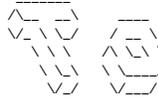
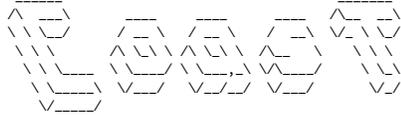


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#34
June 04
1998



=====
INTRODUCTION
=====

Hey all!

What's Up? For me, I have a major work deadline and I bought a new house! Lots of stuff keeping me quite busy! What does this mean to you? A slightly delayed issue. But, here it is! I wish I had time to really dig in and read it; but I have aligned it, trimmed it, joined all the lines and email that people send in that have 2 hard carriage returns at the end of each line, removed all the unprintable characters that someone's mailer puts in instead of the ' character (Lennart ... and man did he have a lot this time :)), etc. I really need to write a perl script to do all this for me.

Well, there is a large slab of data this time, so chew slowly but with gusto! Enjoy!

Lewis

=====
SUBMISSIONS
=====

Subject: CTC: News blurb
From: Lennart H <ctc@hem.passagen.se>

Hey all,

Let's dig into the news roundup. Glenn has spent most of the time between these issues of CTC on the road in Germany and Holland as well another couple of gigs with Keith Emerson and Marc Bonilla and his band this time in the San Francisco area (May 14 and 15). I am sure there are some reviews of these gigs somewhere in this issue. Word from Marc Bonilla himself before the shows was:

"Yes, rumors are true. We're playing up in the SF bay area the 14th and 15th of this month. At the Maritime Theatre in SF and Palookaville in Santa Cruz. The line-up will be my band: Mike Wallace (g), Joe Travers (d), Ed Roth (k), and Mick Mahan (b) along with Keith, Glenn and myself. The set will consist of various items from all of our catalogues. Some of which will be Tarkus, Hoedown, Nutrocker, Fanfare, Afterburner, Whiter Shade, Dreams, White Noise, and some Deep Purple and Addition stuff".

I later found out that Glenn didn't actually know about these gigs until he returned back home after the German tour and they never did any Deep Purple stuff this time. Keith Emerson has an official webpage at: http://www.keithemerson.com/. There you can find pictures from one of the shows Emerson, Bonilla and Hughes did in January among other things.

Another news item is the fact that Glenn is to appear at this years Tommy Bolin tribute as well (he performed two nights in a row at last years tribute). Word from Mike Drumm at the Tommy Bolin Archives is that Glenn Hughes will be appearing at this years Tommy Bolin tribute concert as well. The plan is to have Glenn and Johnnie Bolin play with a Tommy Bolin Tribute Band on Friday August 21. It will take place at Denver's Skyline Cafe outdoor stage. The following night the actual showcase gig will take place at the Bluebird Theater (also in Denver). Other big news from these guys is that they will put a CD together of last years tribute and it will feature Glenn Hughes of course. Mike Drumm says:

"As with last year, we are offering special packages for the up close and personal oriented... plus the CD will be part of the package. Within the next two weeks, we will have ticket information, and ordering instructions on http://www.tbolin.com, or people can go there now and register with us, and we will mail our newsletter to them in a little over a month".

As reported here before Glenn sings on the forthcoming Stuart Smith album titled "Heaven And Earth", doing an old blues song called "See That My Grave Is Kept Clean" dressed in a much rocked up costume. Stuart has blessed me with an advance tape and I really like the album which is ranging from blues based rock to folksy stuff, some classical bits and pieces and also some AOR. For a review look elsewhere in this issue.

I received a couple of sheets with info on recent and upcoming Asia (the band) and related releases on Voiceprint etc. The big news is that they list this one: "Glenn Hughes/Geoff Downes, Archive Rarities (the released initially planned for May but later put forward until summer) UK Price UKP12.95". So it looks the Hughes/Downes demos will eventually see the light on an official release after all!

As always, you can find up to date news between the CtC issues at the Glenn Hughes Newsdesk webpage:
<http://deep-purple.family-tree.org/Hughes/newsdesk.html>

Some people e-mailed after being disappointed about the fact that we haven't developed most of the sections of the GHN webpage since it was launched. The reason is that I only have a certain amount of time to spend on these things and I have focused on CtC and the news. If anyone has times on their hands and feel like they would like to give us a hand just let me know. It is nice to know that people care at least, ;)

Until the next time,

Lennart (ctc@hem.passagen.se)

P.S. Note that my old work e-mail address will be invalid soon as I am in the process of changing jobs. In the future use only this e-mail address: ctc@hem.passagen.se

-END-

Subject: Re: COAST TO COAST #33
From: "Laurent Biehly" <Laurent_Biehly@swissre.com>

Hello,

Could you please let me know whether Glenn will be touring Switzerland ? I'm a member of his fan club and I would die to see him live !

Many thanks.
Regards. Laurent

-END-

Subject: Glenn Hughes in Brazil
From: rmaestrali@goldencross.com.br

Dear Lewis

How are you ? Just received the new CTC and there is no mention about the show that Glenn "might" do here in Rio and Sao Paulo.

I heard some rumors in the Internet that after the Germany dates, he will come over to South America (Brazil) to do some shows. Do you know something about this ?????

All The Best

Renato

-END-

Subject: Re: COAST TO COAST #33
From: "Hans van der Meiden." <hard.road@wxs.nl>

Hello Lewis ,
Thanks for another issue of "Coast to Coast"
I'm Hans van der Meiden and I'm publishing the Dutch Deep Purple & related fanzine "Hard Road". In the magazine there's always attention for Glenn Hughes. I'm going to see Glenn in Zaandam with some friends and people who help me with "Hard Road". I hope I will meet Glenn Hughes and have a chance to talk with him. Hope to meet you too.

Best wishes ,
Hans van der Meiden.

-END-

Subject: Roy Z
From: Kenneth R Young <forever.young@snet.net>

I heard Glenn did a album with guitarist Roy Z. Is it true and will it ever be released. Also, when is there going to be a US tour?
Thanks, Ken Young

-END-

Subject: trapeze
From: "rick" <moonunit@flash.net>

Hi Lewis

Do you know how I can get the Trapeze LIVE release ?? . Any feedback is appreciated

Thanks
Rick

-END-

Subject: THANK GOD FOR COAST TO COAST
From: KSoze 27 <KSoze27@aol.com>

I WAS REALLY SURPRISED WHEN I FOUND THE GLENN HUGHES SITE ON THE WEB. I THOUGHT I WAS THE ONLY FAN OF HIS HERE IN THE STATES. I PRINTED OUT ALL THE BACK ISSUES OF COAST TO COAST AND READ EVERY ONE OF THEM. I LEARNED SO MUCH! SEVENTH STAR AND SACRED GROOVE WERE THE ALBUMS THAT TURNED ME ON TO GLENN'S MUSIC.

COLLECTING GLENN'S CD'S HAS BECOME A FULL TIME HOBBY FOR ME. I JUST WANTED TO SAY YOU GUYS DO A GREAT JOB. KEEP UP THE GOOD WORK!

WALT RABON
KAOze

27@AOL

-END-

Subject: Glenn Hughes tour start Germany
From: CHERKAZOO <CHERKAZOO@aol.com>

Hello Lewis,
just came back from the first German concert of Glenn.
Feel free to use my review for your website.
I mailed Svante a copy as well for the DP family tree web side.

Bye for now

Thomas Meyer
cherkazoo@aol.com
Wohltorf near Hamburg, Germany

Glenn Hughes In Germany

Stavenhagen-Reuterstadt / Tankhaus

22.04.1998

A trip of 300 kilometers from Hamburg to Stavenhagen to see the voice of rock in concert for the first time !

If Glenn will be playing in a town near you on this short tour, buy a ticket and enjoy the show !

You won't be disappointed.

4 hours after this concert I can't find the right words to describe this unique concert.

The Tankhaus, a small club with a capacity of 1.000 people, was attended only by about 50 people. Shame on a very bad promotion for this gig...

Due to my very early arrival I enjoyed the soundcheck as well.

First surprise - a new backing band, this time consisting of:

Gary Ferguson - drums (Gary Moore, LA Blues Authority 2, etc.)

George Nastos - guitar

Hans Zermuehlen - keyboards

Glenn Hughes - vocals AND bass during the whole show

What more can we get...

During the soundcheck the following songs were tested:

Your Love Is Alright, Jungle Boogie, Muscle And Blood, First Step Of Love and finally the solo section of Gettin' Tighter. All in all about 40 min. extra...

After a lousy German support act the FUN TOUR, as Glenn later explained, was opened at 21.50 o'clock.

The set list as follows:

Stormbringer
Muscle And Blood
Way Back To The Bone
You Are The Music,...

First Step Of Love
Coast To Coast
Getting Tighter
Your Love Is Alright with Interlude: Jungle Boogie
Drum solo (short) to
You Fool No One
You Keep On Moving
ENCORES
Purple Rain (yes folks - the song by Prince)
Burn

Right, as you noticed, no songs from Glenn's last solo efforts.

Not bothering about the small crowd in front of the stage, Glenn and his band delivered a strong and tight performance with no faults at all. They really enjoyed themselves and some of the songs were freshened up with little bits of soloing or funky interludes.

The concert took on the character of a private party and the few people expressed this very much.

Having waited for 20 years to see Glenn Hughes live on stage I can only say:

THANK YOU, Glenn and band for this great concert - I will never forget.

Thomas

-END-

Subject: CTC: Custom CD's
From: KenMelton <KenMelton@aol.com>

This information directed to Glenn Hughes and/or his management:
The hardest part of getting music by an artist is when the music is out of print. How wonderful it would be if there were a legal data base somewhere that custom made CD's could be made. And how about an artist who would like to release something independently for all the fans who would jump at the chance to purchase his/her music. Royalties for the artist, less bootlegging, satisfied consumers. I think such an arrangement would be great. It's a crying shame that the music companies don't provide this service as part of their obligation when they sign on an artist.

I will take this opportunity to ask Glenn Hughes and/or his management to check out the following web sites on the internet:

<http://www.musicpoint.ch/>
<http://www.supersonicboom.com>
<http://www.musicmaker.com>
<http://cductive.com>
<http://customdisc.com>

Thanks, and I hope someday the consumer will finally have a way to order the music they want with proper compensation made to the artist.
Love your music Glenn Hughes and I am anxiously awaiting you next release.
Ken Melton

-END-

Subject: CTC: Cologne review from Jason Belilo
From: Lennart Hedenstrom <ctc@hem.passagen.se>

Hello all,

Below is a review of Glenn's show in Cologne sent to me from Jason Belilo. Thanks Jason!

