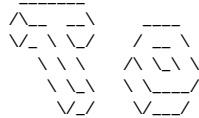
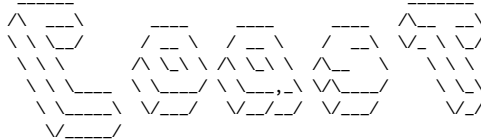


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#35
September 9
1998



|||||
INTRODUCTION
|||||

Hi All!

Well, it has been a long time since the last issue; we decided to wait until after the Tommy Bolin tribute show, and then after that was over, I was out of town until just this past monday night, with the exception of a couple of days early last week.

Special thanks to Damien for doing the trimming and clipping and editing on this issue. I was (and still am) as sick as can be. I'm barely able to sit up and type this intro now, so bear with me. :) Thanks Damien!

I want to thank all the editors for helping out on the new version of the web page (<http://lwb.org/gh>). It was put out quickly and I overlooked putting any credits on there. Apologies to anyone who misinterpreted that ... I was just busy and mostly out of town. Anyway, Damien contributed ideas on the content, Lennart provided ideas on the look of the site and made the logo, I made the imagemap and converted the old site, and Bill has started moving the discography to html in his spare time, and he has started putting up album details and images. I can't wait to see those sections grow. Also, all of us spent time on the overall look and feel of the new web page layout, so credit to everyone. I will put a more formalized credit on the web page when I am feeling well.

In this issue, we have news, reviews of the tribute show, "Those Other Sessions" by Bill Jones, announcements, questions, and submissions galore! It wouldn't be possible without all of you. Thanks!

Lewis

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SUBMISSIONS
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Subject: CTC: News recap
From: Damien DeSimone <glennpa@cybernex.net>

- Glenn and his band will be performing at Monsters Of Rock in Sao Paulo, Brazil on September 26th alongside Van Halen, Dream Theater and others. See the various posts from subscribers in this issue. If we get any more specific info about this after we go to press with this issue, we'll send out a mass mailing before the 26th. Otherwise, to all those that will see Glenn perform at MOR, please send in reviews to CTC!

- In early August, Glenn spent a week or so in Sweden, and he popped up in a couple of places. On August 11, he joined guitarist

Tomas Jacobsson's band RazAmaNaz on stage at the Dubliner pub in Stockholm, and they jammed on Free's Stealer and DP's Gettin' Tighter. On August 12, he was spotted in the audience at a Thin Lizzy show at a club in Uppsala.

- Glenn celebrated his 46th birthday on August 21. Happy birthday, Glenn!

- Glenn performed along with Johnnie Bolin & Friends at this year's Tommy Bolin Tribute, which took place August 21-22 in Denver, Colorado. See reviews elsewhere in this issue.

- Glenn's amazing performance at the 1997 Tommy Bolin Tribute has finally been released on CD by the Tommy Bolin Archives (<http://www.tbolin.com/>). The CD was recorded on August 22 and 23 at the Bluebird Theater in Denver, Colorado, and it features Glenn along with Johnnie Bolin & Friends storming through a killer set of Tommy's music along with some classic CTTB-era Deep Purple and Trapeze. Glenn Hughes, Johnnie Bolin & Friends - TOMMY BOLIN: 1997 TRIBUTE, Tommy Bolin Archives TBACD-12, USA.

- The legendary demo material that Glenn recorded with Geoff Downes back in 1991 has been officially released on CD by the Voiceprint Group in the UK (<http://www.voiceprint.co.uk/>). See Bill Jones' review in this issue. Glenn Hughes/Geoff Downes - THE WORK TAPES, Blueprint BP285CD, UK.

- Glenn has done sessions for two more tribute albums. He recorded Knife Edge for an Emerson, Lake & Palmer tribute and Only Women Bleed for an Alice Cooper tribute. Both of these are expected to be released early next year.

- RPM in the UK is going to release a Trapeze live CD titled Welcome To The Real World. The source is a show recorded in London at the Borderline on May 16, 1992. The CD features Glenn, Mel Galley, Dave Holland, and Geoff Downes on keyboards.

- We have learned that there was a Glenn Hughes video that was made available in Japan to go along with the release of the GH compilation CD The God Of Voice: Best Of Glenn Hughes (Zero XRCN-2027, released March 28, 1998). Thanks to Ko Mitani, here is more about that: "I finally got the information about the Glenn Hughes video from Zero. It was for Glenn Hughes fans who bought the first pressing of "The God Of Voice - Best Of Glenn Hughes." They could apply for a lottery, and the winners received the video containing Pickin' Up The Pieces, Why Don't You Stay, and Save Me Tonight (I'll Be Waiting). Unfortunately, it is not for sale."

- Many of you are wondering why Glenn has not released a new solo album since Addiction in 1996. For more on this, see Marc Fevre's excellent "What's New With Glenn" submission and Andrew McNeice's awesome Glenn Hughes interview in this issue.

NOTE: For all the latest GH news in between issues of CTC, be sure to check out Lennart Hedenstrom's GLENN HUGHES NEWS web site at:

<http://deep-purple.family-tree.org/Hughes/>

Damien DeSimone
glennpa@cybernex.net
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Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE

-END-

Subject: CTC: My review of the 1998 TB Tribute Concert Weekend
From: Damien DeSimone <glennpa@cybernex.net>

Hi All:

I attended the 1998 Tommy Bolin Tribute Concert which took place in Denver, Colorado on August 21st-22nd. When I made my travel plans a few months back, I was very excited about seeing Glenn again, as I had such a great time at last year's show (see my review in CTC #29), and, after all, how many opportunities do those of us in the USA - especially those of us on the East Coast - get to see Glenn! So I was psyched. However, I was slightly bummed at the fact that my friend and fellow co-editor of CTC Lewis Beard as well as my friend Brendan Johnston could not make it this time around, as they both had prior commitments. So I went "alone" to Denver, but not really, because, as you will see, I hooked up with many of the nice people I met last year - and some new faces as well - as I anticipated would happen. Anyway, here is my review, and I promise it will be shorter than last year's!

THURSDAY, AUGUST 20

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I arrived at the Super 8 Motel on Zuni Street in downtown Denver at approximately 3:00pm. This was the hotel that was recommended by the Tommy Bolin Archives for those coming in from out of town and out of country. Not being too familiar with Denver besides what I saw last year, I reserved a room at the Super 8 several months ago. But I was surprised to see that it was not what I expected. The hotel was not very well-kept and appeared to be more on the outskirts of town, right down the road from Mile High Stadium. It was situated off the Interstate, but in a residential neighborhood which was kind of run-down. It made the Comfort Inn - where everyone stayed last year - look like a four-star hotel! And I was beginning to wonder if I was even in the right place. As I was checking in, the first familiar face I saw was that of the inimitable Jim Wilson, so I knew I was where I was supposed to be!

Since the TB Tribute events were not to begin until Friday afternoon, I had plenty of time to kill. Given the fact there was literally nothing in the immediate area to see or do (I didn't have a car), I decided to go for a swim in the hotel pool, which was enjoyable. I chatted with Jim Wilson there, and shortly thereafter Tommy Baum showed up. Tommy gave me a four-track tape that he had recorded with his band, The Tommy Bomb Explosion, earlier that week. I did not have a chance to listen to it until after I got home, but Tommy - if you do get to read this - I just want to say thanks a lot, and it was way cool, especially your cover of Teaser, which was very impressive! And I did mail the tape to Lewis. Later that night, I know there was a "fan jam" event at The Sports Field Restaurant & Lounge, but I did not go. Heard it was great though, and that Johnnie Bolin actually jammed on guitar!?

FRIDAY, AUGUST 21

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Friday morning I got up early and went for a walk, which is something I do every morning, no matter where I am. I found a really nice park in the area, so I hung out there and enjoyed the beautiful weather. I knew fellow CTCer Ko Mitani would be arriving at the hotel around 11:00am, so I headed back to meet up with him. Ko and I went to lunch, then proceeded over to the

Bug Performance & Media Art Center to pick up our "Whole Enchilada" weekend passes and check out the band rehearsal, which was the first scheduled event of the TB Tribute weekend. We made our way to the Bug, which was situated on what appeared to be mostly a residential street, though there were a couple of art galleries in the immediate area. After we parked the car and started walking down the street toward the Bug, we heard Glenn and the band jamming, which really floored me, and I experienced the same feeling I did last year when I first approached the Bluebird and could hear Glenn singing inside. You know, I spend so much time listening to Glenn's music and working on all this CTC stuff and everything else related to him, that I almost had to pinch myself to realize that I was actually there in the same vicinity as he was.

Ko and I hooked up with David and Shirean Harrison, and the four of us ended up hanging out at all the TB-related events throughout the rest of the weekend. Nice to see them again! We all went inside and picked up our weekend passes as well as the other goodies that were given out by the TB Archives, which included a commemorative poster and t-shirt, the 1997 TB Tribute CD, and an Energy CD. Between the rehearsal, the two concerts, and all the merchandise, the "Whole Enchilada" package offered by the TB Archives was a true bargain! The Bug - despite being very warm inside - was a very nice, intimate place, probably with the capacity of holding only a little over 100 people. As Ko, David, Shirean, and I walked up front to sit down, Glenn - who was onstage rehearsing with the band - spotted us and waved. The Funkmeister had spotted the Underground Crazy Glenn Hughes People! :)

Now, you should all know by now that you can always count on me for the Glenn Hughes fashion report. Glenn - as fit, trim, and tan as I've ever seen him - was wearing a light-colored Quiksilver t-shirt, baggy, blue-green corduroy shorts, and Nike sneakers. Oh, and did I mention it was Glenn's 46th birthday? The man does not look his age at all! I overheard someone in the audience say, "He looks like he's twelve years old!" :) Something else that must be noted is that Glenn now wears prescription sunglasses all the time. I'm sure you've all seen them by now in recent pictures. At one point during the weekend, Glenn told me, "You'd better get used to these," referring to his glasses. Finally, Glenn has had extensive dental work done and is now sporting a dazzling new set of choppers, and the difference in his appearance is rather striking!

