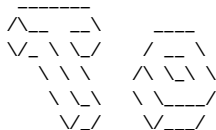
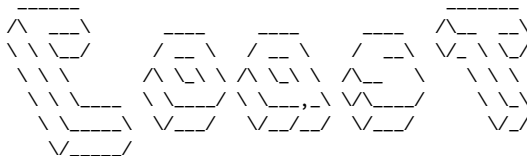


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#16  
February 1  
1996



|||||  
INTRODUCTION  
|||||

Well, it's been a long time since COAST TO COAST #15. With the holidays keeping people away from their computers, it took a wee bit of time to generate a good issue. And good thing it took so long, too! We have some hot news from Bill Hibbler (manager of Glenn Hughes) from only a day or 2 ago! Also, I have had the flu and am only now well enough to stir and deliver the mail. :)

Well, now lets get something out of the way .....

CORRECTION: In the last issue a mistake was made. Paer Holmgren sent in two submissions, one entitled "Where DOES The Tongue Slip?" and one entitled "Where The Tongue DOES Slip!" Paer also sent me email asking me to delete the original entry. I normally don't read email other than from close friends or that have CTC in the title because of the large volume of email I get. Therefore, I failed to delete the original post. It was felt that this correction should be noted. Sorry about that Paer .... my mistake, and we all appreciate your informative and enthusiastic help! I'll try to keep two eyes open next time. :)

Well, this brings up the question, "What subject SHOULD we use for self-corrections and other CTC-related topics that aren't submissions, subscriptions or unsubscriptions?" It's a wordy question, huh? :) For CTC subscribers, here are the valid CTC subject headers (with OTHER being the one for the above situation):

CTC: SUBSCRIBE <email address>  
CTC: UNSUBSCRIBE <email address>  
CTC: REQUEST <request subject>  
CTC: {subject}

So, a normal submission might have the subject:

CTC: Feel Rules!

or

Re: CTC: Feel Rules!

And a request to remove a submission would have this subject:

CTC: REQUEST Please Remove My Post "CTC: Feel Rules!"

Anything relating to CTC that is not a submission can have OTHER on it and I will read it.

Sorry about the long boring introduction, but I really did need to make "Meta/REQUEST" requests possible.

Well, now on to the news and other stuff!! So listen, so learn and, so read on .... you've gotta turn the page and read the book ... Whooops! Wrong band! :)

Lewis

|||||  
SUBMISSIONS  
|||||

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

Guys, January 30, 1996

It's been a while since we heard something from Bill Hibbler (Glenn's manager as you all probably know by now) but last night he dropped me a few (well maybe not so few) lines on what is happening right now in the GH camp. Here's what he wrote:

From: Bill Hibbler (manager of Glenn Hughes)  
Date: January 29, 1996

I'm now in Los Angeles with Glenn gettings songs together for the new album.

Last weekend, Glenn, George Nastos, Glenn Deitsch (Lennart: George and Glenn D are the guitarist and keyboard player respectively in GH's band), and I took in the NAMM show in Anaheim. At NAMM (National Assoc. of Music Merchants), manufacturers display the latest musical gear as well as showcase some of the hot talent from around the world. Glenn & I took in the Washburn Bash, where we saw Sammy Hagar do a set with Robert Berry and David Lauser, who are part of another project I'm working with called Alliance. The following night, we took in the St. Louis Music party. St. Louis Music produces Ampeg and Crate amplifiers and Glenn endorses Ampeg Bass rigs. Featured was Carmine Appice along many special guests including Tony Franklin, Jennifer Batten, Doug Pinnick, Ty Tabor, Michael Anthony and John Norum. John has just signed on to replace Michael Schenker in UFO. At the show, we ran into Don Dokken, who was looking well.

Throughout the NAMM show, Glenn ran into many old friends including Matt Sorum, Rick Nielsen, Alan Holdsworth, Vinnie & Carmine Appice, Ken Hensley, John Norum, Mike Varney, Danny Johnson, Paul Pesco, Bruce Gowdy, and oddly enough, one of George Nastos' buddies, Kato Kaelin. What he was doing at the NAMM show, I have no idea. We were at the show courtesy of ESP Guitars, whom Glenn endorses. Glenn and I spent a lot of time talking to microphone manufacturers trying to find a good reliable wireless mike for Glenn to use on tour. We also visited some of the other booths of manufacturers we endorse including Athlete acoustic basses, Dean Markley strings, and Ampeg.

In the meantime, Glenn has been meeting with several different songwriters to see who he might like to write with. Also Glenn has been working with two Swedish musicians, Joakim Marsh and Sampo Axelsson (Lennart: check out one of the newspaper article transcription in this issue for more on Jocke and Sampo) on several songs. Over the next few weeks, we'll pick the best songs that we have and head for the studio. Glenn's making an all out hard rock record this time, which will be good news to many of Glenn's fans.

This year, Glenn is very eager to tour the U.S. and I'm working on making that a reality. If any of the Coast to Coast subscribers would like to help out, I'd recommend calling up your local rock stations and requesting a cut from Burning Japan Live, which is now available in

the U.S. on Shrapnel Records. Your best bet for success there is to ring the station in the evenings or late night since the stations playlist is a little looser during those hours. Also, look for the disc in your local record stores and, if they're not carrying it, ask them why. In addition to the U.S., look for Glenn to appear in Europe this summer at various festivals around the continent. With your help, we can get Glenn out there playing live in your area.

Thanks for your continued support, Lennart, (Lennart: blush) and the same to your three partners in crime, Lewis, Bill, and Damien. Keep up the good work! Also, thanks very much to the Coast to Coast Subscribers!

