handle the last three letters in our language - We usually write AA, AE & OE but it really is A with a little ring on top of it, A with dots over it & O with dots over it...

-pAEr-

-END-

From: holmgren@basys.svt.se

Subject: CTC: Ritchie is doing Burn again...

All,

I went to see Ritchie's Rainbow yesterday, 951002, at Cirkus in Stockholm. I had no expectations at all and that is probably Y I didn't get dissapointed... The Encores were Burn, with the bassplayer doing Glenn's parts, apart from the screams though. It wasn't good but at least better than the version Purple did with Joeline Turner... The last encore was Smoke on the Water (WUT A SURPRIZE?) They did it in prettu much the way as DpMk3 with the bassplayer singing the 2nd verse and repeating the 1st verse at the end instead of the 3rd verse. Maybe Ritchie is dreaming of a reunited mk3 - now that he is thrown out of his old band...

Hopefully not!

-Paer-

-END-

From: KenMelton@aol.com

Subject: CTC: Hughes Stuff

HOWDY,

First, I emailed this to  
lewis@oscar.teclink.net/~lewis  
but it was returned as undeliverable.  
Is there a problem?

[ Ken, Just email to lewis@oscar.teclink.net. Even lewis@freud.inst.com still works. What you have above is part of the URL for my personal web page, which is <http://oscar.teclink.net/~lewis> and from there there is a link to the Glenn Hughes WWW page I run. That URL is listed at the end of this issue. - Lewis ]

Got some questions and information.

QUESTIONS:

1. Glenn supposedly did a track for the Ghost Busters movie soundtrack that did not make the CD. Anybody know what song this was?
2. I just cannot find the cd single by KLF doing America, What Time Is Love. Arista 12366-2, released in the USA. I must have the CD. Can anybody help?
3. the song EASY TOUCH by Trapeze (from a reunion demo), supposedly aired on Japanese radio in 1991. Has anybody heard it and what did they think?
4. in June 1995, Glenn supposedly did unplugged versions of REDLINE and COAST TO COAST in Japan on Maso Ito's program. Anybody hear it? What did you think?
5. Anybody got information (including discography) on Ritchie Kotzen?

INFORMATION:

The August 1995 issue of Frontiers Magazine has a review of the FEEL cd and an interview with Glenn Hughes. Some interesting things...

"Ritchie and I wrote a song together that we demoed but the song didn't quite fit on the record. the song is called AGAINST THE GRAIN and it might pop up on another album but it didn't fit this time around. Ritchie is the blackest white kid that I know. He's only 23 or something and he's just so funky.

The song we wrote for the album was just too funky. If I'd had a whole album like that people would have been saying -what the hell is this!!!-".

"During the last mix of the album Pat Thrall and I felt that we do have to do another album as it's unfinished business. We know that the record industry in America will eat the album alive because a lot of big companies want to sign Pat and myself as a duo. So when Pat finishes with Meatloaf next summer and I have another album under my belt we will start preparing for a new Hughes/Thrall album."

Also, I want to rail against the record companies. Their job is to distribute and promote. Hell they can't even distribute properly much less promote. Perhaps as technology improves, we will someday see a world where we can have decent access to the music of our favorite artists. Everyone is being cheated-fans can't get the music they want, which means the artists are then losing money. The record companies themselves are losing money but do not change. How hard is it to maintain a digital database and the personnel to provide product to those who want to buy it? If they don't wise up they will get left in dust as technology makes them the obsolete middleman.

:-) Ken <KenMelton@aol.com>

-END-

From: Johan.Versendaal@ztm.bso.nl (Johan Versendaal)  
Subject: CTC: review of 'Feel'

I found the following review of 'Feel' in 'Aardschok' (no 10, october 1995), a Dutch hardrock magazine. By Michel van de Moosdijk.

"The new CD of singer Glenn Hughes is, as far as style is concerned, situated somewhere between 'Play Me Out' and 'Hughes/Thrall'. I.e., 'Feel' does not only contain hardrock songs, but also ballads, funk and soul-painted songs. 'Feel' is, without any doubt, the most versatile CD of this master-singer. Only the fans, who know him from his hardrock albums, have to accustom themselves to the characteristics of some of the songs. Thus, 'Save Me Tonight (I'll Be Waiting)' is a great rock ballad, with soulful singing, a song which would fit one of the latest CDs of Michael Bolton perfectly. 'Coffee & Vanilla' is provided with a funk rhythm, although it starts quietly. 'Push' is shaking. Rarely, I've heard such variation on a Hughes album. Tracks like 'Big Time', the heavy 'Talking To Messiah' or 'Speak Your Mind' would have fit the 'Hughes/Thrall' album. By the way, Pat Thrall is prominently present as co-writer, -producer and guitar player. The same holds for Bruce Gowdy. The leading thread is formed by the vocal chords of Hughes. I don't tell you that all number of 'Feel' are great, but all songs do have character. Btw, the Japanese version of the CD contains a remake of 'Holy Man'. 'Feel' is a contemporary album, a varied funk/rock CD with the best singer in the world in an inimitable leading role. If you are a fan of the

singer Hughes, you buy this CD immediately, if you are an admirer of the hardrock artist Glenn Hughes, it is advisable to listen to this CD first.

Score 86."

So far the review. I like the phrase '...a varied funk/rock CD with the best singer in the world in an inimitable leading role.'

The score is good: out of the 162 CD-reviews in Aarschok which have a score, only 22 have a higher score. 'Feel' even scores better than Rainbow's 'Stranger In Us All'!

Like to hear other official reviews! Johan.  
Johan Versendaal  
Editor of the IONA-homepage

-END-

From: Johan.Versendaal@ztm.bso.nl (Johan Versendaal)  
Subject: CTC: dated but interesting interview

In a free Dutch metal tabloid ("MindView", edition somewhere 1994) I found an interview with Glenn. Here is the interesting part of it:

"Geert Reysen: I've got ten words for you, please give me your short comment.  
Glenn: Yes, that's allright.

Geert: Trapeze  
Glenn: Best trio in the world

Geert: Deep Purple  
Glenn: Fantastic group before 1973

Geert: Four on the floor  
Glenn: Embarrassing

Geert: Jon Lord and "Windows"  
Glenn: Terrible

Geert: Gary Moore  
Glenn: Childish

Geert: Phenomena  
Glenn: (thinks a while): Overrated

Geert: Black Sabbath  
Glenn: Disgusting

Geert: Hughes/Thrall  
Glenn: Brilliant

Geert: Wizzard's Convention  
Glenn: Fun

Geert: From now on  
Glenn: Recovery"

So far. Later in the interview Glenn shades his comment on Gary Moore by saying: "Let me be clear. Gary is a fantastic guitar player, probably the best in the world. But he treated me like an animal... Some of the stories in Kerrang were true, but I was ill, because of drugs."