Anyway, Glenn and the band ran through a few songs while we were there, then Glenn left, since, as he said, they had been there rehearsing since 10:00am, and it was now pushing 4:00pm. The band remained, joined by Gary Wilson (former vocalist of Energy in later years), and jammed on a blues tune, which was cool. Then we all left, planning to reconvene at the Bug at 7:00pm for the "dress rehearsal" concert.

Since we had a few hours to kill, Ko and I went over to the Capitol Building, which is where Lewis, Brendan, and I went last year. There is a dome on top of the building - up a dizzying array of stairs, I might add! - that offers an awesome view of the city and beyond. However, we got there too late, and the dome was closed. We vowed to try again on Saturday.

We got back to the Bug a little after 7:00pm and took our seats, and former Energy vocalist and TB lyricist Jeff Cook came out and rehearsed his material. Now it was time for the dress rehearsal concert, which featured Glenn and the "all-star" tribute band. By the way, the band was the same as last year, and consisted of:

Johnnie Bolin - drums
Ralph Patlan - guitar
Rocky Athas - guitar

Robert Ware - bass
Terry Brooks - keys

And those guys are all great musicians. The setlist was:

Post Toastee
Shake The Devil
Gypsy Soul
Alexis
Lotus
Owed To 'G' *
Coast To Coast *
Gettin' Tighter *
You Keep On Moving *

Dreamer
Teaser

* Glenn on bass

So the core of the setlist was essentially the same as last year, and the performances by Glenn and company were equally as compelling. Yes, there was a sense of familiarity with what was happening, because, as opposed to being in total awe of Glenn performing Tommy's music as I was last year, this year I sort of knew what to expect in that regard, since it was something I witnessed once before. Might I make a suggestion if Glenn is to come back next year? Why not have Glenn and *his* band play a set of *his* material, which obviously would still include some DP-era Bolin songs? It would still be relevant to the event, and it would be a nice change of pace from the last two years, and it would give all of Glenn's fans here in the USA and everyone else the chance to see him perform with his band. And, of course, not to forget the excellent all-star tribute band, which could feature another vocalist. Just an idea... So the additions to this year's set were Post Toastee, Lotus, and Owed To 'G'. A highlight from this new material - besides Post Toastee and Lotus bearing Glenn's unique vocal stamp - included Robert Ware's bass breakdown in the middle section of Post Toastee and the tasty soloing and Johnnie Bolin's inspired drumming during Lotus. Teaser was performed as the more standard, rocked-up version as opposed to last year's unique treatment of the tune as the set opener. Glenn once again had the lyrics handy for all the TB material.

As far as the classic DP material, Glenn performed that stuff so smoothly and professionally - yet with unbridled enthusiasm - and regarding Owed To 'G' and Gettin' Tighter in particular, dare I say he injected more groove into those tunes than I had ever heard, which makes sense, because that's the way he treated those songs from his back catalog during the tour of Germany and Holland last April/May. In fact, I'd say Glenn is very proud of the fact that he and his band have really changed the arrangements of those overplayed tunes and made them that much more "Glenn." What can I say about Coast To Coast? I'll never get tired of hearing that. After all, it is Glenn's signature song, and he *never* fails to infuse passion and feeling into that one, no matter who he's performing with.

Since it was Glenn's birthday, at one point in the set, Johnnie Bolin led the crowd in singing Happy Birthday to Glenn, which was a lot of fun.

Another very important point worth mentioning is that Glenn was extremely loose, comfortable, confident, and talkative onstage, even cracking a lot of jokes, which was a definite contrast to his more serious demeanor and appearance last year. I know David and Shirean commented on a lot of Glenn's humor and other bits in their review, so I won't repeat any of that here, but I must say my favorite line of the whole weekend

was when Glenn quipped, "I'm still younger than Jon Lord!"

After YKOM and before the encores, a calm and composed Mike Drumm appeared center stage, stepped up to the microphone, and said, "Do you want more? DO YOU WANT MORE???!!!" With that outburst of emotion from Mr. Drumm, I know that got me yelling for more!

Glenn's stage outfit - for both nights - consisted of a black pajama (!?) shirt with red striping, baggy, black jeans supported by a wide black belt, and Nike sneakers. He looked like a cross between George Michael, Jim Carrey, and one of the Backstreet Boys! :)

Anyway, after the spectacle of watching this great group of musicians do their thang in such a small place, I returned to the hotel and hit the sack.

SATURDAY, AUGUST 22

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Ko and I did return to the dome at the Capitol Building on Saturday afternoon, and we were able to get up to the top to take in the view and take some pics. That's a magnificent spot. From there, we headed over to the meet-and-greet event at the Bluebird, which was to take place at 3:00pm. This year they had Glenn at the beginning of the table (last year he was on the end). Glenn was very cool, chatting with everyone, signing stuff, having his picture taken. The 97 TB Tribute CD was playing in the theater, and at one point the CD started to skip during a GH vocal, which created an amusing effect. When my turn came to step up to Glenn, he greeted me fondly, and then he asked me where Lewis was! I explained that Lewis was not able to make it this time, and Glenn seemed happy that at least one rep of CTC was able to make the trip. Wouldn't miss it, my friend! I spoke to Glenn for a few minutes and took a couple of pics, acknowledged the new material he's been working on (for "the" album), and told him to stop doing sessions for all those tacky tribute albums. :)

Glenn introduced me to his friend Andy (Me: "Attwood?" Glenn: "No, a new Andy."), who is a really nice guy, and Glenn invited me to chat backstage after the show.

BTW, Glenn was sporting the corduroy shorts and sneakers again, this time paired with a bright green short-sleeved shirt.

We all met back at the Bluebird later that night for the "showcase" concert. All of the "Whole Enchilada" weekend pass holders were allowed early admission, and as we were going in, there was a long line of people in front of the box office waiting to buy tickets. That was a good indication that the place would be pretty packed on this night (it was).

JRZ System (<http://members.aol.com/jrzsystm/>) opened the show, a trio that jammed on some killer Bolin instrumental stuff. They were great! I really enjoyed their set. Next up was Emilio Emilio, a local band. Apparently their vocalist/guitarist's first guitar teacher was none other than Tommy Bolin. Well, Tommy must have rolled over in his grave that night, because EE was HORRIBLE! After the superb opening set by JRZ System, they proceeded to gradually kill any momentum that had been built up and try everyone's patience. At one point during their set I spotted Mike Drumm, and David Harrison and I agreed that it looked like even level-headed Mike was starting to lose his cool! They performed several original "tribute" songs to various dead dudes, including Tommy and Jaco Pastorius, but those

tracks came off sounding like nursery rhymes against a backdrop of the most generic blooze imaginable. Let me tell you, I have respect for anyone that will get up in front of a crowd and perform, and I don't like to spread negativity, but yes, folks, Emilio Emilio was Insipid-io Insipid-io! How did I occupy my time during their set? Well, I kept my eyes on their female bassist, who looked like a "softer" version of Courtney Love. Oh, and did I mention that some bloke standing next to me collapsed on me in a drunken stupor?! Give me a freakin' break!

ZZZZzzzzz.....

Unfortunately, after EE's set, there was so much gear onstage, and some technical problems started to develop, which caused a bit of a delay. The problems were never fully rectified for the remainder of the evening, but that's rock 'n roll, I guess. However, one notable casualty of this situation was Terry Brooks' keyboards, which could hardly be heard all night, save for his excellent organ solo in YKOM. Anyway, not to get ahead of myself here, once things got sorted out, it was time for the all-star band to take the stage fronted by Jeff Cook, who performed a blistering two-song set consisting of Rock Me Baby and Goin' Down (which featured former Energy drummer Bobby Berge).

My, my, then it was time to welcome Mr. Hughes back to the stage.

"Good evening! How are ya? Nice to be in Denver, Colorado. Here we go, folks. We're gonna have fun tonight, are we? Absolutely!"

And then the band proceeded to tear through their set, which was fundamentally the same as the night before, with a couple of changes:

Post Toastee
Shake The Devil
Gypsy Soul
Alexis
Lotus
Owed To 'G' *
Coast To Coast *
Gettin' Tighter *
You Keep On Moving *

Dreamer
Teaser
Your Love Is Alright *

* Glenn on bass

During Gettin' Tighter, as they did last year, the jam that Glenn used to perform live with DP in Space Truckin' (Mark 3) and Gettin' Tighter (Mark 4) was included ("You gotta dance to the rock 'n roll!"). Some fine, fine bass playing, ad-libbing (including "SEX!"), and a display of athleticism by Glenn that you think would be unimaginable given his 46-year-old frame of muscle 'n blood and having seen what Glenn looked like in the mid-to-late 1980s! At one point during the jam, Glenn sang "You're clean outta sight...", and it made me recall the classic line from It's About Time on PMO.

Dreamer was performed as a duet by Jeff Cook and Glenn. Jeff sang the first couple of verses (with Glenn sitting in front of Johnnie's drum riser). Glenn brought the song home. At one point, to my surprise, Glenn hurled a plastic bottle of water into the crowd!