Take Care,

Bill Hibbler  
Texas Funk Syndicate

Is Bill a nice guy or what? Anyway guys, start calling those radio stations. :)

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

-END-

From: William Jones <billj@polaris.mindport.net>  
Subject: Patricia's [edited] transcription

From: P.McLoughlin@bra0108.wins.icl.co.uk  
Subject: Glenn Hughes interview  
To: JONES@VSDEC.NL.NUWC.NAVY.MIL

Hi Bill, I received the English pages from Lucia today, so I eventually keyed it all in between jobs. I have sent it to Damien too and suggested he sends it to the CTC if necessary.

Patricia

This is taken from the English pages of Diep Puepel the Belgian DP fanzine.

GLENN HUGHES - A HOME MADE INTERVIEW

Marc Brans:  
Can you please connect me with room 345?... Hello!!!  
Hello Glenn, this is Marc Brans from Belgium..

Glenn Hughes:  
Hang on a second Marc.. you have really good timing.

MB: Well 6 o'clock is 6 o'clock. How's your hair now? Is it long?

GH: Very short. I cut it because euh.. There is a stereotyped I guess. Being in a rock group or in a pop group you have to be what people expect you to be and the last few years I've always tried to be a little different and I just felt it necessary to make another move. When someone has his hair cut, I think it shows a sign of strength and I'm feeling very strong these days. I had it cut again since the Via-Rock festival. It's very short, but it will grow.

MB: I heard your new 'Feel' CD, and I think it's very good.

GH: Thank you.

MB: Where did you find the title? I mean it's not the title of a song or anything.

GH: If you read the lyrics and if you look at the book, you'll see

that the word 'feel' is mentioned 40 times and this is an album for me... I wanted to make an album one time that dealt with expressions, a passion, in a way that I have never done before. So consequently I couldn't do a hard rock album that is 12 songs with blistering metal. I didn't feel it was necessary to do that (this) time around. So I felt comfortable making this kind of record and the word 'feel' is a passionate word for my soulful stuff.

MB: Do you have a new lineup of the band for this tour?

GH: Yes, George Nastos and Dave Patton on guitar. Paul Kirkham on bass, I also play bass, Ruben Delpierre on keys and this weekend I'll have to find a new drummer. It's a very strong rock band.

MB: What kind of concert can people expect from you?

GH: You know what I want to do? I have a very big rock audience and I shall not turn my back on them. I'm sure a few people are very concerned about my becoming too funk, poppy or soulful. Well the thing is, I'm a very soulful guy anyway, but I have a very, very good rock audience and a very good rock voice. So, I was going to do something a little different this year, but I'm going to do a rock show with very high funk overtones and just a couple of ballads, you know 'This Time Around' and 'Coast to Coast', but it's going to be pretty much rock.

MB: When I spoke to a few members of the fan club after your Via Rock festival they said that they found that the songs where you played the bass guitar on were much more powerful. Why don't you play them all?

GH: They are? (deep sigh) you know I got to tell you Marc, I really miss playing the bass and I think you'll find in the next two years that I'll probably switch back to full on the bass. Don't quote me, but this may be the last time you see me without the bass. I feel comfortable playing the bass. I also feel comfortable just being the lead singer, but it's part of the package with Glenn Hughes. It's a thing that people expect me to play the bass. but once again I'm the kind of person that likes to keep people thinking.

MB: I have a few tour dates for England and Holland. Have any new ones been added?

GH: OK. We have cancelled everything except England and Paris. I cancelled it and I'll tell you why. It costs me thousands and thousands of pounds to play because I'm not making as much money as Deep Purple you can imagine. I'm still making a moderate living but it costs a fortune to bring people from America, so I decided to cut the tour very... a big English tour and a Parisian date and all our gigs have been cancelled until next year.

MB: So we can expect you in Belgium and Holland next year?

GH: You can definitely see me in the Netherlands next year because this is an area to me that... I fully, fully enjoy working in this area.

MB: You have an American management, an American address, but how is your career doing over there? Is your CD released there, do you play any gigs there?

GH: Next April and May we'll play there. The album will be released in the Spring. Next year I'll probably do 100 shows in America. I need to get out and play.

MB: Is there going to be a single from your album?

GH: 'Save Me Tonight', the ballad (is out now), an obvious choice.

MB: Will you make a clip for that song, for MTV or something?

GH: I made a clip, but I didn't make it for MTV. I made it for people to distribute it, but it's not really a video clip, so I'll probably make one in the next 6 weeks.

MB: It's almost a year since you had a CD and started doing gigs. Did that year bring you everything you had hoped for or did you expect more?

GH: Marc, I'd like to tell you it brought me everything I desired, but I'm the kind of person that needs to be working 366 days a year. So, this year has been a pretty slow year due to management contract problems and record contract problems and next year you'll probably see me doing a lot more work and hopefully more work in Europe.

MB: I suppose you're going to make a new CD next year?

GH: I'm going to make a new one in the Spring, it will be out sometime next summer. The most important thing is that I am alive, I'm kicking ass and I'm going to be doing it all over the place.

MB: And you're going to follow the direction from 'Feel'?

GH: No. I'll tell you why. This is a one time deal. It's a collection of songs put together for one specific reason; because the fans wanted me to do an album that's varied and I make music for my fans. But next year I think I can make a record for a company that will push me in the direction that is either going to be rock or soul and you'll probably see me return to rock next year.

MB: With a different record company?

GH: Possibly.

MB: Well thank you very much. It's been nice talking to you. Bye.

GH: Thank you. Bye, bye.

-END-

From: WBVN29A@prodigy.com (MR GEORGE H HYLAND IV)  
Subject: Glenn Hughes Live

Lewis,  
I have been a Purple/Hughes fan for years. Can you help me obtain any recent live Glenn Hughes material? How can I get the Phenomena CD's? I already have the records. I own Glenn's four recent CD's and I love them, but I lack a recording from the "Feel" tour. Are there any video clips available?  
I GREATLY appreciate any help you can give me!

George (Loyal American Glenn Hughes Fan!!)