Lennart

-END-

Subject: As promised
From: "Jason Belilo" <jbelilo@hotmail.com>

Hello Lennart,

I promised I would send you a critic of Glenn's show. I got to see it last night, so here it is.

After 20 minutes of searching Cologne's back streets I managed to find the Music Halle were Glenn was supposed to play in. I had brought my camera in hope that I could take a couple of photos. I placed it in one of my inner jacket pockets and prayed that none of the bouncers would find it and take it away (I had this problem when I went to see Whitesnake in London for their farewell tour). I wasn't even searched!!!

The explanation came from Hughes himself: "Some bands don't like you bootlegging their stuff, but we do... tape this concert and take all the pictures you want... the more Shit there is on the market, the better!"

Glenn was very fan friendly. Apparently it was the first time he had toured Germany as a solo artist and this probably explained the poor advertisement and lack of merchandise. He did get to ask us to go Backstage with him after the concert so we could take pictures and he could sign photographs. Tempting as this was, I sadly couldn't do this

since I had a train to catch back to Dortmund and a class to attend at 8:30 a.m. I did go away happy (I managed to get one of his picks).

The concert was excellent; around 13 songs, 3 from his Trapeze years (including Coast to Coast, You are the music, we are the band), and a fair amount from the purple years (Stormbringer, This time around,

Burn, You keep on moving). My favourite song though, was You Fool No one. You can't believe how long I have waited to hear that one! Sadly, he didn't play anything from his solo albums. I was expecting something from Addiction or From Now On. As I said before, I did enjoy myself and I cannot wait till his new album comes out and he promotes it with further tours.

Thats all from me,
Jason.

-END-

Subject: CTC: Tommy Bolin Archives close to releasing Glenn's LIVE performance
From: Shirean Harrison <shirean@compuserve.com>

Tommy Bolin Archives close to releasing Glenn's LIVE performance

The word from Mike Drum of The Tommy Bolin Archives is that:

"in our discussions with the Glenn Hughes camp, it looks like we have an agreement in principle to release the best of our two nights of last years Tribute Concert! If all goes well, we will release it in August."

Great news!

-END-

Subject: CTC: Order the Liesegang CD!
From: Lennart Hedenstrom <ctc@hem.passagen.se>

Hello all,

In the previous issue we had an interview with Billy Liesegang and a review of his CD where Glenn Hughes guested on a few tracks. If you have trouble locating the CD Billy Liesegang informs us that you can get it either directly from him or from the Hard Roxx magazine at the addresses below:

Billy Liesegang	Hard Roxx magazine
20 Copenhagen St.	14 Stots Nest Rd
London N1 0JD	Coulsdon
England	Surrey CR 5 2JD
	England

Artist: Billy Liesegang
Title: No Strings Attached

The price Billy gave me at the time was £10.99 (incl. P+P). Remember that prices are due to change (especially if you are reading this as a back issue sometime out there in the future! ;)) and I guess the postage part is for Europe only. So if interested you better drop Liesegang/Hard Roxx a letter with your order and settle all the details before sending any money.

Good luck,

Lennart

-END-

Subject: CTC: CONFIRMED - Glenn playing TOMMY BOLIN MEMORIAL CONCERT, Denver in AUGUST !
From: Shirean Harrison <shirean@compuserve.com>

CONFIRMED - Glenn playing TOMMY BOLIN MEMORIAL CONCERT, Denver in AUGUST !

Here's the latest from Mike Drumm of The Tommy Bolin Archives:

"GLENN HUGHES, Johnny Bolin and band are CONFIRMED. We will now move forward with our newsletter. We are not ready to take your reservations, BUT you can now make your TRAVEL plans.

Here is the overview.

On Friday August 21, THE GLENN HUGHES-JOHNIE BOLIN TOMMY TRIBUTE BAND will play at Denver's SKYLINE CAFE outdoor stage as a warm up gig for the Saturday August 22 showcase gig at THE BLUEBIRD THEATER. Glenn will be performing a different mix of songs from last year. We are also going to have the band do a longer set and we have invited JEFF COOK and MAX CARL to also perform. We don't have those two confirmed yet. We are building a whole enchilada package bigger and better than last year with:

BOTH NIGHTS, REHEARSAL ACCESS, AUTOGRAPH PARTY, POSTER,

T-SHIRT PLUS---THE NEW TOMMY BOLIN AND ENERGY LIVE CD,
AND THE NEW 1997 TOMMY BOLIN TRIBUTE CD featuring GLENN
HUGHES, JOHNNIE BOLIN, ETC.

YEA..IT HAS ALL ALMOST COME TOGETHER...BUT THESE DATES ARE FIRM,
AND 100% CONFIRMED, SO CALL YOUR TRAVEL AGENTS! "

-END-

Subject: CTC: Jeff Buckley
From: Fedor <fedor@commercenet.nl>

(Sorry for being so off-topic)
Jeff Buckley's "new" cd is released (Sketches). Check out the
track called "Everybody Here Wants You", as I can imagine Glenn
singing this right away! Should make a great tribute although
I don't know whether Glenn likes Jeff's music... RealAudio can be found at:
<http://www.jeffbuckley.com/SKETCHES/>

- Fedor

-END-

Subject: CTC: A Friday Night in San Francisco
From: Kursea 732 <Kursea732@aol.com>

It was a cool evening in San Francisco the night that Keith Emerson et. al
came in to town to perform a hastily organized concert at the Maritime Hall on
the corner of 1st and Harrison streets. The day itself had been pleasant
enough, and the guys, after having played a gig in Santa Cruz the night
before, arrived in the city by the bay early enough to enjoy some of the
sights and sounds before moving on to the hall later that night.

For Glenn himself, it had been the first time he'd been in town since his
halcyon days with Deep Purple back in the 1970's, and as he freely confessed
later that evening while on stage, he was seeing our city again through new
eyes, and was very glad to be able to come back and visit San Francisco once
more.

Though there had been tentative plans for Glenn and I to hook up for lunch
earlier in the day, unfortunately that had proven to be a little difficult to
coordinate.

For my part, then, I arrived at the venue somewhat early, after having dined
with some good friends of mine at a wonderful restaurant near Moscone Center
which is not too far from the hall itself. Even so, there were already small
lines forming outside the main entrance when I pulled up, and I was
momentarily glad that I had arrived when I did.

The doors opened at 8:00 p.m., and in we went, climbing the massive stairways
up to the fourth floor where the gig was to be held.

Built well before the second World War, the Maritime Hall is an enormous
stone building which commands a myriad of fabulous views of the eastern-most
side of the city. From where we were situated, we were afforded a dramatic
view of the Oakland Bay Bridge and the East Bay, and I spent a while admiring
the boats out on the water as I waited for the band to arrive and the show to
begin.

Around 9:00, the lights went down in the already dimly lit hall, and the
opening act, Rook, hit the stage. An assemblage of somewhat drab no-hopes,
Rook were dreadful, playing a series of fairly forgettable numbers which freely
ripped off classic riffs and melodies from bands like Van Halen, Black
Sabbath, and Lynrd Skynrd.

It wouldn't be hard for Glenn and the boys to outcool these sorry folks when
they took the stage, of that I was certain.

Mercifully, Rook's off-key caterwauling ended around 9:40, and as their gear
was being stripped down, Keith, Glenn, Marc and the rest of the guys arrived
at the hall.

Joining the band backstage, Glenn and I caught up while we drank some of the
bottled water that the promoter had been kind enough to provide. Glenn looked
great, and as we talked I could plainly see that he was looking forward to the
show.

The Santa Cruz performance had gone well he told me, and he'd had a fantastic
time during his recent tour in Europe. His band had been hot, he said, and he
was eager to get out and on the road with them again in June for a series of
upcoming gigs in South America.

After visiting for a while, I told Glenn that I'd see him later that evening
after the show, and with that I left him to warm up with the rest of the band
as they got ready to take the stage.

The gang hit the boards just after 10:30, with Marc Bonilla and his band,
Dragon Choir, playing a couple of explosive instrumental numbers before Keith
Emerson came on to join them. With Emerson on board, the band steamrolled
their way through a set of predominantly progressive material, most of which
was largely unknown to me, but which I assume was from Emerson's work with
ELP.

As the band performed, I took a quick glance around the hall, and was saddened to see that in spite of the last minute radio promotion that the concert had been given, it seemed as if it was far from being sold out or even well attended. If there were more than 200 hundred people in attendance, I would have been greatly suprised.

That said, however, the audience was very enthusiastic, and with Glenn's arrival on stage, the audience's reaction was one of palpable excitement. A core group of Hughes fans had assembled near center stage, and at Glenn's appearance, they went nuts.

Glenn, was in excellent voice that evening, and he nailed the finest performance of "A Whiter Shade of Pale" that I have ever seen or heard. The band then launched headlong into a blistering version of "Cover Me" from Glenn's most recent solo album, ADDICTION, and as the song came to a close, it was clear that the audience had been utterly blown away by the sheer power of Glenn's performance.

During "Cover Me", a gentleman to my right had turned to me and asked just who this guy on stage was, and dutifully I gave him a brief rundown on Glenn's career.

"He's the most amazing singer I've ever heard", he told me. "I'll have to pick up one of his records this weekend." I just smiled and nodded my understanding.

Following "Cover Me", the main thrust of the show seemed to head back towards Emerson's own back catalog, with Glenn moving off into the background, coming forward only to sing very well on a pair of ELP numbers that I was unfamiliar with before retiring backstage as the band setteled into another series of heavily progressive instrumental pieces.

To be honest, I found myself losing interest in Emerson's material. Though technically brilliant, it was all just so long-winded that over the course of the next half hour or so, I found myself wishing that either Glenn would come back on stage, or that the show would just hurry up and end. I had an hour's drive back up to the wine country that evening, and I'd have rather gone home and gone to bed then sit through a series of seemingly endless progressive instrumentals. I got the feeling that some other members of the audience were beginning to feel the same way, for although still quite polite in response to Emerson's performance, they definitely semed to perk up with Glenn's return to the stage for the final number of the evening, "Dreams".