An addition to the set was Your Love Is Alright, which also closed last year's Saturday night show, but some of you may recall the band hadn't properly rehearsed it last year, so they made up for it this time with a really kick-ass version. It goes without saying that Glenn is truly "in his element" on that one. Wow! After witnessing that, it made me really want to see a Glenn show with *his* band performing *his* material; maybe someday!

After a few closing "WHOOOPS!", the strong performance by Funkmeister Glenn, Johnnie, Ralph, Rocky, Robert, and Terry came to a close.

After the show, I ventured into the archaic confines of the Bluebird backstage area to chat with Glenn for about a half hour. I must say it was a real pleasure to sit down and converse with him about a variety of subjects. Beyond all the talk of music and all the joking around that I do, the bottom line is that Glenn is a really friendly, down-to-earth guy. If you couple that with the fact that Glenn has such a loyal and caring fan base throughout the world, it's no wonder there's such a bond between Glenn and his fans. He knows it, and we know it.

At one point, just before we all left, I made a (stupid) comment to Glenn with regard to the new material he's been working on, and I said something to the effect of, "We'll all keep our fingers crossed for you." Glenn's friend Andy responded, "That has nothing to do with it. It's all up to a Higher Power." You know what? He's RIGHT.

SUNDAY, AUGUST 23

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I arrived back in New Jersey at approximately 6:30pm.

THANKS AND ACKNOWLEDGEMENTS

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Big thanks to Ko Mitani, who let me ride around all weekend with him in his rented car! And thanks for taking all those pictures for me, Ko! Thanks also to Mike Drumm and Jamie Martin at the Tommy Bolin Archives for putting together another EXCELLENT package and show this year. Extra special thanks to Glenn and Andy for the hospitality.

MORE INFO

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For more on my 1998 Tommy Bolin Tribute Weekend experience, please check out my special photo report for the newly-revamped Glenn Hughes/Coast To Coast web site at:

<http://www.lwb.org/gh/features/dmd-trib/>

Also be sure to check out David and Shirean Harrison's Glenn Hughes Picture Gallery for their photos from the weekend!

See ya next year (?),

-Damien-

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Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE

-END-

Subject: CTC: Review 1998 TOMMY BOLIN TRIBUTE CONCERT
From: David Harrison <dharriso@dnai.com>

1998 TOMMY BOLIN TRIBUTE CONCERT, DENVER, COLORADO

For photos of the shows, visit our web site at:

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

Enjoy!

David & Shirean Harrison

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We arrived in Denver Thursday evening and having had a relaxing evening, were eagerly awaiting the following days events. We weren't to be disappointed. Overall, the band with Glenn leading, we're in fine form, so much tighter than last year. Each one of them playing outstanding sets. Glenn was so relaxed and thankful to all the fans, it was a real treat to be part of the weekend. Our special thanks to Mike Drum, Jamie and all at The Archives for putting together another great two day event. The afternoon spent at the rehearsals was one of many highlights, despite the Denver heat and humidity!

FRIDAY, AUGUST 21st, 1998 - THE BUG THEATER
AFTERNOON REHEARSAL

On Friday afternoon we headed to The BUG Theater for the rehearsals and to pick up our tickets. As we got closer to the venue, we could not believe the state of the neighbourhood, a real grotty area. When we arrived, we found a parking lot across the street, and then waited for the doors to open. We could hear the band rehearsing, it was very surreal, listening to Glenn belting out "Your Love Is Alright", while the sun was shining on a very humid day, standing outside in this very run down part of town!

We spotted an old friend of ours from California and went over to greet him, then noticed two other familiar faces, Damien DeSimone and Ko Mitani, fellow CTC'ers! It was great to see Damien and Ko. It's hard to believe it was a whole year ago since we had seen Damien and 6 months for Ko, as we met up with him in LA for the Emerson/Bonilla shows, which Glenn appeared in this past January. We had a great time catching up and shooting the breeze! We took some group photos which we hope to see soon!

Finally the doors opened and we went inside to pick-up our goodies! The weekend passes, t-shirts, CD's and posters as part of the 'Whole Enchilda' package. Carrying the goods, we headed inside the dark and small theatre, a perfect size for the rehearsals. It holds, we guess, about 100 people. As we walked down towards the stage, Glenn and the band were in between songs. Glenn spotted us and shouted out "Good to see ya!" and waved. The band had been there since 10am that morning, Glenn did 3 songs while we were there. "Gettin' Tighter" is the only one we remember!

Once those were completed, the band took a break and so did we - it was extremely warm and humid inside the theater. We went outside to grab some air, and were chatting away with some other folks we hadn't seen since last year. We heard someone say "It's bloody hot", we turned around as we thought it was a fellow Brit. - indeed, it was Glenn! He walked up to us and gave us a hug and a handshake, and David wished him a Happy Birthday. He then told us he was finished for the afternoon and would be back in the evening for the dress rehearsal. David thanked him for letting us know, as it was very hot and humid both inside and out and we wanted to go somewhere to cool off. Glenn went on his way, and we went back in briefly to say our good-byes until the evening, we then headed back to the hotel to freshen up!

EVENING DRESS REHEARSAL

We got back to The BUG a little late that evening - we took a wrong turn and got there the long way!! When we finally arrived and got inside, we

spotted Damien and Ko, and they had kindly saved us two seats - thanks guys. Jeff Cook (former Energy vocalist) came on stage followed by the other band members, a huge applause came from the crowd and the band went straight into Rock Me Baby, followed by Going Down.

Jeff then introduced Glenn, who walked onto stage to rapturous applause. Glenn was wearing black jeans with white stitching, and a black silk shirt with red trim, which looked very much like a pyjama top! Yet another unique look and very stylish.

Post Toastee kicked things off, with Glenn in fine form. It was amazing to hear the band this year, they're so much tighter as a unit compared to last time and sounded like they had been playing together for ages. They were also a little more experimental in their interpretation of the Bolin material.

The crowd was alot more vocal this year, although not as relaxed when it came to boogie-ing around! We've never heard so many guys going crazy during the whole performance, it was so good to know that Glenn is getting this attention, even if it's not from his own material.

In an amusing skit Glenn commented, "Ladies and Gentleman, here we are on the 21st August, 1998 - where people have sexual relations with that woman"? Up next was Shake The Devil, again with Glenn in top form. Gypsy Soul was next. Glenn told us, "the reason I chose these songs is because they mean something to ME. It's a beautiful thing that we have this memory inside of us all".

"You know what they say about us old geezers, we forget lyrics. A week ago or so a guy called me up for an interview and asked 'How can you remember ALL those lyrics?' I wrote the bloody things! (In a real thick Brum accent), "I'm not Ozzy Osbourne, for christ's sake! I'm kidding, I'm kidding!!" Then the beginning chords of Alexis began and so started one of the stand out songs of the evening.

Then a real treat - Lotus - Glenn commented, "This is one of my favourite Bolin songs of all time, Lotus (In An Oriental Sky)".

Johnnie Bolin reminds everyone, at last year's show it was his birthday weekend and this year, it's Glenn's. "We need to sing 'Happy Birthday' to Mr. Glenn Hughes. The crowd erupts...."Happy Birthday To You, Happy Birthday To You, Happy Birthday Dear Daddy, Happy Birthday Mr Glenn Hughes". Glenn followed up with, "I'm still younger than Jon Lord! I'm joking, thank you everyone for being at my party. I do like Sherbert Lemon!!"

What could follow that...Owed to 'G', this was the other favourite song for us this evening, Glenn with his bass and plucking away like there's no tomorrow! Coast To Coast followed with Glenn telling us, "something happened since last year, I can't see a bloody thing without glasses! This is a song I wrote along time ago..... bloody hell, I'm 46 today and I wrote it in 1970!"

After CTC, Glenn gave a message to bootleggers out there who have taken advantage of Tommy Bolin material and particularly of last year's concert, as there has been one floating around. "For myself, Glenn Hughes, it's not a problem for illicit bootlegs to be sold, but for anything with the name Tommy Bolin on front, I think it's very disgraceful to do that. You can bootleg the shit out of my concerts, I like you to hear my work, but this is a whole different thing. I'll give you \$20,000 NOT to sell a bootleg".

Gettin' Tighter followed with the crowd going crazy and Glenn's bass getting a thorough workout. He really was enjoying himself and the crowd. He told us "it's been a fabulous year for me this past year. I've made 6 albums in 6 years and I needed to take some time for myself. I haven't toured America in so long, but that's in preparation as we speak....next year I'll be playing a tour of America. There are reasons why I haven't done it, spiritually I didn't think I was ready. But next year is a time I've prepared for this".

The wonderful keyboard introduction of You Keep On Moving began a blistering version of this classic song. The crowd was cheering so much at the end, but it was the last song of the evening, at least that's what we thought! Luckily two encores followed, wonderful renditions of Dreamer and Teaser. Glenn left us with this, "I hope you'll have me back next year".

Friday evening's set list was as follows:

Rock Me Baby, Going Down (featuring Jeff Cook), Post Toastee, Shake The Devil, Gypsy Soul, Alexis, Lotus, Owed To 'G', Coast To Coast, Gettin' Tighter, You Keep On Moving, (Encore) Dreamer, Teaser.

