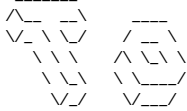
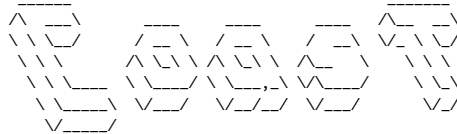


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#29  
August 27  
1997



|||||  
INTRODUCTION  
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All,

Hi! Welcome to another episode of Coast to Coast! This issue is quite exciting and special. The reason for all the excitement is Glenn Hughes' recent performances in Denver, CO for the Tommy Bolin Tribute. Also, Glenn performed in South America the week prior to that. Therefore, in addition to the regular submissions, this issue is jam packed with responses and reviews about Glenn's recent live activity.

I had intended to put in two reviews of the Tommy Bolin Tribute weekend myself. However, one is already up at the web site ( <http://lwb.org/gh/> ) under the SHOWCASE section. My other review was to be a technical review of the show, oriented more in the style of a critique. For example, I may have commented on one slightly missed note in a particular song, and the excellent recovery. I might have commented on Glenn coming in early on one part of "Shake the Devil," only to add that the band stuck to Glenn perfectly, considering the one day of practice together that thy all had. These technical comments were just minor notes, considering the superb performances. There are just already so many reviews that I think another review of the show would just be too much. The weekend was great, and the excellent reviews by the people who were at the show will more than do justice to the feeling we all had. Also, this issue is already extremely huge. :)

So, with no (additional) delay, I give you Coast to Coast #29!

Lewis

|||||  
SUBMISSIONS  
|||||

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: The 1997 TB Tribute Concerts - My Review

Hello All!

I have returned home from Denver, Colorado, site of the 1997 Tommy Bolin Tribute Concerts, and what a \*fabulous\* weekend it was!

This trip consisted of several different aspects for me. First off, it was the chance to see Glenn Hughes perform live, which is unfortunately a very rare occurrence here in the United States (but, as we know, everyone is continually working hard to change this). I had the privilege of seeing Glenn perform live only once before - with Trapeze - and that was at the Ray Gillen Benefit Concert in New York City in February 1994. However, that was before we started up CTC, and it was also a very crazy evening due to the fact that there was a major snowstorm in NYC the night before, and there was just so much going on. In fact, most of that night is still a blur to me due to all the craziness and because I was so floored by Glenn's performance. :) A lot has changed since then.

So, having started CTC in January of 1995 with Lewis, Lennart, and Bill Jones, and having met so many people and having learned and understood

so much more about Glenn since then, this Denver trip had a lot more significance to me. This was the chance for me to formally meet Glenn, a man I appreciate and respect not only for his music, but also as a human being, because, in my view, Glenn is a truly an inspiration as an example of how, from rock bottom, someone can turn their life around and transform spiritually, emotionally, and physically. It's a beautiful thing. I believe it is God's work, and it's a miracle, along with the help and support of family and good friends. We all know the story, and we've all seen Glenn develop and grow so much over the past five years as a person as well as an artist and musician. I think it's something we can all learn from, and it doesn't have to have anything to do with drugs or any sort of addiction. And I know I'm not the only one that feels this way, as I've spoken to many people over the last several years who feel the same way I do. We're all thrilled that Glenn is alive and well and making great music, and we all know how much Glenn appreciates all of the love and support he has received from family, friends, and fans. He is a very lucky man, and we're lucky to have him.

The trip to Denver was also a chance for me to see my friend Lewis Beard again (most of you know Lewis and I went to college together), who I had not seen in five years, as well as other friends, some of whom I've been corresponding with on the Internet for a long time, but who I'd never actually met before. And this was also a vacation for me, because I have not traveled anywhere else this summer except for my beach house at the New Jersey shore. :)

Anyway, I'll divide my review into day-to-day sections to make it as coherent as possible. It's going to be very long <g> - and I went off on a few tangents along the way - so please bear with me, and I hope you enjoy reading it.

Thursday, August 14

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I arrived in Denver and went right over to the hotel, which was the Comfort Inn near the airport. The TB Archives had arranged to have a block of rooms set aside there at a special rate for anyone going to the concerts, which worked out great. Many people that came in from out of town stayed there, as well as most of the musicians (Glenn stayed at a nearby hotel). I hooked up with Lewis, who drove to Denver from Mississippi by himself (!), and also with Brendan Johnston (some of you might know him better as "GillansInn"), my friend from Connecticut, who had flown into town earlier in the day. Man, his arms must have been tired! :)

Let me backtrack to say that when I made my plans a few months ago to attend this year's TB Tribute Concerts, I thought it would be a nice idea for the four editors of CTC to present Glenn with something as a token of our appreciation and support, and also because his birthday would be the following week (August 21). Collectively, we came up with the idea to have a portrait done of Glenn, and we wanted to incorporate some sort of a "computer" theme into it, for obvious reasons. We all shared ideas, and we agreed that the final result should be a picture of a computer monitor with Glenn's head coming through the screen <g>, using the Deep Purple FIREBALL album cover concept and one of the FEEL-era SPV promo photos of Glenn as guidelines. :) We wanted our CTC logo featured as well.

Bill Jones knew of an artist named Tamer in Connecticut who did excellent work, so Bill did the legwork for this project and acted as a liaison with Tamer, and the 20x30 portrait was completed a few days before I was scheduled to leave for Denver. The original plan was that Bill would ship it to me, and I would bring it to Denver to give to Glenn. However, due to the UPS strike and being short on time as it was, we ran into a problem. But that was quickly cleared up when Brendan, who does not live too far from both Bill and Tamer, offered to pick it up and bring it to Denver with him, thus saving us the risk of it not arriving to me on time, not to mention the possibility of damage during shipping. So thanks very much to Brendan for helping us out with that!

Anyway, Thursday night we signed the back of the portrait and took plenty of pictures, and by the time you read this, there should be some images of it up at the Glenn Hughes web site. Check it out! I think it came out quite well, and it's certainly unique! Glenn said that he'd hang it on a wall in his office.

Friday, August 15

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We gave Bill Hibbler a call on Friday morning to let him know we were in town, and we also thought it would be a good idea to give him the portrait to give to Glenn, rather than us hauling it around all weekend, because

Glenn was very busy with rehearsals and related activities, and we didn't know when we'd get the chance to see him. We met Bill Hibbler at his hotel and gave him the portrait, then we went to the hotel restaurant and hung out with him for an hour or so. Bill is a super-nice guy, and a blast to talk to. I've had quite a lot of CTC-related and personal correspondence with Bill via email for the last couple of years, so it was really great to finally meet him in person.

It's also worth noting that Glenn made a radio appearance on Friday morning on one of the drive-time shows on a local rock station. It was a short interview, if you can call it that. :) It was really unstructured, and the DJs didn't seem to have a clue what Glenn is really all about, but it was mildly amusing nonetheless. Glenn took a few calls, too.

On Friday afternoon, we went into downtown Denver and figured we'd do some sightseeing. We ended up finding some sort of government building that allowed public access to a dome at the top, and the view up there of the city with the mountains in the background was really cool. It was worth the dizzying walk up the narrow, spiral staircase to get there. :) Unfortunately, that was really all of the sightseeing we were able to do, since most of weekend was based around all of the concert activities. But I had never been to Denver before, and what I saw of the city I liked very much. And the weather was great!

After that, we made our way to The Sports Field Restaurant & Lounge, which was designated by Mike Drumm of the TB Archives as "the place" to meet before and after the shows. There we hooked up with well-known CTC subscribers and contributors David and Shirean Harrison, who many of you will remember from their Glenn Hughes U.S. Tour Petition last year (also check out their excellent Glenn Hughes Picture Gallery, link available from the GH web site). They are very nice, and we ended up spending a lot of time together throughout the weekend.

After leaving there, it was time to head back to the hotel for a while, then go back into town to the Bluebird to pick up our weekend passes.

Here's something funny that happened while we were at our hotel during the day... Johnnie Bolin was out relaxing by the pool. I was walking across the parking lot, and I saw Johnnie get up and appear to say something to me. I couldn't hear him, but as I approached the pool area, he was saying "Glenn? Glenn? Hey, how's it going? What's up?," and words to that effect. He thought \*I\* was Glenn Hughes! :) As I got closer, I took my shades off and told him I most certainly was not GH <g>, but that I was involved with his fan club on the Internet. Johnnie apologized and said he couldn't see very well because of the sun or whatever. I believe Rocky Athas - one of the guitarists in the band backing Glenn - had come by during this exchange, and Johnnie said "Hey, look, this guy looks like Glenn." :) To me, that's a compliment of the highest order! :) I guess from a distance I could maybe pass for Glenn in some people's eyes, because I have a similar haircut and had on really baggy shorts. :)

After picking up our weekend passes at the Bluebird box office, we listened to Glenn and the band doing their soundcheck inside the theater. At one point, we saw an eyeball and a finger motioning to us in the front window <g>, and it was none other than Scott McIntosh, who we had met the night before. Many of you know Scott via his excellent Tommy Bolin web page here on the net. He was already inside, and he told Glenn that "The Coast To Coast guys are outside," and Glenn said "Bring them in!" :) So we went inside and briefly met Glenn. That was great! Glenn said he liked the portrait very much, though he joked "My hair isn't that straight!" Those of you who see the image at the web site will notice that Glenn's hair appears to be a little too straight in the portrait, but that's because his hair is not very visible in the SPV promo photo that Tamer used as the basis for his face. Bill Jones did tell me that he also gave Tamer the photo of Glenn from the recent Bass Player article to highlight his hair, but I guess Tamer didn't pick up on that one. :( And I noticed that there seemed to be a little something odd about Glenn's lips in the portrait, but I digress... :)

Anyway, now to Friday night's show (finally, right?)!!! :)

The Bluebird Theater is a really nice, intimate venue. It doesn't look too impressive from the outside, but inside it's very elegant, with tables and chairs set up, a bar in the back, and a balcony up top. I believe the seating capacity is around 500, and there's really not a bad seat in whole place.