"Dreams" went over incredibly well, and with Glenn's strirring a capella at the end of the song, it was clear to me that he had completely won the audience over. Nobody wanted to see him quit the stage at this point, but with the hour now past midnight, it was simply time for the band to pack it in.

I was quick to move backstage myself, and upon rejoining Glenn and the band, I congratulated him on his incredible performance.

"You were smoking!" I told him.

He laughed and nodded his head.

"I was just getting warmed up " he said. "I could have gone on for another hour, easy."

With that said, we retired to the lounge, and settled into a pleasant conversation. Just catching up really. It had been several months since the last time we'd actually seen each other face to face, and it was good to just kick back and visit.

Eventually, I had to go though. I still had an hour's drive back home to Napa, and as there was by now a small group of fans gathering near the entrance to the lounge, it seemed to me that now was a good time for me to get a move on and let the band meet its public without any undue hindrance from me. What was more, Troy Lucretta had just walked into the room to visit with Marc and the gang, and with his arrival it was now beginning to get a little crowded in the already somewhat cramped quarters of the lounge.

It was at this point then, that I said my goodbyes to Marc and the band, shook Keith's hand, and promised Glenn that I'd give him a call over the weekend.

"It was great to see you" I said to Glenn as he gave me a hug.

"Call me" he said. "I'll be home this weekend. I'd love to talk to you."

I said I would, and with that I made my way out the door and past the line of fans who were waiting patiently just outside the lounge area.

It had gotten a good deal colder outside since my arrival earlier that evening, but upon stepping outdoors I found that I didn't mind. I'd had a pleasant enough evening, and I was in a good mood. All in all, I'd enjoyed myself immensely, and while I was quite tired, I'd have to say that the evening had been well worth my time.

A short while later, as I drove across the span of the Golden Gate and made my way into the Marin Headlands, I found myself reflecting some more on the show.

Marc and his band had been very tight, providing Keith with an excellent

support group as he worked his technical brilliance on the bank of keyboards that had been set up for him on the left side of the stage. Keith himself had proven to be an excellent showman, and his introduction of Glenn that evening had indeed been very gracious. Though his work was not really my cup of tea musically, I concluded that any man who could play Bach's "Tocatta and Fugue in D Minor" backwards while laying down on his piano with his arms stretched out past his head simply had to be respected.

Glenn, of course, had been awesome, and given the chance, I'd gladly see him perform at the MH again. It had proven to be a decent venue, and could easily handle a good size crowd if the opportunity arose. Of course, for the room to be filled to its capacity, better promotion would be needed the next time out, but that was simply a matter of organization.

When all was said and done, it had been a good concert experience, and I found myself wondering if Glenn might not schedule some more shows in the city again sometime in the near future.

"Here's to hoping" I said to myself, as I cleared the bridge and rolled on up into the Headlands and on towards home.

"Here's to hoping."

-END-

Subject: CTC: Review Glenn LIVE in SF Bay Area - Both Shows
From: Shirean Harrison <shirean@compuserve.com>

KEITH EMERSON, FEATURING MARC BONILLA AND DRAGON CHOIR
WITH SPECIAL GUEST "GLENN HUGHES"

SAN FRANCISCO BAY AREA - MAY 14th and MAY 15th, 1998

It was good to see Glenn play live again, but we anxiously await some new material before year's end, 2 years is a long time to wait and with it he can play solo to a growing audience that is out there just waiting for him to appear in their hometown, whether it be America, Europe or Asia. In the mean time, it's great that he's getting out and playing to show the world what a talent he is, we can't wait for the upcoming Denver shows....see you all there!

For photos of these recent gigs, checkout our web site at:

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

Cheers,
Shirean and David

THURSDAY, MAY 14th, 1998
PALOOKAVILLE - SANTA CRUZ, CALIFORNIA

When we heard that Glenn was rumored to make an appearance with Keith Emerson & Marc Bonilla for two San Francisco Bay Area shows we were in disbelief! We knew Glenn was in Europe touring - could it really happen or would Keith come out and say due to conflicting touring schedules Glenn could not make it? As we drove over to Santa Cruz it seemed strange that we were driving to see him perform, usually we have to catch a plane, train and more!

We entered and checked out the club, it reminded us a little of "The Zodiac" in Oxford, England where saw Glenn play during the '96 "Addiction" tour, it's a little bigger but the same concept. After going to the bar and getting something to eat, we went outside via the back-door to the parking lot to get some air, waiting for the support band (well, a one-man band to be precise - Pat McCormick!) to finish up, when a passenger van pulled in. David saw Glenn sitting up front and was I relieved, we hadn't made a wasted journey, we yelled out to Glenn, he immediately recognized us and came over for a chat before entering the club. I got up from my chair and gave him a hug; he looked GREAT dressed all in black. I welcomed him to the Bay Area and he told us that he would be doing "only 5 songs tonight" and that Keith just called him last weekend when he was in Zurich, Switzerland and asked him to come do the gigs. We talked a little longer, and then he had to go. For you ladies out there, he was wearing the same 'outfit' he wore at the "Billboard Live" show in LA, black coat, black shirt, but this time no jeans - black trousers with boots to match. And to cap it off....a cool pair of black shades!

We went inside and found a spot to the right of the stage, it was great because most of Keith's fans were on the opposite side (in front of his grand piano and keyboards), it was less crowded where we were, good for some picture taking ya know! The lights dimmed and out came Marc Bonilla and his band, Dragon Choir. He opened with "After Burner", the sound was a lot better than in LA at "Billboard Live". Marc played a few more of his songs then Keith Emerson came out and joined in, the crowd roared - I had forgotten how popular ELP are in the Bay Area.

They jammed on some of Keith's ELP and Marc's material for about 40 minutes or so. After "White Noise" finished, Keith introduced Glenn to the audience as "The Voice". Glenn opened with "Whiter Shade of Pale" a very nice version I might add, the crowd went crazy. Then came "Cover Me" from Addiction, that really got the crowd going. "Dreams" (from the Allman Brothers) was next, I think he enjoys singing that - it gives him (and us) a chance to dance around a bit! He left the stage for a few minutes while "Tarkus"

started then came in to do fill-ins; it's weird to hear him sing ELP "songs" !

Overall, we thought Keith & Marc's performance was 100% better than when we saw them in Los Angeles this past January, and special mention to the DragonChoir who were tighter than tight, a great improvement. On to Glenn's performance, although good, I think he was suffering from jet lag, he seemed less enthusiastic than past performances, and can you blame him? I was a little disappointed that "Middle Of A Dream" and "I Don't Want To Live That Way Again" were absent from the set list, but I guess it was Keith Emerson's gig this time around, not Glenn or Marc's.

We had a great time and were so happy to see him play so close to home.

Friday night's set list was as follows:

After Burner, Irish, Hoe Down, Nut Rocker, Close To Home, Honky Tonk Train Blues, Creole Dance, White Noise, Whiter Shade of Pale, Cover Me, Dreams, Tarkus, (Encore) Fanfare/Rondo

FRIDAY, MAY 15th, 1998
MARITIME HALL - SAN FRANCISCO, CALIFORNIA

We got into San Francisco about 7:30pm Friday night, we had a tough time finding the Maritime Hall. Once there, we found a line was already forming down the stairs to street level, primarily ELP fans. I was pleased that Glenn would finally get some further exposure here in the States.

As we walked in I noticed a sign posted "Subject to Search" - David & I were a little nervous because we had our camera in tow. We walked right in, no questions asked. The venue was weird, you had to walk up 3 flights of stairs to get to the main room where the stage and bar were. The place holds about 1500 people, but only about 400-500 showed. It reminded us a little of "The Bluebird" in Denver, including the balcony! There was also on each side of the walls, two huge video screens displaying the Maritime logo and a pyschadelia display!

After a few drinks patiently waiting for the opening band (Rook, bloody awful) to finish the set, David & I headed for the front of the stage to get a good camera angle! We had only taken 10 pictures in Santa Cruz (because a security guard told us to "watch it not shoot it"), tonight we needed to get a whole role!

The lights went down and out came Marc Bonilla and Dragon Choir; he opened again with "After Burner". The set was almost the same with the exception of "American Madator" being added. Again the band were tight and in great form. And of course Glenn surprised us with a set change instead of playing "Dreams" after "Cover Me" it was held for the encore. His performance was better than in Santa Cruz he got to stretch out and get a little funky for the crowd especially during "Dreams". He looked rested and more himself tonight. He said "this is the first time in the 90's I've played in San Francisco and think it's a beautiful city now that I can appreciate it". I knew the last time he was here was in the early 80's with Hughes/Thrall, sure wish I could have seen them - a friend of mine was lucky enough to go, she told me it was awesome.

As the show closed someone handed Glenn a T-Shirt, it took him a second to find the front, but when he did it was a Tommy Bolin "Teaser" shirt, he smiled and took it backstage with him. What a great ending to get us ready for Denver in August!

Saturday night's set list was as follows:

After Burner, Irish, Hoe Down, Nut Rocker, Close To Home, Honky Tonk Train Blues, Creole Dance, White Noise, Whiter Shade of Pale, Cover Me, Tarkus, American Matador, Fanfare/Rondo, (Encore) Dreams

-END-

Subject: hey now
From: "KENNETH C. GOTTSCHALK" <keng@gotnet.net>

i saw glenn in santa cruz. i even got to say hello to him before the show twice. it was so cool to talk to my idol and shake his hand. i am so grateful to coast to coast for telling me about the concert in santa cruz. THANK YOU SOOOOOOOOOOO MUCH. the concert ruled but glenn did not sing enough . but what i did get to see i was so grateful. marc bonilla's band was killer too and of course keith emerson was ok. but GLENN RULES THE PLANET. please glenn headline and tour around here we need you!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

kenneth gottschalk

-END-

Subject: CTC: GH@Zaandam report
From: Lennart H <ctc@hem.passagen.se>
CC: ctc@hem.passagen.se

Hey all, Lulea, May 9, 1998

Wow, looking back it's almost surreal... I made it down to Holland for the Glenn Hughes show at Zaandam which is a town just outside Amsterdam. It's quite a trip from northern Sweden near the arctic

circle where I live where we still have snow, down to central Europe where it was full spring and we sat at the corner cafes in the sun the days before the concert. Still, I am aware of the amazing travels some of you people have had going from Japan across the whole world for Glenn Hughes show etc, but for me it was quite something nevertheless.