[George, I think CTC subscribers can help you more than I can on this topic, so I put your post in COAST TO COAST. - Lewis ]

-END-

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

In CTC #15, Paer Holmgren wrote:

> In the last two editions of CTC there has been some discussion on where  
> ( if anywhere ) Glenn is doing backing vocals on Whitesnake's Slip of the  
> Tongue.  
>  
> Last week I listened through some of the tracks with Glenn in my car, and

> sure you CAN here him on some of the tracks, at least two;  
>  
> CHEAP 'N NASTY and FOOL FOR YOUR LOVING  
>  
> Listen to the chorus lines on these and you will here \*something\* way  
> above David's range ;)

Right... Funny enough, when I was in New York City a few weeks back with Bill and Lennart (Bill mentioned our meeting last issue), I found a copy of the "Fool For Your Loving" USA promotional CD single. It contains three different mixes of that track: CHR Mix, AOR Mix, and Vai Voltage Mix. I thought that maybe the backing vocals would be more prominent in these remixes, but, of course, that was not the case. :) In any event, the Vai Voltage Mix is cool, and Vai's guitar parts are very different compared to the original album version of that track.

> Glenn is pretty sure he is on at least one other track as well, but he  
> can't remember which one it is, (and we couldn't find it because all of

Well, I guess there will always be a certain amount of speculation regarding this issue... :) So, has anyone heard the self-titled Lynch Mob album that Glenn sings on? :) That's another good one! :)

> Sailing Ships though, here it is Tommy Funderburk's voice up there instead.

Hmm... Can anybody post some sort of discography for Tommy Funderburk? I know he's performed on many albums, and I'm sure I'm only familiar with a handful of his work. He's definitely got a great voice...

[Re: Glenn's next album]

> Glenn is focused on doing a much heavier and, if possible, at the same time  
> more groovy record than FEEL was, and these songs were exactly what he was  
> looking for. It is songs in the same tradition as Gettin Tighter, Muscle &  
> Blood, First Step of Love, Talkin to Messiah - to name a few. And I promise

Hmm... Cool! I've said before that I really don't care what direction Glenn takes, because I'll enjoy anything the man does. Part of the attraction of being a Glenn Hughes fan is you never really know what to expect. If he can do a heavy album that still contains a lot of the cool grooves that he tapped into on FEEL, I'm all for it. I guess a move like this will perhaps bring back some of Glenn's heavy rock fans who were maybe confused a bit by FEEL? However, if Glenn wants to go back to a heavier sound, I hope it's truly because he wants to do it and not because of other people's expectations. And, please, no more Deep Purple covers! :)

> it DOESN'T AT ALL sound like the usual swedish pop-metal that some of you  
> dislike.

I know Lewis likes to hear this! :)

> I really hope that this album is going to be released in America as well

That's what a lot of us are truly hoping for. We've heard so much conflicting information as to Glenn's plans to try to get something going in America, and I guess we'll really just all have to sit back and wait to see what happens...

> With the exception of Seventh Star it is probably going to be the heaviest  
> album Glenn has ever done but at the same time there is melodies much in  
> the Trapeze tradition. I sure do look forward to see and HEAR what this

Sounds great! I like the sound of this stuff so far! I don't really want to say I'd like to hear "heavy funk;" I don't really even know what that is. :) And the word "funk" may even turn off some hard rock fans. I'd rather perhaps consider it to be hard rock music with a lot of groove to it, in the way only Glenn Hughes can make it happen. It will be interesting to see how this all turns out in the coming weeks and months!!!

BTW, thanks to Terje Dokken for posting the info on Bruce Gowdy in

#15. I had forgotten I asked about that a few issue back! :)

Also, I was pretty disappointed with the poll response in #15... Only around 16 people responded out of our over 150 subscribers! :) Hopefully this was due to a lot of you being away for the holidays, etc. I hope that more responses will have come in for this issue, #16. I think it's really interesting to read everyone's selections.

-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" |
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-END-

From: William Jones <billj@polaris.mindport.net>  
Subject: CTC: Alex Gitlin talks Glenn

I recently traded tapes with Alex Gitlin, and on the tape I recorded for him, I included some recordings with Glenn that he had not heard before. As always, his comments reflect his impressive knowledge of music and recording techniques. Not only that, but in case some of you have never read Alex's postings previously, I might add that the guy pulls no punches - he tells you what he thinks. Period. So, with his permission here is a reprint of his message:

\*\*\*\*\*

Geoff Downes - Video Killed The Radio Star: "I like this version - very slow-paced and atmospheric, although I'm not sure if that's a real piano - probably not... I have this one as performed Live In Moscow by Asia...

Manfred Ehlert - Mile Worker: "OK, funky vocals, just a bit of fake synth strings, modern guitar (crunchy, etc.), cheesy late 80's pseudo-horn synths there as well, but the real dud is the drums! How can you allow these drums in funk? Is this funk? I wouldn't have ever accepted this much gain on the guitar, ever, but some moments are reminiscent of AWB - the vocals are definitely strong, the song itself is interesting, but I would have rearranged it properly (fired the drummer, etc.).

KLF - America: What Time Is Love?: "The group famous for its drum machines and Urban Dance Squad-type white boy vocals. Not my cup of tea. Why would anyone once involved with such magnificent milestone rock projects as Stormbringer and Burn get messed up with this? Or was it a different GH? :-) Don't get me wrong, for its purpose, it's a very classily done project; it's just I don't personally think that this genre of music has any right to exist. :-)

Brazen Abbot - Live And Learn: Magnificent melody, great vocals. Don't you think this song is just screaming for a real string quartet instead of the cheesy keyboard synths? Hey, I'm pretty sure those lads can afford it(?)! Also, terrific guitar modulation on the solo - my compliments!