>From speaking to Bill Hibbler earlier in the day, and later confirmed by Mike Drumm when he took to the stage to open the show, the scope and duration of Glenn's performance had completely changed from what was originally advertised. Instead of a half-hour acoustic set of Tommy's

music, Glenn would be playing an electric set with a full band that would last around an hour, and it would consist of Tommy's music plus a few of "his own" songs! Wow! Also, Glenn would open Friday's show, but would close Saturday's show.

Here is the setlist for Friday's performance:

Teaser  
Shake The Devil  
You Told Me That You Loved Me  
Gypsy Soul  
Alexis  
Coast To Coast \*  
Gettin' Tighter \*  
You Keep On Moving \*  
Dreamer (encore)

The band that performed with Glenn both nights was:

GH - vocals, bass on \*  
Ralph Patlan - guitar  
Rocky Athas - guitar  
Johnnie Bolin - drums  
Robert Ware - bass  
Terry Brooks - keys

Glenn came on at 9:45. Teaser opened the set, and we were treated to a very different version of this song than the version we're all familiar with from Tommy's album of the same name. Both guitarists (sans the rest of the band, who were not onstage yet) started the song, and Glenn calmly and confidently walked out - to rapturous applause - from the right side of the stage. What a great look he's got going. Yes, he still has the short, stylish haircut, and he was wearing dark blue jeans, black suede (?) loafers, a white dress shirt, and the familiar black pinstripe blazer. And he's \*extremely\* fit and trim! I'd even say he appears a bit \*too\* thin. Personally, I think he looks better with a few more pounds on him. He also had on spectacles, which made him look that much more classy. I heard a few people say that he looked like Sting. :) But there was a reason for the glasses. All of the lyrics to Tommy's songs were written out for him at the front of the stage, and now and then he'd glance down to check the lyrics. Perhaps one of the Bolin fanatics can let us know if he got everything right or if he screwed anything up? :)

Anyway, the version of Teaser that opened the set was a laid-back, stripped-down, sort of jazzy version. Very, very cool. I think the crowd - which seemed to be a mix of diehard GH fans like me along with the more straightforward Tommy Bolin fans who mainly remember Glenn from his DP days - was in awe of Glenn from the very beginning. Shake The Devil followed, and now the full band was onstage. Amazing! Glenn sounded fantastic, especially during the chorus! It was at this time that Lewis jokingly remarked to me "What happened to Glenn's spine?!" :) This was in reference to Lewis' amazement at Glenn's incredibly limber stage moves, which seemed to be better than ever! What a dynamic performer, as if we all didn't know that already! When Lewis told Glenn about that comment on Saturday (more about our Saturday rendezvous with Glenn later), Glenn responded by saying "I'm a loose cannon, baby!" :) In a live setting, he's definitely more comfortable and has more charisma than ever before, with or without his bass. It's hard to believe this was the same man who looked so awkward and uncomfortable when he performed without his bass with Black Sabbath back in 1986.

YMTYLM followed, another incredible interpretation by Glenn. I should point out that the band sounded great, especially considering the fact that they didn't have much time to rehearse. Ralph Patlan was the one handling Tommy's guitar parts (and I thought he did a good job in that important role). I would have to say that none of the musicians in the band was of Glenn's caliber, but everyone did their job, and the final result was very good. And I never knew that Johnnie Bolin was such an excellent drummer! For those of you who don't already know, he is currently playing with Black Oak Arkansas. Gypsy Soul was next. Wow, these songs have been given the Glenn Hughes treatment, and he just added to these classic songs and made them that much more outstanding, fresh, and damned exciting! Alexis came next. Very nice indeed. Then Robert Ware left the stage, and it was Glenn's turn on bass, and my level of excitement got kicked up a few notches! :)

Ok, so with Glenn on bass, we were treated to a beautiful version of Coast To Coast, complete with all of the ad-libs and vocal treatments that Glenn is famous for. I never get tired of hearing that song. Rocky Athas contributed the classic solo to this one, and if you closed your eyes, it was almost as if Mel Galley was in the house! :) Oh, Mel, where are you?! :) The band really rocked on Gettin' Tighter, which was

one of the highlights of the show for me. Glenn was all over the place on vocals and bass, and they surprised me by including the Space Truckin' jam section that Glenn performed with Purple on the BURN tour so many years ago. Wild! YKOM was next, which was extremely emotional. It always is, but it was obviously extra-special given the fact that this whole event was dedicated to the memory of Tommy Bolin. Glenn did a little improv during this one that was astonishing. He was hitting notes that were just unreal! With Robert Ware back on bass, they encored with Dreamer, which was another big highlight of the show for me. Everybody has heard Glenn's contribution to the original, which is incredible, so I'm sure you can imagine him singing the entire song! The duration of Glenn's set was approximately one hour.

I was pretty much in a daze after Glenn's awesome set, and shortly into Zephyr's set, I went into more of a stupor... :) The members of Zephyr who were present - from the surviving original members to various members that played with the band throughout the years after Tommy's death - did a good job considering the fact that they weren't really a "band" and did not have too much time to rehearse together. I'm not a big Zephyr fan, but I guess most would agree that a majority of the spark in that band was provided by Tommy and vocalist Candy Givens (who is also deceased), so with those two elements gone, they came across as simply a very good bar band for the most part. And it must have been difficult for them to follow Glenn's mind-blowing set. They played for approximately an hour and forty-five minutes, which was too long, IMO, especially since Glenn only played for an hour. It's worth noting that, in addition to playing with the band backing Glenn, Ralph Patlan also handled a majority of the guitar duties for Zephyr, and he deserves credit for learning two full sets of music in less than a week. I thought he did a very good job.

After the show, a bunch of people were going back down to The Sports Field, but since it was late and I was exhausted, I went back to the hotel and called it a night, though I believe Lewis went there and hung out. :)

Saturday, August 16  
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On Saturday morning, we went down to the hotel pool. Lewis went swimming, and I sat in the shade. :) We killed time relaxing until around 2:30, at which point we headed back over to the Bluebird for the meet-and-greet session, which was scheduled to start at 3:00. This was a chance for everyone to meet all of the musicians who were performing at this year's shows. Shortly before the doors opened, Bill Hibbler walked by, and I almost didn't recognize him; he was dressed casually the day before, but today he looked way cool, dressed mostly in black! :)

We then went inside, and we were among the first to make a pass to the various tables; in fact, all of the artists weren't even there yet. Glenn was seated at the very end. By the time we got to Glenn, quite a line had formed behind us, but everything seemed to be proceeding in an orderly fashion. Since I didn't want to hold the line up, I just sort of re-introduced myself to Glenn ("Damien from CTC") just in case he might have forgotten who I was, since our meeting was so brief the day before. He greeted me with a big hug. :) I had Glenn sign my commemorative poster, which was given out at the door for free to everyone that bought the full weekend pass from the Archives (the posters, and maybe the laminates, too, can now be purchased through the TB Archives). Glenn also had a stack of black and white, 8x10 ADDICTION promo photos with him, and he was signing those and giving them out for free. That signed photo already is framed and is proudly displayed on my desk. :) We then hung out inside the Bluebird as everyone continued to pass through for the meet-and-greet, and we hooked up with a lot of the folks who were staying at the hotel, people we knew from the Internet, CTC subscribers, etc. We met a lot more people. I believe at one point someone spilled an entire mug of beer on Glenn as well as on the stack of photos he had next to him!

Up to this point in time, we had not had the chance to get any pictures with Glenn, and it's something we definitely wanted to do, because we obviously needed something for the web site! :) So, since time was getting tight, as things at the meet-and-greet started to wrap up, we asked Glenn if we could take some pictures with him, and he said "Sure!". He was noticeably tired from everything that was going on, but the guy just gives of himself all the time despite the circumstances. By the time you read this, Lewis should have a nice group picture of us with Glenn that was taken at this time. Thanks to Scott McIntosh for taking that picture with three different cameras - Lewis' digital camera, mine, and Brendan's!

After that, Bill Hibbler suggested we go to the cafe across the street, and he and Glenn would meet us there, so me, Lewis, Brendan, and David and Shirean Harrison went over. A few minutes later, Bill, Glenn, Glenn's

friend from California (I think his name was Bill, too! :), and one of the two girls that came over from Japan (she didn't speak much English) came by. Bill H treated us all to whatever we wanted (thanks again, Bill!), and we hung out for a while. I could be wrong, but Glenn seemed kind of nervous, perhaps preoccupied, about details of the show that night. As I previously noted, things had changed around, and Glenn was set to close tonight's show, so he was asking Bill what time he was going on and other details.