A couple of weeks before the concert I realized I would have the opportunity to get me and my girlfriend on a plane down there. So I booked the flight just to realize several conferences and flower parades and whatnot were going on in Amsterdam that weekend so literally a hotel room could not be found... arrrrrrrrgh! I was on the verge of cancelling the whole thing when Fedor DeLange showed what a kind soul and super buddy he is. He got the phone directory's yellow pages out and started phoning every damn hotel in Amsterdam starting at A... not until he reached the letter G he got through to Hotel Groot and BINGO! Thanks buddy! I owe you one (or maybe two or three even ;)!) Ah well enough of the rambling let's move on and get to the good parts...

Come Sunday night and there was this tall guy coming down the street on his bicycle... Feddydude! We followed Fedor when he went shopping a couple of t-shirts from the Hard Rock Cafe for Mr tour manager... Bill Hibbler. We took a train out to Zaandam and found our way to DeKade, the scene of tonight's show. A very nice venue actually with a capacity around 5-600 people perhaps. Before the show I met Fedor's friends Ad and Hans (van der Meiden, hard.road@wxs.nl). Hans gave me a couple of issues of his Dutch Deep Purple fanzine, Hard Road. Not that I know any Dutch but it seems to be a fullpacked thingy in A5 format coming out about 4 times a year if I remember things correctly. Fedor also introduced to Bill Hibbler (tour manager on this tour). Bill managed Glenn over the last few years up until recently when Glenn decided to go with another management company. Bill gave me a grizzly bear handshake! Damn my hand still hurts. Why haven't someone warned me?! :) Nice to meet ya Bill after having been in contact over these last years but never met before.

There was no opening act this night (thank god!). So at around 21:15 the band entered the stage and got into "Way Back To The Bone" the classic Trapeze number. Already before I left I had managed to get my hands on the setlist from Stavenhagen, the first gig of the tour plus that Fedor caught the band in Speyer a couple days prior to this night - so the setlist was not any huge surprise. It leaned heavily towards the older stuff... a retro set... for those into nostalgia I would say. This was my fourth Glenn Hughes show and actually the third with this type of set so personally I would not have minded a few songs off Glenn's solo releases from the nineties (or even Play Me Out). I understand that with Glenn handling the bass himself the Addiction tracks were pretty much ruled out since Glenn has not played those songs much himself (using Sampo Axelsson on bass for those tracks on the Addiction tour).

I would guess the crowd consisted of about 400 maybe even more, mostly Dutch fans and a fair amount of them with Deep Purple, Tommy Bolin and Glenn Hughes t-shirts so Glenn couldn't really go wrong here. Glenn seemed to be in a great mood too sporting some blue/green cotton pants and a modest t-shirt and sunglasses which he kept on most of the evening. The ultra-short hair style was back, still looking very fit and with a nice, presumably Californian, tan on he looked extremely relaxed and cool. He greeted the Dutch crowd and off they went into the next track "Muscle And Blood" off the Hughes/Thrall album from 1982. On drums Gary Ferguson was hammering away like a madman showing his teeth in a fighting face grin most of the night. He is Glenn's old buddy from said Hughes/Thrall album as well as the ill-fated Gary Moore album "Run For Cover". I actually saw Ferguson with Moore on tour back in 1985! The man's a powerhouse!

Next up was "Stormbringer" (Deep Purple). This is probably my least favourite of the Deep Purple tracks Glenn had in his set. Maybe it's just my imagination but I can almost hear in Glenn's voice it's one he does mostly for the rock fans of old and not because he loves the track that much?! Maybe I am wrong, maybe not... Guitarist George Nastos who I first came to be aware of when he popped up on Glenn's solo album "Feel" in 1994 and the subsequent tour, gets to show a little edge on this one. Although I think edge is not Nastos strength. He seems to be a very, and I mean *very*, technically accomplished guitarist but I miss a trademark sound. I get the impression he's better on the funkier parts than the heavier ones. He looks very selfconscious up there on stage and very intimidated at times when Glenn comes close and he wants to get some funky moves going. :) He plays maybe a bit kind and polite to really be my kind of guitarist but still a very competent guy. Towards the end Lars Ulrich (Metallica drummer) lookalike (with a Dave Stewart-haircut! ;)), keyboardist Hans Zermuehlen turns in some weird keyboard sounds that simply doesn't fit in. They're almost tacky! The guy can play, no doubt about it, but someone should program his synths with some more interesting sounds.

Then they go right into "You Are The Music" the old Trapeze number. They do it very faithfully but yet again Zermuehlen comes in with some horn section imitation sounds that just doesn't cut it. Sounds cheap!

Then we get a version of Hughes/Thrall's "First Step Of Love". I think they aren't quite as successful as the Swedish band Glenn used in 1996 when it comes to recreating the huge sound this track demands.

Over the last years Glenn has developed the intro to the next track, "Coast To Coast", into almost a track of it's own often backed only by the keyboard Glenn digs deep down into his soul and comes up with some very inspiring and emotional stuff. Show off time! ;)

"Superstition" makes it's debut on the tour after the band had rehearsed it during the soundcheck. Here Zermuehlen suddenly shines and he shows great rhythm and lotsa jazzy improvisational chops. Glenn has always hailed Stevie Wonder (who wrote the track) as one of his biggest sources of inspiration and Glenn actually did this song in 1993 when he was touring here and there with his first Swedish band prior to recording the "From Now On..." album.

Then between the songs Glenn suddenly gives us a little speech on bootlegs: "Set your tape recorders to the next one. I know you're taping this, somebody out there. So have a good time. I don't give a fuck. Please tape Glenn Hughes anyway you want to. Put a fucking bootleg out. Who gives a fuck? Do it for me. Do it for yourself. I don't care man. I get on the stage and do my thing. Tape it every fucking night and put it out. Whoa! ... and I am being real serious too!". The last part is said with some irony. At least that's how I perceive it. When I (together with Mike Eriksson) interviewed Glenn in 1996 the subject of bootlegs came up and then he was very frustrated that bootlegs of his work were coming out, especially when it featured studio work that somehow had found its way into the hands of the bootleggers.

The Hughes/Lord composition "This Time Around" is next. This is a great one. A very classy song with that timeless feel and I think this song could be done in about just any musical context and it would be equally great. It lets Glenn shine in his more soulful way.

Then it's time for another Deep Purple track, "Gettin' Tighter". With it's bouncy and funky rhythm it's easy to see why Glenn picks this one for the live set so often. They get into a jam here as well, an extremely funky one I might add, and Nastos and Zermuehlen deliver some tasty stuff. Glenn: "That is the wildest, funkiest groove I've ever heard!". I agree! That section could be made into a great Glenn Hughes track with the warm cooking keyboard and the strutting Prince-like guitar lick! Towards the end they speed up the pace quite a bit and Glenn gets into it with frenzy. Suddenly he breaks a string on his 5-stringed ESP bass guitar! Glenn carries on and finishes the song in style nevertheless.

And it's right here that things go completely wrong or maybe I should say goes right, since we are treated to a very special moment. It's time for Glenn the comedian! The guitar roadie comes in with Glenn's backup bass. Glenn tells us he's actually never used this Fender bass which Fender gave him 5-6 years ago. He plugs it in and a horribly distorted sound comes out of the speakers. The band almost die of cheer. Glenn: "Is it tuned up? Shall we take a chance. Or maybe even better, have we changed the strings in five years? Bzzz K5zzzz Oh dear.. you know I like Metallica but that's not the Metallica sound I had in mind! (Laughing)". It's a wild scene. They realize it's probably the battery for the pickups which is dead. So Glenn says: "I was given this bass by Fender back in... ummm 1992 and the battery hasn't been changed since then. We are a professional band and we are touring the world! (great laughter) You know, this is good for all you taping this. This is a good routine for all you young up and coming musicians". Meanwhile Glenn takes us through his mothers take on the George Michael incident in LA recently (Glenn imitating his mother "We were so worried. You look just like him!" ;) then Glenn announces Michael is his illegitimate son and the crowd goes wild! Glenn the stand-up comedian!), German football, whether his team (Wolverhampton) won the day before and lotsa other stuff. I have to say Glenn handled the situation real well. He realizes he is running out of jokes and he thinks the roadie is soon ready with the bass so he asks the band to start and he'll join them. They go into the intro of "You're Love Is Alright" and the roadie comes back with the Fender, now with a fresh battery. Glenn puts on again and what happens? Apparently stressed out the roadie (Johnnie something) hasn't taken time to properly put all screws back in for the cover on the back where he has switched the battery. So suddenly the cover swings open and hangs under the bass. They decide this ain't working and the roadie goes back and starts putting on a new string on the first bass, the ESP. So there they are in the middle of the song and Glenn has no bass! Crazy! He starts singing and Zermuehlen fills in with bass on his synthesizer! The whole place goes wild from all this fun craziness. Glenn goes into "Fire" (the old funk hit for the Ohio Players back in the 70s) and back to "Your Love..." again. And there after a while he gets his ESP back and a really great funk party breaks loose. The entire band starts some serious jamming. Nastos gets an incredible feedback note going and Glenn joins in with one of those superhuman high pitched screams. Then suddenly they take a left and go into the old funk classic "Jungle Boogie" for a while and then later comes back into "You're

Love...".

The last track of the main set was "You Keep On Moving", another Deep Purple classic. It starts out real emotional and Glenn is hitting some high notes without any backing and Zermuehlen is looking at Glenn the whole time with his jaw gently dropping closer and closer to the floor! ;) The crowd is really pumped up now after all the unique stuff which has been going on and the Deep Purple tracks seem to go down especially well with this crowd. After the song the band leaves the stage.

After some "We Want More! We Want More!" from the crowd Gary Ferguson gets back behind the drums and starts a drum solo which then is leading into the classic Ian Paice trademark intro of "You Fool No One". The idea of starting the encores this way actually came up before the Addiction tour and they did it that way the whole tour then. I guess Glenn thought it was a great idea. During the jam (sure lotsa jamming going on this night) towards the end Glenn's gets to practice his ad libing as we have grown to love over the last few years tours: "Push... Push... Sex... Sex... Push..." etc. ;)

Nastos enjoys a few sips of the Dutch Heineken beer before he starts the familiar riff of "Burn" the Dutch crowd screams in unison. They sing the entire song with Glenn. The place rocks! After the song Glenn thanks the crowd saying: "I get a real macho high playing in front of you people! A real macho high!". ;)

They leave the stage after giving us a show of almost two hours of great entertainment. The way Glenn handled the bass problems in the middle was purely genius. He turned a very embarrassing moment into great artistry and I will never forget this night. A special moment for all those who were there! I would just like to round off this report with a thank you to Bill Hibbler and an even bigger thank you to Fedor DeLange.