SATURDAY, AUGUST 22nd, 1998 - THE BLUEBIRD THEATER

AFTERNOON MEET 'N' GREET

Saturday afternoon began with the Meet 'N' Greet session at The Bluebird Theater. This year there was a huge turnout, although the layout of the Bluebird appeared different, it felt smaller this time around. Maybe it was the lack of tables and chairs, we missed those chairs later on! Glenn and Johnnie were the first band members there and it took about 20 minutes to round up the rest of the band.

Rob Sample, our friend from California who now lives in Denver, showed up along with Damien and Ko and the four of us hung out while waiting for the line to slow down. Rob had brought his photo album which featured Glenn in concert with Hughes/Thrall in San Jose and San Francisco in 1982. Some great shots of Glenn in his youth and ours! It seems like yesterday!!

We finally got close to the front of the line and once there, Glenn was gracious enough to sign the 1997 Tribute CD which we had received the day before. Shirean got a photo with Glenn and Rob had most of his stuff signed, along with a Tommy Bolin postcard for his sister, Gigi, who was back in California, regretting not coming! Glenn enjoyed looking at the Hughes/Thrall photos - "is that really me?", he exclaimed!

It was getting late and everyone had got to meet the band. Glenn was heading out the door, but then was told they had to do the sound check before he left for the afternoon, so reluctantly, he got on stage with his bass and began, but we were being ushered out by security, so missed most of it. But we managed to get a few snaps before we left the building! We only had an hour or so before we had to be back, so we headed back to the hotel again in preparation for the evening performance.

EVENING PERFORMANCE

We arrived back at The Bluebird at around 7pm to ensure we found a parking space across the street, we were lucky, there were only two left! We were planning on going to the GooseTown Tavern which was supposed to have been open since 6pm, but the place was all locked up. So we walked down the street and found a dive bar which we stayed in for about 30 minutes. At The Bluebird, we stood in line until they announced pass holders could go in first. Again it was extremely humid out there in line, it was so good to get inside. Once in, we headed straight for the bar for some welcome refreshments. After cooling off, we looked around and noticed that the tables and chairs were missing...aagh, 5 hours standing up, we weren't happy campers! Once we got used to the idea, we found our spot just left of the stage and close up.

There were two other support bands slated to appear before the Tribute band were due on. JRZ System, was the first, a very good 3-piece instrumental group, who covered a couple of Bolin tunes plus one or two of their own. They were very refreshing to hear and should have been given more time - if only to take away from the next band. Emilio, Emilio was next, apparently a local group, whose claim to fame is their leader, Emilio (!?), was taught guitar by none other than Tommy Bolin. They were definitely nothing special, doing a couple of their own tribute songs to Tommy and not very good blues songs. A complete waste of time, and they took the piss with an extended set which everyone around was extremely annoyed about.

After a short interval it was time for the Tribute band to appear. They walked on stage one by one, seconds later it was apparent they were having sound problems, probably due to Emilio, Emilio who were the last on. Mike Drumm checked in with the band to see if there was anything that could be done and to figure out what caused the problems. It's unclear exactly what the cause was, but it took a couple of minutes before everyone was as happy as they could be. Jeff Cook (former Energy vocalist) came on stage when everyone was ready, with a huge applause and went straight into Rock Me Baby, followed by Going Down.

He then introduced Glenn, who proceeded to walk on stage with another huge welcome from the crowd. Glenn was wearing the same outfit as the night before. Again, Post Toastee started things off. He was in fine form tonight, holding nothing back. We've been lucky to have seen him a few times in the last 2 years, and you never hear the same song sung the same way, he's always keeping things interesting and fresh.

At the end of the song, Glenn asked the crowd, "Nice to be back in Denver - any new guys/gals this year who didn't make last year?" Some of the audience responded with shouts and clapping. "Oh dear, we're going to have to impress you!" Next up was Shake The Devil. Glenn said "I chose these songs again, as these were most of the one's Tommy wrote. He would come and play them to me before he recorded it, and so they have a special place in my heart", with that Gypsy Soul began and we were given a grand performance of this wonderful song.

Alexis followed soon after. By this time the band was warming up, "It's getting a little hot up here - lose yourself in this one, it's a beautiful 'thang!" said Glenn, as Lotus continued the set. When this one ended, we saw Glenn takeover the bass duties, and before we knew it, Owed To 'G' started, this version was really fresh and great to hear.

"We're getting warmed up now and I've got pyjamas on too! This is one of Tommy's favourite songs and one I've sung for awhile now", Glenn told the crowd as he kicked off his signature tune, Coast To Coast. "Can you feel the love....this is why we're all here, to celebrate my dearest friend and his music", Glenn continued, while getting ready to perform a blistering version of Gettin' Tighter.

When Gettin' Tighter came to an end, Glenn explained, "Now I'm warmed up, it takes an old geezer a few hours to get started, but then you can't stop, right!" Then followed a very special moment for all, Glenn continues, "this next song is dedicated to my brother, Tommy Bolin and three other guys who were my dear friends, John Bonham, Phillip Lynott and Chris Farley, this one's for you", You Keep On Moving. The wonderful keyboard introduction began and off we went into a thunderous rendition of one of the best songs of the night and appropriately the final song, at least that's what we all thought!

After a brief pause, Jeff Cook and band came back out for two encores. Jeff explained, "Glenn is exhausted, after that last one". After about a minute of Jeff leading the vocals of Dreamer, the first encore, Glenn came back out on stage to finish the song.

Glenn explained his exhaustion, "I got here from Europe the day before yesterday, so I'm a little tired, and I'm off back there again tomorrow, I'm doing a thing in Germany. So it's been really good to see you again, and hope you'll have me back next year? I love Tommy Bolin and this whole thing. Thank you to Mike Drumm and The Archives and staff and the Foundation of Tommy Bolin and all Tommy Bolin fans around the world and of course, my fans as well". Teaser followed, a wonderful version we should tell you. Again making the evening of songs sound new and revitalized.

Sadly the last song of the night had to come, but what a song, a Trapeze favourite and one of ours, Your Love Is Alright. Glenn told us, "I want to do a song that encourages you all to dance, white boys do dance!" And with that we all began grooving.....

A great ending to a wonderful two days, celebrating the music of Tommy Bolin and for us another chance to witness the greatness of Glenn's vocal talent. We only hope he really pulls it together for 1999 with another unique album and this time, we hope, a full world tour in front of both old and lots of new faces.

Saturday night's set list was as follows:

Rock Me Baby, Going Down (featuring Jeff Cook), Post Toastee, Shake The Devil, Gypsy Soul, Alexis, Lotus, Owed To 'G', Coast To Coast, Gettin' Tighter, You Keep On Moving, (Encore) Dreamer (with Jeff Cook), Teaser, Your Love Is Alright.

-END-

Subject: CTC: 1998 Tommy Bolin Tribute Concerts
From: mitani@ucla.edu (Kohnosuke Mitani)

I went to Denver for the 1998 Tommy Bolin Tribute Concerts. The Concerts

are like a dream for me, because my most favorite musician is Glenn Hughes and the second most favorite is Tommy Bolin (maybe, my music preference has not been developed since 1975). So, here we are again in Denver with a lot of familiar faces from last year.

After arriving at Super 8 Motel around noon on August 21, I called up Damien DeSimone. We took a walk around the hotel for a while, had lunch and headed for The Bug, a small dirty theater unusually located in a residential area to see the tribute band to rehearse. When we got close to the entrance, we saw David and Shirean Harrison, our fellow CTC subscribers. I noticed Glenn's voice singing "Post Toastee" coming from inside the theater. This was a real rehearsal with only about 50-100 audiences; the band stopped playing whenever they found something wrong. The band rehearsed "Lotus", "Owed To 'G'", "Gypsy Soul" and "Post Toastee".

So, we could tell that they added some new songs for this year. During the rehearsal, either Rocky Athas or Ralph Patlan (two guitarist of the band) also played short intro riffs of "Dealer" and "People People", but the band did not play these songs in the concerts. Glenn thanked people coming from out of state and out of country. He asked me from the stage, "Where are you from?". He might have thought I am from all the way from Japan. He was right in a sense because I am originally from Japan, but I've been in LA for the past two years. So, I replied "LA!". His response was, "Cool!". It was my first exchange of words with my biggest idol for twenty years! After Glenn left, they rehearsed a little more, and we left for sight-seeing and dinner.

We went back to the Bug at 8:00 PM to see the dressed rehearsal. This was basically a full show which was open only for whole-weekend-pass holders. After Jeff Cooks (Tommy's co-songwriter) finished his part, Glenn appeared on the stage. The first song started with unfamiliar riff by Rocky, followed by a familiar intro of "Post Toastee", one of Tommy's best hard rock tunes. And, this is one of the three new songs added this year. This was a real kick-your-ass start of the show, compared to the slow start by "Teaser" last year. So, the audience went crazy immediately. And then, "Shake The Devil" and two ballads, "Gypsy Soul", which is Glenn's favorite Tommy Bolin song, and "Alexis" followed. As usual, Glenn's voice was incredibly beautiful especially in ballad. Next song was another new addition for this year, "Lotus", a beautiful mid-tempo rock/ballad. After "Lotus", Glenn took a bass guitar from Robert Ware. That was when Jonnie Bolin stand up and lead us to sing "Happy Birthday 'Daddy'!". Yes, August 21 is Glenn's birthday. Glenn expressed his appreciation (or maybe his shyness?) with funny gestures and by saying "I am still younger than Jon Lord!". And, the band played "Owed To 'G'" (!). It was a big surprise to me. Glenn's play was very very energetic! Has Glenn play this song in live before?? But, Glenn, why didn't you play "This Time Around" again this year??? And, the next was Tommy's favorite Glenn Hughes song "Coast To Coast". After almost thirty years since Glenn wrote this song, it is still so beautiful. During this song, Glenn repeated "I've been missing you" so many times with obviously having Tommy in mind. Then, the band followed with my favorite rock'n'roll song "Gettin' Tighter" with Glenn's famous bass solo from his Deep Purple days. Glenn was a real 'Funkmeister'! The last song of the set before the encore was "Yon Keep On Moving". The encore started with "Dreamer". Actually, Jeff Cook also sang this song during his afternoon rehearsal. Jeff was the original singer and the writer of the song in Tommy's Energy days (It was just recently released as "Tommy Bolin And Energy Live" from the Tommy Bolin Archives). I like Jeff Cook, but, to be honest, Glenn's version was more beautiful. Like last year, Glenn emotionally sang the last phrase, "I only wish you were with me . Someone like you can't be replaced....". again dedicating it to Tommy. Second song of the encore was an original version of "Teaser". I like this version, but prefer the guitar-only unplugged-like slow version which they played last year.