But I did get to speak with Glenn, as I really wanted him to know that (I think) I'm on the same musical wavelength as he is in terms of what he wants to do and where he wants to be. Hopefully I accomplished that. Glenn was very friendly. In discussing another one of his obscure, unreleased sessions that I recently found out about (I hope to have a feature on this for a future issue of CTC), he described the material as being like a "male Sade." Wow! And we now know that Lewis and Glenn are both big fans of Jamiroquai! :)

I realize now more than ever that Glenn has so much adventurous, challenging music inside of him that is dying to get out, and I sincerely hope he will have the opportunity to explore at least some of that in the near future and in years to come. Anyone that wants to relegate Glenn to releasing hard rock - or, God forbid, heavy metal - albums year after year is just not being fair. I know some people will disagree with that statement, and that's fine; it's just my opinion. I believe that we, as GH fans, must realize the full scope of Glenn's talent, appreciate his desire to push and expand musical boundaries, and welcome all of the diversity in Glenn's music. C'mon, folks, Glenn has been involved with some of the finest hard rock albums of all time - so he's been there, done that many times over - and it is time to move on!

This will always be a very controversial topic, but if we're still discussing this, let's say, five years from now, and Glenn is still expressing his frustration openly in the media as he has done the past couple of years, that will be a sad state of affairs. Glenn is having enough trouble with record companies over this circumstance, so we all, as fans, should give him the support he needs to help him realize his full potential as an artist. The ironic thing is, for all of the success that Glenn had with Deep Purple in the 1970s, that success has ultimately become a mighty noose around his neck and has made him, to a certain extent, a prisoner of the past due to narrow-minded record company executives and some so-called fans. Of course, this was aggravated by Glenn's unfortunate substance-abuse problems throughout the 1980s, where I'm sure he lost the trust of a lot of people as his reputation took a nosedive, but I think he's worked hard to try to get that trust back and make up for all of that lost time during the last five years.

So I think it is fair to say that Glenn will never be able to fully escape his Deep Purple past, but I do hope that in the future he'll be given opportunities to grow as an artist and be able to release music that will challenge, excite, and stir emotion in us all. And before I get flamed <g>, I've said it before and I'll say it again that I \*Love\* Deep Purple (past and present) and hard rock music, so my comments here have nothing to do with my dislike of that band or that style of music. :)

Ok, back to the review... :) Anyway, I really didn't want to bother Glenn with a lot of questions about things or get into any sort of "interview" situation, so the conversation was very informal. So that was very cool. I wish I could have had more time to talk to Glenn though - because I think he's a fascinating personality beyond his music - but I wanted to respect the fact that he was tired and had to focus on his performance for later that night.

So Glenn went back to his hotel to rejuvenate himself for the show - to reboot, you might say :) - and we headed back to our hotel to change and get a bite to eat. Oh, when Glenn and company left the cafe, we realized that Glenn had forgotten some of his stuff - including a book I had given him - so Lewis went across the street to catch up with him. When Lewis ran out the door, there were no cars in the immediate area, so he made a quick dash across the street, but apparently Glenn had just gotten to the curb on the other side, so since Lewis didn't want to come running up behind Glenn and risk freaking him out, he paused in the middle of the street and almost got nailed by a car! Just one of the amusing moments that happened during the weekend. :)

After we got back to our hotel and changed and were on our way to a nearby restaurant, we bumped into CTC subscriber Ko Mitani, who had just arrived from the airport! Ko flew in just before Saturday's show and had to leave early the next morning. :) So we met Ko, and he went to dinner with us, then we all went to the show together. I felt that Saturday's show was going to be BIG, since Glenn was closing the show. Earlier that day, Glenn told us that he wanted everyone down in front during his set, so that's where we planned to be once Glenn took the stage. Upon getting to the

Bluebird, we noticed that there were quite a few more people there that night, and the place was packed.

Zephyr took the stage first, and I decided to hang back by the bar during their set. I thought they were a lot better than the night before. Their set was tighter, and they ditched one of the three guitarists (his name slipped my mind, but it was not Ralph Patlan nor Eddie Turner). I thought Anna Givens sang very well, and her husband, original Zephyr member David Givens, wisely wore a black shirt instead of the silly Izod shirt he wore the night before. :)

After Zephyr's set and before Glenn's, John Tesar (Bolin lyricist) came out and reminisced about Tommy.

Glenn took the stage quite late that night - I believe around 11:45 - and all of the diehard GH fans were right up front. Glenn was wearing the same stage outfit as he did Friday, except that he had a black dress shirt on under the blazer. The basic setlist was the same as Friday's performance, but there were a few surprises. First of all, it was Johnnie Bolin's birthday, so Glenn led the audience in singing Happy Birthday to him! Johnnie also got more of the spotlight when he took a cool drum solo. IMO, Glenn's performance was better that night. Friday night was extraordinary, but since Glenn was rightfully closing the Saturday show, and this was the second time around for the band as a working unit, I think it was an overall better performance from everybody. He also seemed to be throwing in more of his classic ad-libs, like random shouts of "SEX!" and the seductive, smooth delivery of "Sweet Sixteen..."! :) Actually, that's a new one to me! In addition to all the classic Hughes-isms, Lewis was so into the performance that he was randomly throwing in his own GH impressions from time to time, including some killer screams, which at one point caused the guy next to me to turn around and tell Lewis how good it was! I think Shirean Harrison was standing next to Lewis, so maybe she can comment further on that. :)

Just like the night before, after Alexis, to Lewis' dismay <g>, Robert Ware once again left the stage, and Glenn played bass for the next three songs. Robert Ware is an imposing figure, and it was an eerie sight to see him standing in the doorway at the right side of the stage; the lighting made him look like some sort of a monster! :) But by the end of Glenn's stint on bass, Robert was stage right and was really into all the jamming. Lewis and I both met him during the meet-and-greet session, and he is a very nice guy (check out the pic of Lewis and Robert at the web site). Just havin' some fun, Robert! :)

But back to Glenn's set... Terry Brooks (keys) played an extended intro to one of the songs - I believe it was Coast To Coast - which was really cool. The encore once again consisted of Dreamer, but then Glenn launched the band into the Trapeze classic Your Love Is Alright (he's back on bass!), which was awesome! When I bumped into Terry in the hotel the next morning, he told me that they did not rehearse that and that he had never even heard the song before! But I thought the band did well on that one. The Funkmeister was truly in his element, funkng out all over the place, and he took a killer bass solo during the middle jam section! Wow! I think that song had to be the highlight of both nights! And it was a really nice surprise. I'm glad I didn't know about it beforehand. :)

After that, everyone left the stage, and the packed Bluebird went wild! The house lights did not come on, so it seemed there might be another encore, and chants of "WE WANT GLENN" started up; the man had blown the roof off the place! Mike Drumm - in his calm, cool, and collected manner - appeared onstage and said a few words, but the show did not seem to be over. Nobody knew what was happening. After quite a while - longer than one would normally wait for a second encore - the house lights came on. Apparently Glenn wanted to come back out, but the band had not rehearsed any other material at all. So Mike Drumm came out again and explained to the crowd that they had nothing else to play! I was actually sort of happy the show ended on such a high with YLIA. Plus, Glenn, being the perfectionist that he is, was probably better off ending the show then and there. What an unbelievable evening. It was a performance by a true professional, so slick that it's almost scary, and packed with all the passion and emotion that we expect from Glenn.

After the show, we hung around inside the Bluebird and talked with everyone, including a lot of the musicians from both bands. Glenn was backstage, and I believe he was interviewed by Nazz, who writes for The Voice, Glenn's official UK-based fan club (If you are not already a member, please join! Go to "The Voice" link at the GH web site for info.). I had never met Nazz before, but it turns out he is from New Jersey, too, and we were on the same flight coming home. Nice to meet ya, Nazz!

Sunday, August 17

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This was essentially a travel day, so upon waking up, we basically just had time to pack up and check out of the hotel. We took a few more pictures outside, and then Brendan and I headed for the airport, and Lewis hit the road for the long drive home. I wish we would have had an extra day or two to see more of Denver and Colorado, because some folks, like a fellow we met named Tommy Baun, actually managed to travel out to Red Rocks and few other places, and apparently it's awesome. So an extra day to do that sort of thing would have been nice. Maybe next time!

#### Random Notes

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I believe Glenn's set on Saturday was recorded and filmed for a \*possible\* future TB Archives release...

Glenn, of course, spoke very fondly of Tommy during the shows: "I pray for Tommy's soul everyday," and "When I look in Johnnie's eyes, I see Tommy, and that makes me happy." BTW, I never realized how much Johnnie resembles Tommy. It's rather uncanny!

One thing that I'm not sure of is that I think Glenn actually forgot to acknowledge the Tommy Bolin Archives, but if that was the case, it was obviously an honest oversight on his part. Maybe he did though. I don't remember.

I am happy to mention that Glenn acknowledged "us" during both Friday's show ("...Coast To Coast, my Internet fan club...") and Saturday's show ("...my brothers on the Internet..."). Thanks, Glenn!

I brought a batch of CTC fliers to each show and put them on the merchandise table, and after Friday's show, they were \*all\* gone, and most of them were gone after Saturday's show. So hopefully we'll pick up some more subscribers as a result. Lewis also had a CTC t-shirt made and wore that on Saturday, so he got a lot of inquiries due to that! :)

I am more psyched and prouder than ever to be a part of CTC after meeting so many people from all over the globe who have heard of us and really dig what we're doing! That's really what this is all about, bringing people with a common interest together!

Oh, let me jump back to Glenn's clothes for a moment. :) Offstage, Glenn seems to now be fond of wearing extremely baggy shorts and pants; you know, the kind that skateboarders, surfers, and most of the hip younger set are all wearing these days. I think that's really cool, and it makes Glenn appear \*even younger\* than he already looks! It's quite astounding that he's in his mid 40s. But, Glenn, if your pants are constantly falling down, you might want to consider wearing a belt...just kidding! :) I imagine it could be kind of embarrassing if your pants suddenly dropped to your ankles while you were performing. :) Hey, but everyone that knows me knows that I think Glenn has an extremely cool sense of fashion, and it seems his wardrobe has varied as much as his music in recent years!