Lennart (ctc@hem.passagen.se)
The Northern Light, <http://hem.passagen.se/ctc>

-END-

Subject: CTC: Stuart Smith "Heaven and Earth"
From: Lennart H <ctc@hem.passagen.se>
CC: ctc@hem.passagen.se

Hey,

I have received an advance tape of the forthcoming album by guitarist Stuart Smith titled "Heaven and Earth". It will be released in parts of Asia at first but they are working on a more general release including the western world as well.

Smith has lined up an impressive amount of rock celebrities including Glenn Hughes, Joe Lynn Turner, Richie Sambora, Carmine Appice and lots of others. Smith who is a Brit now relocated to sunny California confesses to be heavily influenced by the Guitar wizardry of the legendary Ritchie Blackmore does indeed turn in some riffs in the tradition of "the man in black" but this album doesn't stop there. We get a healthy dose of melodic rock/AOR in the catchy 80s tradition, some 70s sounding blues based rock, some folksy stuff and some stuff with classical influences. Very competently executed throughout.

Sure, the boys don't break very much new ground but when they deliver stuff this good nobody cares! ;) Joe Lynn Turner always does a good job and while he might not have the same voice he had in the early 80s (at least to these ears) he has acquired a somewhat harsher tone which gives it a bit rougher edge. Great! And Glenn Hughes, what can one say about the man's voice that hasn't been said already? Here he sings on the bluesy (Blind Lemon Jefferson) track "See That My Grave Is Kept Clean" and for a total Hughes nut like me this is the highlight of the album. Hughes does pretty much all of his trademark stuff on this one. Probably not soulful or funky enough to satisfy the man himself but to his rock loving fans this might very well be one of Glenn's better sessions of the later years. ;)

The Deep Purple relevance doesn't stop at Joe Lynn Turner and Glenn Hughes. Stuart Smith and his friends do a take on Deep Purple's classic "When A Blind Man Cries" with Richie Sambora (!) doing his best Ian Gillan interpretation, which is not an easy task but he pulls it off! The rest of the vocals are handled by Kelly Hansen, another great singer. There are brilliant instrumentals too like the Bach 'n Roll of "Dreams Of Desire". Great stuff which clearly shows Stuart's capacity as a guitar player.

Track listing: Don't Keep Me Waiting/Heaven and Earth/See That My Grave Is Kept Clean/When A Blind Man Cries/Shadow of the Tyburn Tree/I Hate You So Much/Drums of Desire/Do You Ever Think Of Me?/Road to Melnbone/Lose My Number

Check out the official Stuart Smith webpage, be sure not to miss the interesting biography, at: <http://www.stuartsmith.com>

Lennart (ctc@hem.passagen.se)
The Northern Light, <http://hem.passagen.se/ctc>

-END-

Subject: URGENT!!! BASSIST MAGAZINE WANT ME TO INTERVIEW GLENN !!!!!
From: NikBrooks <NikBrooks@aol.com>

Dear Lewis

I write for Bassist magazine (and Hard RoxX and Guitarist too) here in the UK. Bassist would like me to do an interview with Glenn Hughes. Could you please put me in touch with his manager who I believe is Bill Hibbler?

Telephone, fax, e-mail and address if possible please.

Also is it possible to stop my copy of Coast to Coast going to my old e-mail address (n.brooks@ic.ac.uk) and redirect it to this one instead? Or do I have to resub?

Many thanks.

Nikki Brooks

-END-

Subject: glenn hughes
From: Patron <Patron@Cuyahoga.lib.oh.us>
Organization: Cuyahoga County Public Library

please tour the us soon play in chicago or any east coast shows

-END-

Subject: CTC: Submission - Guitarists
From: "Randy E. Yaworski" <REYAWOR@mailhost.polarisind.com>

** Reply Requested When Convenient **

Hi all.

I was just listening to some tunes and it got me thinking of Glenn. A while back we questioned what musicians Glenn might work well with. I have two exceptional guitarists in mind; Walter Rossi and Chris Duarte. Walter Rossi is a Canadian guitarist whom I haven't heard from in some time. In the late 70's early 80's, he had a string of successful solo albums after his departure from a rock/funk band called Charlee. Walter Rossi plays it all, rock/blues/funk/jazz, you name it, he can play it. He even did some work on a Disco dance album entitled 'Bombers 2'. When I listen to Rossi's music I can hear how Glenn's voice would just sound wonderful mixed in. The only thing is, I have no idea what Walter Rossi is up to these days; Is he active musically? Is he still with us? If he is, has he retired his music career? If so, maybe he would love to have a chance to regain a successful music career by possibly working with Glenn,... who knows? If anyone has a chance, check out Walter Rossi with Charlee, or his solo albums, you'll hear what I'm talking about.

Then there is Chris Duarte, a relatively new guitarist on the music scene. He has 2 albums that I'm aware of; a 94' release 'Tailspin Headwhack' and a 97' release 'Texas Sugar Strat Magic'. Both are great albums that have guitar stylings that Glenn might enjoy singing with. I particularly like Chris Duarte's funky tunes. I think Glenn would too.

Just thought I would throw this out for all to listen to and maybe,... enjoy!

Your Man, The RandyMan
Randall Yaworski REYAWOR@mailhost.polarisind.com

-END-

Subject: CTC: Hughes/Downes CD liner notes
From: Damien DeSimone <glennpa@cybernex.net>
CC: glennpa@cybernex.net

Hi All:

Here is a transcription of the liner notes for the forthcoming Hughes/Downes CD, which is scheduled for release by Voiceprint in the UK in July.

Thanks to Rick Nelson and Geoff Downes for providing this to me.

Enjoy!

-damien-

Wipe away the layers of dust before playing this CD, for its contents date back almost a decade. In June of 1991, at the suggestion of the publishing company responsible for them both, Glenn Hughes and Geoff Downes took residence at Nomis Studios in London for one week. Their

task? To write material for an experimental Glenn Hughes solo album. In 1991, the ex-Trapeze/Deep Purple/Black Sabbath icon was uncertain exactly which way he saw his career progressing, and was toying with a new direction.

Hughes had been introduced to Geoff Downes by guitarist Pat Thrall, then working with the keyboard player in Asia, at the end of 1990. Glenn invited Downes to play on the sessions for a solo album financed by Bronze Records - which sadly remains unreleased - and later to guest on a batch of Trapeze reunion dates. The pair vowed to work together again, and Downes was up for creating something out of the norm.

"At the time, Glenn didn't know whether to stay in his rock tradition or attempt to become a mainstream solo artist in the Michael Bolton-type vein," Geoff explains. "The songs are obviously aimed at the latter, but with more of a Stevie Wonder/Marvin Gaye-style soul influence. We had an instant chemistry. As I presented a couple of chords, Glenn would immediately come up with a melody."

Recalls Glenn: "We wrote and recorded a song a day. Those songs were a turning point in my life; a transition period. They are songs of love and hope."

However, you'll quickly notice that these are demos in every sense of the word. Raw and unpolished yet extremely illuminating, they feature just the typically passionate, soulful vocals of Glenn and Geoff's synclavier programming.

"The sessions were really good. Very, very inspirational," exclaims Downes at the memory. "When Glenn's on form, it makes the hairs on the back of your neck stand on end!"

"The vocals were done live, and I never got to do them as masters," adds Glenn. "But I would like to thank Geoff for his vibe and inspiration."

Due to a combination of factors, the Hughes/Downes project never came to fruition as planned, and the tapes lay dormant in Warner/Chappell Publishing's vaults. The material was subsequently bootlegged many times, and sheer demand eventually ensured their official availability.

Trainspotters might like to know that the songs appear here in the order they were written, and that the last track, Feel The Magic, was barely completed due to evaporating studio time. Anybody expecting Mutt Lange-style perfection should get off the bus right now; this is more about enlightenment. A little bit of history...

"Bearing in mind the speed in which it was put together, and the fact that it's only eight-track demos, I think it captures the atmosphere," the keyboard player reflects. "We were both very fired up, and it offers an insight as to our separate and collective frames of mind at the time. You can only wonder what might have happened if Glenn had decided on a solo career in this mold."

Such speculation aside, time has certainly proven kind to both parties...

As we are all aware, Hughes finally made his peace with Tony Iommi last year by singing on The Moustachioed One's solo album, the release of which has subsequently been delayed by Black Sabbath's reunion plans. But it should be worth waiting for. "The Voice Of Rock" has also been working on a project involving funk metal legend Stevie Salas and ex-Guns 'N Roses drummer Matt Sorum.

Downes and Asia, too, have been extremely busy. Along with bass playing/singing sidekick John Payne, Geoff has been completing a follow-up to 1996's Arena opus, utilizing the considerable talents of longtime drumming cohort Michael Sturgis and guitarist Ian Crichton of Canadian pomp stars Saga.

However, telephone contact between Glenn and Geoff has been maintained, and the pair have even discussed writing together again when their schedules permit. If Hughes/Downes 2 is indeed a realistic possibility, let's hear it before 2005, guys!

Dave Ling

Postscript: Fans of Geoff Downes' work might also like to know that Voiceprint are planning to release a CD series of his past demo collaborations. These include Wetton/Downes (a collection of Asia demos which never made the final albums), Lake/Downes (from 1989's Ride The Tiger project with Greg Lake), and Horn/Downes (an album of Buggles outtakes and assorted demos).

Dedicated again to Mark P.