Compared to last year, Glenn was obviously much more relaxed and enjoying himself a lot more. He sang with gestures, danced a lot and also made a lot of jokes. He was really funny. Because this is the second year with the same band members, their play was also tighter. They did incredibly great jobs considering they rehearsed only once (?) before the shows each year. Although Rocky is a very versatile guitarist, I hope he played a little more faithfully to the original (or, maybe its was Ralph's role). And, Terry Brooks, a keyboard player, was not fitting very well in the band, probably because of the short rehearsal time. During the weekend, Glenn wore sunglasses all the time, which made me worry about his eyes. But, he told me later that there was nothing wrong with his eyes.

On Saturday, August 22, Damien and I toured around downtown Denver and then headed for The Bluebird Theater, where "The Autograph Event" was taken

place. I expressed my long-time appreciation for his music to Glenn, got some autographs and took a picture with him, which is now nicely displayed in my office at UCLA. I could also talk with the band members; they were also very nice.

After the autograph session and dinner, I went back to the Bluebird with Damien, to the Saturday night formal show. The opening performance was a trio band called "The JRZ System". They played Tommy's songs, including "Owed To 'G'", in all instrumental and with very nice arrangements. The crowd, most of them are very familiar with Tommy's songs of course, was immediately into it. They were a tremendous opening performance. If you can write good original tunes, they will become popular in the future. The second opening performance was a local band led by a guitarist who learned the guitar from Tommy when he was 12. There were some fans who came to see them. However, although he sometimes showed influences from Tommy in his guitar play, their songs were not my cup of tea. They really cooled down me and obviously many others.

After a short break, the Tribute Band hit the stage. Jeff Cook, who is not a professional singer anymore but now working in a record company in Atlanta, sang a couple, and, of course, the crowd showed very strong eternal support to him. And then, Glenn appeared on the stage. Like during the rehearsal, he was relaxed and in a very good mood. The set list was the same as the one of last night. However, Glenn's vocal was much stronger with a perfect tone even at a high note as if he had saved energy for this night. It was the only fifth time for me to see Glenn in live (last year's Tribute, twice with Bonilla this January and the night before), and I thought his performance of the night was definitely the best among them. Glenn dedicated "You Keep On Moving", the last song before an encore, to John Bonham, Phil Lynott and somebody else (I could not hear), and his vocal was so soulful and emotional, and reached the highest level. I thought this was the highlight of the night. At the encore, Jeff Cook sang the first chorus of "Dreamer" and Glenn took over. At the end of the encore, Glenn added "Your Love Is Alright" like last year. He played this song in very funky style. He sang and played the bass so freely, and so the back band just could not follow him occasionally during the encore. I thought the play by the back band was slightly better the night before. Nonetheless, it was a remarkable performance of the professional musicians who love Tommy Bolin.

After the show, I was fortunate enough to enter the backstage with Damien. Glenn introduced Andy, a muscular skinhead (with a little scary looking, to be honest), to us as his sponsor and spiritual teacher. Glenn was not satisfied very much about the show. However, he explained to us his plan passionately. He emphasized his intention to move toward more jazzy AOR-type music. He said he has already written one album's worth of songs with his band, including his favorite song, which is like "Coast To Coast" but more modern. So, hopefully, we will see new Glenn Hughes in the near future! Maybe the Tommy Bolin Tribute Concerts will become the only opportunity to see Glenn playing hard rock.

The last year's concert was also released as a "The 1997 Tribute CD" from the Tommy Bolin Archives. Unfortunately, what you hear in this album is not even close to Glenn's actual live performance. To me, Glenn is the only mysterious singer who sounds much much better in live than in albums.

It was amazing that the Tribute Concerts still can draw a lot of people after more than twenty years of Tommy's tragic death. During the weekend, I could meet some familiar faces; Damien (it was a lot of fun to hang around with you!), David and Shirean (you are always there!), Hatsuko (how can you afford to fly from Japan to the States so often!?), Jim Wilson (your Tommy look-alike hair dye and a ear ring were very nice!) and Darlene "Trix" (yes, Glenn fans and Tommy fans can get along well!) from last year. It was like a reunion. I could also talk with other Glenn Hughes and Tommy Bolin fans, Neil, Frank, Gary, Chip and many others....Sorry I can't remember all of the names. My memory is terrible. But, I remember all of your faces. Andy, thank you for kindly letting us in the backstage. And finally, Glenn, thank you so much for your great inspirational performance. It was also a lot of fun and a highlight in my life to talk with you! Now I learned from you to keep my standard high regardless of the situation I am in.

See you all next year!

Ko Mitani

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-END-

Subject: Tommy bolin tribute concert 98
From: BMaldon130@aol.com

hello fellow CTC subscribers,

Since i caught a glimpse of damien desimone's pic preview of the tommy bolin gig in denver, i thought i'd write a small article on my experiences of that great weekend . i left sacto calif friday the 21st of aug and arrived in denver at 1:00pm to find very nice weather awaiting me. what wasn't very nice was the waiting line for a hertz rental car ,it was a 1hr wait just to get to the counter.the airport is very nice though and the mazda rental car i got to drive had a cd player in it so hertz was forgiven for the delay. the map the tommy bolin archives group provided was pretty well highlighted as to where all the festivities were to take place.denver is a easy city find your way around because of it's layout. hey just give me a map and directions and i'll find my way.my next task was get my room so i could freshen up and relax before the rehearsal of the band at the bug theater. to my dismay the hotel the archives suggested to stay at which was the super 8 was not to my liking at all. it looked run down and not maintained very well.since i had made reservations two weeks prior, what was i supposed to do? i thought i'd get stuck having to stay there because of the 24hr cancelation notice that i wasn't able to give. well a nice looking hotel called out to me from accross the street in the name of The Marriot Residence Inn.the reason i'm making a big deal out of this issue is that by canceling out of staying at the super 8 and residing at the marriot, this made my stay 100% more enjoyable. so much so i was compeled to take snapshots of my beautiful room to show my family and friends. on top of everything else the place served a complementary happy hour of drinks and dinner food and breakfast for the guests.what a bonus for an extra \$ 20.00 more a night then what super 8 was charging.by the way i called and canceled my stay at super 8 with no charge to my card. moving on now. after getting settled in it was time to venture down to the Bug Theater for the band rehearsals at 3:00 pm.while parking my car across the street from the Bug i met a guy from denver named tom, who from that point on we became fast friends.tom also became my tour guide showing me many of the beautiful sites of denver.to make this portion of the story shorter.i met so many cool people at this event that i had the same common interests with, that it will probably become a yearly event for me. i'd probably take a few extra days before the gigs to investigate the city of denver a little more thouroughly, and take friends instead of going solo. one other quick note of interest of meeting people.i was asking around if any body had seen any of the editors of CTC and somebody pointed out Damien DeSimone to me.i just had go up and say hello to thank and tell him how much i appreciate what all the editors do to keep CTC going and keeping me informed on all the happenings concerning Glenn Hughes. damien was really cool and spoke my language so to speak .by the way damien i did cut my hair off when i returned home. it was time and feels so good. thanks for posting the pic of us in front of the Bug.its kind of weird seeing yourself on the web! keep up the good work and hope to see you next year.on to the rehearsals. Upon entering the Bug the archives door person checked your id and found your name on the list for the whole enchilada package and you were promptly given your bag of goodies including your laminated pass, event poster, 2 cds which one was of last year's benefit gig, which is quite good, and an event t-shirt.i thought it was quite a bargain price-wise for everything you got in the whole enchilada package.the rehearsals were great because everybody in the audience seemed to be having good time getting acquainted.i took a bunch of close up shots of the band and had a great time during this portion of the festivities.Glenn seemed to be in a real relaxed mood along with the rest of the band.the band played a few full length songs during rehearsals but mostly reacquainted themselves with one another as a unit.at about approx 5:30pm it was break time for the band.fridays band