Ok, let's wrap it up, folks!

In Closing...

=====

I'd like to thank and acknowledge some of the fine people I met and hung out with along the way:

Lewis Beard  
(my CTC partner in crime, the "dirty work" editor - good to see you again)

Brendan Johnston  
(thanks again for getting the GH portrait to Denver)

Scott McIntosh  
(thanks for all of the useful info the past few months)

David and Shirean Harrison  
(thanks for organizing the pre-show meeting)

Jim Wilson  
(thanks for the picture)

Nazz  
(thanks for the tape)



Ko Mitani

Karlton Kent

Tommy Baun (dude we met at the hotel; I don't think he has net access:)

...the two girls who came all the way from Japan to see Glenn (sorry, I don't know how to spell your names!)

...and everyone else who I have forgotten to list here!

Thanks to Mike Drumm and everyone at the Tommy Bolin Archives, who did a marvelous job with all aspects of this event. The only problem is, I don't know how they can top it next year!

Thanks to the staff at the Bluebird Theater. I don't think I've ever been to a concert venue where the staff has been so friendly and helpful!

Big thanks to Bill Hibbler for his hospitality all weekend. You're a great guy! We appreciate you making yourself available to us.

Lastly, thanks to the one and only Glenn Hughes. You gave us two killer shows, you brought a lot of people together from all over the USA and the rest of the world who came to see you at this very special event, and you put smiles on a lot of faces. Hopefully in the near future we'll get to see more of you here in the States. We're with you every step of the way. Keep the faith!

Until we all meet again...

-Damien-

PS: August 21 ---> HAPPY BIRTHDAY, GLENN! :)

-END-

From: GillansInn@aol.com  
Subject: CTC: The 1997 Tommy Bolin Tribute Concerts

The 1997 Tommy Bolin Tribute Concerts  
Friday & Saturday August 15 & 16, 1997  
Bluebird Theater, Denver Colorado

It hasn't been since the Deep Purple shows last year that I have taken the time to sit down and write a lengthy concert review. The experiences I had at these shows certainly warrant sitting down and writing another.

I attended the two Tommy Bolin Tribute shows in Denver featuring Glenn Hughes and the Zephyr. Both shows were totally amazing, and the trip in general exceeded all expectations.

I flew out to Denver a day early for the shows and met up with Damien DeSimone and Lewis Beard who also arrived on Thursday. We ended up meeting up with a few fellow Bolin/Hughes fans who were also staying at the Comfort Inn. Tommy B (not THE Tommy B!), Jim, and Dar were all staying there. As it turned out Glenn's band and the guys from Zephyr were also staying there. It was a little (actually a lot!) strange bumping into Johnnie Bolin all weekend. Johnnie's face looks just like Tommy's, which made speaking to him a strange experience!

Friday, after meeting Scott McIntosh in the morning, Lewis, Damien and I met up with Glenn's manager Bill Hibbler. The four editors of Coast to Coast had a portrait made of Glenn which I brought to Denver for them. The thing was 20X30 which is pretty big, so they wanted to get it off their hands. We met up with Bill at his hotel to give him the portrait so he in turn could present it to Glenn. Bill gladly took it from us (I was extra happy not having to carry it around any more, now Glenn would have to worry about it!) and asked us if we'd want to grab a soda in the hotel restaurant. We spent an hour or so talking to Bill about absolutely everything. Bill is a great guy, very honest, and very open. The three of us couldn't get over how cool Bill was after he left.

After a trip around Denver itself, we met up at the Sports Field bar to meet some fans. David and Shirean were there--it was great meeting them. Tommy B came by later as well. After grabbing a bite to eat, we made our way to the Bluebird Theater. Almost immediately upon our arrival Glenn's band kicked off their soundcheck. It was actually a rehearsal which included the whole show! We just stood outside with our jaws on the ground as we listened to Glenn belting out Bolin songs! We met up with some other fans, including Neil, who I had been writing to for a few months. Great meeting you Neil! After the rehearsal was over we stood around up front

waiting for the doors to open. Scott McIntosh motioned from inside for us to go to the side door. Scott had told Glenn that Damien and Lewis were outside, and Glenn wanted to meet them. We made our introductions, and Glenn was very happy to meet Damien and Lewis! I think it is very clear that Glenn reads Coast To Coast! :-) Glenn was very appreciative of the portrait!

Glenn made his way back to his hotel to get ready for the show, and we decided to do likewise. When we made it back, the theater was getting pretty full, but we all managed excellent seats to the left of the stage. There was a pit in the front which no one was standing in at this point either.

For the Friday show, Glenn played first followed by Zephyr, and the bill swapped for the following night. At around 9:45 Glenn's two guitar players, Ralph Patlan and Rocky Athas, took the stage followed by Glenn a moment later. They kicked off the show with a real laid back, almost soulful version of Teaser--just guitar and vocals. During Teaser I jumped down into the pit with my camera and enjoyed the rest of the show from right in front of the stage.

After Teaser, the rest of the band entered the stage--Johnnie Bolin on drums, Terry Brooks on keyboards, and Robert Ware on bass. With the band ready, they jumped into Shake The Devil. Teaser was full of intensity and excitement, but this was something else! They totally rocked. Music-wise, it was very close to the Bolin original, and Ralph in particular paid an impressive tribute to Tommy. Vocally, Glenn sounded like Tommy when he wanted to, but for the chorus, the title of the track, Glenn just totally blew it out of the water, singing it much higher. It was excellent. I haven't seen any live video of Glenn since the FNO tour, and he is much different on stage now. His movements, and stage presence were amazing and, might I say, unique! :-)

The band continued with three more Bolin tracks, You Told Me That You Loved Me, Gypsy Soul, and Alexis, all of which were great. Gypsy Soul has always been one of my least favorite Bolin songs, and for that reason I think I enjoyed it the most. I loved Glenn's version!

Robert Ware then handed over his Fender jazz bass to Glenn. The band launched into what Glenn said was Tommy's favorite Glenn song--Coast to Coast. There's not much you can really say about the song. It's always great, it always will be! After this the band played what would be the musical highlight of both evenings--Gettin' Tighter! Glenn, and the whole band put in a tremendous performance. I loved the guitar work on this track, while Rocky kept the rhythm going, Ralph was able to do Tommy's various runs note for note. During GT, Glenn threw in a lengthy jam which we all know as his bass solo from the Burn tour. It was the part you see on California Jam during Space Truckin' where he did the wah wah bit with the screams. It was so cool hearing this out of the blue. It was very powerful. They continued with another Purple track, You Keep On Moving. It was excellent musically, but the vocal highlight of the shows was in this track. Towards the end, the band stopped as Glenn just belted out, screaming higher and higher in an amazing show climax. I have never heard Glenn like this before! After the track, the band left the stage. Mike Drumm introduced them again for the encore--Dreamer.

Dreamer has long been my favorite Bolin song, and would have been my one real request the whole night. It was a great version. I think Glenn and his band did the perfect mix of staying close enough to the originals while making the songs their own. Ralph Patlan in particular played very much in Tommy's style. Glenn stayed close to the originals, yet made a least one part of each song his own. Shake The Devil was the best example of this. He stayed true to the original until the chorus where he made it very much his own--only because no one else could sing it like that!

Glenn's show was over, clocking in at around an hour. Much better than the half hour acoustic set it was advertised as! :-) Zephyr took the stage playing many of the tracks from their first two albums. Cross The River, Sail On, St. James Infirmary, Going Back To Colorado, See My People Come Together were all there. Watching Zephyr were like dropping back in time. I could almost picture myself sitting there watching the original lineup with Tommy on guitar. Robbie Chamberlin, David Givens, and John Faris from the original lineup were all there, joined by David's new wife Anna, three guitar players (!) and a harmonica player. It was cool watching them; they simmered along never really coming to a full boil. Ralph Patlan still shared guitar duties and did excellent Bolin-like playing. The other two, excellent as they were, seemed to miss the boat as far as following Tommy's lead went. Still an excellent show.

Exhausted, we made our way back to the hotel, and I missed out on the meeting back at the Sports Field Bar. We looked forward to the following day, the autograph session, the show, more people, and hoping to meet up

with Glenn in person.

We made our way back to the Bluebird for the 3 PM autograph session. It started promptly at 3, even though not everyone was there yet. Glenn, seated last in the line of musicians, held the line up as he happily signed all the CDs, LPs, photos, etc., that people threw in front of him, as well as posing with people for photos. Glenn also signed new promo photos for everyone. Glenn once again was very happy to see Damien and Lewis! Glenn was ultra-gracious signing and talking to people. A great guy.

We spent the next couple hours hanging out, talking with new friends. I finally met fellow aol-er Speedway Mike! Great meeting you, Michael! Also great meeting BolinRox-- Pete and his brother. Everyone we met at the shows were so cool. As 5 PM rolled around, after posing for photos with Glenn, Johnnie, and the others, the theater tried to clear people out so they could set up for the nights show. At this point Bill Hibbler confirmed that we could meet up with Glenn at a cafe across the street. We went over, and were joined by Glenn, Bill, a friend of Glenn's, David and Shirean, and another fan shortly after. We relaxed in the cafe, having a drink, and had a great conversation. It was really laid back, but we were also able to ask a lot of questions. Glenn was honest as ever, always speaking his mind. The conversation touched on the past, the present, and the future, plus just general joking around. After about an hour Glenn excused himself to go to the hotel to get ready for the show. We all just sat in there for a moment, hardly believing we had just been hanging out with Glenn like he was an old friend.