Damien DeSimone "I'm a loose cannon, baby!"
glennpa@cybernex.net - Glenn Hughes, August 1997
Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE

-END-

Subj: CTC: Great show!
From: Oakman

Seeing how you are a big Glenn Hughes fan, figured I'd e-mail you about last night's Keith Emerson/Marc Bonilla/Glenn Hughes show in San Francisco I saw! It was in a hall that fits about 1200, think this show only got 500, only announced about two weeks ago with little promotion the cause. Opening act, Rook, was dull hard rock. Then, Mark Bonilla and his band, Dragon Choir, took the stage, did a few of Mark's tunes. Mark plays like Joe Satriani, you'd like it. Then Emerson joined Bonilla's band (who backed everything with this show), and did stuff like Hoedown and Nutrocker (with electric gtr., it's different than ELP!). Then, after a few tunes, Mr. Hughes made his stage entrance, and did a great rendition of Whiter Shade of Pale! He also did a song about addiction, one of his tunes(?), Cover Me, or Recover Me, you know this? Then it was more ELP stuff, Tarkus and Fanfare (Glenn sang the Tarkus part, did a Gillan, had the words on the monitor :-). They ended it all with Allman Bros. Dreams, after 1 3/4 hr. show. Good stuff, Brendan! Met no DP ADLers, met a few ELP ADLers in person. Heard the DP/ELP West Coast dates still tentative, per Keith's keyboard tech-tour manager Will Alexander. Can you pass this info onto Damien, or let me know his e-mail address now? He'd be interested I'm sure. This Friday, same venue as last night, Dio, I'll be there as well! Good luck, Brendan, hear from you when you get a chance.

Michael

-END-

Subject: CTC: Strange email!?!
From: Damien DeSimone <glennpa@cybernex.net>
CC: glennpa@cybernex.net

Hi All:

I received this strange email today!?! :) It's obviously intended to be a message to Glenn. Interesting!

-damien-

>From: "John Smith" <diablo333@hotmail.com>
>To: glennpa@cybernex.net
>Subject: welcome to the real world
>
>hey man i'm sick of you ripping off mel galley's songs like "homeland"
>etc. pathetic i betty gets no royalties i here you left dallas when the
>bag was empty you snooze you loose:)
>
>-----
>Get Your Private, Free Email at <http://www.hotmail.com>

Damien DeSimone "I'm a loose cannon, baby!"
glennpa@cybernex.net - Glenn Hughes, August 1997
Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE

-END-

Subject: CTC: My new email address
From: Damien DeSimone <glennpa@cybernex.net>
CC: glennpa@cybernex.net

Hi All:

I just want to let everyone know that I have a new email address, which is:

glennpa@cybernex.net

Please note this, and please do not use my old address anymore.

Thanks!

-damien-

Damien DeSimone "I'm a loose cannon, baby!"
glennpa@cybernex.net - Glenn Hughes, August 1997
Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE

-END-

Subject: CTC: Glenn Hughes 1998 Germany/Netherlands
From: Fedor de Lange <f.delange@mail1.remote.uva.nl>

In 1996 I caught Glenn live a couple of times during the Addiction tour and enjoyed the mix of Addiction, Trapeze and Purple songs. Glenn's been busy doing various things since that cold november, and probably doing a lot of thinking as well. Almost one and a half year later we meet again during a short German tour, with one date build in for the Dutch. George Nastos which I liked a lot in the 1995 line-up is back, and Glenn's buddy Gary Ferguson is a pleasant surprise. Hans Zermuehlen (from LA) handles the keyboards. Being an American with a German father, Hans plays sessions and is in some coverband. I already knew the setlist someone posted to the newsgroup, and I also read that Glenn's first gig of the tour attracted only 55 people, which could have various causes.

Your man from Amsterdam decided to drive to Germany with a friend for a special Coast to Coast report, and of course because a few irresistible itches were coming up knowing Glenn would play within a distance that

could be made if I'd act flexible and determined.

24.04.98

Wassersport, Speyer

We arrived in Speyer at 19:00, after a 4,5 hour ride. Noticed an announcement poster, which made us feel confident. Little searching before we arrived at the small Wassersport at 19:30, just hearing the final sounds of the soundcheck when I got out of the car. Wassersport appeared to be a pretty small thing, and outside some Germans had already begun to barbecue bratwurst. Inside I saw George Nastos throwing darts, and briefly said hello. Out we went to arrange a place for the night, were we first had a beer. Returning at the venue he support act already had finished, so no comment on them.

Glenn started a little after nine, kicking off with Stormbringer. I was great to see the man alive. The German crowd (about 200) who have not been in the luxury position to have Glenn touring in the previous years welcomed the Purple song with a warm applaus. After that, Muscle & Blood and Way Back to the Bone followed. I was pretty confident that the order of the setlist would be the same as in Stavenhagen, which would mean that Glenn would stick to his old tunes without any new tracks or recent material. I guess no big problem for the most of the Germans catching Glenn live, but it asked for an explanation, especially as the tour was announced on some Addiction-posters I saw in Speyer.

Anyway, the show went well, although it took me some time to appreciate Hans Zermuehlen's work, adding some different touches to some songs, for instance the ending of Stormbringer or Your Love is Alright. Speaking of which, this track had a great surprise as all of a sudden the band launched into Kool and the Gang's "Jungle Boogie" (which also can be found on Pulp Fiction's soundtrack btw) and had me going nuts. I love this stuff, and the George Nastos proved that he can be pretty funky even when it comes to disco. Hans played some sampled trumpetsounds during this one minute interlude. Gary Ferguson proved to fit in this line-up quite well. His drumming is great and suited the different styles played tonite. Never on the foreground but doing some great things in a subtle way. Glenn introduced him as "For the people who've seen Boogie Nights here's our drummer Ferg Diggle" together with some George Michael jokes. I didn't think the greater part of the Germans got it or I should say understood it. I hoped to get Purple Rain as they played this in Stavenhagen, but afterwards Glenn told me this song didn't work out quite well judging from the public's reaction so they dropped it. Nastos would like to do it again though is what I understood. A great show clocking at 100 minutes.

Some minutes after it was all over Glenn signed some stuff for the fans who as usual brought lp's, cd's etc. to have it signed. I met a German guy whom

I also met in Amsterdam 1996 which was nice. Later me and my Dutch friend got backstage were we found ourselves alone with the band. Spend some nice time, and it was really good to meet Glenn again. He's got a pretty good memory that has to be said! I spoke to Bill (Glenn's manager) which I'd like to see again as well. I had a nice talk with Gary Ferguson about (oo) Amsterdam and cigars. By the way, did you know he's playing on at least two albums by John Hiatt? I asked Glenn about the setlist thing, and one of the reasons for not doing a song like Push which he did both in 1995 and 1996 was that those songs are simply too difficult to sing and bass at the same time. Glenn said something like they should play around with the setlist for the Dutch show the 26th. After another German beer for me the band left with the tourbus (which was the first time I saw them all leave in a big couch bands 'normally' travel with!) ;-)) and we left for our hotel.

26.04.98

De Kade, Zaandam

And on the second day... God created music? I don't remember, but it came close to what God would have in mind if he created music at all. This day was kind of special. Not only would Glenn Hughes play in the Netherlands, but my long time emailfriend and CTC-celebrity Lennart Hedenstrom came over from Sweden to accompany me to the show! Both Lennart with girlfriend and myself took a train to Zaandam and quite easily walked to the venue, were Lennart's girlfriend took a picture of us.

The venue I think was great, and had this synthetic foam all over the ceiling to ensure a good sound. Glenn took off with Way back to the Bone, which was a surprise. Muscle and Blood and Stormbringer followed, and You are the Music was the first Trapeze song tonite which featured an extremely funky George. Great sound, great music. First step of Love was cool, and Coast to Coast had Glenn singing this beautiful vocal intro which resulted in a big ovation like it was a separate song. Then the surprise came. That afternoon during the soundcheck, Hans came up playing the riff of Superstition and they decided to include it in the setlist. The crowd was treated with a killer version of Stevie Wonder's classic.

This Time Around with a very clear and powerful Glenn was followed by Gettin' Tighter, which would be the highlight of the evening. What happened is that Glenn breaks a string in the middle of the song. He finishes it, and then the problems come by trying to get the spare bass work. It doesn't. Stagemanager Johnny Hawthorne struggles with the Fender Precision bass if I remember correctly, but the sound is far away from ok. Glenn goes like "Now the question is; is it tuned up? (metallic grungy sound follows) Now I like Metallica, but this is not the sound I'm looking for!" (Big laugh in the audience) Then Glenn proves to be a true stand-up comedian by

doing an imitation of his mother saying that Glenn looks just like George Michael and that with the current news she was a bit worried. Great fun. In the meantime the rest of the band improvises over the theme of Your Love is Alright, but Glenn still has no bassguitar. Then this jam floats into "Fire", the 1977 discohit by the Ohio Players. (Thanks for the reference Lennart) Fantastic! Break a string every night I'd say. A great rendition of Your Love is Alright follows including the Jungle Boogie thingy. Everybody on stage is having a great time, at least they succeed in giving this impression.

I should mention that Glenn (during the stringbreak - no not springbreak!) mentions that there will probably be people who are taping the show who will have a great time. He sarcastically encourages them to put the cd out. You Keep on Moving closes the set and after a short pause, Gary returns doing a short drumsolo before launching into You Fool No One. (Same intro as in 1996) Glenn gives it all, and wipes the sweat from his eyes. Burn closes the great show, and because it is very very crowded with people trying to meet Glenn and waiting for an autograph, the three of us return home. Tired, but inspired and satisfied from the energy and music we just witnessed.

04.05.98
Music Hall, Cologne

If you take a map of Europe, Cologne isn't that far away from Amsterdam, so I decided to take the train again. It could be the last possibility in a while, and after all it was the last day of the tour which was an extra motivation for me to go. I met a friend of mine in Cologne while I entered the Music Hall just in time to see the soundcheck. He told me he'd been in Asschaffenberg were a local station made filmrecordings with two camera's for a program called Energy Music or something. The rehearsals were great to watch and they went through a bunch of songs: Muscle and Blood, I'll be missing you (intro of ctc), the ending of You Keep on Moving, Jungle Boogie and Way back to the Bone. The show itself was a good reproduction of the show in Zaandam. Glenn was in a good mood again, ("I promise you next time you'll know I'm coming")

I happened to take a look on my watch, and 20:55 - 22:47 makes 112 minutes of pleasure. The band really was tight and it was good to see them all getting along well. Gary was introduced as an old buddy with which he did Hughes/Thrall, and who liked to surf. (Glenn: "...and I like to watch") After the show I talked a little bit and gave Gary a little box of cigars which I'd bought in an Amsterdam shop Gary happened to know. GH time was over for me, and I really must say those were the most funky shows I've ever seen. I'm very confident in the future of Glenn's music and can't wait for new stuff to be released. Thanks a lot for the music!