Johan.  
Johan Versendaal      jove@bsjove.atr.bso.nl      Johan.Versendaal@ztm.bso.nl

-END-

From: Fedor de Lange <lange.fde@sara.nl>  
Subject: CTC: Hughes-interview at Via Rock

Hi All,

I recently picked up an interview done shortly after Glenn's appearance at the Via Rock festival, on July 15th of this year. The interview is translated from Mindview issue 18. Oct.'95

Here we go...

For half a year ago, for the first time in my life I met one of my all-time favourite singers: Glenn Hughes. To meet this man in 1994 alive, was a wonder on itself. For someone who knows the stories of the rise and the fall of Glenn (Drugs, Gary Moore, Black Sabbath) knows that Glenn has had some narrow escapes.

Anyway, the man is clean, and is bursting of energy. That soon becomes visible when he arrives backstage at the Via rock; he immediately looks for his dressingroom, gives a little interview for MTV, and starts concentrating for his hour on stage. His look also went through a metamorphose; his outfit is exquisite, with his black -almost chique- jacket and his shortcut hair. The stageact is perfect; except for one new song (Push-FdL) it's an anthology of his entire career so far. When you read this, his new cd "Feel" will be released, but more about that in the interview I had aftershow with a relaxed Glenn.

- How about the show?

I will be honest; I wasn't that confident at all. My new band and my new music is more funky, with more groove; quite different. I'm trying to distantiate a little from the pure heavy metal public with music which contains more feeling. This festival is obviously for the superhard stuff. Well, I really wasn't that confident. I was afraid that someone might lose his control and would start doing strange things. I had bad nights 'cause of it, but we decided to do the gig and all I can say afterwards is that I feel great about it. I needed some time for my voice to warm up, but when that was done, it really was great, I enjoyed every minute of it! I like to play in Belgium and Holland, these countries have always been fantastis for me.

- Your new group is totally different compared to the last tour.

I changed the group 'cause I changed my musical direction. As I said before, it's more funky, though, it's still 'rock'. It requires musicians who can play with passion. The Swedish were very good, technically spoken, but I thought it necessary to change the line-up. I wasn't motivated anymore, so, for my own health, it was important to change.

- Are there 'famous' guys in your band now?

Not really, they're mostly session-musicians, but I'm really happy with them.

Sorry, I've to leave it here, see further in this issue for part 2 of the interview. Fedor

-END-

From: Fedor de Lange <lange.fde@sara.nl>  
Subject: CTC: Hughes interview pt.2

- Can you tell something about your new record?

Yes I can. It's called "Feel", and will be released on the SVP-label in Europe. This label gives me the full support I wanted and they really are prepared to promote it. They stand behind my new musical direction for the full 100 %. They don't want the Glenn Hughes of Deep Purple, but the new Glenn Hughes. I refused to sign a certain amount of recordlabels 'cause they wanted

me to sound just like I did twenty years ago! I don't want to live in the past! I might lose some fans because of it, but I want to develop further. Isn't that what we all should want?

- What is 'funky' music for you?

Well, FEEL is the keyword. For instance, take Ritchie Blackmore; a brilliant guitarplayer for the classic stuff, but he can't play funk. On the contrary, I can't play that classic stuff, I'm full of groove inside. I want to be honest towards myself, so I want to play my kinda music.

- You made a cd with Manfred Ehlerd.

I met Manfred in 1989, and he's a really cool cat from Switzerland. He sent me some demo's of songs that appealed to me, so I sung them for his cd. Now I'm helping him to make a new record. I really like this man, 'cause normally I not doing such things anymore.

- So what about the project you did for Mike Varney?

The 'Blues' record I made for his label was a quick one, just to let the world know I was back. As for the Deep Purple- and Cream-tributes, that was a kind turn. I'd rather not done it, but I was sort of pressed to do so. Not that I don't like the albums!

- A few years ago, there was a reunion tour with your first band, Trapeze. Will we ever here recordings of that?

There's nothing that I would like more!! There exists something we recorded in 1972 which sounds real good. It's from a Dallas gig and it swings! I'm doing my best to get it released, but I still got to find the right company for it. As far as I know, there are no recordings from our latest tour. I mean, there are some soundboard recordings; I even know there's a pretty good one from Austin, maybe we should have a listen to that one again. I still think there's a change that we will ever play again, I love this band.

- Your new record is already released in Japan. How was it received?

Well, the japanese public is still very heavy metal-orientated, and when they heard the new record, they really didn't know exactly what to think of it. They don't know what 'funky' means. But, I try to get rid of my old image, I even cut my hair for that sake! I'm alive and kicking right now. I could live on my DP-past for the rest of my live, but I don't want. I want to reach new people and write music which is different.

Mindview 18    october 1995

Cheers,  
Fedor

-END-

From: David Carrick <david@memex.co.uk>  
Subject: RE: did u get ctc #12

Lewis,

thanks for CtC #12 - yes I did get it!

I'm off to see Glenn at the Cthouse in Glasgow - It would be interesting to know whether there are any other subscribers going to the Glasgow gig?

[ One unfortunate side effect of doing this newsletter in a digest format is that an issue only goes out about once each month. So asking on short notice about a gig meeting any less than 3 weeks in advance just wont happen. Sorry about that, but it is a consequence of the monthly format. If ever there is some late breaking news that HAS to get out immediately,

then I try to do that, but manually sending daily messages would be impossible for me. I need to automate this and get some listserv type software, but even so I would only want to do it monthly. - Lewis ]

If anyone is going then feel free to email me and arrange to meet at the gig!

Has Feel actually had a UK release yet? I've not seen it any of the major record stores (Tower records etc.) and a mail order company I spoke to said it wouldn't be released till next month now!

Cheers,

David

-END-

From: holmgren@basys.svt.se  
Subject: CTC: A TRUE story

This last Saturday, 14th of October, Frog had planned to do a gig. Frog is the guys who did their first gig at my wedding earlier this year. As Glenn was in Sweden he wanted to check them out once again and probably also help them out with the encore(s)!

They had talked of doing a lengthy Gettin Tighter with a jam around Way Back to the Bone and You Can't Do It Right. Now, things didn't really turn out the way we had hoped for :-C ... The gig was cancelled :-C ... Still there is a quite good story around:

Conversation at the door, around 8pm:

Guy at the door: Your late, they started at 7!