We made our way back to the hotel to get ready for the show. We knew tonight's show was going to be extra special. With Glenn closing the show, we knew he would really pull out all the stops. The show was to be recorded and video'd, and Glenn had asked all of us to come up into the pit for the show.

Zephyr opened the show tonight, and put on an excellent performance. They lacked one of the three (!) guitar players, and actually sounded better because of it. I really enjoyed their show tonight! After their set, John Tesar came on stage to tell some old stories about Tommy. He had been at the autograph session and seemed like a really great guy.

We all made our way to the front of the stage, and I managed to get in right in front of where Glenn would be. I wanted to take some photos, and this was the place to take them from! The set list was the same, but with the previous night's show under their belts it was actually better! It sounded so natural to hear Glenn singing the Tommy Bolin songs, and he was very comfortable without the bass. When he did play, for the Purple and Trapeze songs he was better than ever. After the great version of Dreamer (during which Glenn pointed to heaven for the line "I only wish you were with me," I hope my photo came out!) he put his bass back on. What?! Another song? It was indeed, a very funky version of Your Love Is Alright. The band was perhaps a little rough on this, but who cares! They had never really practiced it, and it was very much Glenn's song anyway. His bass playing was great on this track.

So with an added bonus, the show was over. We hung out for a while, spoke to Bill again (So much for being open and honest, he didn't tell us they would be playing Your Love Is Alright! :-)) Just kidding, it was a great surprise!), as well as the fans we had gotten to know. We said our goodbyes, and made our way back to the hotel for the last time.

The next morning, Damien and I said farewell to Lewis and made our way to the airport, Damien going back to New Jersey and myself to Connecticut. The amazing weekend was over. We all made new friends, met up again with old ones, and just had a great, great time. Come back soon, Glenn!

Brendan Johnston

-END-

From: Shirean Harrison <shirean@compuserve.com>  
Subject: CTC: "HUGHES LIVE IN DENVER"

Before I get started I want to wish Glenn a very Happy Birthday today!

WHAT A WEEKEND...

I thought I had seen it all on his U.K Addiction Tour last year but what I witnessed this past weekend at the "Tommy Bolin Tribute Concert" blew my mind! It was so good to see him play the Tommy Bolin material.

I REALLY think he enjoyed playing it too. He got to stretch out and get FUNKY for all us long time fans.

The highlight for me on Friday night's performance was GYPSY SOUL & COAST TO COAST (loved all the improvisation.) I didn't think it could get any better - was I mistaken!

On Saturday, they had a "MEET & GREET" session with Glenn & some members of Zephyr I have to confess I could not wait to get to the end of that line where Glenn was. I had a brief chat with him, got some things autographed then left under protest. He remembered us from the Nottingham/Oxford gigs on the Addiction UK tour. (The only YANKEE there screaming SAN FRANCISCO) !

After the "Meet & Greet" Lewis, Damien, Brendan, David and I walked across to the coffee bar for an intimate chat with "The Voice" himself. For some reason all I could do is enjoy the view (know what I mean ladies!) What a great afternoon, many thanks again to Bill Hibbler for arranging it, at the spur of the moment.

Saturday night's gig was even better - SOLD OUT - and they were filming it. He opened with "Teaser" and closed the place down with "Your Love is Alright" a special song for a perfect weekend....

It was great meeting all the CTC members - Scott, Ko et al plus soon to be members such as Tommy Baun.

If you want to see photos highlighting the shows, check out our Glenn-based web page at the following

URL: <http://www.dnai.com/~dharriso/david/gh/>

Until next time (soon we hope) !!

David & Shirean Harrison

-END-

From: mitani@ucla.edu (Kohnosuke Mitani)  
Subject: CTC: 1997 Tommy Bolin Tribute Concerts

This was my very first exposure to Glenn's live show. I have been a loyal Glenn Hughes fan for almost 20 years. But, what I found in Denver on August 16 was I didn't know REAL Glenn Hughes. I have heard that Glenn's show is much much better than what we can listen from the live albums. And, it was absolutely true. It seems that, for some reason, his voice cannot be reproducible in an album. The show was awesome..... I cannot find proper words to describe it.

There were a lot of diehard Tommy Bolin fans and also many Glenn Hughes fans from all over the country and some from abroad. It was nice to see old rock fans (I think the majority of the crowd was at mid-30s to early-50s) getting crazy in a rock concert. It's amazing to be able to draw such a big audience after 20 years of Tommy's death. The atmosphere was very warm and at home. People were shaking hands and saying hello to each other like old friends. It's nice to hear "see you next year!" from these people around after the show at the Bluebird Theater and the hotel. They really really love Tommy. Glenn Hughes and Tommy Bolin fans have long history of patience and they have been starving for the music of their favorite musician. No wonder all the people at the concert were very nice and friendly.

Glenn's performance was just amazing. His voice, his bass play, his energy, and everything. We all could feel his love to Tommy. I am totally re-convinced that he is the coolest and greatest singer/musician I have ever seen. It is even more amazing that the band rehearsed only one day before the Friday show. What is it like, if Glenn and the band had been 100%? The show started with a slow and guitar-only version of "Teaser". Very emotional vocal. Good lead-off song of the show. Next three songs ("Shake The Devil", "You Told Me That You Loved Me" and "Gypsy Soul") were from Tommy's PRIVATE EYES album, followed by "Alexis" from Tommy's James Gang days (1973 BANG album). "Alexis" was unexpected but turned out a very nice choice. I was really happy that Glenn played a lot from Tommy's albums, because I am a big Tommy Bolin fan, too. The play of the back band relatively followed the original albums, probably because of short preparation time. However, Glenn's interpretation of these great songs was very unique and nice, and his vocal completely revived the music in more modern fashion. Then, Glenn played "Coast To Coast", "Gettin' Tighter" and "You Keep On Moving". Glenn seemed to become even more emotional. What a special moment for Glenn, Tommy and all of the fans that Glenn could dedicate these songs to Tommy in the official Tribute Concert! We were filled with deeper emotion, because Johnnie Bolin, Tommy's look-alike brother, played a drum in Glenn's back band. Everybody really really got into their performance. Encores were "Dreamer" with, again, Glenn's very passionate vocal and surprising "Your Love Is Alright". I screamed and danced throughout the show and, after the show, I lost my voice (First time

since I went to Rainbow's concert 16 years ago!). To me, the highlights were "Gettin' Tighter", my most favorite song of Deep Purple MKIV, and "Dreamer", my most favorite ballad. The excitement reached the peak when Glenn sang the last phrase of "Dreamer":

I only wish you were with me.  
Someone like you can't be replaced.....

It must have been nice if Glenn played "This Time Around", another Hughes/Bolin (/Lord) song. I also wanted Glenn to play "Wild Dogs" and "Post Toastee", with Glenn on bass, although they may not have fit into the set list. Well, I have no complain anyway. I was just so ecstatic to be there. It was definitely one of the very special nights in my life. It was like a dream..

Zephyr was, of course, also very well accepted by the audience. Obviously, many audience were there to listen Tommy's music in his Zephyr era (around 1970). I knew only a couple of their songs from Tommy's THE ULTIMATE best album. I have to admit that I was underestimating the band.

It was very nice to meet Damien, Lewis, David, Shirean, Brendan, Scott and other familiar names in CTC. My only and big regret is I could not make the autograph session (I was in Denver only on Saturday night), and so could not talk with Glenn himself. Maybe next time around. Nonetheless, it was a great night.

Thank you, Glenn, for everything you showed us. I also would like to thank all the people involved in the concert to have made this happen. Thank you, Glenn Hughes and Tommy Bolin fans in Denver. Everybody was so nice and friendly. The weekend will stay in my memory forever..Hopefully, Glenn will have more concerts in the U.S. so that other Glenn Hughes fans can experience his great voice in live. The REAL Glenn Hughes is much greater than you think.

Ko Mitani

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Message from Janie to Glenn

I'm not sure if this was intended to be a submission, but I decided to include it anyway...

-Damien-

Forwarded message:

=====  
Date: Thu, 21 Aug 1997 21:01:39 -0400 (EDT)  
From: JDPoff@aol.com  
To: glennpa@nic.com  
Subject: Glenn Hughes

Dear Damien:

If possible, I'd like for you to give Glenn a message for me. My name is Janie Poff, and I was at the Tommy Bolin Tribute this past weekend. What a wonderful experience! Actually getting to meet Glenn was one of the great thrills of my life! I first saw Glenn Hughes in 1971 at a Trapeze concert in Oklahoma City. I have never been the same and have been a devoted fan ever since. I saw Glenn again in 1974 when he and Tommy Bolin were with Deep Purple. That's the last time I saw him live. I have been waiting for 26 years for the chance to meet him - I never thought it would happen. But thanks to the Web Page, I discovered that he was going to perform in Denver this past weekend. My friend and I drove up from Oklahoma City for the weekend. It was incredible!

Glenn: Happy Birthday! You'll never know how much I enjoyed getting to meet you and watch you perform after so many years. It was an experience I'll never forget. You are absolutely incredible! I took some great pictures of you at the Saturday night concert and I'd love to send you copies of them if I knew where to send them. I would love it if you would write me and let me know where I can send these to you. Thanks for making a lifetime dream come true. I'll never forget it. You are a very sweet and genuine person, and I look forward to seeing you again sometime.

