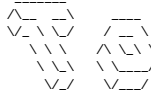
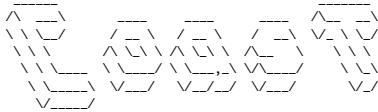


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#24
December 3
1996



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INTRODUCTION

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All,

Happy Holidays! It is December 3 as I write my usual short introduction to COAST TO COAST, and so far I have had great holidays! Here in the USA we just had Thanksgiving, and I had a nice long one ... and my new computer arrived as well. Between Jewish, Christian and other celebrations, as well as the upcoming new year, I hope things are great for everybody!

Well, as usual, it seems delays in my schedule and mail server have caused a delay in the episode, BUT at least we have a big chunky chew of CTC each time. We have another fairly big episode, here, so go grab that bag of carrots and a frosty sweetened iced tea and have a read!

In this episode, there are a great many cool posts; I always enjoy reading them as I edit the submissions. Also, the contributions section include a 1988 Metal Hammer article Damien transcribed as well as a Bill Jones THOSE OTHER SESSIONS entry on the Back Sabbath _Seventh Star_ reissue/remaster. Somewhere within this issue are comments by several people on related web pages on the net, and Lennart has announced a couple of additions to our web site as well. So check all that out.

Oh, and in the contributions, we have a couple of awesome posts; one is from Marc Bonilla, and the other is from Nikolo Kotzev .. both are awesome and much appreciated!

Well, settle down for a cool read and dig in to a little COAST TO COAST.

Lewis
lewis@atii.com

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SUBMISSIONS

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From: Laurent Rieppi <purple@potaulait.be>
Subject: CTC : Glenn concert in Belgium.

Hi,

GLENN BURNING BELGIUM

I can't make a complete report about this concert because I don't know Glenn solo album's track names (in fact I only know Deep Purple songs). But I can say it was a great show. The place was not very large but the songs were very good.

Glenn plays bass and sings in a lot of songs, and it was very cool. He's a great bassist and a great singer too ! My favourite songs of the gig were Getting' Tighter (excellent), You Keep On Moving (very cool) and BURN!!! I met Glenn after the concert, I took a pictures with Glenn and a friend of mine.

I think that Glenn's band is very good (great drum solo before you Fool No One).

See You.

Ritchie (not Blackmore because Glenn doesn't like him very much :)))

-END-

From: "Pat B. Willener" <pwillener@cincomj.co.jp>
Subject: CTC: AMEN Web Page

!!! Manfred Ehlert has just released his second AMEN album, "Aguilar".
!!! Coinciding with this event I have created an AMEN Web Page.
!!! Please stop by at
!!!
!!! <http://polaris.cincomj.co.jp/~pw/amen.htm>
!!! for information, pictures, sound clips, and more.

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-END-

From: Fedor de Lange <f.delange@mail.uva.nl>
Subject: CTC: Addiction

Ok, this had to happen sooner or later;
Addiction was voted "CD of the month" in Dutch 'Aardschok' magazine!!
Score: 9.1 out of 10
Yes!

Hope this will be a stimulus for potential buyers!!

Fedor

-END-

From: Kurse732@aol.com
Subject: CTC: Another Phenomena Album?

In the last issue of CTC, Damien wrote:

>Will there be a new Phenomena album in the near future? I don't know. But,
>if that is the case, it's clear that the whole Phenomena concept revolves
>around the mysterious Mervyn "O'Ryan" Spence, who basically is Parachute
>Music and who is responsible for putting out this compilation CD and the
>recent Phenomena (re)reissues. Whatever happened to Tom Galley?!

Interestingly enough, in a recent interview vocalist Max Bacon revealed that he'd been asked by Tom to come down to the studio and lay down some vocals for the next Phenomena album (which he did), so it would appear that one is at least in the works at this point in time. Actually, it's pretty common knowledge that Tom has wanted to do another album for quite a while - remember all that talk about possibly bringing Glenn and Tony Martin in on it a while back? - so I wasn't suprised to hear that one is actually under development at the moment.

Like you, though, I'm really not clear on just who is the Phenomena top-gun these days. I'd heard that the franchise belonged to "O'Ryan" these days, but I suspect that - like Mike Varney - "O'Ryan" may be one of those "hands on" executive-producer types who plays a major role in the releases that are released on his label, and that Tom Galley is still one of the creative forces behind the project.

Anyway, I'll be very interested to see what ultimately comes of all this. Here's to hoping it's any good.

-Marc

-END-

From: Andrea Biancheri <fireball@rosenet.it>
Subject: CTC: Another rare GH session?!

Our Glenn also is quoted to appears in an obscure Italian release called THE CHROMATICS: "HOT STUFF/JOOKIN' AT THE JOINT" 7" 1982 there is a writing on the cover saying " al basso Glenn Hughes ex Deep Purple". I have one copy but is really Glenn in? God Knows...Good search!!!

Best Wishes

-END-

From: I.Jackson@lancaster.ac.uk (Ian Jackson)
Subject: CTC: Band and set for UK tour?

Will the upcoming UK tour be based around the 'Addiction' album, and using new musicians?

I caught Glenn last time round in the UK with a great band (UK/US musicians) and a great set. From the reviews I've read, Addiction sounds like just the sort of music I DON'T like. How much of the set is likely to be taken up with this heavier (= duller, for me) stuff?

And what about the band? The previous guys could rock, but they had soul, taste, and feel (plus the advantages of 2 guitars and a keyboard player - even if there was no Hammond on stage...).

Somebody please tell me that the crowd-pleasers (i.e. Trapeze and Purple numbers, plus Big Time and Push) will be pumped out by a band of non-poseur funky rockers with ample 70's record collections. The guy on telecaster last time round was ace - bring him back. Bring back 'Kojak's Brother' on keys - indeed, bring 'em all back, and I'll go and buy a handful of tickets for the gig immediately. Europe as a politico-economic entity - fine, but as a band - Puh-lease!

Nuff said?

-END-

From: Damien DeSimone <glennpa@nic.com>

Subject: CTC: Craig Erickson web site/new album out

Hi All:

Most of us should be familiar with the name Craig Erickson. Glenn Hughes fans know him as the co-writer and main guitarist on Glenn's „Blues_ album of a few years back, and he also toured with Trapeze in 1994 as their second guitarist.

Craig is a prolific solo artist in his own right, having released four solo albums on the Blues Bureau International label as well as contributing to several tribute albums on that label over the last several years.

Craig's latest solo album, „Force Majeure_ - which many are saying is his best yet - is out now. It features guest appearances by Eugene Gales and Chris Duarte on several tracks.

To learn more about Craig, be sure to check out his web site at:

<http://www.craig-erickson.com>

There is also a link to Craig's web site from the Glenn Hughes web site.

Thanks to Tammy Schmidt for sending me Craig's current press kit as well as a copy of the „Force Majeure_ CD!