Guest: 7!? But they shouldn't play until 10!

Gatd: No it is some kind of theatreshow and you have to have a reservation

Guest: But there's a rock show tonite with Frog...

Gatd: Frog?!? Never 'eard of 'em - There's no rockband playing tonite!

Guest: Sure there is, I know some of the guys in the band!

BIGGER Gatd: Well, it was planned to be a concert tonight... It was this group Deep Purple with the lead singer Glenn Close

Sad but true

Paer Holmgren

-END-

From: Fedor de Lange <lange.fde@sara.nl>  
Subject: CTC: Hughes coming?

Hi,

As you all might know, The Dutch part of Glenns tour in November was cancelled. (So, see you in Paris guys!)

A guy that works here in "Paradiso" told they had been contacted by someone for a possible Hughes in february 1996....That is something!

Can anyone confirm this? BH?

Cheers,

Fedor

-END-

From: "Lennart Hedenstr\vm" <lehe@lulea.trab.se>  
Subject: CTC: Rainbow comments on Glenn! (Mike/DPF)

Hi, October 19

Yesterday I received a letter from Mike Eriksson the editor of

the Swedish DPAS magazine DEEP PURPLE FOREVER! He met some of the Rainbow guys recently when they played in Stockholm, Sweden. They apparently discussed Glenn Hughes and Mike wanted to share some of the high-lights with us. If you would like to know more about DPF please contact Mike at this address below (he is not on the internet as of yet):

Deep Purple Forever!  
Valadalsgrand 15  
S-83172 Oestersund  
Sweden

Here is Mike's submission:

On October 1 I interviewed singer Dougie White, bass player Greg Smith and drummer Chuck Burgi of Rainbow at the Sheraton Hotel in Stockholm, Sweden (for my "Deep Purple Forever!" mag), and I have selected a few related opinions from those guys that I know you people will enjoy.

Mr White on Deep Purple's "Foxbat" and Glenn's live album:  
- "Foxbat" is very good. I've had the bootleg for years, and Glenn Hughes "Burning Japan Live" is quite frightening, absolutely breathtaking. His vocal performance is one of the best live recordings of all time.

His first concert:

- I saw my first Deep Purple show in Glasgow in 1976. It was one of the first concerts I ever went to. I liked it. I just remember it being very loud, very colourful, and everybody shouting for Ritchie...you know...that's what was going down. But I had a good time. It didn't matter to me because I had never seen them before. "Come Taste The Band" was the first album I bought, "Burn" the second and in like three weeks I went through the whole back catalogue.

His opinion on Black Sabbath's "Seventh Star":

- Glenn has never failed to deliver a good studio performance and "Seventh Star" is a very good album.

Dougie also enjoyed Glenn's new album "Feel", but didn't like the re-recording of "Holy Man" that much. "Too close to the original" in his opinion.

Greg Smith mentioned that he was always a big Trapeze fan, and he was very impressed when he saw Trapeze at the Ray Gillen Tribute gig in New York. Impressed to the point where "my jaw hit the floor".

It is interesting to note that Rainbow performs "Burn" and "Smoke On The Water" just like Deep Purple MK3 and 4 used to do them, with Greg singing the parts Glenn used to sing, along Dougie's vocals. Like back then, it works great! But for Rainbow it's a new twist. Inspired by the good old days of a band Ritchie probably wouldn't even want to re-form.

Oh, and Rainbow's manager Joe Boyland cracked a joke that was kind of funny...

- What is the difference between God and David Coverdale?  
- God doesn't think he is David Coverdale!

Keep up the good work,

Mike (DPF)

-END-

From: "Lennart Hedenstr\vm" <lehe@lulea.trab.se>  
Subject: CTC: FEEL is out in Sweden!

Guys, Friday October 20

I just called Heavy Sound Records a records store in Stockholm specializing in hard rock and other "heavy" music in general. Anyway they didn't pick so their answering machine went on and to my big surprise they played FEEL in the background and the guy said "the new Glenn Hughes album FEEL is just in" and then he rambled on about other new releases and later he finished off with reminding me, the caller, that it was the new Glenn Hughes album that was being played in the background and he gave me another 5 seconds listening to it before the message ended. Cool!

So FEEL is obviously more and more available all over Europe right now. If you want to call Heavy Sound (they do mail order too) call: +46-920-8-104535

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

-END-

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

it's tough being a Glenn Hughes fan living in the states.....I really envy the Europeans and Britts. I'd give anything to see one of the shows you are about to be treated to. Here in the states (with the exception of CtC) we get no press, no air play, no videos, absolutely nothing. Is the management to blame? with Mike Varney getting involved with releasing Burnin Japan there's a flickering hope that we'll see some shows here in January. I was fortunate to catch Glenn with Trapeze in Cleveland back in April 94, but how long will it be until we see him perform here again? come on Bear Music, get with it! Bill Hibbler - thanks for bringing us reports from the road.

Ken in Ohio

-END-

From: led@execusoft.com (Lawrence E. Debow)  
Subject: CtC: New Salas

Anybody been listening to the brilliant new album from Nicklebag? The album "Twelve Hits and a Bump" is the best new album I've heard since "Feel" came out.

It was apparently released back in May and I never knew it! Bill? Did you know? Man...I gotta get more in touch!

For those of you who are interested...its Stevie Salas kicking ass on guitar (as usual) and Bernard Fowler beautifully handling the Vocals. Highly recommend it! Songs like \_love song (all up in my world)\_, \_turning the other Way\_, \_indanee\_, and \_soul searching\_ are just amazing....all IMHO of course. If you liked Electric Pow-Wow, you should dig this too. Me thinks its quite a bit heavier at times though..

I sure hope Stevie and Glenn work together again.... and soon. Glenn and Stevie could do some "Bad" metal funkin' themselves!

BTW...any word yet on a US date or two for Glenn? Why is it so difficult to get a commitment on this. What about Stevie...anyone know about his current touring whereabouts? I promise that home page some time soon...hopefully!



ThanX

LED

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Glenn's UK tour/New drummer

All:

We hate to make this an issue filled with less-than-positive news, but, according to Paer Holmgren, Glenn will still tour the UK, but the rest of Glenn's European tour has been cancelled, save for the date in Paris. I don't know if the UK tour will happen next month as was originally planned or if it will occur at some point after that though. Paer also tells us that Glenn has a new drummer in his band, but it is not Gary Ferguson. We will contact Bill Hibbler regarding these things, and hopefully he can clarify the details for us. Once we get the update from him, I think it would be a good idea to send the (possibly amended) tour dates out ASAP as a supplement between issues, or as soon as we have the information.