Janie Poff  
JDPoff@AOL.COM

-END-

From: Deborah Sztajnberg <wrkdsztajnb@ax.apc.org>

Subject: CTC: Review of Buenos Aires shows

GLENN HUGHES  
Buenos Aires, Argentina  
August 7th and 8th, 1997

Dear Friends,

I don't even know how to start this. I should start from a long time ago, back in 1979, where for the first time I heard a record that would follow me until now. That record was "Stormbringer". I don't recall who "introduce" me to the album, but I've never forgot the name of the most wonderful voice I've ever heard. That was Glenn Hughes. Life went on, I've graduated from law school, worked in a lot of places, traveled a lot, but the album (along with all the other ones from Glenn Hughes) were always next to me, for the good times or the bad. Deep Purple came to Brazil in March (1997) and we had a great time together. Finally I've had the chance to meet some of the guys I've been listening for the last 15 years.

I thought to myself: "After that, it's not worth attending to any rock concert unless it is something like Glenn Hughes, Trapeze, or one of his projects, and this is certainly a dream". The dream came true and it started on August 6th (Wednesday) when I opened an e-mail from my "buddy" Damien DeSimone (co-editor of Coast to Coast) wondering if I really wasn't going to Denver with them. I said I couldn't get a week off and he asked why I wasn't going to Buenos Aires instead. I replied him: "What? Buenos Aires?", then he explained me that Glenn was playing 2 dates there and that the information was put on Coast to Coast. The thing is: I print CTC as soon as I get it, but I was out on a Congress about Music Industry and I hadn't had time to read it.

This must have been 11:00 p.m. Wednesday night, I called a few people and everybody knew about it but me! Again I thought to myself: "I gotta go there." So I stayed up all night long packing, calling people I know in Argentina and sending e-mails for reservations, etc.

To make a long story short, I got to the venue on Thursday (7th August) and when I saw Glenn on-stage, I couldn't describe the feeling. When I entered the place he was starting "You Keep On Moving," which is one of my favorites (together with "This Time Around" - which he also sang) from "Come Taste The Band". He is healthier than ever and looking 10 years younger, comfortably dressed in skateboard suits.

After the concert ended, my good friends Alejandro and Fernando took me backstage where I first met Bill Hibbler, who introduced me to Glenn. We all got along immediately and I kept thinking that I did the right thing going there.

On the second night (August 8th) I got to see the concert from the stage. The concert? What can I say? It was the best setlist Glenn could ever provide the audience (and specially myself!). It reminded me of the debates we've been having about what kind of music should Glenn focus on. Whoever saw that concert would probably agree that even if Glenn does a SAMBA (!!) album, it would be great because from the moment you hear his voice you almost forget about everything else. Not that he isn't a tremendous bass player, together with a marvelous band, BUT WHAT A VOICE!!! I've never ever heard anything like it. It's definitely a gift he has.

Another thing that impressed me is the way Glenn handles his fans, I watched him and I can tell you all: I've met a lot of famous people because of my work, but I've never seen an artist care so much about the fans. I was impressed on the second night (August 8th), where after nearly two hours of delicious live music, Glenn (shouldn't he be tired??) insisted on signing autographs and mug for photos with only one condition: that it was one autograph per person. The production placed him behind a small podium and the first ones he took care of, were a young man on a wheelchair and another who had his leg hurt. One can name everything that he kindly and patiently signed: posters, CDs, guitars, photos, shirts, skin, bandage, tapestry, etc. We left the venue very late and still, there were people waiting for him, probably because one can't get enough of Glenn Hughes.

Finally, I've tried to tell the highlights of my quick trip to Argentina, sorry if it was longer than I expected but, even after 15 years, I can't get enough of Glenn Hughes myself.

Last but not least I'd like to thank: Glenn, Bill, Damien, George Nastos (your copies are with Bill), Gary Ferguson (do you have any sticks left?), Frankie (where's the invitation? serious man?), Johnny (the night is young?!), Silvana (what kind of place is this??), Paula (que lindo!!), Sergio (more pepper!!), Pablo (where do we buy socks??) and Tony (my everlasting love).

Deborah Sztajnberg

[NOTE: Debbie was kind enough to provide us with some of her photos that were taken at these shows, and we'll have them up at the GH web site soon. Thanks, Debbie! - Damien]

-END-

From: Bob Ketchum <cedarcrest@oznet.com>  
Subject: CTC: ADD TO COAST TO COAST #29

Well, after several months of reading the C-t-C newsletters I guess I need to put my two cents in. Lewis, Bill & Lennart have been after me for months to drop them a line or two about my past experiences with Glenn.

As a brief introduction, I currently own and operate a recording studio and video post production facility here in the heart of the Arkansas' Ozark mountains. If you want to know more about me or my background you'll just have to visit my website at "<http://www.oznet.com/cedarcrest/>" and while you're there don't forget to sign the guestbook.

Back in the 70's I was a disc jockey and music director for KWHN/KMAG-FM in Fort Smith Arkansas. This station was (and still is) a real powerhouse ..... 5,000 watt AM directional (into Texas) after sundown and a whopping 100,000 watt stereo FM, simulcasting rock & roll to an entire region of the south-central US. At the time I hosted my own radio show called "Album Review". My show ran from 6PM to midnight each weeknight. The music format was all my own idea, playing mostly the Top 40 until about 10PM, then shifting to album cuts only until sign-off. Gradually this format became known as AOR (Album Oriented Rock) and was very popular until "personality radio" was phased out with the use of automation. I guess DJ's of the time realized their importance and starting asking for more money, which in turn prompted tight station managers to devise a new method of playing music without paying for disc jockeys. But I digress.....

Most listeners had never heard the kind of music I was playing on the air, like anything by Deep Purple (off the now defunct Tetragrammaton Label, owned, oddly enough by Bill Cosby), Free, Humble Pie, Amon Duul, Keith Emerson (pre-ELP), and of course everything I could lay my hands on by Trapeze. Their first three albums were on the Moody Blues Threshold label and I had established some good record distributors in those days, so I was getting a lot of import product from England. Almost nobody in the states was playing this stuff on the air.

At the same time as I was working radio, I also played in a local R&R band and was a promoter of rock concerts. In June of 1971 I learned that Trapeze was slated to appear at an outdoor concert sponsored by the University of Arkansas in Fayetteville. I managed to attend the concert and also arranged to do some taped radio interviews with band members to be featured later on my radio show. That was my first meeting with Mel Galley, Dave Holland, and The Voice of Glenn Hughes. I interviewed them again at the Peoples Workshop in Oklahoma City in October of the same year. They were even more cordial than before and we all hit it off really well.

I was SO impressed with their live sound and also their winning personalities that I stayed in touch with them through their manager Morris Price. The next year they returned to the states and instructed Morris to contact me concerning the possibility of promoting a Trapeze concert at the Ft. Smith Civic Auditorium. I had just done a concert with my old friends Black Oak Arkansas and it was a huge success, so I felt confident and agreed to promote the show. C-t-C readers out there might be interested to learn that I contracted Trapeze for the one show for a fee of \$800. Imagine that! Boy! Have times changed or what? Anyway, Trapeze played Ft. Smith the first time in April, 1972.

The boys came in the night before the show and we spent some "quality time" together. Being from England, they had never been around firearms so I took them out to a deserted field and turned them loose with an assortment of pistols, rifles, and shotguns. I'll always remember the looks on their faces as they pulled the trigger and "BLAM!" Glenn was particularly excited about the shotgun blast and resulting recoil. His eyes would get very big and they all had huge grins on their faces. It was a great afternoon and by the time the boys took the stage that evening they were loose and felt right at home in Ft. Smith. The concert was not only a financial success but they literally blew the audience away with their songs, performance energy, and candid rapport with the audience between the songs. I was so lucky to have thought of setting up my reel-to-reel and recording the PA mix. I have it to this day, although I have since transferred the original to cassette.

Mel used a Gibson SG with two 100w Laney amps (16 -12" spkrs) , direct and

no effect pedals. Glenn played a blue Fender Mustang with Rotosound strings and plugged straight into two Hiwatt 100w stacks (also 16 -12" spkrs). Dave as I recall played a double kickdrum set of Permier's and just astounded me (I am a drummer) with his style and funk. The only "effect" used by the group at this time was a Roland tape echo unit which Glenn "played" with his voice like an instrument. He particularly liked to shout "WHOOPI!" into the mike and let the 240 ms echo play out "WHOOPI!", "Whoop!", "whoop",whoop... while the band lunged into one of Mel's trademark solo's.

This was a MONSTER live band. To this day I have never heard a 3-piece band even come CLOSE to the energy level of Trapeze on stage in their element. Usually a stickler for comparing the album sound to the live performance sound, I never missed the acoustic parts on "Jury" or the doubled guitar tracks on "Black Cloud". They could hold their own and still excite the audience to a frenzy. Their unique blend of personalities and music styles were, I think, Trapeze's strong points.

I promoted several more concerts with Trapeze through the next couple of years, right up to their move to Warner Brothers Records for the "Hot Wire" album, but for my money, the group could never top the stark raw energy of the "Medusa" album. "You Are The Music, We're Just The Band" was a popular album which sold many units but it didn't adequately capture the live feel of this powerful trio.

If you liked this trip to the past, let the C-t-C editors know about it. I still haven't told about the recording session we did in Arkansas, the Fayetteville Blizzard Concert, or Glenn's "cure-all" for singer's sore throat! And Glenn, when you read this, I hope it brings back some fond memories of your Arkansas "Cuzin". Rock on Bro'.....