dress rehearsal was to take place around 9:00pm.i went back to my room and kicked it for awhile. when i went back to the bug around 8:00pm i started wandering outside the talking with friends and ralph patlan walks up and all of us start chatting about where everybodys from. ralph says he's from the san francisco bay area.i asked exactly what area and he says cotati.i just happen to mention thats where prairie sun studios is located right? ralph says dude thats where i work at,i said no joking?while we were on the subject of prairie sun studios i asked ralph if he was familiar with shrapnel recording artist John West who's new cd" permanent mark " which is really good btw.ralph told me that john west was at that very time recording at prairie sun,that guy is a great singer and in the same vein of a glenn hughes.lets hope bill hibbler can do something for him since he manages john's career now.back to the dress rehearsal gig. there was a lot of anticipation on my part to see glenn sing more than just a few songs that i had seen glenn do at the marc bonilla gigs earlier this year.the band performed quite well as a unit performing songs like Teaser and alexis which by the way was my favorite song of the night.its got all the elements that make up a great song, good song writing and good guitar leads that ralph and rocky took turns blistering me with, and of course glenn singing a ballad like only he can, then to be able to switch into overdrive to deliver screams and yelps during the guitar solos.that song absolutely slayed me! its also worth mentioning it was quite strange seeing glenn play bass.he's got a funky playing style and stage presence to go along with it.glenn's mood was that of a great comedian. glenn does a great impression of ozzy.if you ever meet glenn in person ask him to do it .if you've seen ozzy interviewed you'll appreciate glenns impression. after the gig it was time for rest.the following days meet and greet session went off as advertised at the Bluebird Theater. all of the band members were very cool about signing stuff especially glenn since his fans have everything he's ever done with anybody, which amounts to alot of memorabilia.it was funny to watch Johnny Bolin's facial expressions as people brought up all this real obscure glenn hughes/ deep purple shit to sign.it was a look of where do people come up with this stuff.never under estimate the things people will hold onto and cherish from some of the best times of their young uncomplicated lives.saturdays gig at the Bluebird theater was alot more intense seeing there were quite a few more fans in attendance. the air was electric.everybody was there to celebrate their great memories of Tommy Bolin and his music with a bunch of old and new found friends.i will not go into specifics about the songs performed as i saw quite a few people doing reviews as the show was taking shape.to me it was an overall success and by the looks of the turnout and to the tommy bolin archives it looked to be as well. if you purchase last years live cd from the 97 show you'll get an idea of what this years 98 show was like.i can't wait till the archives comes out with the 98 show on cd which they said they were recording.hope to see you next year one and all ,or at one of glenns solo shows showcasing his forthcoming new release.

seeya

Gary sondrini, sacto calif

-END-

Subject: CTC: What's New With Glenn
From: Marc Fevre <MFevre@cedco.com>

What's New With Glenn:

As most everyone knows by now, the last two years have seen Glenn on something of an extended hiatus from the recording studio. With the flurry of solo releases that have marked nearly every stage of Glenn's career since the onset of his comeback in 1992, fans of The Voice have come to expect an album a year from the man, and until now, they have not been disappointed.

Since the release of 1996's ADDICTION, however, Glenn has deliberately chosen to take some time away from the rigors of his work schedule, taking the time to plan his next move carefully. And boy what a move!

Glenn recently put the finishing touches on an album's worth of material for a new record that can only be described as amazing. Taking a page from his efforts on 1995's FEEL, Glenn has forged a new piece of work that may be among the best - and surely the funkiest -music he has written since his 1977 solo debut, PLAY ME OUT. The new album, which is as yet untitled, features Glenn on an upbeat, almost jazzy, set of contemporary funk and R&B songs which are well suited to his awesome vocal talents. And while it will soon be making the rounds at a number of prospective labels, Glenn's fans may yet have to wait a little longer before this album sees a release.

"I'm in no hurry to get this one out", Glenn said recently. " I have taken my time writing the material for this album which I feel, perhaps more than any other, holds a special place in my career, and so I want to make sure that everything is done right."

"This is my best work yet, and it is very important to me that it is handled properly, so I'm not going to rush into any hasty arrangements. I'm going to begin shopping it around to some big names in August, so we'll see how things develop from there."

Rest assured however, this album is going to be worth the wait!

In the interim, though, fans can expect to hear Glenn on a plethora of upcoming releases including: 1) the Voiceprint release of the demo sessions he recorded with Asia keyboardist Geoff Downes; 2) guitarist Stewart Smith's solo debut, HEAVEN & EARTH; 3) a pair of tribute albums for both ELP and Alice Cooper; and 4) the official release of Glenn's performance at last year's Tommy Bolin Tribute in Denver, Colorado.

No doubt about it, '97 and '98 have been relatively low key ones for Glenn, but with a new album in the wings, and a new sense of vitality and creative spirit in his blood, Glenn is poised to make his return to the scene in grand style.

I can't wait!

-Marc Fevre, Napa, CA

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Subject: CTC: AOR & Hard Rock Hot Spot GH interview
From: Damien DeSimone <glennpa@cybernex.net>

Hi All:

Andrew McNeice conducted the following phone interview with Glenn in July 1998, and he recently transcribed it and put it up on his excellent AOR & Hard Rock Hot Spot web site (<http://www.aor.southcom.com.au/>). We contacted Andrew to see if we could include his interview in CTC, and with his permission, here it is! Thanks again, Andrew!

<G> = Glenn
<A> = Andrew
<P> = Peter

* * *

Glenn Hughes is one of those legendary vocalists that others measure themselves by. I have been a fan since several years ago, I was introduced to him by my bud Peter, who joins me in this fairly open conversation with the man himself. I had zero questions written out, instead opting for an open chat which hopefully you will find equally as open and honest. Glenn Hughes it seems...is on a mission!

* * *

<G>Now what's going on man?

<A>Well have you got some time to chat?

<G>Yeah.

<A>Great that'd be awesome. My best buddy here, like I said is a 20 year fan, he's just popped out and hopefully he'll be here before I get off the phone because if he doesn't get a chance to talk to you he's gonna absolutely bloody kill me! So how's things?

<G>Man they're never better for me. Things right now in my life are possibly...well I guess you've heard people say this before 'oh man things are going great', but you know it's like when everything is good, it's not just like the music's good, or your relationship with this person is good, for me right now it's a most spiritual time for me and that's very important. I'm not about religion. It's the inner peaceful feeling we

get when we come to grips with life I guess. You know philosophically speaking, some of us in life don't get to benefit from the rewards in life of crossing over that big hurdle. You know a lot of rock and rollers live that excessive lifestyle. You see we are given this fucking gift in life and the gift is to actually live a design to life, you know a special way of living, which we all have to figure out as we get older. Some of us never get it, some of us live in fear all our fucking lives and what I am trying to tell you is you asked me a question, yes, I feel great.

<A>Well I was going to say you have had one of the most colourful, not only careers but lifestyles in over 20 years.

<G>Yeah I have. I've lived life to the excesses. Some of us don't get to make it but you know I'm writing right now, probably the most amazing music I've ever written, so it's... I'm just really really grateful to be alive.

<A>Obviously in the last half a dozen years your health has been great, but is there points in darker days, were there times when you thought you may not get out alive?

<G>Well I always said you know, there was a cut off point for me when I said I would stop partying...you know I'll stop this year or I'll stop next year. You know I never could stop and I never could quit because you know what, you're taking about that part of the lifestyle that is a disease. You know alcoholism and drug addiction is a disease. We don't grow up saying 'Hey mom I wanna be a fucking drug addict when I get older'. You know we are born with the addiction...you now whether it be fucking chocolate or fucking pussy or whatever, I don't know. But for me I had to go down that road...take a fucking beating...you know, a good fucking beating until I had enough of it. I'm talking about a real surrender. You know poor old Michael Hutchence. Bless him, he was crying out for fucking help that poor guy. Now I understand why, how Michael died...he was untreated addict and alcoholic...untreated. I really feel for him and his family, and anybody that dies in the guise of that addiction you know or whatever it was.

<A>Was there a single event that made you think shit this is it, this is my last chance?

<G>Yeah well many events, but I think for me, it was the humiliation of not being able to go to England to visit my family. I was living in America, like I do and I was too fucked up and I couldn't tour either, because Number 1 - I was incapable of doing a show, a concert because I couldn't leave LA, and 2 - I wasn't in shape. I was 50 pounds heavier and you know I was just not in shape. And you fucking gotta be in shape to do what you do. A lot of great creative people that live on the edge you know, but I didn't want to be a statistic and die. I'm gonna be doing this forever - like fucking Frank Sinatra. I'm doing this when I'm 80 years old. You know so it's like I'm writing music right now that is so cool.

<A>Tell us about what you're writing...

<G>What I'm doing now is like an addiction. I've been writing for two years what I consider to be like a quest for my next record. It's not gonna be just another record, it's a big part of my history. So I didn't wanna make just another rock album. I wanted to make an album which says something from my heart. Some of the albums I've done in the last 5 or 6 years have been for record companies that wanted that specific record. You know pigeonholed into say doing a blues album, then we'll do like a variety of stuff then we'll do a rock album then we'll do an AOR album and you know, the real Glenn Hughes has now been transformed. Now everybody that knows me has been trying to tell me to make an album that I really really wanna make myself.

<A>Sorry Glenn to interrupt you, but my buddy Peter has just picked up the line and is going to listen in if that's alright.

<G>Ok.

<P>G'day Glenn, how are you?

<G>Fine man.

<A>So you were saying?

<G>So yeah, I'm writing, I'm making music now that will be on my next record which I consider to be closer to the real Glenn than we've had in a long time. You know I just can't compromise anymore. I gotta live in my own skin. I don't wanna have to please some suit anymore. I've been lucky to have made enough money or money coming in to take care of the bills, so it's not like I'm saying it with an egocentric attitude. I've come to a point in my life where I gotta please myself first musically. So that's where I'm at today. I'm gonna start actually going into the studio next Tuesday. Oh I've been in the studio the last two years doing this shit.