-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: Fedor de Lange <lange.fde@sara.nl>  
Subject: CTC: Hughes interview, Hannover, okt.1995

Hi all,  
Just picked up "Aardschok" magazine (#11, nov.95), which contains an interview with 'The Voice'. It does not contain anything shocking, but a translation wont 'cause any trouble I think:

GLENN HUGHES

In the office of his new European recordlabel SPV, Glenn Hughes is waiting for my telephone call, ready to talk about his new album 'Feel', an album which will need repeated listening, as Hughes thought it necessary to bring us something else than what we are used to.

When I tell him I think 'Feel' is a mixture of PMO and H/T, there sounds a sight of relief....

"At least you understand what I'm doing. Why can't people understand I'm still growing as a singer/composer? I guess people expect me to make records which sound like Deep Purple in 1973. I've been doing three weeks of promotion now, and over and over I'm being confronted with the words that 'Feel' is different than my other records. Come on, you can't expect me to repeat myself, do you?"

No, and besides that, three years ago, when "Blues" was released, you already said that you would ever record an album with rock, soul and funk-influences.

"Exactly. Of course I received great reactions on "Burning Japan Live", but I've got to move on. when I wanted to play it the safe-way, I would have made another "From now on", but I didn't want to do that. I have more than a Hardrock-voice, and I thought time was come to show my other ingredients. It only took time to do this. When I made my come-back for about three years ago, I had to prove myself again for everybody. That's why I chose

a style with which I earned a certain reputation. I'm clean for almost four years now, and proved that I still can do it. Therefore I now give myself the freedom to go my own way. Of course I've listened to my fans, who often asked me what happened to my soul and funk-influences. My former boss Christer Wedin of Empire records offered me much money to deliver a "From now on part2", and there were a lot who suggested that I should go the direction of....err....I hardly dare to say it..Michael Bolton. That would be very easy. But than my name would be gone forever, and I'm still to much of a rockinger to do such things.

So, 'Feel' came. An album which contains great tracks. But with -the great-ballad "Save me tonight.." you're clearly aiming at Michael Bolton's public.

" This album was made to reach a wide variety of people, tough I realise that the heavy metal fans could be dissapointed. And yes, that ballad is a try to get to the "housewife-market". I don't know wether it succeeds in doing so, maybe I've made a mistake."

On the Japanese 'Feel' there's a Purple-remake of "Holy Man"....

" Another big mistake. I wanted to be kind towards the Japanese label who gave me the change to make this album, but already during the recocording I begun to doubt..."

Do you think SPV is able to promote this album on the right way?

"Hey, I notice some doubts in that question. Of course, I've my doubts too. I vetilated my ideas towards the label, but I think it's a little too early to give comment."

The lyrics on 'Feel' show a positive look at life...

"That's right. On my previous albums it was clear that I tried to deal with the problems I've had. Now I live correct, I'm not worried any longer. I'm too positive to sing about war or death."

It's noticable that, for the last years, you change your manager more often than your underwear. Are you such a difficult person to work with?

"No, not at all. I've made too many wrong choices. In 1994 Bruce Payne , Deep Purple's manager, was my manager too. I spoke to that man one time in half a year! Look, I will be the first to admit that my career doesn't goes of a thin roof. And when tings are not perfect, you intend to take decisions. I need someone who has faith in me, and is honest."

I understood that you visit AA-nights once in a while. Are you afraid to get on the wrong path again?

"No, I think it's important to tell my story, and to hear other stories. Every time it becomes easier to tell my story, and I can't imagine ever to make the same mistake again."

You will not visit the Netherlands for any concerts this year....

"Which is terrible. I'll play in the UK for two weeks, and the 21st of november I'll play in Paris. It's pure a financial question. I don't get any toursupport from my recordcompany, and I can't efford to put my own money in a tour. I'm glad I can live properly now, 'cause of the support of my Japanese label. Let me take this opportunity to apologize to the fans in your country, I might see you next year....

-END-

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

Hi all,

Feel is distributed in Holland by "Play it again Sam" (PIAS)  
In an ad for Feel, they said their homepage was:  
<http://www.dds.nl/~pias/>  
so check it out!  
Cheers,  
Fedor

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Glenn's b-vox on SOTT

All:

Finally got around to picking up the Whitesnake GREATEST HITS CD, and, looking through the track-by-track credits, it's interesting to note that both \*Glenn Hughes\* and Tommy Funderburk are credited with backing vocals on "Fool For Your Loving" (the SOTT version, of course)!!! Hmm... So it appears as if this issue will always be a mystery. I think it's safe to say at this point that Glenn doesn't even know what tracks he's featured on, so I guess we'll never get the definitive answer as to exactly what tracks he can be heard on on SLIP OF THE TONGUE... :(

-Damien-

-END-

|||||  
CONTRIBUTIONS  
|||||

From: Lennart Hedenstrom <lehe@lulea.trab.se>  
Subject: All you need to know about BRAZEN ABBOT!

Hi all, October 4

As we were informed in the previous issue (CTC#12) the session Glenn did with guitarist Nikolo Kotzev right after he came off the European tour in November 1994 now is released in Japan under the name BRAZEN ABBOT - LIVE AND LEARN. After some detective work on my part I got hold of Nikolo Kotzev. It turns out he is a great guy and he was thrilled that people on the internet already were discussing this new project of his. I asked him a few questions about the project and about himself. He also provided me with a cassette copy of the album so I can give you all a review. I have the Japanese CD on order, but it has not arrived yet.

First I have edited together our exchange of messages in order to look like a conversation which it wasn't. :) Secondly I have translated and transcribed a newspaper article that Nikolo provided me with. The third and last part of this rather huge CTC submission is my thoughts on the Brazen Abbot album and Glenn's performance.

PART I - THE INTERVIEW

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I have to say that Nikolo comes through as a truly nice guy. Although he says Glenn did the session because he loved the songs other people have told me Glenn did the session because he was broke after getting no financial support from the record companies for the European tour of 1994 and he needed the money the Brazen Abbot session did earn him. However, I am pretty sure he would not have done it if he thought the music was bad. My input starts with "LH" and Nikolo's with "NK".

LH: Who is Nikolo Kotzev? Tell us a little background information about yourself.