(special thanks go out to Bill, Lennart and Ad)

Fedor de Lange

-END-

Subject: Glenn Hughes Submission
From: "Wailin' Walker" <"wailin "@axionet.com>

I've been following Glenn Hughes since I bought The Trazeze albums back in early 1970. I'm from Vancouver Canada and have had my own Band for years. Tommy Bolin caught my attention when he showed up replacing Blackmore and it was quick to tie him to the James Gang and Zephyr. Spectrum showed up soon thereafter. That's when I made the discovery of Hughes in Deep Purple. One day while learning a solo off Come Taste the Band I recognized the background vocalist, checked the name and traced it back to Trapeze. As you are fully aware that was the start of what was to become a very personal musical relationship. I became a very big fan of an unknown group called Automatic Man. They were also very soul influenced and were driven by a Hendrixesqe guitarist-vocalist by the name of Pat Thrall. Now while learning from the recordings of Hughes (pitch perfect, hit the note or die) and Thrall's arpeggios doubled through an echoplex (another Bolin trick) The Hughes/Thrall album appears in my local record shop.

Whether you followed Deep Purple, Hendrix, The Who, Moody Blues Santana or The Monkees no other group (Hughes, Bolin, Thrall, Trapeze) have had a more exciting turn of events.

This all came to a head when I ventured unaware to San Francisco last week. I had an appointment with my band's publicist and while I waited to meet her at a local pub began to read the local entertainment paper. I noticed Keith Emerson and a Marc Bonilla (Dragon Choir) would be playing that night with guest Glenn Hughes. I dropped the paper and a tingling sensation overtook my whole body. I'd never been so excited since I saw Beck with the original Blow by Blow band. Then the same problem that has happened since I was a teenager repeated itself. "It's Glenn Hughes playing live in your town, I told my people, He's the real thing. "Glenn who", they answer. Remember Deep Purple well.....Another long winded explanation which I stopped myself in the middle of. These folks would never understand and who cares if they do. I was off to see nothing short of My Singing God. The man who through his records taught me how to hold a note, use vibroto, inflexions, controlled screaming etc. Let alone his bass playing and gut-funk soulfulness.

I showed up at the club on Friday with my girlfriend (who already knew of my Vocal Idol) Upon entering the Maritime Hall I asked the kid at the door if this was the Glenn Hughes from Deep Purple and he replied that it was. We missed the opening act but the medium sized hall was dark and inviting with food and a full bar at the rear. Around the floor milled a mere 200 or so fans, mostly middle-aged band types and there seemed to be an entourage of Tommy Bolin Fans at Stage Center. We waited about an hour and stood without tiring two feet from the stage ourselves. I am a Guitarist/Singer in the Blues Rock business, I have a Record Company behind me(Peerless) with 2 CDs available. I was never a big Emerson Lake and Palmer fan and I had never heard or Marc Bonilla. Bonilla sauntered onto the stage with his band of very normal looking musicians(more of a club band than rock idioms) and broke into a pair of high energy Progressive Rock instrumentals. Very impressive, both guitarists and the bass player all could have been GIT graduates. But they didn't sound sterile like that gender usually does they had soul in there playing even through all the affected grimaces and lower lip biting they inflected roots pentatonics that made their music believable. The same spark that hits you when you hear Beck, McLaughlin, Bolin, Van Halen, Peter Green. There music was more than just notes.

Now that we were warmed up it was time to bring on the first Star of the evening, Keith Emerson. It was obvious at this point that 85% of this small audience was here to see the ELP revival. Playing a Real Hammond B-3, Grand Piano and of course the ARP Moog I think that he pioneered. He impressed us all with ELP Concertos, some Bach, he originals and even some Early Boogie Woogie Jumps which were played note for note perfect(I played with the Great Big Joe Duskin for two years so I know how they go) I was never a big Emerson Lake and Palmer fan and in the Blues community Keith Emerson really had no place in this area. He was that synth guy with Wakeman and Lord, what, wait a minute, Jon Lord of Deep Purple, the man who used marshall stacks instead of leslies, the man who toured with Glenn Hughes this was getting very exciting.

It was time to bring out the Special Guest of the evening as we had not heard anything but song introductions into the mike uptil now. Emerson bellowed And now THE Voice of Rock and Roll, Mr Glenn Hughes. Hughes wandered out looking like a George Michaels clone with the new short hairdo tight dress pants and shirt unbuttoned of course. He also wore a long trenchcoat and sunglasses. He greeted us as if we were 2000 not 200 and said that he had just arrived from Switzerland and was a little tired. Hughes bolted right in counting 2,3,4. The opening power chords to a very familiar ballad, no it wasn't Coast to Coast or Save me Tonite this was going to be proof that Hughes can make anything sound good. Procal Harum's A Whiter Shade of Pale. This is one that Wayne Newton is probably doing in Vegas as you read this. Hughes was magnificent. He held his arms out to the crowd as he bellowed the chorus and danced while he played Air-bass leaving the real to a very competent Dragon Choir member. The next tune was off Addiction, Cover Me. On this one Glenn let the power out of the bag. Easy luring opening verses open diaphragm chorusing 4th octave control screams all the trademark stuff. It was a true delight. Glenn then marched off to side stage to let the band do a Emerson Instrumental and then came back to sing again this time it must have been a new song or an Greg Lake Improv because Hughes had notes by his monitor which he used to prompt himself. At one point when turning a page he looked at a girl in the front row and gestured a Shhhhhhhhh with his finger. The show was the highlight of my trip and I returned with the Addiction album and that's when I noticed the web site address. I have been downloading all the info and I am having the time of my life. The Discography sent me into my record collection listening to records I didn't even know Hughes was on. When I stepped off the plane from California all I wanted to do was tell someone what I had seen and this brings me back to the whole problem again with Glenn Hughes. It's a bitter sweet parody but nobody knows who he is and when they hear him they say he sounds like a woman or he's screams too much or he sounds like Michael Jackson. The man has so much talent but why does it shoot over the listening public's ignorant head? This Web Page is so badly needed and I will be supporting it 100 Percent.

I am presently doing a study on Glenn Hughes Vocal Range. I personally think he approaches 4 full octaves(3 octaves are considered exceptional). I will be getting back with my full report.

The man is a true Phenomenon let's spread the word

Wailin' Al Walker
wailin@axionet.com

-END-

Subject: CTC: Word from Bill Hibbler...
From: Lennart Hedenstrom <ctc@hem.passagen.se>

Hey all,

Bill Hibbler who has been taking care of various management aspects of Glenn Hughes' career over the past few years sent me a very nice summary of the recent tour of Germany (plus a gig in Holland that yours truly also had the pleasure of attending). He goes through a lot of the "behind the scenes" stuff of putting together a tour and

doing promotion. Very enlightening and interesting. Enjoy!

Thanks Bill! It was nice meeting you but my hand still hurts! ;)

/Lennart

START OF BILL HIBBLER'S REPORT -----

Lennart,

Though there were challenges, this last tour one of the more enjoyable tours I've worked with Glenn. I thought the band was fantastic and they just kept getting better night after night. First of all, having Glenn back on bass full time makes all the difference in the world. Although he was a bit rusty early on, he just is so much more comfortable with that bass on and he was having a great time night after night. He'll just continue to get better in the future as he spends more time with the instrument. Another major factor? Gary Ferguson. Gary is an excellent drummer that's a consummate professional. One of the problems with Glenn's last few groups is that the players were fans that were either rookies or pros that were somewhat intimidated. Ferg is Glenn's peer and he has total confidence in his playing. He's also is Glenn's old friend and a calming influence on the tour for that Glenn needs. Of course, Glenn loves George Nastos to death and I think what always holds George back with Glenn is that he's not really a songwriter and Glenn needs a collaborator to write with. Hans Zermuehlen turned out to be a great keyboard player for Glenn and they are already writing songs together. So, the band really worked well this time and they seemed to have a great time every night. Some of you may wonder why Glenn didn't perform any of his solo material on the tour. The main reason is probably the bass parts. It can be very difficult to play bass and sing at the same time, which is why you don't see as many bass players as lead singers as you do guitar players. The majority of the material on Glenn's solo albums were not written with the intention of Glenn performing them live as both bass player and singer. It can be done but I think Glenn needed to get used to doing both again before trying to perform the newer material. In the future, I think you'll see Glenn performing songs like Push & Coffee & Vanilla live.

Although the band performed well, the crowds were very small at several of the venues. Now, the promoters, Shooter Promotions, seemed to be an unusual group. I'd met a German couple at the Tommy Bolin Tribute concerts that was friends with one of the key people at Shooter and they introduced me. Together with Nick Peel, Glenn's agent, we began working on putting a tour together early this year. Originally, we'd had an offer to play several shows in the former Soviet Union and had planned to tie the German tour in with these shows. The schedule changed several times and, in the end, the Russian promoter backed out. Shooter still had an offer for nine shows on the table but took a long time in committing to a schedule. They had plans to add two shows in Austria and one in Zurich and I don't think we got a tentative schedule until just a few weeks before the tour. Then the schedule was changed with Cologne moving to the end of the tour and a last minute show in Holland taking the original Cologne date. All this last minute shuffling meant that they missed the deadlines for most of the April issues of the music magazines for advertising and concert listings. They did, however, manage to get a lot of posters up in most of the cities on the tour. Also, they'd incorrectly assumed that SPV would be taking an active role in promoting the tour. They'd never discussed it with me until the tour started but, they'd contacted a junior staff member at SPV to see about promotion. This SPV employee was not up to date on Glenn's status with the label so he told Shooter that he was sure that the label would want to help but needed to speak with his bosses. Well, Glenn is not signed to SPV and never has been. To date, all of Glenn's releases on the label were licensing deals only, which means that they are only working individual albums. The last album SPV handled was Addiction and labels don't come in with advertising support for two year old album titles. SPV likely checked with Zero and discovered that Glenn was moving to a new label so I'm sure that killed any interest they might have had. Had the promoter consulted me about this, I would have saved them a lot of trouble. I assumed they knew that Glenn didn't have a label in Europe since that usually weighs heavily in a promoter's decision to make an offer for a band. In any case, there was very little advance notice of the tour. It's interesting to not that, with the exception of the show in Holland, all the German dates in April had small turnouts. All the shows in May did well because there was plenty of time to make the May issues of all the magazines which usually come out the last week of April. The reason I've gone into such detail here is that a great number of the fans that did come to the shows were apologetic to Glenn for the small crowds and mentioned to him that they saw little advertising. To Shooter's credit, they took excellent care of us on the tour. They provided good equipment, crew members and a nice tour bus. Our German tour manager, Mitch Mildner, did a great job as did our German backline tech, Frank Heller. Despite the fact that they were losing a lot of money, they never tried to cut costs, renegotiate the fees or cancel shows, which many promoters would have done in their position.