<A>Oh ok. Who's it for, are you recording it for a label?

<G>Nope, I am doing it on my own money and I'm gonna...well of course I'll eventually shop it. But I'm not gonna start shopping it till I know what I have is the right thing. I mean a lot of people go in and do a 3 song demo and they start shopping it. You know for me I've wrote maybe 30 or 40 songs so I'm going through the songs going this is good, maybe this one's not so good. You know I'm using my touring band rather than using like a producer coming in. I'm using my own band now to make my records, rather like I normally use a producer.

<A>And who's in the band at the moment?

<G>Well the drummer is Gary Ferguson, he played with me in Gary Moore and he also played with John Hiatt for like 3 years and he's very very very good...very funky. And my guitar player played with me on an album called 'Feel' and his name is George Nastos, he's from New York. Extremely funky which is a big word with me. The keyboard player's name is Hans Zum...um...whatever. A German American guy! (Glenn can't spell it and I can't pronounce it!) I could describe it as...if you could imagine...before I joined it you'd probably heard a band called 'Trapeze' from a long time ago. This music I'm making now is what 'Trapeze' probably would've been doing in 1998. It's totally uncompromised - all the stuff that's from my soul...and my gut.

<A>So you're not going to rush it. Do you know when it might be out...next year?

<G>I would imagine next year. I told people it would be out this year but, you know I did some work at Stevie Salas' house and I've catalogued that...and that's very very interesting.

<A>What's happening with that project?

<G>Here's the deal...you gotta understand this...when I make my albums I find it difficult to reproduce some of it on stage unless I have the same cats playing with me. And Matt and Stevie don't wanna tour the world doing this project with me. They wanna do a few one off shows. And most of the promoters who wanna book me next year, want me to do them with the band I play on the record with so...I took a look at that and I said you know, the guys I have in my band right now are the most fluent players I have ever worked with and they understand the big picture of Glenn Hughes. They understand funk, they understand pop rock and jazz, and those are the four elements that make the music. So when I say jazz don't let it frighten you, it's just my voice that goes into jazz territory, but its not like there's a lot of jazz going on...it's just that's some of the stuff I like. You can't really describe it, it's music that, it's extremely funky but its not white man trying to be black funky. We don't like that...it's not really appropriate.

<A>Was 'Feel' an indication of it?

<G>'Feel' definitely is on the right road to it.

<A>And the future of the Matt Sorum and Stevie Salas project?

<G>It's on ice. that album will be made. It could be made in the same month I make my other record, but right now the priority is to make the album with my band and go out and play live behind that album.

<A>So this other album won't come out in the meantime?

<G>No. Stevie, Matt and me have just recorded 3 songs. The rest of the album has been written and I've got it all at my house on demo form.

<A>What's your address we'll be around to steal it!

<G>No, no (laughs). I'm also doing another project in Switzerland, which is another thing I'm doing with another guy which is very good. It's more of a dance album.

<A>Who's that?

<G>A man called Manfred Ehlert.

<A>Oh you've done stuff with him before right?

<G>Yeah...but it's not like anything you've heard before. We've got some really hip programmers and its more club orientated music. It's more for the disco thing. Not like disco disco, it's for the club thing.

<A>Does it touch back on the KLF thing you did?

<G>Yeah it's sorta like that but it's very trip hop, hip-hop, jazzy, pop music. But you know for the real Glenn Hughes fan. What I get from people that write to me is that they like what I do vocally, and I'm never gonna do anything like the Partridge Family you know, or something.

<P>Hey Glenn, it's Peter here. You don't sorta have to justify to us what you're doing and what you've done you know, we've sort of been following your career...you know what, I've got a 'Medusa' still in a plastic cover.

<G>Oh lovely. Some people that haven't met me before I get a little bit defensive cause I have only a few really heavy hard rock fans that don't get the real Glenn. And I'm losing those fans because you know, I noticed on my last tour in Europe in April that a lot of guys that would come and they'd bring their girlfriends and their girlfriend's were a lot younger and they were saying to themselves 'Oh my God I'm gonna have to listen to this heavy metal shit'...and half way through the show the guy's shaking his head going what is this and the girls were dancing. They just can't believe it. My band is so funky. Even the songs like 'Stormbringer' and 'Muscle And Blood'... they've turned into extreme funky songs.

<A>I was over there with a label called MTM in Germany and I just missed your tour by 2 weeks. I was really disappointed. I wish I could've seen it. Some guys that saw it said it was pretty amazing vocally.

<G>Well it wasn't heavily promoted, which is a bit of a bummer, but you know it was ok because I was just trying out new stuff and old songs but new arrangements. And the guy that promoted the tour was so blown away that he's going to book a whole European tour by the end of the year. You know I really would love to come play over there.

<A>We were both thinking earlier actually that are there any plans for Australia?

<G>Well there's always been talk but here's the deal... the last 5 or 6 years in sobriety, my recovery, I've actually just been taking care of my health. And I've been making these albums that you've probably heard and you know I've been quite comfortable, but now - and I've never said this before now - this year 1998 I decided, not just overnight, I decided that I am now taking this shit serious. You know this is not just make an album, put it out and see what happens. Let's find the right label, let's find the right manager, the right agent, and the right everything to go with the package.

<P>That was something you said a couple of years ago after the release of 'Addiction'.

<G>Yeah but that's been a 2 year absence cause I have been really toying with the idea of shall I make another rock album for the money, or should I take a couple of years to write the real record. Yeah so that's what I've been doing, I haven't, I didn't want to rush out and make an 'Addiction' album again. Now you see those albums might sound good to you guys but for me 'Addiction' was an album that was very very square and dark and it was ok. But its not really breaking any new ground. I've gotta break new ground, I gotta keep my old audience, most of the audience I wanna keep but I wanna have 80% new audience of people that are into different things.

<P>Well I can tell you something, I used to work in a hi-fi store and when 'Feel' came out the song we used to demo speakers and what have you off was 'Coffee and Vanilla'. We sold 10 discs on that alone. I mean obviously not huge numbers but there were people who had never heard of Glenn Hughes. We demoed the sax intro on 'Coffee and Vanilla' and they bought!

<G>Well that's great. The next record that I'm doing, actually the album ready right now has got a song like 'Coffee and Vanilla'. That kind of vibe. It's very very funky. I mean I'm writing it as we speak. Actually it was in the car 20 minutes ago, I was just fucking with it. It's my life's work. I think if you guys have read anything I've done, I always sorta say, because my publicist says I have to say, this is the best stuff I've ever done, but 'Feel' was a fucking great album. The one I'm making now really is the follow up to 'Feel'. I mean I had to get away from my record company because they just couldn't fucking stand 'Feel'!

<A>What happened to the Zero label?

<G>Look those guys are really super guys but they're absolute idiots. They can see the Japanese market's falling in heavy metal. I mean heavy metal per se is dying now and you know, the thing is the market was pretty big in Japan and now it's losing that ground. And I said to them 2 years ago, this heavy metal thing is really dying here and...don't get me wrong...you know for me I'm a rock singer and I can't keep making those albums. If you can understand it doesn't allow me to grow as a human being. You know I am actually a real soulful person who sings and loves just to fucking sing. You know I do this because I love it...but when I made 'Feel' I said this is the closest I've been since 'Play Me Out' to where I want to be. So when the record company heard it they went 'Oh my God there's not enough rock'. I said well fuck you. I mean, what about my feelings. The last 2 years I had to take a cut financially. It's not been the best couple of years for me but I am so happy cause I'm making the music I wanna put out.

<P>On the production side of things, I mean all your albums especially, probably the one I like the most from a production point of view would be 'From Now On'.

<G>Yep.

<P>I reckon that's just awesome. With this new project and I don't know if this has been suggested to you before or not, I'm sure it has but have you ever thought of approaching or hopping on the greyhound to Minneapolis and camp out on Prince's doorstep?

<G>Where I'm going right now musically is somewhere he would be really familiar with.

<P>Maybe as a producer or engineer?

<G>I'm producing the demos right now. I'm sure when I get them signed to a label they will come up with a producer for me. I need a co-producer in the dance pop format.

<P>He is in my opinion someone who would understand your crossover. The crossover between funk and rock. I mean

you listen to Prince and you could do that sitting on your head.

<G>I heard that last record a while ago. My band, the one I'm touring with at the moment and in the studio, is so fucking awesome and we can play funk and that kind of groove all night and I said when I got home off the German tour we gotta get together and start rehearsing and jamming. And that's what we've been doing the last couple of weeks. You know I've come up with some fucking incredible stuff. It's just beginning right now.

<P>Andrew spoke to Ian Gillan recently and he was saying that the way the current Purple works, when it comes to recording, they go into the studio with absolutely nothing and just jam until something comes up, is that how you work?

<G>The answer to that is no. With this particular project, this new Glenn record, I said to the guys in the band it would be really nice for us to get together every afternoon or every other day and I'd give them an idea of the type of song I want to write and then we actually start talking about it and we start making it. Rather than me come in with an idea on the bass and that we'd get a groove and I'd put the bass down and then we start layering it. It's pretty much like how Purple do it but there's more pre-production. I'm not relying on record company funds anymore, that's the old-fashioned way. If you've got the money for what you want to do I think you should just do it.

<P>The internet offers a way for people to view their opinions and it seems there is always a comment "Glenn Hughes should do this...." Do you think it's time for you to do just what you want?