NK: I was born in the city of Pazardjik, Bulgaria on June 6th 1961 in the family of professional musicians. At the age of five I began taking

private violin lessons. At fourteen I entered a music college and studied classical music for five years. I started playing the guitar at twelve and my first teacher was my mother. I joined my first rock band at age 15 and have played rock ever since. At age 19 I was accepted in the music academy in a city called Plovdiv. My major was violin and pedagogic science. In late 1985 I joined a Bulgarian Top 40 band and went to Scandinavia, playing clubs and discotheques. As it usually happens I met a girl in Mariehamn, Aaland, who three years later became my wife.

LH: You are obviously a very accomplished guitarist. Could you tell me a little about your guitar playing history and where your playing can be heard?

NK: During the years 1985-1990 I participated in some guitar competitions, organized by the Guitar Player magazine. I won an honorable mention (top 20 out of 8-900 participants world-wide) two years in a row in Guitar Players own "Soundpage Competition". I also won a third place (out of 1518 participants) in a competition organized by D'Addario. In the late '80s I was contacted by (Swedish singer) Bjorn Lodin, the founder of Baltimore, and we started working together. We made two albums together, "Double Density" and "Thought For Food". They were released in Japan and other parts of the far east as well as in Sweden and some other countries. Me and Bjorn split up in the end of 1994 and I immediately started working on Brazen Abbot.

LH: We will get back to that project later on but first tell me little about your influences.

NK: My main influences are Deep Purple, Pink Floyd, Queen, Rainbow, Whitesnake etc. Many guitarists impress me a great deal, but it is hard and unfair to name a few. Glenn Hughes has always been one of my biggest influences when it comes to singing. In my opinion he is one of the best singers there is.

LH: OK, so what is Brazen Abbot all about?

NK: The main concept is to forward high quality rock to the audience, not "notes-per-minute" guitar ejaculation. However, I hope people will like the guitar playing as well. I started Brazen Abbot because I needed a project where I didn't need to keep a band image, but could release good music anyway. The hard thing having a band is that the band must be on tour almost constantly, to be able to stay together. With the Brazen Abbot platform I can invite people who are the right for the job and let them do their thing. I will try to build an image of high quality musicianship around BA, since that is all BA is about. It is always interesting to hear what a singer has to offer for a song I wrote and in most cases the result is a nice blend of our abilities. Having different singers in the project gives me the chance to be different and not get stuck in only one direction. I am very thankful to all the guys involved in Brazen Abbot.

LH: How did Glenn Hughes end up singing on the album?

NK: The idea of inviting Glenn to the project came from Ian Haugland, since Ian was playing in Glenn's band at the time. Ian had just laid down the drum tracks for Live And Learn and was going on tour with Glenn. Ian knew that I need killer singers so suggested to give a demo to Glenn and see what he would think about it. Fortunately, Glenn liked the songs very much and agreed to do the project. He sings on three songs on the album: Live And Learn, Miracle and Clean Up Man. Working with Glenn was one of the best experiences I have ever had. He was very cool and very well prepared for the session. Everything happened extremely fast and every take he made was worth keeping. My heart bled, when I had to erase some of the takes to replace them with new ones, just because he thought he had a better one. Whenever changes in the lyrics had to be made he just sat down and had it corrected in no time. He was very down to earth and easy to work with. With one word - the whole thing was a great - PLEASURE!

Glenn was very proud of the songs he did on Live And Learn. I think they are already classics and hope everyone else thinks the same.

LH: Right now I only know of a Japanese release of the album. Are there any plans for releasing it elsewhere?

NK: The Live And Learn album is released only in Japan for now. It got a great reception in the rock publications and radio stations and I hope I will sell loads of it. At the moment it goes great. We are still searching for the right record company to release it world-wide. If some of the CTC readers can help out with something - I am open for suggestions. We are of course talking with a few major labels on eventually working together, but you never know with these guys. There is a very big interest among smaller companies, but we prefer to wait a while with them.

LH: Are there any plans for the next Brazen Abbot album and is there any chance of you working together with Glenn Hughes again?

NK: I have begun working on the next Brazen Abbot album and it is very promising. The musicians will be very much the same, except that John Leven will play bass instead of Svante Henrysson who is busy writing a cello concerto. The singers are not decided yet, but I am working on it. I am looking forward to work with Glenn again, which is very possible in the future.

#### PART II - THE NEWSPAPER ARTICLE

=====

The article translated and transcribed by yours truly mentions a band that Ian Haugland was working with at the time. That band is called Trilogy. Ian actually played with this band before he joined Europe but it was not until 1994 they recorded an album which was released in Sweden. Haugland also plays on the latest (last?) Baltimore album Thought For Food.

Newspaper: Nya Aaland (Aaland, Finland)  
Date: Thursday, November 3, 1994  
Author: Patrik Dahlbom (The article is accompanied by a picture of Nikolo and Glenn sitting next to a mixer table in the studio.)

#### NIK RECORDS HIS OLD ROCK HERO

Twenty years ago was living his life as bass player in Deep Purple, one of the biggest rock bands of the '70s. Alcohol and drugs almost killed him, but then God entered in his life, and now he sings better than ever. Nya Aaland meets Glenn in Nik Kotzev's studio Nitrox, where Glenn has put down the vocals tracks on three songs for Nik's new album Brazen Abbot.

#### THIS IS THE WAY HE GOT HERE -

How do you get a singer of Glenn's calibre to Strandgatan (the address of the Studio)? To cut a long story short this is how it happened: Nik records an album with Baltimore in his studio, the records sounds professional and good, and the ex-Europe drummer Ian Haugland comes with his new band, who is on the same label, to Nik's studio. Working together is great and Ian also plays on Nik's new solo project together with Mic Michaeli, he too used to be in Europe. Glenn Hughes tours Scandinavia and Haugland who is in his backing band and asks if he would like to sing on Nik's album. He does. So Nik gets to make an album with one of his musical heroes.

#### OUTSTANDING -

Those who have listened to Baltimore's albums know that both Nik and Bjorn Lodin (Baltimore's singer) have listened a lot to Deep Purple. -"This is like having a piece of rock history in your basement. Glenn is outstanding". states Nik, and Glenn is impressed by Nik's songs. -"I had almost decided not to do session work for others, but I heard Nik's tape and thought: these would probably suit my voice. There is nothing strange about it. I am a regular guy who likes to work, travel and have a look around." This is the first time he visits Finland.