Bob

-END-

From: "T. & M. Van Noggeren" <tonyvn@MNSi.Net>  
Subject: CTC: Discussion

> From: Damien DeSimone <glennpa@nic.com>  
> Subject: CTC: Let's get some discussion going again!  
>  
> If you're new to CTC, why not introduce yourself and talk a bit about how  
> you got into Glenn's music, etc. That's always a cool thing to read about.  
> We're all a nice bunch of people here. :)  
>  
> Well, I'll get off of my soapbox now <g>, but hopefully we'll start seeing  
> some new names popping up in future issues. Stop lurking, people! :)

I am new to CTC since just before #28 was issued. I submitted my 2 cents on a few Hughes' topics in CTC28 and plan to continue in the future.

In the early 80's Deep Purple soon became one of my favourite bands as I became more interested in music. I had copies of the albums with Glenn (Burn, Stormbringer & Come Taste the Band) but I wasn't a major fan ... yet.

In 1985 I was intrigued that Black Sabbath had replaced a former DP vocalist (Ian Gillan) with another (Glenn) (even though 'Seventh Star' was not intended to be a Sabbath record). I anxiously awaited the release of Seventh Star and bought it on the day of it's release in Canada. Immediately I loved the combination of Glenn's voice with Tony Iommi's guitar playing.

During 1986 a good friend of mine at University (Ron) starting introducing other recordings of Glenn to me: Phenomena, Hughes/Thrall and Gary Moore's 'Run For Cover'. I was convinced - this was a vocal talent unequalled by others. From there I have attempted to complete my collection of recordings with Glenn's voice. The 90's have been wonderful with so much product being released by Glenn. I hope it continues into the next century!

Tony Van Noggeren

-END-

From: "T. & M. Van Noggeren" <tonyvn@MNSi.Net>  
Subject: CTC: Favourite Releases

In reviewing old back issues of CTC I really enjoyed Damien's idea for a poll at the end of 1995 summarizing "favourite" albums of CTC subscribers. Although he stated that he wanted this poll to be an annual event, I'm guessing that the poor response to the poll in '95



resulted in it not being conducted in 1996(?).

Since I liked this idea so much, I respectfully submit (rather late) my favourite releases of 1996 (alphabetical order):

Deep Purple - PURPENDICULAR  
Glenn Hughes - ADDICTION  
Liesegang - NO STRINGS ATTACHED (for the entire album, not just GH)  
Yngwie Malmsteen - INSPIRATION  
Axel Rudi Pell - BLACK MOON PYRAMID

Since we're so far into 1997, here are my faves (to date) this year:

Mogg/Way - EDGE OF THE WORLD  
Primus - THE BROWN ALBUM  
Queensryche - HEAR IN THE NOW FRONTIER  
Paul Rodgers - NOW & LIVE  
Whitesnake - RESTLESS HEART

What do you think about getting this poll going again in 1997 at the end of the year, Damien?

Tony Van Noggeren

-END-

From: "T. & M. Van Noggeren" <tonyvnmnsi.net>  
Subject: CTC: Glenn in Whitesnake

Although we all prefer to deal with facts instead of rumours, I came across an interesting tidbit of info when I was checking out a Whitesnake website.

It mentioned that David Coverdale has been trying to re-recruit John Sykes to the band. Apparently Sykes' response to Coverdale has been: Get Glenn Hughes in the band and then we'll talk!

Perhaps one of the editors of CTC could raise this issue with Bill Hibbler the next time you are in contact with him. He may know nothing about this or perhaps there has been contact between Coverdale and Hughes?

This doesn't seem likely that Glenn would look to joining a musical situation where he is not contributing 100% (or close) of the lead vocals.

It is interesting that Coverdale has publicly stated that he is planning to move in a musical direction in the future which is "less screaming" than the Whitesnake music. This sounds not unlike Glenn's plans!

Tony

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Glenn and Ann Wilson!?!

Hi All:

Shirean Harrison was kind enough to pass along this information to me about a possible project involving Glenn and Ann Wilson!!!

The following exchange between Shirean and Ann is from a May 24th chat session on The Microsoft Network's RIFF channel, in the MSN Lovemongers Chat Room. The Lovemongers consist of Ann and Nancy Wilson (Heart), plus a couple of lesser-known musicians.

\* \* \*

SH: Ann, have you ever thought of working with Glenn Hughes?

AW: Yes, I was talking with Glenn just today about a project. It's got something to do with the space shuttle. I can say no more...

\* \* \*

Hmm... INTERESTING! :)

-Damien-

| Damien DeSimone | "Remember, I'm a singing bass player!" |  
| glenpa@nic.com | - Glenn Hughes, 1997 |  
| Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE |

-END-

From: KenMelton@aol.com  
Subject: CTC: subject-Hughes Tidbit

On July 6, 1997, while cruising a Blue Oyster Cult folder on AOL,  
I ran across a post from Eric Bloom ( of BOC), commenting on their  
Summer Daze gig in L.A.

..."It was great to have Pat [Travers] come out and jam with us.  
Ronny Montrose in L.A., Roger Earl [of Foghat] cowbellling in Hollister.  
Also great chatting with ex-Long Island drummer extraordinaire  
Carmine Appice, Glenn Hughes and Heart guitarist Howard Leese  
in L.A."

Makes me wonder what Hughes vocals would sound like on  
Don't Fear The Reaper, or Godzilla. Just a thought, but it is good to  
know that Glenn is hob-knobbing with some pretty talented artists.

Later,  
Ken

-END-

From: Byron Boldt <byronb@dtm.com>  
Subject: CTC:Records for sale

I have the following albums with Glenn  
on them that I would like to sell. I  
would gladly trade for CD's of Glenns  
recent releases.

Black Sabbath - Seventh Star - US - mint \$5

Deep Purple - Last Concert in Japan - Holland - vg - small scratch,  
plays fine - \$10

Gary Moore - Run For Cover - UK - mint - \$5

Gary Moore - Run For Cover - UK - picture disc - mint - \$20

Gary Moore - Empty Rooms 12" - UK - Glenn sings on Out of My System  
which is not on the record - mint - \$5

Trapeze - The Final Swing - US - Cover has quite a bit of wear but  
the vinyl is in good shape - \$7

E-mail me if interested.

Also, Bill Hibler mentioned that he was managing a singer named John West.  
I have seen John perform a few times and he has an extremely good voice.  
Very powerful with lots of range. I have some material with him playing  
with Cozy Powell, Badlands and Michael Lee Firkins. This stuff is hard rock  
and very good. I also have a duo acoustic CD he and another guy did. I have  
not heard his solo album or the Artension albums yet but I would imagine  
they are hard rock with very good musicians backing him since they are on  
Shrapnel records.

Byron

-END-

From: klassen@prodigy.com (MR MIKE W KLASSEN)  
Subject: CTC: Hughes Guitar Tab

Hi Lewis,

Perhaps you could pass this question on in the next CTC if you  
don't have an answer yourself....I'm wondering if there's any online  
source for Glenn Hughes guitar tab. I've checked a number of online  
tab databases, but I can't find anything. I would think that there's  
someone out there who has transcribed some of Glenn's solo work.

Mike Klassen  
klassen@prodigy.com

-END-

From: woody <woody@bates.co.nz>  
Subject: CTC: Hughes Videos

I have a few rare Glenn Hughes videos that I am prepared to swap with anyone who can give me a copy of any of the following: (Turn To Glenn Bootleg), (The Hughes/ Downes Sessions) & (The unreleased Warner Bros. Sessions).

The videos I have to swap are as follows:

TRAPEZE: NEWCASTLE RIVERSIDE 1992, RAY GILLEN TRIBUTE, IRVING PLAZA, NEW YORK 1994

DEEP PURPLE: IN ROCK TOKYO 1976

HUGHES THRALL: REUNION, JAPANESE TV

GLENN HUGHES: LOS ANGELES SPICE CLUB 1992, GOTHENBURG JANUARY 30, 1993, BORLANGE SWEDEN 1993, DUTCH TV PM SHOW, JAPANESE TV, OREBRO JUNE 1, 1996

If you want any more information on any of the videos (Quality, track listing etc.) email at woody@bates.co.nz

Enough of business, I have read all the issues of coast to coast to date and just want to say keep up the good work. It is up to us to make Glenn a superstar we buy his music and we should be tuning other people into his music. I don't think glenn in a musical ( the phantom...PUKE!!!) is a good idea did it do any good for Ian Gillan? No one I know even knows he did Jesus Christ Superstar. I think the Idea someone had about a covers album of his influences is a great idea but will ultimately only be of any benefit if it gets an north american release. The soundtrack to Kevin Costner movie sounds like a move in the right direction even if I can't stand the actor. anyway enough moaning the only thing that matters is that glenn makes music and we have access to it.

PEACE

WOODY

-END-

From: DrMC <drmchdmc@intercoast.com.au>  
Subject: CTC: Re: COAST TO COAST #28

Hi to all, well asking for contributions eh ?  
I always seem to get edited heavily !! What's wrong with my obscure motor - mouth ??

[ It is possible I accidentally deleted part of it. Many submissions come in garbled. Some require me to go in and re-arrange the spaces and line returns. I can think of one case where I accidentally deleted a part of a submission and I didn't have a copy. Sorry about that. I try not to let that kind of thing happen. - Lewis ]

On a serious note, you recently mentioned a live 'boot' of good quality. however I cannot get it here in Oz. Could somebody please help me, ok I'm beyond help, but at least help me get the bootleg please.