Brazen Abbot - Clean Up Man: Well, again, same complaints as above. [note: "above" refers to his scathing remarks about a Stevie Salas cut] Call me a luddite or whatever, but it's either not a genuine rock/funk track, or that glam-metal (late 80's) stuff must go! Complete with the Van Halen guitar modulations during the solo and the cheesy synth horns. Great Hammond towards the end though!

Brazen Abbot - Miracle: Another great ballad with the wrong sort of production. Mind you I'm only letting you know what I'd like to hear instead. OK, leave the guitars in as is, but what's this stupid meter-like electronic ticking during pauses? These things do get under my skin. Save this song from becoming another power ballad: kill the gain, and the poseurish late 80's style of guitar soloing (bad-assed dudes from California with long hair - you know what I mean). The organ

is OK in there. Kill the damn synth. Get a bleeding string orchestra in there, for Chrissakes! It'll be great... I doubt Glenn will listen though. He'll probably think I'm some kind of dated wanker or something. Yet, it's all down to who your friends are, isn't it? You hang around with the 70's crowd, you manage to knock out some brilliant music. If your friends/associates are long-haired California muscle heads and jocks in spandex who listen to and play like late 80's, you may have the best of vocals and the greatest of songwriting skills; it's still bound to come out wrong. It seems to me Glenn's his own worst enemy these days. He says it's about the voice for him.. And that he wants to do something different from the next guy. Well then, how come \*apart\* from his \*phenomenal voice\* and the \*impeccable songwriting skills\* and the \*bass playing abilities\*, it sounds generic?

[some other songs he commented on]:

Talisman - Doin' Time Wit My Baby: DYNAMITE vocals. Proper arrangements. Terrific backup vocals. THIS IS MORE LIKE IT! AND it's modern (well, recorded in 94). Shame they're not working in this style regularly, cause it definitely works.

Talisman - Seasons: Again, a good funk track; the drummer is seriously overdoing it, but the guitar and the vocals are top-notch. Well, perhaps, I would kill the gain on the guitar. (refer to "Hope You Feel Better Love" by the Isley Brothers). This would be the only way to save an otherwise perfect funk track from being a cheesy late 80's "metal-pop" one. Then, there are possibilities as to how to enhance it. There's always one to add a little Hammond during the choruses and just a touch of Fender Rhodes throughout. Also, "Keep us together" during the chorus should be 3-part, I think. [You ask if there are] better bass players than Marcel Jacob? Roger Glover, Glenn Hughes, for starters! :-)

Stevie Salas - Tell Your Story Walkin: There's no such thing as funk-metal. Talk to any authentic funk player from the 60's/70's - he'll tell you that the over-the-top distorted guitars (glam metal) & the metal drums, 90's style, don't mesh with genuine funk. Great energy, yes, tight rhythms, certainly, not a bad idea for a chorus, but what's with the rap during the verse? Next...

-END-

From: Christer Lorichs  
Subject: FWD>For Glenn

Christer

Date: 96-01-14 14.43

From: Tim Sauke

My friend Joel Kinney has a band named "ThunderJelly." It is heavily influenced by Hendrix, Thin Lizzy, and YOU! They have already opened for such bands such as Foghat and David Lee Roth. Glenn, could you help my friend out, albeit advice or direction. You are definitely the man with the grandest voice. --Chris Dunn

-END-

From: Johan.Versendaal@ztm.bso.nl (Johan Versendaal)  
Subject: CTC: Jon and Glenn

Paer wrote in CTC #13:

Nothing came out of the plan- much  
>probably due to Ritchie and Jon Lord - Jon and Glenn are NOT on speaking  
>terms...

NOT on speaking terms. Is one of the reasons probably the event which took place somewhere '76? Jon mentions 'he nicked Glenn's smashing girl-friend right from under his nose' in the interview on the RPM 126-release of Before I Forget. Actually, the song Chance On A Feeling reflects this event.



Johan Versendaal

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+-----+
|      Johan Versendaal      |          |
|                              |          |
| Johan.Versendaal@ztm.bso.nl | "A peculiar brand of epic rock" |
| jove@bsjove.atr.bso.nl    |      Troy Donockley on Iona      |
+-----+
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-END-

From: Mazzeo@aol.com  
Subject: CTC:Glenn Hughes

Hi all,  
This is my first submission. Have received two issues so far and this is the greatest thing. I've been a Glenn Hughes fan since I bought Run for Cover by Gary Moore when it came out and Black Sabbath's Seventh Star. It is good to know that there are a lot of people that enjoy his music out there. I have to congratulate all involved with this publication because it has helped me acquire cds for my Glenn Hughes collection that I didn't know existed. Although I only by one of each not two.  
I recently got my copy of Play Me Out which I had backordered for six months. I must say it is a good album, but the four bonus tracks are definitely, in my opinion, the best of the bunch.  
I also got my copy of Phenomena which I had been looking for for many years and found it in Goldmine magazine.  
Keep up the good work with CTC and please let us know as soon as you find out when Glenn Hughes is touring the US because no matter where he plays, I'm going to see him live.

Maz

-END-

From: Lennart Hedenstrom <lehe@lulea.trab.se>  
Subject: CTC: GH Article from Hallandsposten, June 1995

Hi guys, 960125

Thanks to Mike Eriksson I found out about another GH article which was printed in a Swedish newspaper Hallandsposten in June 1995. I got hold of an actual copy of it and I have translated and typed in the article. I also found out (thank you Paer) that Ola Bergman, the author of the article, is on the internet. I e-mailed him and got his permission to use the interview for CTC.

I think it's interesting reading even though we pretty much know now how FEEL was received throughout the world and also in the light of what Glenn says in the recent interview from DPF! (which can be found within this same issue of CTC). Ola Bergman has recently put together an article on Glenn and his new working pals from Uppsala in Sweden, who he has been writing stuff with lately. Paer Holmgren has promised to translate and type in that article. When you read this you can probably tell if it made it to this issue of CTC or not.