#### SOUL INSPIRED -

Nik plays back "Live And Learn", that Glenn has just laid down the vocal tracks for. It's a powerful ballad and in Glenn's voice you can hear traces of Bobby Womack, one of the most legendary soul singers. -"That's right, I am a soul singer who is a prisoner in a rock 'n roll world! I like Al Green, Wilson Pickett and Otis Redding and I only listen to black music. I hope I don't sound like a racist but there are very few white people who can sing soul". It was soul he listened to when he began playing at home in Birmingham, England, in the '60s. He got known as the bass player and singer in Trapeze that toured a lot with Moody Blues in the US. Of all the bands he's been in Trapeze is the one he likes best. -"I was so young, and it was wonderful to get out and play". Trapeze found their audience in the US. They toured there with Moody Blues that also was a Birmingham band. -"Now our albums have been released on CD and they sell a whole lot". Glenn was also in an early version of the Electric Light Orchestra - but only for a week, He was a friend of Roy Wood and Jeff Lynne, who tried everything to get him in the band. -"But it wasn't my kind of music".

#### INTO PURPLE -

When Roger Glover and Ian Gillan parted ways with Deep Purple Hughes and David Coverdale became their replacements. They did three albums before the band split up: Burn, Stormbringer and Come Taste The Band. Hughes continued with various bands. Through the years he has played with Gary Moore, guitarist Pat Thrall, the studio project Phenomena and in Black Sabbath he was the singer on Seventh Star from 1986. Nothing lasted longer than a year or so and Hughes is honest: -"Everyone knows I was addicted to drugs and alcohol but it took me eighteen years to solve this problem. You are born as an alcoholic. I couldn't get enough of anything -booze, food or sex". Today he has not had a drink or taken drugs for two years and he is more in peace with his life than ever before. -"I asked God for help and he came into my life. I pray every day". He doesn't miss the partying. -"No, I sure remember what it was like when it was really bad. I had to get rid of many of my friends but they really weren't real friends anyway". Nowadays he lives in California where he "hang out with nice people and feels really good". He looks like health itself. -"I have grown up. It is as simple as that". He is recording his next album in February. -"It's going to be a mix of blues, rock and soul. My own kind of music".

#### A LOT OF SLEEP -

Until the new album gets released one can listen on his latest album From Now On, and Glenn, 42, sings according to himself "better than ever". -"I guess it's because I have stopped boozing and I sleep a lot. Ha ha ha!

#### PART III - MY THOUGHTS ON BRAZEN ABBOT - LIVE AND LEARN

=====

Bill Jones is the chief reviewer among us CTC editors and I can't compete with him in this area but since this is a hot new CD with yet another session Glenn has done I will at least try to describe the album to give you an idea whether it is worth picking up or not especially since it is only available as an as usual extremely expensive Japanese import.

I have both the albums Nikolo Kotzev did with Baltimoore. I like them, especially their latest (last?) Thought For Food. Listening to these albums it's pretty obvious that, as pointed out earlier in the transcribed article above, Lodin and Kotzev are Deep Purple fans. Kotzev shows that a certain black dressed man just has to be one of his main influences. Maybe more when it comes to song writing than the guitar solos. Kotzev is, as you probably know by now, a very trained musician and it shows in his playing. He can be faster than fast and he knows all those Yngwie-ish scales and licks. Yes Lewis there are some of what you call the Swedish school in his playing, i.e. some "noodle-noodle-noodle-eiiiiii-ooooo-awwwww..." etc. :) However, listening through Brazen Abbot and knowing this is a project formed around a monster guitar player it is surprisingly how much it relies on the singers and most of all the songs. Kotzev is playing for the song most of the time on this album and he should get a lot of credit for that. His playing is often fast but still very tasteful in my opinion. And how

often do you get to hear a violin solo on a heavy song? Believe me, it's not sounding out of place. Kotzev has obviously a phone book full of numbers to Swedish hard rock royalty. The line-up is impressive if you like Swedish '80s hard rock:

Ian Haugland - drums - Trilogy, Europe, Glenn Hughes, Baltimore  
Thomas Vikstrom - vocals - Talk Of The Town, Candlemass  
Goran Edman - vocals - John Norum, Yngwie Malmsteen, Glory  
Mic Michaeli - keyboards - Europe, Glenn Hughes  
Svante Henrysson - bass - Yngwie Malmsteen, Glory (classically  
trained musician)

The album is produced by Kotzev himself in his own home-studio. I have only heard the album on an almost saturated cassette tape so I will stay away from commenting on the dynamics of the production until I get my hands on the CD. The style of the material on the album is varied even if it is in the context of classic powerful straight-ahead used-to-be-commercial ROCK! From AOR over Deep Purple-ish songs to neo-classical sounding stuff and even something that reminds me of Jon Bon Jovi's 'Blaze Of Glory'. I think you get the picture.

I heard someone who had heard the album describing it as a bit generic. So is it? Well maybe a bit, in the sense that they don't break much new ground here, but that doesn't matter to me when it is as good as this album really is. So what about the songs Glenn sings on? It has been said before that Glenn can make even the crappiest songs shine like a diamond and here the material actually is good for anyone with a taste for hard rock which tells you I think the three tracks are simply great, even if I actually do not find the tracks with Glenn to be the best stuff on the album!

Live And Learn - The intro is sounding somewhat like You Keep On Moving with its moving bass and all. The song is fairly slow although I wouldn't call it a ballad. The mood reminds a bit of the first Phenomena album at times. This is the song with the violin solo and the solo section leads into an eastern sounding part not unlike something Ritchie Blackmore could have written. This is the kind of music so many guys related to when they think about Glenn Hughes but yet the kind of music he's is trying so hard to get away from if you know what I mean.

Clean Up Man - They build up a groove and in comes Glenn with his typical screams. I wish they would have brought in real horns instead of the synthesizer crap though. They keyboards in general makes this song sounding a bit like pop even though Glenn tries his best as sounding "dangerous" and the long "noodle-de-noodle-de-noodle-de..." guitar solo. :)

Miracle - It starts out with a piano and Glenn joins in with and it sends shivers up and down my spine. Wow here is the type of ballad that I prefer any day over the current single, Save Me Tonight, off Glenn own solo album Feel. Glenn's voice is very soft one second and roaring the next. The backing track is very much a backing track here and lets Glenn steal the show.

As usual it's hard to exactly know what Glenn is singing about. Sure there are a lot about darkness and love and stuff like that, but it's hard to know in what context. Is it love as in God or romance? Is it darkness as in the night or as in evil and bad times? I guess you have to make up your own minds. I for one like this album not only the Glenn tracks. I have the expensive Japanese import on order which is something I only do when it comes to Glenn and a few others, but if Glenn wouldn't have been on this album and it would have been available as a regular CD here in Sweden I would probably have bought it anyway! Well I guess it time to stop here. I think you know a little about this Glenn Hughes session and Nikolo Kotzev by now, right?!