-Damien-

```
| Damien DeSimone           | "Life is good." - Glenn Hughes, 1996 |
| Mahwah, New Jersey USA    | Keeper of the Glenn Hughes and      |
| glennpa@nic.com           | Jeff Scott Soto discographies!     |
| Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE" |
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-END-

From: Lennart.R.Hedenstrom@telia.se
Subject: CTC: GH articles

Hi all, Lulea, November 28, 1996

We will hopefully be able to locate a lot of newspaper and magazine articles on Glenn now that he's out on tour in Europe. If you see something let us know. The first few things I have been able to locate are a couple of articles from Uppsala Nya Tidning both written by CtC subscriber Ola Bergman. Thanks to Ola for letting me know about them and letting me translate them for all of you here on CtC. The first is an interview with Glenn and the second is a review of the show in Uppsala a few days later. Here we go...

ARTICLE #1)

Uppsala Nya Tidning, Monday, November 11, 1996

Soon in Uppsala, Glenn Hughes:
IMPOSSIBLE TO CHOOSE A MUSICAL DIRECTION

It doesn't matter in what direction Glenn Hughes makes his album, half his audience will be disappointed. If he makes a heavy album those who love his soul and funk adventures will be less happy. The reverse is true as well.

That's of course a statement taken to its extreme, but even so it illustrates the impossible situation the former Deep Purple singer and bassist is in. Currently, rock is on the agenda. The new album ADDICTION is the heaviest rock album he's ever done, completely different from its predecessor FEEL, which with its funky grooves leaned towards black music.

SWEDISH MUSICIANS

Yet again he is working with Swedish musicians. Guitarist Joakim Marsh was there already on the album and when Glenn now kicks off his European tour it's an all-Swedish band with drummer Morgan Aagren, bassist Sampo Axelsson and keyboardist Lasse Pollack. - They are very good at playing in all the music genres I like, Glenn explains. They are very good jamming. They all have an incredible feel in what they do. Although being Swedish musicians they have a warmth to their playing. Jocke has brought in a fire. A lot of fire and a lot of emotion, something I felt was lacking before. He is very good at understanding Glenn and where Glenn is going musically. He listens and he is a great team player. And he is a very talented songwriter.

A COMPROMISE

This concept of understanding the musical progress, to see where Glenn is headed as an artist, is important. Because even if ADDICTION is the first really solid rock album he has done in a long time, he openly confesses to it being a compromise. His Japanese record company wanted him to do rock, while he himself wanted to continue in the same direction as on FEEL. - I shouldn't be saying this but I don't care anymore. For four years I have been on a label that doesn't allow me to do anything new and exciting. They want me to stick to the old stuff, in the Deep Purple tradition. I am tired of that. The head of the company is a huge Glenn Hughes fan. He loves the Glenn Hughes from Deep Purple. He does not want anything else and it's becoming a problem. The tone of Glenn's voice tells

you that this is serious. After he got rid of his longtime drug problem and restarted his solo career with the album BLUES in 1992 he's been determined to re-establish himself as an artist and to reach out to a larger audience.

PROCESSED A LOT

To do this he needs to achieve total artistic freedom, and not to be demanded to only do things he has already done before.

- I started playing rock in the late '60s and since then I have progressed so incredibly much. It's not that I think that the things I am doing now is bad, it's just that I am capable of so much more. The setbacks seem to inspire him. He is now maybe even more than ever determined to do what he calls the BIG album, i.e. the album where only the creativity is the limit. He will start the recording of the next album in April. When that album is done he is going to dedicate a whole year to prepare for the album that he is convinced will introduce him to a much larger audience.

- So if someone reads this and wonders why Glenn isn't satisfied, it's because I strive for the best. I will not settle for anything but the best. When you see me perform on stage you see a someone who really knows what he's doing and someone who has a lot of fun. And I will not be satisfied until I achieve the same thing on my albums and when I am working with a record company that believes in me.

Ola Bergman

ARTICLE #2)

Uppsala Nya Tidning, Thursday, November 14 , 1996

Glenn Hughes, Sten Sture & Co, Uppsala, Tuesday
OK, after a shaky start by a veteran
Grading: 2 out of 5

What do you do when the show is almost ruined already at the very beginning? Get angry and reconquer? That's what the former Deep Purple singer and bassist Glenn Hughes did in Uppsala.

A more shaky start is something you would have to look for a long time until you'd find one. Poor sound from the monitors on stage made Glenn Hughes unable to hear his own voice. The otherwise charismatic stage persona came through, which is not hard to understand, as flat and insecure. But a few songs into the show in the middle of the Hughes/Thrall song First Step Of Love something happened. The fire arrived and from then on Glenn fought himself on to a victory through hard work. Sure he's got capacity for a lot more but considering the bad start the overall impression is OK. It's becoming more apparent where he is headed. Glenn Hughes on stage doesn't have much in common with the Glenn Hughes we hear on the albums. When he's on stage he is free from the demands of the record company for Deep Purple sounding retro adventures. Instead he can mix funk, soul and rock. It becomes much more fresh and much more up to date than on the albums. And, his new band with among others the Uppsala musicians Jocke Marsh and Sampo Axelsson, is very much suitable to help him take it further. The Deep Purple heritage is definitely not burdening them as it did with their predecessors and therefor manage to make something new out of the old material. Tuesday night they showed that they can turn over twenty years old songs like You Fool No One, Gettin' Tighter and You Keep On Moving into something that feels relevant today. Before, this material has mostly been a case of nostalgia, now there is reason to believe that it will live, on based on other qualities.

Ola Bergman

Lennart

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

-END-

From: Lennart.R.Hedenstrom@telia.se
Subject: CTC: GH Live in Borlange 961106

Hi all, Lulea, November 28, 1996

A couple of weeks prior to the tour, Glenn's band, without Glenn, started the tour rehearsals in Uppsala. I happened to be down in Stockholm for a week taking part in a work related course. CtC regular Paer Holmgren suggested that I would come up to Uppsala (an hour north of Stockholm) and visit him and so I did and while there we went over to the place where the band were preparing for the tour. When we arrived there Jocke Marsh, the guitarist, were hammering away on the drums and Lars Pollack, the keyboardist had a guitar strapped on! Paer handed over the new issue of CtC (#23) and the guys threw themselves over the tour dates which they had not seen before! Anyway, they were packing it in for the night so I didn't get to hear any music at that point. :)

I didn't think I would get to see any of Glenn's shows on this Addiction tour since they didn't manage to book any gigs in the northern parts of Sweden (where I live) and since my work schedule is rather hectic right now I had no chance to take some time off to travel anywhere either. Suddenly I had to do yet

another work related trip to Stockholm for three days 5-7 November and Glenn's first show on the tour November 6 in Borlange was "merely" 220 kilometers away, a 2-3 hour drive (one way). So I grabbed a rental car and off I went around 5:30pm and I arrived in Borlange around 8:45pm. Glenn's Swedish tour manager Dennis Karlsson gave me a 1996 tour pass when I met him earlier this summer (in Uppsala, see CtC#21) so I didn't have to pay for a ticket at least. Well inside, I met the guy who is driving the tour bus on the Swedish leg of the tour who stood there in charge of selling the t-shirts. (The t-shirts all have the same printing on them and they are black or white short or long sleeved.) This guy actually works at the pub where I attended the Swedish Deep Purple club meeting in Uppsala this summer (see CtC#21).

Then Jocke Marsh, Glenn's guitarist, came walking my way so I said hello to him. He was a bit disappointed about the fact that it didn't seem to be much people in the club at that point. He said something about ADDICTION being #1 in a chart in a Dutch magazine and that the album was doing very well down there (Fedor, do you know anything about this?). So he definitely looked forward to that part of the tour. A while later Sampo Axelsson, the bass player, came over and said hello since he recognized me from our brief meeting in Uppsala, as mentioned above.

Then it was time for the opening act to get up on stage. They are called Mandrake Root. As the name suggests they definitely are inspired by Deep Purple and mostly the guitarist's Ritchie influenced guitar playing. Worth noting is that the drummer is Hempo Hillden who is no stranger to us Glenn Hughes fans known from Norum's "Face The Truth" album (w/Glenn) and of course Glenn's own FNO album. Speaking of FNO, it is also worth to be mentioned that both guitarists of Glenn's then band, Eric Bojfelt and Thomas Larsson were there. They are both local Borlange boys so that was no surprise.

During their set Dennis Karlsson passed by and he gave me a new laminated "access all areas" Addiction tour pass. When MR ended their set I followed Dennis backstage where Glenn and the band stood waiting for their time to get on stage. Bojfelt was there as well. I spoke a few words with Glenn and Bojfelt. Bojfelt said he is on the internet every now and then and has actually checked out our GH homepage but that he never bothered to send us any e-mail even though he was sure he could have a few interesting things to give us as input as he put it himself. :) Sampo showed me their set-list which looked promising (more on that later).

Suddenly Dennis appeared again this time he came along with another guy known here on CtC, namely Benny Holmstrom. It was time for the show so I and Benny went out there and found a good spot to view the concert from. Around this time the crowd had increased to maybe around 250 people (my own guess). A fact is that a Swedish audience has a hard time to let themselves loose and really go wild unless they drink alcohol and being a Wednesday evening most people were sober and therefore rather quiet which might not inspire an artist unless he's prepared for it. Glenn does of course know us Swedes by now so he can handle a quiet Swedish audience. :)

Now over to the music. I had been told that they had rehearsed over two hours worth of material but that the set would be something like an hour and a half long. They got on stage around 10:30pm and exactly as on the fairly recent (summer) tour of Sweden they opened with the old Trapeze number "Way Back To The Bone". Glenn handled the bass himself on this first section of the set. I was happy to notice that they had not dropped my favorite GH track Coast To Coast from the set. Over these last few years Glenn has added an intro to the song where he does some vocal improvisations backed only by some keyboards, this night played by Lars Pollack. While on the subject of Pollack, this show gave me my first chance to actually hear how/what he plays for the first time. During the summer tour the keyboard was so incredibly low in the mix, and I have heard several recordings so it was no temporary thing during the only show I had the opportunity to witness in person this past summer. Pollack seems to be a very good keyboardist but this set does not really offer any ground for a keyboardist to shine. On previous tours the set has been based a lot more on old DP songs which of course highlight the keyboard player a lot more. In the middle of CtC Glenn looked over my and shouted "C'mon Lennart!" (or was I dreaming?). :) I have to say it was great to see Glenn smile a lot on stage. Sometimes in the past I think he has been a bit serious looking, maybe just because he has been concentrated or maybe nervous, I don't know but he is now looking more and more relaxed and is becoming more of a showman getting the audience to laugh between the songs throwing out the odd Swedish saying here and there, e.g. "nu skall pappa sjunga" (daddy's gonna sing now). :)

When it was time for the encore, Morgan Aagren the drummer entered the stage alone. He started a quiet and calm drum improvisation that heated up slowly and suddenly he got into a well-known Ian Paice trademark drum groove and yes then the rest of the band stepped put and they went into DP's You Fool No One. During the encore both Sampo and Glenn had their