Enjoy...

Magazine: Hallandsposten  
Date: June 1, 1995  
Written by and Copyright: 1995 Ola Bergman (namgreb@pi.se)  
Translated and typed in by: Lennart Hedenstrom

(The article is accompanied by a large picture of Glenn sitting in the control room if the BJ Wolfe studio where FEEL was recorded.)

IN THE STUDIO WITH GLENN HUGHES -  
I have an affinity with Swedish people

It has to happen sooner or later. Glenn Hughes knows what he wants to do and to stay within the traditional hard rock is simply not his idea about a successful career. That is why he now is busy recording the album spelled with a capital A. An album which will give you the whole and true picture of the artist Glenn Hughes. - "This is the album I have been talking about

for years", he states.

Glenn sits back comfortably in one of the chairs in the BJ Wolfe studio. It is here in Los Angeles that he chose to record "Feel", the album which is expected to hit the stores by the fall of 1995. It is here he has lived 22 years out of his 43 years. For those who have followed him from Trapeze (1968-1973) through Deep Purple (1973-1976) and further on through several other projects both his own and others, "Feel" will not come as a big surprise. With its mix of soul, funk, rhythm 'n blues, pop and rock it shows Glenn in his right context. This is his third album after the come-back a little over three years ago. Simply put, both "Blues" (1993) and "From Now On..." (1994) were just preparations for things to come, namely "Feel". After 18 years of drug abuse he wanted a small-scale re-start. When he now has proved to himself and others that he still is a force to reckon with he can go the whole way.

"From Now On..." was a period when I had to do some things to satisfy certain people. I realized that AOR was something I was not comfortable with. I have to admit that neither "Blues" or "From Now On..." were albums that made much of an impression on me. It was fun making them, but this new album is way ahead of them".

#### ON THE RIGHT TRACK -

It is not exactly news to anyone that he thinks those both albums are just OK and nothing more. Already at the time when he released them he explained that it was albums that had to be made so that he would be able to get to the next step. They were good, but not fantastic.

"The things I did between 1982 and 1994 I don't find to be that fantastic. Now I am on the right track again. I am not letting go of this piece until it is perfect, and I am going to tell you one thing, I am almost there!". This specific day he is busy putting down the vocals for a song titled "Speak your Mind". He works fast and very aware of what he wants to achieve. He is impressive in his professional attitude. With small adjustments here and there he is effectively getting towards the result he has in mind.

#### NEW BAND -

At the same time he changed his direction he also switched to a new band. A band that he means is better suited for the purpose. The all-Swedish band he used on "From Now On..." and the tour that followed is replaced with among others Pat Thrall (the guitarist that Glenn made the classic album "Hughes/Thrall" with) and Matt Sorum (Guns 'n Roses drummer).

"Having the direction I was heading musically in mind, I felt that it was necessary with a new set of musicians. The Swedes I used is incredibly good rock musicians. They have a lot of skill when it comes to rock music of the traditional kind, but where I am heading now it's all about having a feel for funk and rhythm 'n blues, and I think they would agree when I say that they would not enjoy playing this type of music. So the new guys I have are what I guess you could say, less polished and more groove oriented. I love the Swedish guys. They are still my friends. The fact that I am not working with them anymore is not because of their skill as musicians.

#### ENTHUSIASTIC -

It is practically impossible not to get infected by the enthusiasm that Glenn has for his new piece. He is happy with what he has achieved and he has decided to do everything he can to succeed. He describes "Feel" as 1995 version of "Play Me Out" (his soul drenched solo album from 1977).

"This is not an album which is based on recovery, instead it is based on the positive. Here is humour and laughter. Here is sorrow but no sadness. I feel I can let the audience get to know me through it. It is filled with sex, a sensual album, but not the David Coverdale way, more the other side of it. More made for the woman. At the same time that it's aggressive it shows a softer side of me".

Those who want to listen to "Feel" has to wait until the fall. Those who can't wait that long can get a few tasters when Glenn goes on an European tour during summer, a tour which most probably will include Sweden.

"To me Sweden is something of a home away from home. Even though I don't have a Swedish band and a Swedish record company anymore, I will play

there and go there to visit fairly often, maybe even live there. I have an affinity with Swedish people."

Lennart

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

-END-

From: Lennart Hedenstrom <lehe@lulea.trab.se>  
Subject: CTC: GH article from DPF!#13, December 1995

Hi guys, 960125

By the end of 1995 there was a new issue (#13) out of DEEP PURPLE FOREVER!, the Swedish Deep Purple fanzine edited by Mike Eriksson. With Mike's permission I translated an interview, from DPF! #13, that he did with Glenn Hughes on Sunday December 3, 1995.

Enjoy...

Magazine: Deep Purple Forever! #13  
Date: December, 1995  
Written by and Copyright: 1995 Mike Eriksson  
Translated and typed in by: Lennart Hedenstrom

Glenn Hughes has been the most active member of the Deep Purple family the last years. The albums has not been far apart and when DPF! interviews him on the third of December for this issue he reveals that the pace at which he is working will not slow down, it's rather the other way around.

He divides his time between England (Cannock, where his mother Sheila lives), USA (L.A., where he is based) and Sweden (Stockholm, where his Swedish girlfriend lives). When DPF! gets hold of him, he is in Sweden and in a good mood.

ME: Glenn, I have heard that you are already preparing the follow-up to "Feel".

GH: That's correct, I am writing songs right now and four of them are finished.

ME: I think "Feel" is your best solo album so far, it has such a variety.

GH: Thanks, yeah, I am very pleased with it, but it also made me realize that I have to get back to a little heavier stuff again. In Japan I sell more if it is a little heavier. So now I am writing heavier stuff again, things a bit towards the style of "Talkin' To Messiah".