As far as the tour itself, I'll leave the reviews to the fans that attended but I can give you my perspective on some of the dates. Originally, Purple Rain was in the encore but was dropped after the

first date because the band wasn't crazy about it and talked Glenn out of it. Prior to the show, I'd joked with Glenn that he could tease the audience by asking if they wanted to hear some Purple and then doing the song, which is exactly what he did that first night.

I think Zaandam was a breakthrough show on the tour. First, in sound check, on a whim, the band launched into Superstition and enjoyed it so much they put it in the set that night. From the moment Glenn hit the stage that night, he was different than usual onstage when he spoke to the audience. Usually, Glenn tends to be very serious when he speaks to the audience but, for some reason, he was more like the Glenn we know privately. Glenn can be a very funny guy when he wants to be but he's never been comfortable acting that way in interviews or onstage. Not so on this night, he was joking with the audience and was well received for it. It's a good thing, too, because he broke a string during the set (a very rare occurrence for Glenn) and his backup bass had an electrical problem leaving Glenn in the awkward position of having to improvise with the audience while the road crew scrambled to solve the problem. To me, it seemed like it took the crew forever to get the problem solved but Glenn had the audience laughing and turned the whole thing into a slapstick routine with the crew. >From then on, Glenn joked with the crowd every night and started bringing the guys from the crew out to be introduced and teased a bit. That part got a little crazy by the end of the tour but the important thing is that Glenn really relaxed and was able to entertain the crowd between songs as well as during them. Aschaffenburg was a big show for the band as well. We arrived in town a day early and visited the venue that night. A small handful of people were on hand to see a female blues guitarist (from Scotland, I believe) and I privately worried that we'd have yet another small crowd of 100 or 150. It turns out that there was a big turnout the next night and the band really put on a great show. The next night in Stuttgart had a large crowd and was probably the band's favorite performance on the tour. The final show, Cologne, was the nicest venue on the tour with a great sound system and a respectable sized crowd. Along the way, we made a lot of new friends and ran into many old ones. Several fans showed up at two or more of the shows and many traveled from other countries to be on hand. Also, I finally got to meet Lennart Hedenstrom in person leaving Bill Jones as the only editor I haven't been able to meet, yet. (Where ya been, Bill?) Special thanks to Fedor de Lange for the t-shirts and to Ad & Ron, Dr. Karl and family, Manfred Ehlert, Margit Schickl, our friends from Audioglobe ari in Italy, Don Airey and apologies for anyone I might have forgotten. Extra special thanks to the Four Musketeers from Coast to Coast (Lewis, Lennart, Bill and Damien) and to Karen & Pete Allen from the Voice for spreading the word on the tour dates.... Glenn and I really appreciate the hard work all of you put into this. Finally, because I know he'll be reading this, thanks to Glenn Hughes, I had a great time watching you do what you do best. Keep up the good work!

The last thing I have to add is that we're still working on putting together a tour of South America. We've been working on this one for quite a while and hope to see some dates come in for July. As soon as they're confirmed, we'll pass the word along via Coast to Coast and the Voice. Take Care.....

Bill Hibbler

END OF BILL HIBBLER'S REPORT -----

-END-

Subject: CTC: Don Airey
From: Fedor de Lange <f.delange@mail1.remote.uva.nl>

I forgot to mention in my review that Don Airey unexpectedly visited Glenn's concert in Asschaffenburg (Germany, May 2nd)! They met backstage as well.

- Fedor

-END-

Subject: Glenn Hughes in BRAZIL????
From: "Andre Turano de Souza" <tusouza@lexxa.com.br>

Hi, Lewis !!!

My name is Raquel, from Brazil, and I'm a great Glen Hughes fan. There are rumours that Glenn Hughes will play here in Sao Paulo in 9th june. Is that true?????Please I need to know. Congratulations for the home page and CTC . Very good work!!!

Thanking you in advice

Raquel Turano de Souza Campinas/SP BRAZIL
tusouza@lexxa.com.br

-END-

Subject: CTC: Dragon Choir reviews from ELP Digest
From: Damien DeSimone <glennpa@CYBERNEX.NET>

Hi All:

Here are some reviews of the recent Emerson/Bonilla/Hughes shows taken from the current issue of ELP Digest (Volume 8, Issue 7). For more info about the ELP Digest mailing list, check out the bottom of this submission...

-damien-

* * *

From: Ken4music <Ken4music@aol.com>, on 5/16/98 4:29 AM:
Subject: Dragon Choir

I had the opportunity to see Keith Emerson with the Dragon Choir this evening at the Maritime Hall in San Francisco. The crowd was light which was unfortunate because it was quite an enjoyable show. Much to my surprise, they performed several classics from ELP including a full rendition of Tarkus with dueling guitars from heavy metal hell (which made for quite an interesting Aquatarkus). Included were Bonillas 'White Noise', 'Hoedown' with Keith playing harmonica and spoons of all things; it branched out into a rockabilly delight. Also, 'Honky Tonk Train Blues', 'Creole Dance', 'Tarkus', 'Fanfare for the Common Man'. a rendition of 'Blue Rondo a la Turk' thrown in with that Moog stick Keith uses. .

Glenn Hughes stole the show. He first appeared with a subdued suave, looking like Phil Collins with hair, singing out of Jesus Christ Superstar, and acting like a sixteen year old who hasn't quite gotten over the fascination of seeing himself nude in the mirror. Quite a nice voice though.

They did Procol Harum's "A Whiter Shade of Pale" and an original 'Cover Me When I Sleep' about recovering from addiction. Hughes and Emerson go back to the California Jam days. I certainly would recommend seeing the show to anyone who has the opportunity. Members included Marc Bonilla, guitar, Joe Travers, drums, Mike Wallace, guitar and Ed Roth, keyboards, who got a brief solo during the encore Allman Bros. "Dreams" (could you imagine having to play keyboard back up for Keith Emerson).

From: "Kenneth J. Hopkins" <hopkins@hopkinscomp.com>, on 5/16/98 10:48 PM:
Subject: Club Show

I got the chance to see Keith Emerson perform in a club setting on May 14th at a small club in Santa Cruz, CA. The club had a capacity of maybe 500 but about 250-300 were present. This let all of us see Keith perform up close.

Keith show started about 10PM (after a local one-man band).

The show started with an unidentified guitar piece by Marc Bonilla (who played guitar on "Changing States"). The rest of the band (at this point) consisted of a bass player, a drummer, a second guitar player, and a keyboard player. (The poster identified them as Dragon something but I did not write it down - sorry).

Keith then came out to play Hoedown. This was somewhat different than previous performances in that Keith played spoons and harmonica during the song.

Next was Nutrocker with some enhancements that Keith attributed to Marc.

This was followed by:

Close to Home
Honk Tonk Train Blues
Creole Dance

Then Marc was given a chance to play another song that was unknown to me.

Glen Hughes came out to sing. The songs were:

Whiter Shade of Pale
Cover Me
Some Deep Purple song that I can not remember the title of.

Keith played these well even though he was using sheet music for these 3 songs and had to put on reading glasses.

After this was over, a California "Tarkus" licence plate appeared on Keith's Geoff keyboard and they latched into a longer version of Tarkus that we have heard in the past few ELP shows. It was certainly different without Greg Lake singing but it was great anyway. (Glen was reading all of the words from a teleprompter but he did well.)

The band made it's bows and left the stage.

For an encore they latched into Fanfare for a Common Man followed by Rondo. The drummer (Joe?) was given time for a nice drum solo during Rondo. Rondp included the ribbon controller / fireworks bit. There was not enough stage room for so Keith closed the cover to the piano and jumped on top to play the keyboard backwards.

I got the chance to meet Keith after the show and get some CD covers signed. He moved through the line of fellow fans very quickly. Like everyone has

said before, Keith is really a nice person. This was the 14th Emerson show I have gone to but the first that I could meet the great man himself. This is my favorite concert of all times.

Another note for those of you in the Bay Area, note that the unidentified ELP show San Francisco for August 28 is now Kaiser Auditorium in Oakland, CA of August 29.

From: DAVID KOLARICH <david.kolarich@clorox.com>, on 5/18/98 9:39 AM:
Subject: Keith Emerson concert

I was one of the very fortunate individuals that got to see Keith Emerson with Marc Bonilla & Glen Hughes on Friday May 15th. It was such an incredible concert, we were in awe of what we were seeing. I have never seen Keith play keyboards in a hard rock format and again it was so incredible. Can you tell me if Keith has any plans to record something with Marc & Glen in that type of hard rock format? [...]

David Kolarich

From: "Stober, Karen E, SITS" <kstober@att.com>, on 3/4/98 9:17 AM:
Subject: Emerson vs. Moog Showdown

This, from the March issue of Music News Network, page 1:

Keyboard Spotlight

Keyboard Magazine, Apple Computers, and others joined forces to sponsor a night of keyboards at the 1998 NAMM Show. Featured performers included the Rudess Morgenstein Project and Dragonchoir. Another performer was John Laraia, who has worked with Yes' Jon Anderson.

...%< snip

Dragonchoir is led by guitarist extraordinaire Marc Bonilla and included Keith Emerson on keyboards and vocalist Glenn Hughes. The highlight of the evening was the band's rocking version of Emerson, Lake and Palmer's "Tarkus" that featured Dr. Robert Moog jamming with Emerson.

Take care,

Karen E. Stober
(w) kstober@att.com
(h) karen1@mail.idt.net

* * *

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Damien DeSimone "I'm a loose cannon, baby!"
glennpa@cybernex.net - Glenn Hughes, August 1997
Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE

-END-

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- The Editors.