bass guitars strapped on and it was a wild sight to see two (!) bassists on stage at the same time! :) Near the very end of the song a rather drunken guy in the audience walked up to the stage. He looked around and then when the band played the last chord he jumped up on stage, faced the crowd and pulled down his pants towards the band!! Glenn didn't see this as he had turned around while he was unplugging his bass guitar. When he turned around he just saw a smiling security guy leading away a guy that had his pants down at his feet. Glenn said "What the **** was that?!!!" That was definitely *THE END* of the show. :) All in all I definitely enjoyed the show very much. There were some signs of the fact that this was the very first show of the tour but it's apparent that there are some very talented musicians backing Glenn now. They can play whatever style that Glenn wants them to and not only hard rock. The Trapeze songs are incredibly funky for instance. It was great to see Glenn show off with some wah-wah effects during a bass solo. It obvious that the man loves to play bass!!

Afterwards Dennis brought me and Benny backstage again where there was a whole bunch of people in a very small room. Glenn came over and we exchanged a few words about the show. I stayed there maybe 20 minutes after which I had to leave since the time was around 0:30am and I had my 2.5 hour drive back to Stockholm and I was working the next day so I wouldn't get much sleep. I won't complain though since I really feel lucky and privileged having Glenn touring here in Sweden every so often. There are so many of you out there who never get the chance to see him live in your country. Let's hope for instance that Addiction will get a US release, then I hope he will finally get the chance to go out on tour over there promoting a new release.

The set-list played in Borlange was:
Way Back To The Bone/Touch My Life/Cover Me/Push!/
I Don't Want To Talk About It/First Step Of Love/
(v./kb. intro) Coast To Coast/Your Love Is Alright/Gettin'
Tighter/I Don't Want To Live That Way Again/You Keep
On Moving/Addiction/(d. intro) You Fool No One (encore)

Burn was also on the set-list shown to me before the show but it was left out this night.

Ah well, this was much more than I intended to write so excuse me for rambling on too long. I will end here though.

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

-END-

From: dkkriegh@COLBY.EDU (David Kriegh)
Subject: CTC: Getting people into Glenn Hughes

>Beth Simich wrote:

>
>> Something I must share with everyone -- Several people have asked me
>> "who" I am listening too, either at my home or in my car and I am proud
>> to say that I've since "turned on" several people to GH. I used to work
>> at a local CD store and we would have so called "metal fests" to where we
>> would bring in our own CD's. At that point in time, about all I was
>> listening to was FNO. Every Sunday, we would have at least one playing
>> of FNO. Because of playing FNO in the store, more than a couple people
>> have ordered it and are enjoying it.

>
> That's really great! I do the same thing. I'm always playing
>and taping Glenn's stuff for people who have no idea who he is or are
>unfamiliar with a lot of his work, and I've converted more than a few
>folks into big GH fans, too. I recently gave my 12-year-old brother
>Matthew (who listens to a lot of the popular "alternative" bands) a
>tape of _Addiction_, and he likes it! I told him to play it for all
>of his friends. I think that's a great way to expose Glenn's work to
>the really young generation of rock fans here in the USA! :) Remember,
>every little bit counts!

Yay! I'm proud to say I'm helping out with "the movement", which, believe me, is no small feat here in the States. I have some interesting anecdotes about people's responses.

Most recently my roommate and I were driving to the airport and I cleverly planted a mix tape with some Trapeze on it. He said "Wow! This guy can sing this well and lay down a kick-ass bass line? Who is this?" I'm sure you all know the response.

Another time, one of my friends (who was a bit tipsy) came to a huge revelation while listening to "L.A. Cutoff". He said something to the effect of "this is fucking awesome!!"

Finally, I play a LOT of Glenn's stuff at the college radio station. I'd love to have Addiction there so I can fulfill some of the "new music requirement" with it. Mainly, Dio and RBR are filling that void. I think the biggest disappointment for me is to see very little of Glenn's solo efforts here in the states. The Trapeze stuff is wonderful, but the only DP left here with Glenn is _Burn_ and Hughes/Thrall floats around. BTW, anybody who owns the Moody Blues box set _Time Traveler_ might have noticed the _very_ favorable opinion of Trapeze and its role for the Threshold label.

Dave

-END-

From: "BENNY HOLMSTROEM" <ikp95bhm@ieae.mdh.se>
Subject: CTC: Glenn Hughes Live in Borlaenge, Sweden 6 nov 96

GLENN HUGHES ADDICTION TOUR PREMIER IN BORLAENGE,
SWEDEN 6 NOV 96

It was a small club called Bolanche in Borlaenge. It was around 200 people there. I was really looking forward to this show. Around 22:30 PM Glenn hit the stage. He had the same band he had on the summer tour in Sweden 96 except that he had a bass player (Sampo Axelsson) now.

They open the evening with WAY BACK TO THE BONE which is good track, but I would prefer a more faster song as an opener. Maybe DEATH OF ME could be a great track to open the concert with. The next song was TOUCH MY LIFE which is not one of my favourite tracks, but they did a nice version. The next one was the first from the new album, COVER ME. Sampo came on stage and played the bass on this one. After that, they played PUSH from the Feel album. Interesting version, very funky. Then it was time for the next new song, TALK ABOUT IT. I think this one are one of the best songs on the new album. They do this one great. FIRST STEP OF LOVE came next which is one of the best songs ever, by Glenn. Great as always. Could it be better? Yes indeed. They go straight into COAST TO COAST do I need to say more. YOUR LOVE IS ALLRIGHT came next and it was a chance for me to take a breath. The next one was GETTING TIGHTER, the first Deep Purple song of the evening. It sounded like if it could be Deep Purple Mark 4 on stage. Very interesting version.

There was many highlights of the evening and if I must choose one, I will probably choose I DON'T WANT TO LIVE THAT WAY AGAIN which came next. Then came a old (all) time favourite YOU KEEP ON MOVING. What a evening. The next track was the title track of the new album, ADDICTION. Wow, What a version, much better than on the album. This one really makes you moving. Sampo play the bass very good and Jocke are great on the guitar. I love it. Looking forward to hear this one again (on Sunday in Stockholm). The band leave the stage. After a short break, Morgan Agren is back on the drums and it's time for the last song of the evening, YOU FOOL NO ONE.

A great gig. I enjoyed every second of it except that I stood to near one of the speakers. But with plug in my ears it was no problem. I think it was a very good setlist (good mix). Not so many Deep Purple songs. Good (even if I like them)! In the last track, YOU FOOL NO ONE both Sampo and Glenn played bass. I think Jocke had a T-shirt with Tommy Bolin on the front. If you have the chance to see Glenn on this tour, DO IT.

Take care.
Benny Holmstroem

-END-

From: "BENNY HOLMSTROEM" <ikp95bhm@ieae.mdh.se>
Subject: CTC: Glenn Hughes Live in Uppsala, Sweden

GLENN HUGHES LIVE IN UPPSALA, SWEDEN 12 NOV 96

The place was called Sten Sture & Co. A old building in wood. I was wonder if this would be a good place to have a concert. I was also thinking if this concert could top the gig in Stockholm. Anyway...

Glenn came on stage with the band and the show started. I stood very close to the stage and I saw and heard there was something wrong. Glenn couldn't hear his own voice. I don't know if even some of the others in the band had a problem to hear themselves. Glenn was frustrated. He said he would cut down the set a bit, he did not wanted to destroy his voice at this early phase of the tour.

But Glenn and his band really try to give there best and I think they could hear themselves better after a while. The setlist was:

Way back to the bone
Touch my life
Push
Talk about it
First step of love
Coast to coast
Getting tighter
I don't want to live that way again
You keep on moving
Addiction
You fool no one

I think it was a good concert. Jocke (Guitar) was happy and wild to play in his hometown. I think he had many friends in the crowd. I think most of the audience was pleased. I was!

Benny Holmstroem

-END-

From: "BENNY HOLMSTROEM" <ikp95bhm@ieae.mdh.se>
Subject: CTC: Glenn Hughes Live in Stockholm, Sweden

GLENN HUGHES LIVE IN STOCKHOLM, SWEDEN 10 NOV 96

For a few days ago I saw a very good concert in Borlaenge with Glenn. This was the third gig on the Addiction tour and it was time to play

in the capital city of Sweden, Stockholm. The club is called Gino. I saw Glenn at this club on the "From now on" tour. And I think the club is a fairly good place if you compare with some other clubs. Anyhow...

I think this gig was absolutely great. The place, sound, audience, lights, the band and Glenn was very good. I loved every second of it. The setlist was the same as it was in Borlaenge but after the last song "You fool no one" they stayed on stage. And up on stage came Eric Bojfeldt (From now on) and they did "Burn" together. Everybody went nuts. A very good end.

One of the highlights I want to mention is the track "Push". It is not one of my favourite tracks but this new live version is really knocking me out. I think this was maybe the best gig I have ever seen with Glenn.

Benny Holmstroem

-END-

From: Johan Versendaal <jove@ixs.nl>
Subject: CTC: Glenn in Amsterdam

Hi Lennart,

Wow, what a night. My first Glenn Hughes show, while I've been an admirer for almost two decades.

The Melkweg is a venue in Amsterdam which can take about 400 people. I think 300-400 people were there to see Glenn. At about 10.00 pm the show began. There he was: full of energy starting the show with the Trapeze song Way Back To The Bone. His bass playing on this song was fabulous and funky; his voice was awesome. 'I've been waiting' for this night: Touch My Life was his next song.

For me the best moments were: First Step of Love (his voice, like on the Hughes/Thrall-album, incredible), Getting Tighter (the crowd loved this), You Keep On Moving (fully comparable to the Burning Japan Live version: "...and the CRY-Y-Y-Y-Y still returning...") and the beautiful I Don't Wanna Live That Way Again.

You Fool No One: I definitely liked the addition of the voice of the guitarist, which, like on the Burn-album, created this nice Coverdale/Hughes sound. Pity they didn't do that with You Keep On Moving.

We definitely were blessed by the second encore: BURN. "You know we had no Time, TI, TI, TI, TI, TI, TI, TI, TI, TI".

Again, a great night out, given to us by a very energetic Glenn and a fine band. Thank you Glenn, God bless you too; I also live for these fine moments:
Life is Good.

Johan Versendaal		"I have been once lost, now found" -
Johan.Versendaal@ixs.nl	--	
(jove@ixs.nl)		Glenn Hughes (ex-Deep Purple)

-END-

From: holmgren@basys.svt.se
Subject: CTC: Iommi/Hughes

Before the Addiction Tour started, Glenn spend a lot of time working together with Tony Iommi. The two of them have recorded seven songs so far with Dave Holland on drums and Don Airey on keyboards. These songs, together with more material that Tony plans to record with other singers, will hopefully turn up on Tony's forthcoming SOLO album.

Glenn is not the same man as we're used to. This is from another world, most of the soul/funk is gone. But they don't ride the river of ordinary sabbath metal either. It falls through me as a fine combination of Hughes/Iommi. Don't you tell me you don't know what I mean by that...

The songs sound actually more like Hughes/Iommi than Iommi/Hughes with melodies quite typical to what Glenn often writes - but of course with the ULTRAheavy riffs that only Iommi can create. :)

The vocals? Well, I'm not saying this is the BEST I've ever heard, but it's probably the most powerful vocals from Glenn, with very strong emotions - sadness, madness and anger...

Havn't got a clue though, when this material is planned to be released.

Take care,

Paer

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Jeff Scott Soto web site

Be sure to check out Darrell Sensing's Jeff Scott Soto web site, which can be found at:

<http://www.ultranet.com/~dsensing/jss.html>

There is also a link to it from the GH web site...

Darrell is doing an excellent job with this, and you will also find a JSS discography there courtesy of yours truly, which is set up very much like my GH discography.

Anyway, like Glenn, Jeff is an incredibly gifted singer with a very diverse body of work to his credit, and I'm thrilled that he has a presence here on the Internet now!

-Damien-