ME: "Big Time" is my absolute favourite on the album. It reminds me a little of the old Hughes/Thrall.

GH: Yeah, and it's written by me and Pat. I will work real hard now. Ian Gillan should have had the same strategy. I am signed to do two more albums for the Japanese record company, and they are paying me well. I am going to work hard and get these albums out as fast as possible, and I am mainly going to back them up in Europe and Japan.

ME: Is "Feel" released in the US?

GH: No, not yet. It is out everywhere except in the US. Hard rock is stone cold in America right now. I have a five year plan. I am going to do some heavier albums and then successively do more commercial albums, but not as everyone thinks, Michael Bolton type of albums. You know what I am talking about. People love stuff like "This Time Around" and "Coast To Coast" and I love to sing that type of songs.

ME: Will you be recording the new album in the same studio where you recorded "Feel"?

GH: No, but I am going to use the same engineer.

ME: How many live shows have you done for "Feel"?

GH: Not so many, 12 shows. It is expensive to tour, but I have a very good band. George Nastos (guitar), Dave Patton (guitar), Paul Kirkham (bass), Glenn Deitsch (drums) and Rubin (ed: I did not get the last name, sorry!) (keyboards). Ruben has played with Stevie Wonder which makes him OK with me.

ME: But you feel you have to get back to a heavier style for a while?

GH: Yeah. I guess you could say it's my "job", but at the same time I am daydreaming about what I am going to in five years time from now. When it comes to America it's possibly that I will be hurting myself if I release too many albums that don't become hits, and it could turn into a problem when I switch style further on.

ME: It's the same old story.

GH: Yeah, it's something of a curse. I would be able to do pop, rock, jazz, or funk and I do like all of that. I would love to do everything at the same time, but it's not possible.

ME: I heard you were playing bass on four tracks on the tour.

GH: Yeah, I have re-discovered the whole thing and how good I am when it comes naturally. I will play bass from now on, and you're the first who get to hear about it!

ME: I am looking forward to seeing you live again Glenn.

GH: Thanks, and I have to say that I have developed a whole lot as a singer just looking back at this last year! I am much better than I was last time we met.

ME: Really!? That's hard to believe! It's incredibly fun to see how active you are.

GH: Yeah well, I am really just making up for all the drug years. I had so much within me that finally get a chance to come out and I am probably the only ex-Deep Purple member who gets away with doing stuff in so many different styles, but right now the financial base is in Japan and therefore my direction will be towards the heavier stuff for a while.

ME: Like until your 50th birthday?

GH: Something like that, yes. "Feel" is a very good album. In a way I am like some actors are, I think about the next project rather than the project I just finished. Maybe it's stupid, but I always have my next album in my mind. And you have possibly heard about me and those Swedes who was in my band before?

ME: I have known about that situation a long time, but I haven't intended to bring it up in DPF!

GH: Thames Talent was involved in that. Some assets that were held back by them when I left them.

And there the interview ends. Aftonbladet ran a not so flattering story a while ago about the fight over money that never were paid to the Swedish band after the tour the late fall of 1994, but DPF! has not wanted to get into all this. We know though that Mic Michaeli wasn't particularly happy about the article and he called up Glenn on the phone and said he was sorry about the whole thing. I don't know if Glenn's career or reputation have been hurt by this, but let's hope that's not the case.

I got my views about all of this, but as I said, I am not going to deal with it here in DPF! In here I prefer to deal with relevant things. Private matters should simply stay private.

But one thing is so...well, I don't seem to find the right word here...that I just have to mention it. A certain ex-member of Glenn's band has, to save his own ego, fabricated a story that he tells people. He says he "took off" when

he realized he wasn't going to get paid. The real truth is that I knew about him being out of the band before he even knew about it himself...case closed! [Lennart: this specific ex-member of Glenn's band did not play on BJJ! ;)].

Glenn and I intend to meet up next summer for a proper interview and it will probably turn up in DPF! 15.

Glenn's live album is out in Germany and is nowadays easy to get hold of even in Swedish records stores. Get your store to check up on it. It should be fairly easy to get it through his current record company.

DPF! looks forward to a load of new Glenn Hughes albums over the next five years. Everything after that is a bonus. Damn, everything he has done after his come-back is a big bloody bonus! I am just happy he survived and is in good health and that we get new music from him.

Mike

Thanks to Mike for another great interview with Glenn! Keep up the good work Mike. I am sure the other editors of CTC and all the CTC readers feel the same way as I do when I say: "Have a great 1996 and let's hope DPF! can maintain the same high level or maybe even (is it possible?!) improve a little!". :)

Lennart

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

-END-

From: Lennart Hedenstrom <lehe@lulea.trab.se>  
Subject: CTC: Highlander (the band) - very confusing!

Hi guys, 960125

I recently ordered a CD by mail-order from Germany listed as: "Highlander - the Quickening". As most of you probably know Glenn sang a track called Haunted only available on a soundtrack album from the movie Highlander II and the album was called "The Quickening" (check out the discography on the GH web page). I have the vinyl LP already but thought it would be nice to have it on a CD as well. It's a bit hard to locate these days since the CD is now deleted. Anyway, when the CD turned up I was in a for a huge surprise! What I had found was a CD titled THE QUICKENING by a band called HIGHLANDER. I guess the missing "II" should have warned me but... However, I just wanted to let you other GH collectors know about this so you don't do the same mistake I did! :)

BTW, does anyone wanna buy a CD with a boring UK progressive pub-rock band? ;)

Lennart

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

-END-

From: "Lennart Hedenstr\vm" <lehe@lulea.trab.se>  
Subject: CTC: News about Nik Kotzev/Brazen Abbot

Hi, 960126

As most of you probably know Glenn did three tracks on the debut album by a project called Brazen Abbot which was released in Japan last year. The guy behind the project is Nikolo Kotzev and he called me up a few days ago and updated me on the latest happenings in the BA camp.