Thanks regards Clive Rodell in Oz

p.s. Keep it up 'cos it's the closest I'll ever get to Glenn. :-)

-END-

From: DrMC <drmchdmc@intercoast.com.au>  
Subject: CTC: Re: DEEP PURPLE SPECIAL ABC RADIO AUSTRALIA

Hi Lewis,

There was a 3 hour DP special on the ABC's JJJ radio. I only caught just over 1.5 hrs ( it was 3 hrs ). Towards the end they played 'Gettin' Tighter'. They credited the song to D C on vocals. They also did this on a shared track. There was a phone in line and I spent ages trying to get through. I eventually got onto them and told them about the mistakes, I also gave them some other info. Unfortunately they didn't get me to air before the programme ended. Therefore the mistakes didn't get corrected. I believe the tape is going to sent to the DP appreciation club. Well I was a little peeved that I didn't get to do my bit to further Glenn's career, I certainly tried. :-)

Take care, keep up the good work.

Can anyone tell me how I can get hold of the recent bootleg you wrote about. I think it's impossible here in Oz.

Regards Clive Rodell in Australia. :-)

-END-

From: "T. & M. Van Noggeren" <tonyvn@MNSi.Net>  
Subject: CTC: BW&BK #17

Hello all,

There is a music magazine called Brave Words & Bloody Knuckles which is distributed bimonthly from Toronto. It contains lots of news, interviews & features on various rock, hard rock & thrash/death artists.

In issue #17 (April/May 97) there is a 1.5 page feature on Glenn. Included is an interview covering the Iommi project, Glenn's wish for a change in musical direction. There also is a small blurb entitled "Glenn's Memories of Deep Purple" and a discography.

I contacted the editor of BW&BK to request his permission to transcribe the articles for CTC. He told me he would be e-mailing the articles directly to CTC.

Regards,

Tony

-END-

From: sheeran@ecn.net.au  
Subject: ctc

Hi,

I am a Glenn Hughes fan in Australia. I have most of his CDs even though they are hard to get as he is relatively unknown here. Can anyone tell me if he has any live videos available and how I would order them. Thanks for any information. Ross.

-END-

From: "Rodrigo Berutto Altaf" <POLICE@civil.ee.ufrj.br>  
Subject: Hello from Brazil !

Hi there , fellow Glenn Hughes fans ! This is my first mail to this list . I am a brazillian 23-year-olded new fan, and curiously I only started listening to Glenn's material after From Now On . And then , going back to Deep Purple , I could realize he has always been the best musician in this band .

Anyway , a friend of mine told me that Glenn's next albums are going to sound like "Feel" . Is it true ? Well , one of the things that most amazes me about him is his variety of styles . He can go from country to jazz , from hard rock to soul without sounding artificial !

You may have already read this question on this list , but why won't Glenn come to Brazil ? He only came here once , for an instruments convention ( I can't remember which one was that ) , and played several jam sessions ( which I couldn't see because they were in Sao Paulo , and I live in Rio ) .

If you got any thoughts on whatever I said , feel free to e-mail me !

Cheers !

Rodrigo Berutto Altaf

"I will keep on riding 'till the early morning light  
'till they lay my body down."

-END-

From: "McIntosh, Scott Cancer Center" <SMcIntosh@cc.urmc.rochester.edu>  
Subject: CTC: URGENT HUGHES NEWS!

Man, I'll tell ya...

I keep giving you Glenn Hughes fans all my coolest scoops! I think I should be an honorary "inner circle" Glenn fan dude, don't you?

Craig Erickson just e-mailed ME! He informed me that he will be playing ("Craig Erickson's Trainjam") at the Tommy Bolin Fest, in Sioux City, Iowa, on September 6. The Fest is both Friday and Saturday (5th and 6th), but Craig will be playing around 5:00pm on Saturday only (AFAIK).

As if we didn't have enough to do just getting our reviews and pictures in cyberspace!!! Look forward to hearing from you all, meanwhile check my page for updates as they happen. (I've begun a rudimentary review of Denver - awaiting Zephyr Set List - if any of you have it). Dang, I'm too busy at work!

Your honorary inner circle Glenn Hughes fan buddy (sneakin' over that Bolin Nut line into the Hughes Nut area),

Scott

[NOTE: There is a link to Scott's Tommy Bolin web page from the GH web site. Check it out! - Damien]

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Glenn and "megastar" success

In CTC #28, "T. & M. Van Noggeren" <tonyv@MNSi.Net> wrote:

> I have read in past issues of CTC about Glenn's wishes to execute a  
> master plan to transform him into a megahit performer within 5 years.  
> This goal is shared by several of his fans as well (according to  
> dialogue in CTCs).  
>  
> My wishes for Glenn are as follows: I would like to see him sell  
> enough albums to warrant the elusive North American record deal that  
> he deserves. This will lead to U.S./Canada tours which I have been  
> patiently waiting for. I also want Glenn's record sales to be  
> sufficient that he can make a comfortable living in the music  
> industry. I do NOT want Glenn to have an album that is a  
> multi-million seller. I fear that too much success will have a  
> negative effect on our ability to enjoy Glenn and his incredible music  
> (for example, right now we are getting approx. 1 album per year from  
> Glenn - megastars release albums every 2 or 3 years, if that often) -  
> I need a new fix of Glenn's music at least every year!  
>  
> Please remember that this is my opinion and only that - an opinion. I  
> would love to see my opinion refuted - tell me (and CTC readers) why  
> megastar success would not change Glenn into an artist that we would  
> enjoy less than we enjoy him more. If Glenn had 10 X the number of  
> fans at his concerts as he has now, would he have time to meet this  
> many more fans after his concerts?

Interesting point, Tony... However, I'd have to respectfully disagree. :) I'd like Glenn to achieve the highest level of commercial success possible. An artist like Glenn should not be limited to releasing albums on relatively small, independent labels in various parts of the world and then simply play clubs in Europe and Japan, essentially breaking even each year, with neither his albums nor tour dates being given much promotional consideration. It may be nice to think that Glenn will release an album every year and then go out and tour in small venues, but he is far too talented to be limited to this modest level of success as far as his solo career goes, IMO.

In a perfect world, Glenn would be signed to a major label here in America and would be competing with the likes of - to give an example Glenn has used in the past - Celine Dion in terms of record sales and recognition. Of course, we do not live in a perfect world, and the musical climate in the USA is currently a mess, as we all know. :( So he does the best he can under the circumstances. Bill Hibbler has commented on this in past issues of CTC as well.

But one day Glenn may just hit it \*really\* big again, and that's what I'm certainly hoping for. It will take a lot of hard work, and a lot of factors are involved - along with some really good luck - but I feel it can happen. Glenn has said in the past that he feels he is "one song away from success," but it's going to take a lot more than that, IMO, and I think he realizes this now. He's certainly come a long way in recent years though, and that fact should not be forgotten or overlooked, and he should be very proud of the work he's done (but I think the best is still to come!).

As far as "megastar" success goes and how that could possibly influence Glenn's relationship with his fans, I don't think we have to

worry about that at all. Let's not forget that Glenn did experience huge success with Deep Purple in the 1970s, so he's lived that whole "rock star" thing. After all that he has been through since that time, I think he's become a very humble man, and he truly appreciates his fans, many of which have stuck by him all these years through the good and bad times. Just read all the heartfelt comments that appear here in CTC!

The two examples you cited - Whitesnake and Guns 'N Roses - are irrelevant, IMO. I think David Coverdale has always had, for the most part, a huge ego, which I think has done more damage to his career than anything else, and the guys in Guns 'N Roses have always been fucked up anyway. :)

As I've told many people, I'm thrilled that this year Glenn has broken the cycle he's been in for the last couple of years, which is go into the studio in April/May, release an album in Japan in June (a few months later in Europe), then tour in November and December. I think this is the first critical step in the master plan. While Glenn has apparently been able to make a comfortable living utilizing that approach, I think it's evident that he's unfulfilled, to a large extent, from an artistic/creative point of view (just read any recent interview he's done!).

I'm glad Glenn is taking his time to decide what he should do next. His next album will probably be the most critical one of them all since his "comeback" began in 1992, and I'd rather see him keep a low profile for a while to decide what is best for him to do, as opposed to just cranking out another rock album to satisfy the masses (and not break any new ground) or doing sessions for others, which don't do much for his solo career anyway (please, Glenn, no more tribute albums!).

I'd like to see Glenn emerge perhaps next year with something new and exciting that will surprise us all! I've said it many times before and I'll say it again, that I'll always support Glenn in whatever he does, but I'm willing to wait if that's what it takes...

Time will tell!

-Damien-

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Glenn on Broadway :)

In CTC #28, Dave Hodgkinson <daveh@dhcs.demon.co.uk> wrote:

> My \$0.02 on "what Glenn should do now" is that he should knuckle  
> down, swallow his pride and audition for some West End or Broadway  
> shows. To get a run in a musical serves a number of purposes. It  
> shows that he can commit to a project for a number of months. It  
> gets his name out with the publicity for the show. It gets his name  
> to the audience. He obviously gets the soundtrack album. He gets to  
> run around the stage and emote.  
>  
> Something like Phantom, Evita or Miss Saigon perhaps?  
>  
> In turn, this would be good rounding for him. He gets to learn more  
> stagecraft and theatrical projection. Plus the pay has to be better  
> than lugging a break-even band round Europe!  
>  
> Just my \$0.2!

You're hilarious, Dave! :)

-Damien-

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Message to Jose Galvan

Jose:

I know you currently do not have access to the Internet, and you said I could contact you through your friend's email address, but I lost it! I imagine someone prints out CTC issues for you, so I'm hoping you will see this message.

I just want to let you know that I have received your letters. Thanks for sending me that DP family tree, too!

I don't really have the time to correspond via s-mail, so please write to me and let me know your friend's email address again, or contact me when you get back online.

Thanks!

-Damien-

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|||||  
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