```
| Damien DeSimone | "Life is good." - Glenn Hughes, 1996 |
| Mahwah, New Jersey USA | Keeper of the Glenn Hughes and |
| glennpa@nic.com | Jeff Scott Soto discographies! |
| Co-editor, "COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE" |
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-END-

From: holmgren@basys.svt.se
Subject: CTC: Jungle Love

In my previous mail about the songs the didn't make the set list I mentioned the song Jungle Love. Yesterday I had the chance to listen to it. Jungle Love is a track from The Time's album Ice Cream Castle from 1984. Cool song, doubt though that it would fit in the current set list - would have much better on the Feel tour...

All IMHO of course...

Paer

-END-

From: Lennart.R.Hedenstrom@telia.se
Subject: CTC: New WWW features

Hi all, Lulea, November 28, 1996

I am happy to announce a couple of new features of the showcase section of the Glenn Hughes homepage.

- The first is based around a bunch of great pictures taken by Fedor De Lange. Fedor who lives in the Netherlands travelled to Paris last year to check out Glenn on the Feel tour. Read his story and check out his pictures at:
<http://madpiper.atii.com/gh/fedor.html>

- The second is based around a couple of reviews of Glenn's recent show in Malmo, written by Ben Weaver and Svante Pettersson (of DP WWW fame) together with a set of great pictures taken by Tord Isaksson. Tord as you might remember is the guy who provided the material for the "Made In Landskrona" feature already in the showcase section of the GH homepage. Check this new feature out at:
<http://madpiper.atii.com/gh/malmo.html>

I hope you enjoy these new features. Thanks to Ben, Svante and especially to Fedor and Tord for the material you guys provided.

Another thing, check out the news section of the GH homepage. There is a list of tour dates together with a "who's going" list. If you are going to one of the remaining shows why not let me enter your name there? Check out:
http://madpiper.atii.com/gh/gh_news.html

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

-END-

From: Scott McIntosh <mcintosh@prevmed.rochester.edu>
Subject: CTC: Spanish Translation

Hi,

I saw this in the CtC #23, so I translated the Spanish.

sposaro@cnea.edu.ar wrote:

Mi nombre es jose , vivo en Buenos Aires , Argentina , me gusta toda la primera epoca de glenn hughes , me gustaria conectarme con gente de otro pais , y si es posible conseguir las letras del disco de TRAPEZE 'MEDUSA' .

<TRANSLATION>

My name is Jose. I live in Buenos Aires, Argentina. I like all of the first part of Glenn Hughes career. I would like to contact people in other countries and, if possible, get the lyrics to the song "Medusa" off of _Trapeze_.

(Thanks to Vero and Tania for helping me with some of this!).

Gentlemen, I also did a review of the Tommy Bolin Tribute Concert in Denver a couple months ago, and I fill in a lot of the names that Lawrence (Larry?) Debow didn't know in his otherwise fine review in #23. BTW, that review is in Rosa's Cantina/Tommy Bolin section on the WWW Deep Purple pages, although I haven't accessed it recently so I'm not SURE it's still there. If so, please feel free to pull it off of there if you think that would be a good

submission for CtC 24! It should (by now) also be available on Trix's unofficial Tommy Bolin page, and you can pull it off from there too. If you'd rather, I could also send it to you..

Thanks,
Scott
"Hear 'em Howl"

-END-

From: Lennart.R.Hedenstrom@telia.se
Subject: CTC: Strange ADDICTION CDs??

Hi all, Lulea, November 28, 1996

I found this article in the Deep Purple newsgroup (alt.music.deep-purple):

>
> From: span@deep-purple.com (Stathis Panagiotopoulos)
> Newsgroups: alt.music.deep-purple
> Subject: Re: Addiction-Any Good?
> Date: Fri, 25 Oct 1996 08:50:16 GMT
>
> holmgren@basys.svt.se wrote :
> > If you'll like it I don't know. The opening track on the
> > European release, Death of Me is ...
>
> Hold it right there. I've just got Addiction, Euro release on
> SPV, and the opening track is not at all Death Of Me. It says
> so on the booklet, on the back inlay, on the disc itself, but
> the CD starts with I'm Not Your Slave and track no.7 (can't
> remember which one this is) , while Death Of Me and Down are
> tracks 6 and 7 respectively. Anyone know what's happening? Do
> I have a rarity? Should I retire? :-) BTW, the album is really
> good and strong IMHO, unlike "Feel" which I found a bit
> lacklustre.
>
> Stathis N. Panagiotopoulos
> Deep Purple Appreciation Society, Greece
> P.O. Box 50322, Thessaloniki 54013,Greece

My European (SPV) Addiction CD does have the new diferent, compared to the Japanese CD, order of the tracks. So it does seem like if there is some kind of "erroneus" SPV CDs out there with the order of tracks like the Japanese CD. Strange! I want one of those as well. If you can help me locate one of those let me know.

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

-END-

From: KenMelton@aol.com
Subject: CTC: <Subject-Hughes/Bolin>

I recently read an ad that listed
TOMMY BOLIN "TRIBUTE" VIDEO
A 60 MINUTE TRIBUTE VIDEO...TRIBUTES FROM SUCH TOMMY LUMINARIES AS BILLY COBHAM, GLENN HUGHES...
Has anyone seen/bought this video yet? What is the Glenn Hughes contribution?
Thanks, Ken

-END-

From: Fedor de Lange <f.delange@mail.uva.nl>
Subject: CTC: The Belgium/Dutch tour

Hi!

Well, after having seen Glenn Hughes exactly one year ago (thanks for the great html-thing Lennart!), I had a chance to catch Glenn and his new band again. I was very anxious to see the concerts, as I like the new album 'Addiction' very much. I'm also a 'Feel' - addicted person, but the new one really rocks, and started growing on me after several playing. Anyway, let's start with a review of a fantastic week. I really hope my memory wont let me down. I'll do it day by day.

Date: Friday nov.15
Venue: Biebob
City: Vosselaar (Belgium)

Well, this was the only concert that was done in Belgium. Outside, it was very cold. (two degrees celcius I think) Inside, before the concert, I met Glenn, who was just doing a little interview for the Belgium/Dutch Deep Purple (& related) fanclub magazine. Andy, who takes care of things this tour, gave me a laminated pass, which by the way looked great! First time for the new Swedes to play with Glenn outside of Sweden on this tour. The setlist was like in Sweden the week before:

Way back to the bone/Touch my life/Push/First step of love/Talk about it/Coast to Coast/Gettin' Tighter inl. jam/Cover Me/I don't wanna live that way again/You keep on Moving/Addiction/
You fool no One/Burn

except for they skipped 'Your love is alright'.

The new band that surrounds Glenn is great. They have lots of talent, and

they seem to enjoy it all. Glenn himself is in great shape. Jocke is a seemed bit restrained in his playing, a became more loose towards the end of the show. Biebob is a pretty small venue, although they enlarged it this year. Where they could have build a nice balcony, they build toilets! Anyway, the crowd was very enthusiastic, which seemed to surprise the Swedes a bit! Sampo played bass on a number of songs, I think Glenn does everything till Talk About it -where Sampo takes over- but I could be wrong on this. After this song, they trade bassing, with You fool no One being played by Glenn and Sampo together. Morgan Agren delivered a superb job. He continued the thing in which he returns after the first break, and starts the encore with a drumsolo. The end of the drumsolo is the beginning of You fool no One, which he continues until the rest of the band appears. You fool no One is a killer. It's almost like it's a song written by this band! ;-). During Jocke's solo, Glenn took the mike and said: "Are you listening Ritchie?" :-). A great version of Burn, which had Jocke going mad again, ended the show.

After a while I found the Swedes somewhere at a table in the back of the venue, and I gave them Paer's and Lennart's greetings. Very nice people. Backstage, was fun too. Fantastic to meet Glenn again. He's got this very positive attitude, and is so friendly to everyone. First all people had a change to get autographs etc. They where allowed to go backstage in groups of three or five. Glenn was happy to talk to everyone who wanted to.

Date: Saturday nov.16
Venue: Sub Rosa
City: Almelo (The Netherlands)

Almelo is a city in the east of Holland. Very close to Heino, where Glenn has played twice before. Here, the audience was to 'silent'. Not very enthusiastic, more laidback maybe. The venue was bigger than Biebob, it even had a great balcony! Before the concert I had a nice talk with Morgan, who gave me two cd's, one of his (Mats & Morgan) and one of his brother, who released a cd with slide guitar rock & roll. He turned out to be a great AC/DC fan (wearing a Frank Zappa t-shirt!) ;-). He knew that Angus Young (ac/dc's gtr-player)

lives in The Netherlands, and I told him about that house etc. I promised to deliver the cd's he and his brother made at Angus place.

The supportband sucked. The concert was very good again. The band is gettin' tighter and at the same time gettin' more loose as players. This would continue till the Amsterdam concert.

Glenn's positive and open attitude is also noticable on stage. He talked about the whole story of Japan (Zero) wanted him to release a hardrock album etc. Great stuff. Another thing is that the man has an extreme good memory. He even remebered my name, from previous times I had met him. They did no Burn today. Good show.

After the concert Glenn was interviewed by two people from local 'Radio Almelo' station, and they apperently knew very little about who they were talking to, which they admitted after the interview. It was broadcasted on the 18th (106.1 FM, between 19:00 and 20:00) but unfortunately I was somewhere else then... Sampo and I had a good laugh backstage, where a girl asked Glenn to sign her underwear. She bended over, and lifted her skirt, just ten centimeters from Glenn's face! :-)

Date: Sunday, nov.17
Venue: Theater Landgraaf
City: Landgraaf (The Netherlands)

Well, unfortunately I missed out on this one. Simply because it was too far south for me. From what I heard from a friend of mine the concert was super. Warm and energetic. Glenn did Burn bare-footed!

Date: Monday, nov.18
City: Amsterdam (The Netherlands)

While the band had a well deserved day off and rested in an Hotel in Tilburg (Glenn stayed at a friend in Belgium, which is very close to Tilburg) Sampo and Lasse (bass & keyboards) came with Ad (friend of mine & big Hughes fan too) to my place in Amsterdam! That was fun! I won't ever forget this Sampo & Lasse!

Imagine, the doorbell goes, and there are two Glenn Hughes bandmembers, asking whether you have any beers! Great. Of course I took a picture to prove it. :-)

We went downtown, to eat something in a good and cheap Surinam restaurant. (Surinam used to be a Dutch colony, so there are many of them in Amsterdam) After that, it was of course time for the red light district! ;-). Oops, then there is a big gap in my memory..... I'm sorry! ;-)

We also visited some good pubs and had some good discussions. No really! Not long after Ad was gone, we took a cab to my place after visiting a McDonalds. I think it was about 03:30 am that we got to sleep.

Date: Tuesday, nov.19
Venue: Noorderligt
City: Tilburg (The Netherlands)

I guess after five hours of sleep, I tried to be a good host, and made some breakfast. We first went downtown again, to watch some shops. Lasse tried to find a kinda 'techno t-shirt' on Waterloo square, but nothing was found. After visiting a musicstore, the three of us took a train to Tilburg, and we exactly arrived at four, in time for the soundcheck. Noorderligt is a great venue. It used to be a cinema, so when you enter the concertground, you look down on the stage.