Nik has been recording stuff for the second BA album, which unfortunately will not feature Glenn this time. Nik who is a huge fan of Deep Purple and related stuff will have another Deep Purple related singer on the new album though, namely Joe Lynn Turner. The recording and mixing process will be finished around February 15 and if things goes according to plan it will be released by JVC in Japan in June. The musicians on the album this time will

be:

Goran Edman (vocals, 5 tracks)  
JLT (vocals, 4 tracks)  
Thomas Vikstrom (vocals, 2 tracks)  
John Leven (bass)  
Mic Michaeli (keyboards)  
Ian Haugland (drums)  
Nikolo Kotzev (all guitars)

Leven, Michaeli and Haugland all used to play in Glenn's band of course. Nik said he would have loved to have Glenn Hughes on this second album as well, but he told me that some boss at Zero (Glenn's Japanese record company) had heard about Nik's wish (and Nik is with JVC) and that the boss didn't like Glenn to sing for a project done for some other Japanese company. Nik said that in a way he felt it is good to change the line-up a little since he do not want BA to get dependent on specific musicians.

I also asked if there is any immediate plans to release the first BA album anywhere outside Japan. Nik is working on it but as of right now nothing definite can be said about it. Let's hope he'll get it released elsewhere since it is a damn fine album that needs to be heard outside Japan as well. I know that there are some record company people in Europe and the US getting CTC. So guys, jump on it! :)

Lennart (lehe@lulea.trab.se)

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

-END-

From: Ian McIntosh <aorb@wintermute.co.uk>  
Subject: CTC: <useful information...>

As Glenn Hughes fans you are obviously fans of high quality AOR and melodic rock. As you'll no doubt be aware, the record industry in the USA is providing very little support for this sort of music, leaving alot of fans deserted and let down.

AOR, and melodic rock in general, still has a very strong following in Europe and Japan, and many bands are still able to issue quality new product just for this market (Toto being a prime example of this). In the USA, meanwhile, it has been left up to smaller, independent labels to continue to release AOR - either that or North American bands are forced to try and seek recording contracts in Europe.

With this in mind I have set up a new WWW music magazine site under the name of "AOR Basement". In essence the magazine is aimed at the "real" fans of such music and is packed full of reviews of new, and older, material from all around the world. The pages also contain contact details for alot of the items reviewed including e-mail links for several of the bands themselves. There is also a "Recommended Retailers" page for specialist outlets (including on-line ones) that can help you find quality AOR releases both quickly and easily.

I must emphasis that this is a free information service aimed at strengthening the links between AOR fans on a worldwide basis, there is still a great deal of new quality AOR being released but fans aren't able to hear about it....

I encourage you to visit the site at:

<http://www.wintermute.co.uk/users/aorb/>

and if you like it, please feel free to let me know and please also feel free to pass on information on the site to any other like minded individuals you might be in contact with.

I sincerely hope that you enjoy the site and look forward to hearing from you in the near future. If there's anything you'd particularly like to see mentioned in AOR Basement then please also feel free to let me know, and

I'll see what I can do.... The site is being constantly updated (though at this point I'm spending alot of time just "spreading the word") and new reviews are added every 1-2 weeks.

Who knows, with your support and participation maybe we can help to restore the strenght of AOR on a more global basis and return such quality music to the rightfully important position it deserves.

with best regards,

Ian McIntosh  
Aberdeen, Scotland  
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-END-

From: "Lennart Hedenstr\vm" <lehe@lulea.trab.se>  
Subject: CTC: Yet another article transcription

Hi guys, January 30, 1996

Oh man here is yet another newspaper article transcription. This time it is hot off the press. Once again it is written by Ola Bergman, who has permitted us to use it here on CTC. Thanks Ola, and also thanks Paer (Holmgren) for providing me with the article so very quickly.

Enjoy...

Newspaper: Uppsala Nya Tidning  
Date: January 30, 1996  
Written by and Copyright: 1995 Ola Bergman (namgreb@pi.se)  
Translated and typed in by: Lennart Hedenstrom

<The article is accompanied by a picture of Jocke Marsh and Sampo Axelsson>

Glenn Hughes praises Uppsala musicians:

THEY WRITE GRANDIOSE MUSIC

The Deep Purple veteran Glenn Hughes likes Sweden. Through the years he has had several musical liaisons with our country and the latest one is with two musicians from Uppsala - Jocke Marsh and Sampo Axelsson.

The fact that they are busy writing songs for Glenn's new album is not thanks to anyone involved in this though. The one to blame for this collaboration is TV meteorologist Paer Holmgren. He was the one who got married this summer and had Glenn as his best man and he was the one who asked Jocke to put together a house band for the wedding. - "I saw a chance to do something really fun", Jocke explains. "So early on we decided to ask Glenn whether he would sing a song or two". Glenn agreed to do "Gettin' Tighter" (off the Deep Purple "Come Taste The Band album) but as soon as we had finished that one he stormed into "Stormbringer" (off the very same Deep Purple album). A feeling of mutual liking was born.

DESERVES A CHANCE

- "I have always liked to hear new talents, new people who deserves a chance", says Glenn on the phone from his home in Los Angeles. He is very enthusiastic

about the new album which according to plan will be out in September. Glenn praises Jocke and Sampo all the time. - "Their biggest asset is that they write grandiose music" says Glenn. But the praise doesn't stop there. Glenn has taken Jocke's guitar playing to his heart and will be flying him over to the US west coast when the recording of the new album starts at the beginning of next month. Sampo will have to stand on the side though since Glenn himself is a bass player. - "Jocke plays with a passion I haven't seen in a guitarist in a long time" says an enthusiastic Glenn "Very emotional and aggressive at the same time". He compares him to Tommy Bolin and Pat Thrall and describes him as a talent that just has to be explored and taken care of. - " I don't want to sound like a ego-maniac idiot", continues Glenn "but hopefully I will be able to make it a little easier for him in this business, so that people will get to know about him". The songs that Jocke and Sampo is providing Glenn with will Glenn then add lyrics and the vocal melody line to. When the recording starts he is planning to have ten tracks written by the Uppsala musicians and ten written by others. Out of these twenty songs will twelve make the album.