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

-END-

From: "Lennart Hedenstr\vm" <lehe@lulea.trab.se>  
Subject: CONTRIBUTION: Glenn's trouble in Sweden

Last week Sweden's second biggest evening paper Aftonbladet had almost a whole-page article on Glenn. Sadly it was not a flattering article. According to the article the guys who backed Glenn on the European tour last year have not received all the money they were promised and they are preparing some action to try to get their money and they might even go as far as suing Glenn for the money. The article was written by free-lancing journalist Jorgen Holmstedt who happens to be an old friend of Anders Tengner who was Glenn's tour manager at the time. Glenn is according to the Aftonbladet article blaming Tengner for everything. So some might argue that the article is not really objective.

Below the whole article is translated. Bill Hibbler gave us some comments on the article from his point of view. Bill was apparently in the room when Glenn was interviewed over the phone. According to Bill the quotes where Glenn is slamming Sweden are totally fabricated. We have been in contact with Sigge Ennart the head of the entertainment section of Aftonbladet and he states that both Glenn and Ian are correctly quoted and that in his opinion they have only interviewed both parties in a conflict and that they take no side whatever. Sigge Ennart also said that he had spoken to Glenn's press officer and that as far as they both are concerned the whole thing is settled. Bill also sent us the message sent to Aftonbladet by Glenn's UK press officer (which probably is the UK SPV guy handling Glenn).

As much as we do not want to spread any possibly false rumours about Glenn we do not want to keep anything from you CTC subscribers either. And with the knowledge that Holmstedt is a friend of Tengner and with the message to Aftonbladet from the Glenn camp we thought we had a more balanced mixture here. If Bill Hibbler or Glenn or anyone would like to add something please do so.

THE AFTONBLADET ARTICLE #####

: AFTONBLADET, Sweden, Tuesday October 10  
:  
: [The article is accompanied by one picture of the three ex-Europe  
: guys and also a picture of Glenn.]  
:  
: "We want to get paid" - Half of Europe sues Glenn Hughes  
:  
: Ian Haugland, John Leven and Mic Michaeli of Europe helped an old  
: idol to get on his feet. But the former Deep Purple star Glenn Hughes  
: thanked them by ripping them off. - Now we are suing him, says a  
: disappointed Ian Haugland to Aftonbladet.  
:  
: A year after the European tour the Swedes did with Glenn Hughes they  
: have still only received half the money they were promised for the  
: approximately 20 concerts. -It feels very sad, states Ian Haugland.  
: Especially since we really were there for him and believed in Glenn  
: Hughes. We chose to ignore the rumour which surrounds him and which  
: says he uses people. Instead we wanted to give him, someone we have  
: admired ever since we were kids, a second chance. We did so well that  
: he received good reviews and got his credibility back. It is not just the  
: three guys of Europe that without success have been waiting for  
: their money. This is true also for the guitarists Thomas Larsson and Eric  
: Bojefelt, plus the tour manager Anders Tengner and the sound engineer  
: Ola Fransson.  
:  
: "Sweden is a shit country"



: -For one year we have been trying to get hold of Glenn Hughes, Right  
: now we are preparing a lawsuit through the Swedish Musicians Union,  
: says Ian Haugland. He chooses not to mention any figures. -But it is  
: quite a substantial amount of money to everyone of us. When  
: Aftonbladet gets hold of Glenn Hughes he don't want to talk about this  
: at first and after a while he gets upset. -I am tired of all these Swedes  
: wanting to sue me. Sweden is a shit country that I don't give a shit  
: for! After that he calms down and says: -Everything is my  
: ex-manager's fault. But the guys will get there money. In January. Ian  
: Haugland doesn't put much faith in this promise though: -When Glenn  
: realized that we were going to sue him, he suddenly called us some  
: weeks ago. He promised us money "within a few months", but I have  
: learned to see through his bull-shit talk. Glenn Hughes gets irritated  
: when he understands that his career can be damaged by this fight.  
: -I don't give a shit if I can't play in Sweden. It is such a small market  
: that I can manage without it, is his harsch comment and after that he  
: hangs up on me. Ian Haugland sounds angry too when he states that  
: it isn't the outstanding payment that hurts the most: -The worst part  
: is having done a good job and then get the back turned on you.

:  
: Facts:

: GLENN HUGHES

: was the singer (together with David Coverdale) and the bass player  
: in Deep Purple 1973-1976. Has sold several millions copies of the  
: three Deep Purple albums he participated on. Is also known from  
: Black Sabbath, Gary Moore, Trapeze, Hughes/Thrall, John Norum  
: and Phenomena.

: EUROPE was formed 1981 in Upplands Vaesby. Right now the band  
: is put on hold. When the band started Deep Purple was one of the  
: biggest sources of inspiration. The world-wide break-through 1986  
: with "The Final Count-down", which was a number one hit in twelve  
: countries. The members have not ruled out a re-union.

:  
: Jorgen Holmstedt

[translation: Lennart Hedenstrom]

THE MESSAGE TO AFTONBLADET FROM GLENN'S CAMP #####

Bill Hibbler knew about the article already when we contacted him.  
He sent a message back with some comments and the message to  
Aftonbladet writte by Glenn's UK press officer.

Bill Hibbler:

: I'm aware of the article and the interviewer as I was in  
: the room when it ocured via telephone. The journalist was supposed  
: to talk about FEEL but, he only talked about lawsuits and spoke in a  
: way designed to get Glenn to lose his temper and provoke an  
: outrageous statement for a headline. Apparently, this writer has a  
: reputation for this sort of thing.