The setlist was fun to experience. Morgan was a little bit worried, because one of his cymbals had a crack in it, which of course influences the sound in a negative way. He hoped he'd get a new one in England.

Jocke was a bit ill. A cold or something. Funny in a way, because during the show, where he's used to play face to face with Glenn once in a while, they both kept their mouth shut, afraid of infection. Glenn showed up, and he participated in the soundcheck. Great! I don't think he did this a lot for

about two years ago.

Lucky for me ;-) Glenn's mike echoed all the time, so they did two complete songs. (Talk about it & Way back to the bone) Jocke also did a part of Down (by request!), which they rehearsed in Sweden, but which is not played live because there has to be tuned down and stuff.

The concert itself unfortunately attracted less people than it did in 1994, but nevertheless it was a great show. No Burn, but very good playing by all the guys. During some of the songs, it was noticeable that the problem with the microphone still hadn't been fixed. However, it could not make the smile disappear on everyone's -including the band- faces. At the end of You Fool no One, Jocke shows his influences; a part of Hendrix' 'Third stone from the sun' was assimilated into the outro.

Before and after the show it was a bit of a mess in the dressingrooms. I blame myself or it to, for which I later apologized. To many people. To crowded. Everyone grabbing a beer out of the freezer. It's right, one has to know his limitations....Glenn told a bit about the project he did with Tony Iommi. Who the other people are on the album etc. Again, a great evening!

Date: Wednesday, nov.20
Venue: Melkweg (Milky Way) - The Max
City: Amsterdam (The Netherlands)

Time passes by quick: already the last day for me....

While it was raining cats and dogs outside, I showed up early because I received an email which I had to pass to Glenn. "Talk about it" was done again during the soundcheck, without Glenn. The microphone however needs to be checked, so it was Jocke who took the job. I hardly couldn't resist laughing during his wonderful passage of 'You are the sunshine of my life.....'. The venue is subtitled 'The Max' because the Melkweg used to have only one concert hall. Last year they added a new, bigger one, hence the name The Max. It was packed this night. The concert turned out to be one of the best gigs I've seen in my life. I was flabbergasted by the enthusiasm and power that I saw. Not to forget The Voice!! Superb. Really outstanding. It really looked like Glenn has been playing with this band for a couple of years already. He thanked the Dutch audience, (Jocke, after the show and a couple of beers: "Sweden sucks" !;) ;-)

and gave away a great show. The sound was very good too, and the crowd did a lot of sing-along. Big ovations after almost all the songs. During "I don't want to live that way again" Glenn went straight with his body laying on the floor, with which he enforced the meaning of the song. He uses a lot of gestures show what he's singing about a lot. Like blowing over his hand being a metaphor for life slipping like sand through your fingers, or pressing his fist to his chest while pointing to the audience with his other hand.

Jocke, I discussed this before with Paer, is really playing stronger and stronger. A lot of licks and teasers in the breaks, that's also what the audience likes. He was wearing a Hard Rock cafe t-shirt, given to him by Bert, manager of it and friend of Glenn's. Lasse was good in the mix, and in shape too. Sampo had fun and played really inspired. He later confirmed my thoughts by being wild about this show. Glenn Hughes still is world's best singer in my opinion. His voice got a bit lower over the years, but it is so powerful and bright!!

As a person, he's also very kind to everyone. It's a gift that this man is still around, in despite of what he went through. In Amsterdam, everybody on stage gave everything, till they ran out of sweat. I think I start to rehearse myself here ;-) but the shows I've seen were absolutely brilliant. I hope even more people will get a chance to catch this band live. (Glenn mentioned a South American tour after Japan).

Aftershow Party

Around midnight, the band showed up in the Hard Rock. Glenn had announced this during the show, so it was pretty crowded. Sampo went to the dj, and asked him to play Madeleine. Many fans wanted to have their cd copies signed and Glenn took the time for them. In the meanwhile they played California Jam on the video, and the Swedes were having fun about how Glenn looked in his white suit. It was a great surrounding to say goodbye to everyone I've met the last week. After some tasty beers, around three a.m., we all went to bed. Travelling to Calais for the ferry next morning. Next day, Glenn would have to take flight 411 from Schiphol airport to Birmingham at 14:11. (Yes, I have an eye for the detail, or trivial information as you might want to call it!) :-)

Thanks you Glenn, Jocke, Sampo, Morgan, Lasse (Andy and Ian)!! I had a great, memorable week.

'Till soon,
Fedor

-END-

From: Lennart.R.Hedenstrom@telia.se
Subject: CTC: The GH compilation CD

Hi all, Lulea, November 28, 1996

In the previous issue of CtC I mentioned the fact that Empire Records here in Sweden were planning a release of some sort of Glenn Hughes compilation CD. I just got off the phone with Christer Wedin the boss of Empire and he says the release is postponed but that it will get a release real soon. According to him the release was put back a while on request by Glenn so it wouldn't be released too close to Addiction which could lead to a bit of confusion. He also said that he originally had planned to have some rare tracks on this CD (e.g. a B.J.L. era live version of the Phenomena track Kiss Of Fire) but that they didn't get the rights to release them. The CD will focus on rock music and it will contain material off FNO (e.g. I think both the Japanese bonus tracks, studio versions of Burn and You Keep On Moving, will be included), Phenomena, John Norum's Face The Truth, the

Blues album and Hughes/Thrall. There will be no Trapeze or Deep Purple tracks on it. All in all something like 16-18 tracks will be on this CD.

I think there might be some contractual problems related to Empire lurking somewhere in the background here as well, so I am not 100% sure this release will ever see the light but if Christer Wedin of Empire says it is coming out soon I guess we'll have to believe him.

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

-END-

From: holmgren@basys.svt.se
Subject: CTC: The gigs in Stockholm and Uppsala

All,

So far I've seen 2 shows on the tour. Gino, Stockholm the 10th of November and Sten Sture, Uppsala, two days later. These two gigs were like day and night, with Stockholm being the best I've seen Glenn perform, but Uppsala was far from that. ;(

In Stockholm they did the whole set list - including Burn as an extra encore with Bojjan guesting as extra guitar player. In Uppsala, Cover Me and Your Love is Alright were left out.

The main problem with Uppsala was the sound. Glenn couldn't hear himself singing on stage, which of course put him in quite a bad mood - and overall the sound wasn't really good, at least not for the first 30 minutes. Halfway through the gig something happened though... In First Step of Love, Glenn nearly lost his bass and Sampo had to run up on stage and help him - I think this made him realise this wasn't his BIG day and he couldn't help laughing and from then on it was a very relaxed and fun gig with lots of improvisations. Good versions of Gettin Tighter, Addiction, Coast to Coast and especially You Fool Noone, which started with a 4-5 minutes drumsolo, much longer than Morgan did in Stockholm and on the summer tour. The crowd was sort of hesitating and quite small, which could be due to the fact that it was a terrible weather that night (don't blame me though...). Bojjan had planned to guest this evening as well, but he couldn't make the trip from Borlange because of the snow. ;(

Stockholm was something completely different! Technically as always brilliant vocals but this evening the vocals were even more emotional than I've ever heard. Compared to Uppsala this was a gig with a BIG international superstar, whereas Uppsala felt like a local band doing a standard gig... The sound at Gino was next to perfect, all details could be heard and it wasn't TOO loud as it has sometimes been. Glenn was in total top form and the band did their very best to catch up on him - although in the first half of the gig, they seemed to be a little nervous. For Joakim and Sampo, this was their first major gig in Stockholm, and they knew there were a lot of other musicians in the audience with VERY big ears... Brilliant versions of the more emotional songs, I Don't Wanna Live That Way Again, Talk About It, Coast to Coast. Great jamming in Gettin Tighter and a CRASHING version of You Fool Noone and the speedy thunderous Burn is sort of... From Another World :)

In a way it is in the old DP numbers that you realise that this band is something special. They manage to breathe in new energy and power in these songs. And in my ears, these versions of the old DPTunes are the BEST live versions ANY band (and that is of course including DP) has done since the 70's of any Purple songs. Both the Purple and the Trapeze songs sound very relevant in the set - not just as nostalgia - and many of Glenn's old songs are TIMELESS... On the previous tours, especially the DPsongs have been good because they are great songs in themselves - but on this tour, it's just as much because of the way they are performed!!!

I know the band will be even tighter during the tour. And I really look forward to the London gig - lets just hope though that Glenn doesn't catch a cold as he did last year on the british tour...

Take care,

Paer

-END-

From: Lennart.R.Hedenstrom@telia.se
Subject: CTC: The new AMEN CD (w/GH)

Hi all, Lulea, November 28, 1996

Recently Manfred Ehlert sent me the new AMEN CD titled "Aguilar" (which is Spanish for Eagle). It's been released in only one or two countries in Europe so far I think but according to Manfred they're working on getting it released throughout Europe and some other parts of the world soon so hold off those plans for ordering it as an import a little while. I will keep you posted on the progress of this matter. Recently Pat Willener started an AMEN web page which you can check out at:
<http://polaris.cincomj.co.jp/~pw/amen.html>

I will not review the album in full here, but I can say that it's a much rockier effort from Manfred and main singer Marc Storace this time. There are a lot more guitars and they are up front. I have to say I like the album a lot. The only Glenn

Hughes involvement on this second album is a new version of Make My Day (off the first AMEN album). It's based on the same vocal track sung by Glenn which Manfred has given a new and very different backing track. More on this album in a later issue of CtC. Thanks to Manfred for the CD and the info! Thanks also for including my name (and Damien's) in the thanks in the CD insert. That was a nice surprise.

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

-END-

From: holmgren@basys.svt.se
Subject: CTC: The songs that nearly made it...

THE SONGS THAT NEARLY MADE IT...

I spent some time in the rehearsal studio before the tour started. The band rehearsed some material that didn't end up in the set list:

Burn - although it's kept as an extra extra encore. In Sweden they only played it in Stockholm, when Anders/Eric Bojfeldt guested as extra guitarist.