After the soul and funk adventures on the last album, Feel, Glenn will return to a rock format, but it will not be anything similar to "From Now On" or "Blues", Jocke and Sampo have seen to that. - "The aim is that the album is going to be very heavy", says Sampo "It is going to be groove oriented and very heavy".

#### MORE ROCK ALBUMS

Glenn himself describes the music written for the new album by saying it is how Trapeze (his first band 1969-1973) would have sounded 1996, with some ingredients from the more rock oriented tracks from his last album Feel mixed in. - "I would like to do a few more rock albums before turning to more radio-friendly, adult oriented music. The fact that I am heading in that direction is pretty obvious". But before Jocke goes to the US, and later Sampo as well, they will take time to do a gig at Sten Sture & Co with their trio Frog, i.e. the band that were put together for the wedding mentioned earlier. - "It is a cover band in the sense that we play hard rock songs from the early 70s", Sampo says "But we do odd tracks. Single B-sides and stuff like that". - "It is just a hobby thing", Jocke continues "We are not aiming to hit it off big and make any money out of it. We play maybe twice over a six month period".

Ola Bergman (Copyright 1996 Ola Bergman (namgreb@pi.se))

Lennart

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

-END-

From: Vajah@aol.com  
Subject: ctc poll

lewis,  
i was away most of last month and did'nt get a chance to send you my poll picks.  
i dont know if you want to post them but i'll send them anyway.

- 1) rainbow-"stanger in us all"
- 2) ufo-"walk on water"
- 3) glenn-"feel"
- 4) tears for fears-"raoul and the kings of spain"
- 5) gino vannelli-"yonder tree"/ terence trent d'arby-"vibrator"

[ Cool picks for '95 ... and any poll responses for the best 5 albums of '95 are welcome. I mean, if someone sends them, I wont ignore them. But after the next episode, it will probably be pointless. - Lewis ]

-END-

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CONTRIBUTIONS  
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The Brazen Abbot album LIVE AND LEARN has been pretty much reviewed to death here at CTC over the last two issues with both Lennart and Damien revealing their thoughts on the album, but we believe in being thorough, so I'll offer my opinion as well. Starting with a brief synopsis of the facts, this Japan-only release is a project put together by multi-faceted musician Nikolo Kotzev featuring veteran players from Europe (the band) and Yngwie Malmsteen's band, and of course Glenn Hughes. Glenn sings three of the album's eleven tracks, Thomas Vikstrom sings six, and Goran Edman sings the remaining two. The album clocks in at 52:41, and has a nice 26-page booklet (15 of them are Japanese) including lyrics and pictures of all the participants. The cover artwork is an interesting painting (maybe famous?) depicting a full-scale war in what looks to be Ancient Rome, but we don't buy expensive Japanese albums for the artwork, do we?

In general, the album is melodic hard rock, European style, driven by the formidable guitar playing of Kotzev. It's about as subtle as a sledge hammer, coming at you from the opening track with furious tempos and piercing riffs. It does mellow out a bit on two of the songs that Glenn sings, as well as one song each sung by Edman and Vikstrom, but the rest is anything but mellow. There does sound to be a fairly well varied set of influences too, with comparisons to Yngwie being most obvious, but I can detect a little Van Halen and Joe Satriani thrown into the pot on the track "Big Time Blues," a knockoff of Bon Jovi's "Wanted Dead Or Alive" with "Feeling Like A Rolling Stone," and a track named "Children of Today" that is along the idea of Rainbow's "Death Alley Driver." Also, like Lennart and Damien mentioned previously, the inclusion of Kotzev's brief violin riffs and solos gives the disc a welcome bit of personality.

Thomas Vikstrom does a competent, but not remarkable job on the songs he sings, while Edman and Hughes excel on theirs. On the album opener "Extraordinary Child," Edman comes off as almost a Hughes clone, displaying a vocal style very similar to Glenn's. Check out the line "Hey, son of a gun, is the battle yet won?" at the 4:00 minute mark of the track and you'll see what I mean. On the other track that features Edman, "Feeling Like A Rolling Stone," he's sounding incredibly like Paul Rodgers. The first of Glenn's three songs is the title track, a plodding deliberate number very much like "In Memory..." of the Black Sabbath SEVENTH STAR album, where Glenn has the room to do virtually every vocal trick he's ever done. Absolutely essential! "Clean Up Man" is more uptempo with a funky beat, and wouldn't have been out of place on Glenn's own album FEEL. Plenty of screams and funk vocals. Kotzev overdoes it with the squeeling harmonics, but not enough to kill another great performance by Glenn. "Miracle" is amazingly like Toto's "I'll Be Over You" from their FAHRENHEIT album, with almost exactly the same piano intro and the bass drum matching the vocals in the beginning just like the Toto song. Obviously, the vocals are more interesting than the Toto vocals, but this is a typical Toto ballad. A nice contrast to the rest of the tracks, and again Glenn at the top of his form.

Fans of Glenn's FROM NOW ON... album will probably love this disc, as the guitar is widdling all over the place like that one, only much better. Kotzev is a world-class guitarist, no doubt about it. His playing is slightly less ostentatious than Yngwie's, but he shows off more than say, John Norum or recent Van Halen. One might expect that Glenn would save his best stuff for his own albums, but that's certainly not the case here, as there's no disguising his effort, and he holds nothing back. My advice is to go for it - it's well worth the price.

Brazen Abbot - Live and Learn (1995) Victor VICP-5607 Japan

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- The Editors.