:  
: This is the response that is going out to Sigge Ennart, editor of the paper  
: in question:

:  
: Dear Sigge,

:  
: I would like to introduce myself. I am Glenn Hughes' UK press officer and  
: Glenn has told me about a story that has run in your newspaper yesterday  
: (October 10) regarding Glenn being sued by Ian Haugland. I have been  
: faxed over a copy of the story and I feel that you have misrepresented  
: Glenn. Jorget Holmstedt has a reputation for gettting the worst out of the  
: artists that he interviews and I have read articles that he has done in the  
: past and I know that Glenn isn't the only artist that has been treated this  
: way by him. I realise that this type of "sensationalist" journalism sells  
: newspapers, but I feel that if you are going to do something like this it is  
: only fair that the artist has some sort of comeback. The basic story that  
: Jorgen got from Glenn was achieved by Jorgen pressing a few buttons

: that he knew would provoke a controversial response. If you have  
: spoken to Glenn you will know that his is a well mannered gentleman  
: and is very co-operative to any requests put to him.  
:  
: As far as Glenn saying that he "..thinks Sweden is a shit country" this is  
: a total fabrication as Glenn didn't say that at all. The matter of the law  
: suit is being handled by Glenn's new manager as as far as he is  
: concerned there has been no action taken against Glenn at this moment  
: in time. Glenn has already said that he will fulfill any outstanding costs  
: that he owes to the band and this will be dealt with in due course.  
:  
: It is said that you haven't touched on the positive aspects of Glenn. He  
: does a lot of work with kids and musicians in Sweden on a voluntary  
: basis, helping them with substance abuse. Glenn has been recovering  
: from substance abuse himself for the last four years and the strongest  
: thing that Glenn takes now is Diet Coke. Glenn would like it made known  
: that he has a Swedish girlfriend and is seriously considering relocating to  
: Sweden to live as he likes the country and its people so much. He has  
: every intention of touring Sweden in the future and has no intention of  
: turning his back on a country that he has so much affection for.  
:  
: If you would like to speak to Glenn regarding any of the points raised, I  
: would be more than happy to set an interview up with Glenn and yourself.  
: My phone number is (deleted here) or my fax no. is (deleted). I would be  
: most obliged if you would get in contact with me as I would like to hear  
: your thoughts on this particular matter.  
:  
: Best Regards,  
:  
: Robert Adams

Bill also says that there is no lawsuit as of right now. The only thing they  
have received is a fax message from the Swedish Musicians Union  
inquiring about the arrangements for paying the Swedish guys. Bill later  
ends his message with these words.

Bill Hibbler:  
: Please believe, Lennart, that Glenn has no intentions of abandoning  
: Sweden at all and he will play there again.

That is a relief of course.

The story does not stop here. Glenn was interview by Sweden's biggest  
evening paper Expressen a few days ago. Hopefully this article, which  
will be publicized sometime this upcoming weekend, will be a more  
pleasant reading for Glenn Hughes fans.

-END-

THOSE OTHER SESSIONS by Bill Jones

=====

Remakes of classic rock songs are cool. It's fun listening  
to a different interpretation of a song that you know every detail of,  
spotting the differences, and then actually determining if the remake  
lives up to the original. Very few do, mostly because of the aura  
associated with the original.

Some classics have a certain majesty to them, however, where  
a variety of approaches will still produce an enjoyable song. Procol  
Harum's "A Whiter Shade of Pale" is one such song. It's one of those  
rare songs that is so good that it was actually a hit twice; in its  
original release in Summer 1967 it was a worldwide smash, topping  
the charts in both the UK and the US. It was reissued five years  
later in the UK, and was again in the Top 10 of the singles charts.  
The song is strange mix of styles that lends itself to various  
interpretations, and there have been many over the years, including  
jazz, soul, rock, and even country versions.

In 1993, Marc Bonilla took a stab at it on his 'American Matador' album. He explains the reason for including the song, as well as why he chose Glenn Hughes as the vocalist in the liner notes: "I rediscovered the power of this song while watching Martin Scorsese's "Life Lessons"; and while redoing it as a present for a friend of mine, realized just how many people have always loved this song. As far as recreating it vocally, I felt only the great Glenn Hughes could do it justice."

And justice he does to it! Anyone who has heard Procol Harum's original version knows that Gary Brooker gave a superior vocal performance on it; soulful and very emotive. Similarly, Glenn also interprets the song in a soulful manner, with every bit of emotion that Brooker supplied and then some. As is his style, Hughes accentuates and exaggerates the styles of the original. He stays mostly faithful to Brooker's version through the first verse and chorus, adding only a little extra vibrato to the last word in each line. He puts his own stamp on the song starting in the second verse, where he jumps up an octave on "is" in the "There is no reason" line, and by the end of the verse he's got the full-throated scream going as only he can do. Is Glenn's version better than Brooker's? Uh, I'm not going to commit one way or the other, but I will say that Hughes holds his own.

On the whole, however, Marc Bonilla's "A Whiter Shade of Pale" is not as good as the original version. The biggest problem is that this is a keyboard song, and Bonilla is translating it to a guitar. Matthew Fisher's organ performance on the original was the key, giving the song a haunting, eerie feel, while at the same time producing a classical and even majestic quality. Robin Trower's distorted guitar was lurking somewhere in the mix, but obviously is not the main focus. Bonilla, however, chose to elevate his clean-sounding guitar as the prominent instrument, and it's an interesting rendition that's done well, but it just lacks the magic that Procol Harum gave the tune. That's no knock - this was one of the greatest rock songs ever made, and Bonilla's account of it is plenty good.

The quality on the rest of the disc is quite good as well. This is Marc Bonilla's second album, and his first earned him a position in third place in Guitar Player's annual Reader's Poll for best new guitarist in 1992. He is a versatile musician, also being involved in film soundtrack work, including performing some of James Newton Howard's score on the 1992 movie 'Diggstown.' The 'American Matador' album is mostly an instrumental rock guitar album in the Joe Satriani mold, except that Marc mixes in more acoustic playing, a lot of it in the flamenco style. The majority of the album is played in hard rock mode, with many creative, heavy, and melodic riffs and solos. He shows his versatility on an interpretation of Ravel's "Prelude," which was written for piano and Bonilla has translated into a dual guitar piece, both parts of which he plays alone on classical guitars. Very impressive also is the Jeff Beck-like whammy bar work he does on the cleanly done track "The Vanishing Road." Truly amazing though is the cover of the Beatles' "I Am The Walrus," where Ronnie Montrose helps out with a great slide guitar. You realize how heavy this song really was when you hear it done with this approach.

Glenn has made a habit of doing covers in recent years with two remakes each on his last two studio albums, and one rework each in his guest appearances on the Cream tribute album ['Cream of the Crop'], the Deep Purple tribute album ['Smoke on the Water'], 'Stevie Salas Presents: The Electric PowWow,' and Geoff Downes' 'Vox Humana' album. He also has performed many covers in his live shows, doing the Animals' classic "House of the Rising Sun" and Stevie Wonder's "Superstition," as well as a host of Deep Purple numbers. "A Whiter Shade of Pale" is arguably the most powerful

of the lot.

Marc Bonilla - 'American Matador' Reprise 9 45329-2 USA

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