Muscle & Blood - Meant to be an encore, but as the set list grew longer and longer, it was left out. Glenn wants to change the set list as much as possible for each tour.

Down - This one didn't work out 100% live unfortunately. The band really wanted to play it, but some of the energy from the studio version got lost... ;(Instead of the noisy feedback guitarsolo, Lasse did a little less noisy organ-solo.

Heart Like a Wheel - The Sabbath blues was in the set list until Glenn realised that he had actually forgotten to include Gettin Tighter! The song will be done a couple of times though, with a guesting guitar player at least once, wonder who...? ;)

Jungle Love - This was never really rehearsed but Glenn had some thoughts to include it in the set. I think it originally comes from one of the Prince-films, where his rivals (Time ?) plays it.

Take care,

Paer

-END-

From: mitani@ucla.edu (Kohnosuke Mitani)
Subject: CTC: the October issue of BURRN

Damien wrote:
>BTW, does anyone know how Addiction is selling in Japan?!

Damien, I know you are subscribing "BURRN". I have only the October issue of the magazine here. "ADDICTION" is ranked as No.12, just behind Pantera in the hard rock album charts (It doesn't tell how many copies have been sold). The top three are 1: Matallica, 2: The Black Crows, 3: A Tribute To Judas Priest. I believe this is the chart of July. So, "ADDICTION" made a good start.

The same issue also features an interview with Glenn. There are some interesting information. Here are some extracts:
1. Glenn thought about moving to New York and play more soulful music with T.M. Stevens and others.
2. Glenn thinks "Down" will be the single in the U.S., and "Addiction" or "Justified Man" in Japan.
3. Originally, Glenn recorded the lead vocal on "Dealer" (Come Taste The Band). However, on the following day, David Coverdale erased Glenn's vocal track and recorded his vocal. Since then, their relationship became strained.
4. Glenn has great respect for Paul Rodgers (Paul Rodgers was touring in Japan at the same time as Glen was there. They had a chance to talk over the phone). According to Glenn, Paul told before that Glenn is his most favorite white singer.

It's impossible to tell exactly what Glenn said from the Japanese translation. English and Japanese are absolutely different languages. So, I'm sure Glenn used completely different expression during the interview.

Ko Mitani

-END-

From: MazzeoC@aol.com
Subject: CTC:Addiction, etc

Hello,

I sent in a review already, but as I listen to it months later, I have come to like it more, but I still stick to my opinion that Feel, for me, is a much better cd. I do agree it was an album that had to be made if Glenn hopes to make an impact in the States, but it does leave me unsatisfied as if something were missing. Feel was good enough to get me to Addiction, but I don't know if Addiction will carry me to Glenn's next cd whenever that may be. Thank goodness for his neverending session work.

I will look forward to the Queen Tribute, The best of Glenn Hughes, and the Tony Iommi solo album, and hopefully not long after that we can see some

new material. More importantly, Maybe we will see Glenn in the States and on the East Coast which would be great.

Lastly, I have a cassette copy of Notorius that I am willing to trade if anyone is interested. My E-mail is Mazzeo@aol.com

Bye

Chris Mazzeo

-END-

From: Fedor de Lange <f.delange@mail.uva.nl>
Subject: CtC: Rock Hard

Hi!
Addiction was also welcomed in Germany. "Rock Hard" magazine gave it a 8.5 out of 10. It was included in the list of the ten best cd's of the month! Anyone from another country?

Bye
Fedor

-END-

From: anders@mbx300.swipnet.se (Anders)
Subject: Glenn Hughes live in Gothenburg Nov 7 1996

Once again did Glenn prove why he is called The Voice of Rock. The show was great! I was a little worried before the gig about the fact that Glenn wouldn't play much bass. He has always looked a bit lost on stage without the bass but he sure proved me wrong. Sampo played maybe 6 or 7 songs and Glenn showed that he can move around on stage and excite the fans without hiding behind a bass. Apart from Sampo it was the same band as in June. Jocke Marsh is an excellent guitarist, but Lasse on keyboards was a big surprise. I wasn't impressed of him the last time around but he was great. Morgan on drums were really good, he did a very energetic solo before You Fool No One.

I don't know what's wrong with people in Gothenburg but they sure as hell don't appreciate good music. Maybe they stayed home because it was Thursday night, but in my opinion there should be a lot more than a hundred people or so to see the greatest singer of all time.

They played four songs from Addiction, I Don't Want to Live... and the title track stood out as the best ones. A big surprise was Push!. They also played some old Trapeze songs and the songs from Deep Purple went down well. People in general are more familiar with the Purple songs. But I reckon quite a few in the audience missed Burn. Both Glenn and Sampo played bass on the encore You Fool No One. It's a perfect mix of old and new songs. Mostly heavy songs but also some ballads. First Step of Love was the highlight for me. That song is so powerful. The support act sounded a bit like Rainbow around the time they recorded Rising and Long Live Rock 'n' Roll. Hempo played drums but I didn't recognize the others.

All in all I have to say that Glenn and his band put on a great show (again!). And I hope that Addiction will be released in the U.S. soon so the American fans get a chance to see how great Glenn is now that he is sober and fit .

Anders Thoresson

-END-

From: "Konstantin V. Savoskin" <savoskin@info1.redline.ru>
Subject: Glenn Hughes' new release "Addiction"

Dear friends!

I've got this e-mail from the cover of Glenn Hughes' new release "Addiction" where was written that anybody can send a message to it with any request for information. I am a journalist working for russian musical newspaper "Joker" and for information agency "InterMedia". Right now I am finishing my recenzy on this album, but unfortunetly I have no information about the musicians who helped Hughes during recording this time. Could you, please, give me an answer with the names of all musicians in Hughes' group on "Addiction" release and also information about authors of songs included. It would be very kind from you if I get your answer as soon as possible. My e-mail: savoskin@redline.ru
Thank you anyway!

Sincerely,
Konstantin Savoskin

-END-

From: "Andrei K. Vanag" <Vanag@oasmed.msk.ru>
Subject: Read this letter from Russia

Dear Mr. Glenn Hughes
Old admirers of your voice and talent from Moscow (Russia) ask for you send to us Your autograph using E - mail (VANAG@OASMED.MSK.RU) and 2 your poster with your signature to the address: Russia, Moscow, Vorontzovo Pole 14, 103064 company " OASIS Medical " for Mr. Burtsev.

Also interesting to learn the reason of your refusal to play music in blues style

Sincerely yours

Your old admirers
Sasha Burtsev
Andrew Vanag

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Forthcoming GH single release in Japan!

Hi All:

I just got word from Tomo Yamazaki regarding a forthcoming GH single release in Japan! Cool!

-Damien-

***** Forwarded message *****

Date: Sun, 01 Dec 1996 21:04:00 +0900

From: Tomo Yamazaki

To: glennpa@nic.com

Subject: Glenn Hughes single

DATE:1 Dec'96

Zero is releasing a Glenn Hughes single Talk About It on 16 January, to coincide with his upcoming Japanese tour. The details are as follows:

Glenn Hughes: Talk About It
(Zero XRCN-1293)
Price: 1,500 yen

1. Talk About It <4'51"> (album version)
2. Kiss Of Fire (live) <6'40"> (Club Citta Kawasaki 94.5.24)
3. Coast To Coast (acoustic version) <6'50"> (Echo House Studio 95.6.7)
4. You Keep On Moving (acoustic version) <5'29"> (Studio Terra 94.2.26)

Just wrote in to let you know!
Talk to you later!

Tomo Yamazaki
bya07654@niftyserve.or.jp

-END-

From: Fedor de Lange <f.delange@mail.uva.nl>
Subject: CTC: The songs

Ok, after something about the concerts, I thought maybe something about the songs? ;-)

1. Way Back To The Bone

The opener. Great song, but I think it's to weak as an opener. It's a funk thing that should be saved for another part of the show. In my opinion something of 'Addiction' should be the opener for instance. Like the title-track. That would have the crowd going mad right from the start.

2. Touch My Life

Same story as for WBTTB: Super song, but together with the previous one, it makes the opening of the concert sound a little 'out of context' maybe. I could see various people watching like "What the hell is this?" Of course teh average concert-visitor (at least at the Dutch shows) knows a lot about Glenn being an ex-Trapeze member. It's 25 years old. Hey, Deep Purple did the same! Yes, but that was a straight rocker. Again, the songs were done great by the band, everybody had fun playing them, and it was good to listen too, but for me it's not a good opening part. (Constructive criticism!) ;-)

3. Push

Yes! One of my favourites from 'Feel'. The first time I heard it, (in Belgium) I was going like: 'Huh?' The song was played twice as fast. Speed-Funk. The Swedish band had been playing this in rehearsal in Sweden, and Glenn apparently liked it. I don't know exactly who came up with the idea (Morgan? Lasse?) but it sounded great.

4. First Step of Love

Fun in Vosselaar: Glenn accidentally took Sampo's bassguitar for this one, saying: "Oops! Wrong fucking bass!" "Too tall for me. Sampo is a big fella" I bet not very much people would have known who Sampo was at that time. (He hadn't appeared on stage yet) Solid intro by Glenn. Good singing. Crowd likes this, responding enthusiastic to Glenn introducing the song.

5. Talk About It

Glenn had a little story preceding some shows. He said something like: "The Japanese record company wanted me to do a hardrock record, and I said 'well do I really want to do another hardrockrecord?' because most of my life I've been waiting to get away into something adventurous, but incorporating the hardrock is something really different. So I said 'ok if you want me to do a hardrockrecord, what is the heaviest thing that I could sing about?' so I opened up a deep wound. This is about 'lost love'"

Excuse me when I did not literally cited Glenn, but inbetween talk is always interesting. It's not meant to be cited in a way. It's the 'feeling' of that moment between the crowd and the performer. But these lines I thought were interesting. (I feel like contradicting myself!)

6. Coast to Coast

Super! So good, really, outstanding. The song ends in some vocal improvising, and the band catches it all well. Jockes throws in some melodic licks, and Lasse proves himself a sensitive player.

7. Gettin' Tighter

This one's for Tommy. On this one the band has a few problems in catching the right Funk-grove, but it's two times that I noticed that. Also some jamming towards the end. "You've got to feel....to the rock and roll!" (Like 'You've got to dance to the music!') The jamming parts are great. Everyone gets enough freedom to show creativity. Glenn sings some lines in the jam-part "I will - let you - love meeeee..." which sounds very familiar, but I can't place it right now.

8. Cover Me

Yes! First one of Addiction. Great song live. The harmonics during the refrain were not always audible, but the keyboard and echoing in Glenn's voice make the song heavy, dark. The line 'And I saaaaay...' is sung an octave lower. The audience went wild when Glenn introduced 'Addiction' songs. So apparently the album is well received. (Yes it is...);-)

9. I Don't Want To Live That Way Again

One of the highlights of the concert. "I never wrote a song so deep before. This one about says it all about my past...." Very emotional. Very important song for Glenn, that's very clear. He's extremely serious during this one. He even prays silently in the microphone after the first couplet. Sorry, but I can't describe the true feeling one gets of seeing this live. It's a classic.

10. You Keep On Moving

Another one of the Purple tracks (which are gettin' less in number) which survived on the setlist. At this one it is clear why. Super! Everybody in their element. The song is loudly sung along by the audience.

11. Addiction

Another great song. One of my fav's of the latest album. Again well received. The band succeeds in maintaining the heavy sound live. Great guitarsolo. Glenn making wild gestures of slamming a needle in his vein. Glenn shouts it all off of him. But in tune! :-)

Encore

12. You Fool No One

This song is preceded by a drumsolo from Morgan. It's not that they build a drumsolo in the set (which is a little dated?) but it's just Morgan's idea. In Sweden he returned to his drumkit before the band day, eager to play. So it apparently was a nice idea. The solo ends like he tries to play the YFNO intro, but that he fails all the time. Then the band appears, and delivers one of the greatest You Fool No Ones I've ever heard. Complete with great drumintro, which I remeber Glenn Deitsch last year having trouble with. It's played with both Sampo and Glenn on bass. Jocke's really going mad during this one. Glenn pushing him more and more to the front of the stage.

13. Burn

Song for the crowd. Great, as always. I hope it's one of the last tours where this song is played, although it's one of my favourite Purple-tracks, if you understand what I mean. Glenn and Jocke stay face-to-face now and then, which delivers two strange looking, sweating faces. Funny to hear that Jocke copied the arpeggio thing from Eric and Thomas who started that.

Cheers!
Fedor

-END-

|||||
CONTRIBUTIONS
|||||

From: Metal Hammer, No. 8, Vol. 3
Date: April 25, 1988
Written by: Mark Putterford
Transcribed by: Damien DeSimone

HUGHES NEXT?

John Norum, that's who! Yes, GLENN HUGHES - the bassist/vocalist who has worked with Trapeze, Deep Purple, Pat Thrall, Gary Moore, and Black Sabbath, amongst others - has teamed up with the ex-Europe guitarist in an attempt to salvage a career threatened by a string of disastrous relationships and an inclination for self-destruction. Metal Hammer focuses in on this potentially phenomenal alliance and advises Gary

Moore fans to run for cover...

If ever there was a story to bemuse, frustrate, and sadden any rock fan for whom class, quality, and soul mean more than Bermuda shorts and skateboards, it has to be the tale of Glenn Hughes - the kid from Cannock with a voice like a dream, who first made his mark alongside Mel Galley and Dave Holland in Trapeze, before finding fame, fortune, and a fancy for white suits (!) in Deep Purple.

Since staggering from the wreckage of Purple with his sanity barely intact after three heady years of success and excess, Glenn has ridden a roller-coaster of fortune which has soared and dipped through one project after another, each one collapsing after a promising start. A superb solo album (Play Me Out) set the scene for a sparkling solo career back in 1977, but it was merely to be a tantalizing one-off, and the elusive Hughes remained a flighty figure on the LA lolling scene, with nothing but rumours (like his plans to form a band with Ray Gomez and Narada Michael Walden) and false starts (he was a temporary member of Gary Moore's original G-Force) to appease his fans.

For five years, Glenn restricted himself to sessions (appearing on a disco/funk LP entitled 4 On The Floor in 1979, and adding backing vocals to the Climax Blues Band's Lucky For Some album in 1981), but in 1982 he emerged with guitarist Pat Thrall to contest the nasty and pessimistic rumours of his "ill health" with a classic album (Hughes/Thrall) and plans for a world tour.

Sadly though, Hughes/Thrall crumbled after only a handful of US and Japanese dates, and, although the pair reunited a couple of years later to work on the soundtrack for the Ghostbusters movie (this music didn't eventually make the picture, although they did later contribute the track "City Of Crime" to Dan Aykroyd's Dragnet film), Hughes/Thrall fizzled out before a second album could be completed.

Glenn's erratic career since then has been well-documented: involvement with the two Phenomena albums, rumours of a Trapeze reunion, a brief, volatile, and ultimately bitter link-up with Gary Moore (he sang on three tracks on Moore's Run For Cover LP), and an even more disastrous liaison with Black Sabbath (producing the one album, Seventh Star). Many have seriously doubted his ability to remain "together" enough to make a more sustained effort to recapture his former glories, and his name has been dragged through the mud in the press all too often. But, despite everything, the sheer magnitude of his talent as a singer, bassist, and songwriter has ensured that news of his recent hook-up with ex-Europe guitarist John Norum has once again stirred up some excitement.

"I'd seen John in Europe's 'The Final Countdown' video on MTV about 18 months ago," Glenn explains, "and I thought he was the best thing about the band. Then I found out about his interest in me through a magazine, and, after speaking to him on the phone many times, I decided to hook up with him.

"I'd been doing sessions in Atlanta with a local band called the Bobaloes (the Allman Brothers meets Lynyrd Skynyrd, would you believe?!), but what I wanted to do was hook up with a partner, like the Pat Thrall situation. Pat's obviously busy working with Steven Van Zant (Little Steven) at the moment, so I'm taking this chance to work with John, come back to Europe, and get myself back into the swing of things.

"So I came over to see John play (supporting Ace Frehley) at Hammersmith Odeon, and although my expectations were high, he fulfilled them all. So now it's up to me to get my act together and prove through working with John that I can still do it. I *have to* after the Gary Moore thing.

"The whole Gary Moore project was a joke from start to finish," Glenn continues, relieved to have a chance to sort this out once and for all. "There's no question that Gary is one of the best guitar players ever, but he is almost impossible to work with, and I think that almost everyone who has worked with him will agree with me. He's a very childish person, and what he said about me was absolutely disgusting; it makes me sick just thinking about it.

"The whole project with Gary was doomed from the start, because he didn't want it to be a 'joint' thing. In fact, I'm not sure what he wanted, but let's just say that working with Gary's whole organization was a total joke."

And a joke was what most people made of Glenn's almost farcical stint with Sabbath. So was that a wrong move?

"It was a wrong move, but I like Tony Iommi a lot, and I wanted to help him out," says Glenn. "I think it was a mistake calling it Black Sabbath - it should have either been a solo project or another band name - but Tony is a really nice guy, and I wanted to work with him.

"The whole thing ended when my voice went a few dates into the tour. I had a fight with the tour/stage manager, because he was f**king around with someone I cared for, and he hit me so hard that my eye socket bone managed to pierce my sinuses, causing a tiny hole from which blood drained into my throat for about three weeks. Consequently, the blood caked around my throat, and my cords closed up. I had to have them scraped in Boston, and, if anyone disbelieves me, there's a doctor's report to prove it.

"Also in Sabbath, I had a problem with the 'no bass' situation," he continues. "I didn't have a problem in rehearsals, but when I hit the stage in front of 15,000 people, it was very bizarre, because I just didn't know what the f**k to do with my hands; my 'crutch' wasn't there, and I felt a bit lost, so I think I'll stick to playing bass and singing from now on."

It seems as if Glenn has rediscovered his appetite for playing bass, despite Gary Moore's claim that if you put a Mars bar and a bass in front of Glenn, he'd pick up the Mars bar first.

"Rubbish - I'd pick them both up at the same time!" Glenn laughs. "But it was never Mars bars I liked anyway, it was Flakes and Wispas. One of Gary's people dropped me at a newsagents to get a paper, and, while I was in there, I bought an Aero, a Wispa, and some Fruit Pastels - but I guess it must have looked like a bag of fireworks to this guy - and, of course, Gary jumped on that straight away. Silly, isn't it? A few chocolate bars isn't going to change the face of anything. Man, I must have really done something bad to him for him to say that s**t.

"All this snorting cocaine and eating Mars bars has been blown so out of proportion, it's ridiculous; and it only ever happens in England. My name is always in the press - thank God! - but, unfortunately, it's always for the wrong reasons. The whole Glenn Hughes thing is now getting hilarious. But it makes good copy and people like to read that s**t, so what do I do? What I do is make an album that hits the top of the charts and gets rid of the bulls**t once and for all.

"John is a Hughes/Thrall freak, and I want to do another album in that vein; something heavier than what John was used to in Europe, but something a little more melodic than what he's doing now. I'm going to be going to Stockholm to begin pre-production on our first album very soon now.

"Look, I know two-year bursts here and there isn't good enough," Glenn continues, "but working in Europe will be good for me. John Norum is brilliant, and the potential for this project is massive. I'm happy, I'm healthy, I'm more 'together' right now than I've been for a long time. I've got a great buzz about this whole thing, and I'm ready to repay all the fans who have stuck by me over the years. The thing is, I've got these great pipes which never quit, and I've got to use them NOW!"

-END-

Hi All:

I recently received some email from Marc Bonilla, which was a pleasant surprise! I sent him the last couple of issues of CTC via s-mail, and he told me that he has enjoyed reading all the feedback from everyone regarding ADDICTION. He also noticed that there has been some confusion as to the guitar work on the album (exactly who played what, etc.), and he offered to clear that up for us. With Marc's permission, I have included his message about that below.

If anybody has any questions for Marc, please send them to me, and I'll forward them to him and post any answers to CTC.

Anyway, thanks a lot to Marc for providing us with this important information!

-Damien-

* * * * *

Date: Thu, 07 Nov 1996 02:56:53 -0800
From: marc bonilla
To: glennpa@nic.com
Subject: mystery solving

Damien,

The following is a brief guitaristic account of ADDICTION: Cover Me, Addiction, Talk About It, Death Of Me, Justified Man, and I Don't Want To Live That Way Again were all performed by Glenn on bass, Joe on drums, and yours truly on guitars and occasional keys. I'm Not Your Slave was the same personnel with the exception of an additional guitar from 1:37-1:53 and again at 3:41-the end courtesy of Joakim. On Down, the crunch guitars were all Joakim as well as the great feedback solo at 3:00. I came up with the solo chord progression from 2:41-3:20 and again at 4:18 to the end because I felt the original demo lost a bit of drive at these points; however Joakim was very gracious at executing the new additions to his song and performing them as if they were his own. He was such a pleasure to work with. Sometimes in a situation such as this was with a different guitarist (me, in this instance) coming in and rearranging another guitarist's music (joakim) thing can get a bit awkward and uncomfortable, but he always gave my ideas a shot before commenting on their effectiveness. I wanted Joakim to play all of the parts he had written because for one, they were solid parts and two, no one could play them better than the original owner. At points, I would just leave the control room and give him and Glenn space to create without any additional input from me. On Blue Jade, again Joakim played all heavy guitars and the lyrical solo at 5:26 (which I consider to be one of the highlights on the album). My musical involvement was mainly the arabian-ish interludes at 1:50 and 3:17, where I set up some ambient guitar pads and slide guitar. I also did a little acoustic guitar in the choruses. On Madeleine, Joakim's big guitars provide the spine for the verses and pre-choruses. I came in with some additional guitars for the choruses. The lead section on this tune (2:38-3:04) was my doing. I decided to write it in 6/4 time so Joe could bang straight through but still have an odd time feel. Also the end vamp at 3:48 echoes the lead section chords with 3/4 this time and culminates with Joakim's original end section (4:14) with just a string note held over my acoustic guitar. I believe that sums it up in as small of a nutshell as I can put it. If you or others have any questions you would like answered I'll be glad to do so to the best of my ability. In closing I would like to say that the ears of our beloved engineer, Michael Scott (who also engineered and

co-produced American Matador) figured prominently in the overall sound of ADDICTION. He is the only engineer I will work with on my projects. I often feel that producers take way too much credit for work that the engineers actually do. They are our arms and legs. And in Michaels's case: our hearts. The advantages of having a quick, musical, and even-tempered engineer on a project cannot be over emphasized. We were indeed fortunate. As I'm sure Glenn would profess as well. That's it for now.

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC CONTRIB: Nikolo Kotzev talks about Brazen Abbot!

Hi All:

Another very exciting development for CTC here, folks! The man behind the Brazen Abbot projects, Nikolo Kotzev, is now on the Internet! Lennart has been in communication with Nik for quite a while, as we know from past CTC reports, and I recently decided to drop Nik a line to thank him for including my name as well as CTC in the "thanks to" list for the new Brazen Abbot CD, _Eye Of The Storm_.

Since Nik is now on the net and subscribed to CTC, I suggested that maybe he'd like to write up a submission for us regarding BA, and, as you can see below, that's exactly what he did! Very cool!

Thanks to Nik for the kind words and the excellent, informative submission!

Read on!

-Damien-

* * * * *

Date: Thu, 28 Nov 1996 11:24:27 +0200
From: Nikolo Kotzev
To: Damien DeSimone <glennpa@nic.com>
Subject: Re: Thanks!

Hello , Damien

OK. I can try and write a small submission to CTC. Let me start from the beginning.

When I broke up with Bjorn Lodin and Baltimore I wanted to start working immediately on my own project, because I didn't want to lose all my contacts. On the other hand it was a question to just find the right way to go on with my career without being dependant on someone else (as the case with B. Lodin).

So, I decided to write songs for the first BA album and try to give them out as soon as possible. At that time I still had a business contact with Zero Corporation and naturally I thought that the BA will be signed to Zero.

Well, I had written all the songs and needed a singer. At first I planned to ask G. Edman to sing on the first album. He is a member of Glory and we share the same manager. So, I contacted him and asked if he'd be interested to sing on the album. He heard the demos and decided to do the job. That was in may (if I'm not mistaken) 1994. Well , Glory went to Japan on a promo tour during june 1994 and when they came back G. Edman informed me , that Victor Entertainment were not very happy about him singing on the whole album especially when it was supposed to be a Zero release. I went absolutely mad !! We had a deal and I thought that the problem with finding a good singer was solved. That was not the case , though. Of course I tried to settle for something that suits us both (even though I was dissapointed) and a decision was made - G. Edman should sing two tracks on the album. Suddenly , from having solved the problem with a singer , I had a singer for two songs only. Since there was nothing to do about it , I carried on with the recording.

We started we drums in late september 1994 and Ian Haugland came over for the session. Right after the session he was leaving for an European tour with Glenn . It was Ian's idea to ask Glenn to sing few tracks. Hmm ... My first reaction was ofcourse " WOW !!! " What if he agrees ?!! I thought that my chances were very small , since my achievements in the business were very tiny compared to a giant like Glenn. However, it wouldn't harm to ask. So , Ian played the drums , took a tape with demos and left for the tour with Glenn. Eventually , he kept talking about my project all the time with Glenn. He went " you gotta hear this guy , you gotta check the demo,listen to the songs " etc. etc. I guess he didn't spare the good words.

Well , Glenn took the time to listen and liked what he heard. We agreed on three songs and made a plan to record them when Glenn came to Sweden on the end of the tour. The band had a week off and that was really perfect for coming over to Mariehamn. Glenn took a few days for writing lyrics and vocal lines. I think it was sometime in november the recording was made. Glenn arrived with an assistant. My first impressions were great - he was very friendly , down to earth and full of energy. It took me a short time to overcome the initial paralysis of meeting someone of that calibre - the man is a rock legend !!! We went straight to the hotel and had a meal- they were both hungry.

The recording started on the same day . I was extremely nervous about handling the engineering right , since Glenn must have worked in the best studios around - all of them more expensive than mine and with highly qualified staff and I was just a self taught engineer who had

to handle the job simply because there was no one else around to do it. I played the first song and Glenn just went on singing - he went for a take ! I had a few very hard minutes setting up levels and stuff, we had to change mike and I kept excusing myself. However we were all set within 20 minutes or so and Glenn was very cool , he just said : " It's OK , Nik - take the time you need ". We started with "Live And Learn", then we did "Miracle" and "Clean Up Man". Glenn had everything figured out and it was a real pleasure hearing the man sing. He was very easy to communicate with and open for suggestions , which made the work very fast and effective. I was stunned immediately when he opened his mouth because I could never imagine my songs sounding so good. It was a RUSH !!! The atmosphere was very calm - we discussed things and made changes here and there. I you'd ask me , I'd keep every single note he sang , but sometimes he wanted to change stuff - he'd just say : " Oh , I've got a better one , let's do it again ". Basically it was 90 % first takes that were kept , though.

I had a refrigerator loaded with drinks , but he didn't drink or eat at all during the sessions. He stayed three days and we'd start working at noon and go on untill six , seven in the evening. He did all the backing vocals himself and they were done very fast too. Making backing vocals takes a long time and it's quite boring , but he just stayed in the booth and kept singing until everything was perfect. When we were done he was very proud of the results and I felt the same . I am very happy and thankful for having the chance to work with Glenn simply because if he didn't sing on the first BA album it would be much more difficult to get noticed and established. On the other hand - he's one of the best singers this world has to offer. I am looking forward to working with him again.

Back to the BA - now I had singers for 5 songs and still had 6 songs left. Well , I went shoping around and the best alternative was Thomas Vikstrom who had built a nice reputation in Sweden , so he became a natural choice. The first album sold very good in Japan given , that it was a debut for the Brazen Abbot. It was released in Europe in june '96 and the reviews are simply incredible !!

The second album "Eye Of The Storm" was released in Japan in august '96 and will be released in Europe sometime in november - december. I like the Eye Of The Storm very much too - it sounds very much 70's and IMO there are quite a few good songs on it. This time I had the luck of working with Joe Lynn Turner , who is a very cool guy too.

The funny thing is , that I never signed with Zero , but with Victor and had I known that in the begining I'd never have problem getting Goran sing the whole first album , since Glory is on the same label. This also means that Glenn wouldn't be singing on the first BA album !! So , my disadvatages became my advatages and I'm very happy about that. I never planned to have three singers on the album , but things went that way and now it has become a tradition. The second BA album also features three singers : Goran Edman, Thomas Vikstrom and Joe Lynn Turner.

Right now I'm working on the third album and it is going great. I am very happy with the songs and I think it will be the best BA album so far. The singers will be the same as on Eye Of The Storm as well as the players.

Well, that's it for now. Please , let me know if there is something more I can do for you and stay in touch !!!

Best regards:

Nikolo Kotzev

-END-

THOSE OTHER SESSIONS
by Bill Jones
=====

The liner notes for the recently reissued and remastered Black Sabbath 'SEVENTH STAR' CD begin with this sentence: "The mid eighties proved to be one of the most unsettled phases in Sabbath's chequered career." They could have easily substituted the name of Glenn Hughes for Sabbath, and the sentence would have been equally true. By now all Hughes fans are well aware of Glenn's spotty work during that decade; spotty in that he flitted from one session to the next, much like someone afflicted with Attention Deficit Disorder. Yet despite his apparent inability to focus during that time, Glenn's studio work somehow remained consistently excellent, and 'SEVENTH STAR' is no exception.

Look up "heavy metal" in any rock and roll reference and you'll likely see some mention of Black Sabbath. They deserve the crown of originators of heavy metal, despite arguments from the Deep Purple and Led Zeppelin followers. The latter two bands were obviously heavy as well, but they were more sophisticated, while Sabbath simply bludgeoned all competition with music heavier and darker than anything before it. With the release of 'SEVENTH STAR' in 1986, Black Sabbath sent several messages: one, they were not dead as feared with all the personnel changes in the early part of the decade; two, they could play melodic music while keeping their heavy edge; three, Tony Iommi is a heck of a guitarist; and four, the vocals have come a long way since Ozzy!

From the frenzied opening throbbing guitar riff, this album rocks with any of the previous Sabbath albums. And from the first notes sung by Hughes, it's clear that this disc sounds like no other Sabbath record. Since when did Black Sabbath utilize harmony vocals?! There

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- The Editors.