<G>When I was cutting 'Addiction' I had a pretty bad flu so I gave Marc the ball, and the album smacks very heavily of Marc and his writing and playing, as I gave him the ball after writing the music and lyrics. It was a dark album. On this particular album I'm writing right now and even with Stevie Salas, it's stuff I really want to do. It's stuff I can't slip through the cracks. You know I'm going over each person's part, like the drums and the guitars and I'm deciding is that appropriate for Glenn Hughes right now. Like when Trapeze on 'You Are The Music,' all the stuff that Mel played is stuff I wrote for him to play. And with Pat you know we had a team so on this particular project this is the most, this album will be produced either by me or someone who understands me.

<P>That's where the Prince question came from.

<G>Yeah and that would be great. Yeah there's a possibility of me getting something to him. I'm actually going to play something to his old manager and so we'll have to wait and see.

<A>That would be huge Glenn. Something pretty different.

<G>Well you know I am getting real adventurous with my career now. I'm not going to sit on the fence anymore. There's just no point in cutting a record and giving it to a Japanese label who sit on it and then license it through the rest of the world and nobody gets to hear it except the die-hard fans.

<A>Yeah it is so hard to find some of them.

<G>Yeah I know and to be honest with you, can I tell you it's a little bit embarrassing and insulting. You say that I have the greatest voice... All I can tell you guys is that I love to sing and I know God sings through me. I don't say that I have the greatest voice in the world, I just have a gift that God has given me. And I tell you something, when I go in the studio I just open my mouth and shit comes out that I have no idea what's happening.

<P>I was going to talk to you about that. I'm a Christian and I know you had a pretty amazing conversion here 6 or 7 years ago. I just want to encourage you with it, that's all.

<G>You know for me I get up in the morning and I ask God's will, you know whatever your will is for me to do I will do.

I don't ask for money, prestige or all that other stuff. I am happy in my own skin. Now don't get me wrong, I'm living in a lovely house, I'm just so fucking happy. You know if I can't be at one with my creator and that would offend a lot of people and I don't care. I know where I am and if someone says 'oh Glenn Hughes is religious,' it's not religious, I'm just really into my higher power. There's someone bigger than me and someone who creates and controls my life.

<P>The only people that would say that would be people that don't understand.

<G>All I do is get up in the morning, take a shower and let God do the rest. You gotta get out the way and let him run the show. I don't run the show anymore. All I do is go play with my band, do the best work that I can, I'm nice to the people around me, good to my fans, I'm accessible, and you know there are good guys that finish first. I've got a 5-year plan now. I'm looking at the next 5 years being the fruitful ones.

<A>It sounds like you're going around things the right way Glenn.

<G>A lot of fans are saying 'God we want to see Glenn play, we want a new record'. I'm going you gotta be patient here cause I want you people to understand the next record I put out is something really special from me. They are all special but you know the last one from me 'Addiction' was made under the gun a little bit, because the company wanted an AOR record and I was not happy about that.

<A>Well what happened with that? I know Magnus who signed you and I know it was an AOR label.

<G>Magnus is a big AOR fan. But Magnus would tell you there is so much more to Glenn Hughes than AOR.

<A>Yeah Magnus said that was the kind of record they wanted you to make at that time. I certainly love the record.

<G>Well, hey if somebody plays it and I'm in the car I'll go along with it and say that sounds good. Everything I do I'm really into, I never do a bad performance, it's just I have to be really selective where I go directional-wise.

<A>You've made plenty of guest spots over the last few years?
<P>What's the go there Glenn?

<G>Oh I'm not too happy about that (laughs). Simply because I do favours for people and I get caught up in the session mill and the thing is if I'm gonna do sessions it should be with more higher-profile people. Don't get me wrong, I love Stuart Smith, he's a good friend of mine, the track with him I did is ok, but it's nothing groundbreaking for me. It's not things that are going to bring me into your household.

<P>Do you think prospective record companies look upon that as maybe not good?

<G>No, don't give a shit. Most of the labels my friends don't even know it's out. The deal is the stuff I do for my friends, you know I charge them or do favours for it. It's basically something tongue-in-cheek. None of the major labels even know that shit is out. It's not fucking with my career. It just upsets my die-hard fans saying why is Glenn doing that? Between you and I, I don't dig doing 'em. It's not like there's a lot of dough doing it, I get coerced into doing it cause I'm such a bloody idiot.

<P>What's it like Glenn then for yourself when people are saying we need you on a record to sell it? For your pride?

<G>I get great reviews, everyone picks up one of those tribute albums and goes the best thing on there was Glenn Hughes. It's really nice to read that. And I say to these motherfuckers that hire me, why don't you give me the best song you got on the record instead of giving me the last song. Why don't you start off giving me the top song, it makes sense. Like the fucking Alice Cooper tribute, they wanted Meat Loaf to sing the lead song which is 'Only Women Bleed,' right. I said why don't you give me lead cut and they said no - we want Meat Loaf to sing it. They've been waiting 2 fucking years for him to sing it. I don't need to

sing that fucking song. Don't get me wrong I love everybody, I'm one of these guys that ain't got a bad word to say about anybody, even that band 'Men At Work'.

<P>Ah come on...! Now you've got on to Australia again. Remember Sunbury Pop Festival, 1974? I wasn't there but my brother was. Just recently there was an article in a local newspaper down here that area, the actual paddock you guys played in, they are going to turn it into like a national monument for Australian rock 'n roll.

<G>You know I don't remember much of that show cause it was raining.

<P>AC/DC were on it I believe?

<G>That's right, but I don't remember too much about it... I don't get into fracasas, you know, but I was in a nice hotel in Sunbury somewhere. I was playing pool with this Western Australian guy and I was beating him and he took a pool cue to me.

<A>He hit you on the head with it?

<G>He fucking did, and it really upset me. My bodyguards weren't happy about that.

<A>Please don't take offence with Australians!

<G>I was sick to my stomach, cause I retaliated and I must have punched the guy or something and I got so sick to my stomach that I'd actually hurt another human being, one of God's children, that it affected my performance and I was very bitterly disappointed with that trip. You know, because if you give English, American, anyone too much to drink and we're gonna get stupid. A few of us anyway. We're all God's children for God's sake. I think Australia is a fabulous country. You know something my friend I'm gonna make a commitment to myself that I'm gonna get there. I did South America last year, so now Australia and Africa are the only 2 continents I haven't been. So I think I should get over there. Here's the deal - it's going to be difficult. So you know if I come, do maybe 5 or 6 shows in Australia and do maybe 2 big markets and maybe 2 or 3 small markets I know the people will get excited if I keep coming back. I'm gonna leave this up to you guys. I need more guys like you turning on people's doors to say why don't you get Glenn Hughes.

<A>You know it must be horrendous for you, it's frustrating enough for us, for people who want to hear your stuff.

<G>I have to swallow my pride and realise that you know whatever you guys think and my fans I know I'm blessed with talent. I've got to be very, very selective of who I go with now. You know I actually do have a record company that is taking care of me at the moment, but between you and me I am actually gonna go and find a new one. I'm gonna take a while, it may take six months to find that. I've had a few offers coming in, one American and one European, who are a lot better than what I have had but you know the old Glenn last year would have said let's take the first one that comes along. I really want to make it right. There are artists that you know that don't come out with records between 3 and 4 years you know. I've been making a record every year for the last 5 or 6 years. I'm due for a little break. I want to make a record that is totally Glenn. Or as near as I can.

<P>We want you out here, but obviously there's no sense coming out here unless you've got a deal and you've got records in the shop, because you'll know what they'll do, the same thing they did with Gillan when he tours with his projects. It's like the 'Voice Of Deep Purple' or the 'Voice Of Black Sabbath'.

<G>To come out to Australia and I'm understanding more of what's going on out there, the hard rock thing is dead anyway, I wanna come out to Australia with a brand new thing. Yeah I don't want to sound like anybody, but my record sounds more like Jamiroquai than anything. But it's not got any horns yet...it's more the psychedelic trippy thing.

<A>Just before we finish, what about the Tony Iommi record?

<G>You're gonna trip when you hear it cause I cut 6 or 7 songs with Tony and we're not done yet. Tony wanted me to write music with him and play bass so what you get here is you get the Iommi guitar and you get like Tony's music with my music combined into it, and yes folks it is kind of funky. Dave Holland is playing drums so you've got that understanding...it's as heavy as 'Seventh Star' but it's as melodic...dramatic...and sorta soulful. People must understand this isn't Black Sabbath, it's Tony Iommi, so he gave me the keys to the car so I basically produced it, he let me produce it. And its very fucking cool man. And there's a very trippy-type Beatles song on there...like a Sgt. Pepper-type thing that we did. There's a couple of really cool ballads, a mid-tempo one, an intense rocker. It's a variety. More variety than 'Seventh Star'. Tony wanted to stretch himself so there's a snatch of jazz on it, because Tony is a jazz player whether you know it or not. So when I say jazz it frightens people, but it's just different.

<P>Little bit sort of Kings X-ish?

<G>Yes, it's just adventurous. I sat with Tony in his house for about 2 months. And...and I gotta tell you Tony, I gotta tell you I love him like a brother, he is a super guy.

<A>When's that coming out?

<G>After Sabbath has died down. When I say died down, there will be a live record coming out, I've heard that it's pretty good. I say by the end of 1999. Tony and I are very close, we talk all the time. It will happen and Tony is trying to twist my arm to going on the road with him and I'm sure I probably will. But you remember this - I have said goodbye to rock in my solo thing, but it doesn't mean I have to say goodbye totally to it. Unless I have some mega mega mega hits from it in 1999. If I do work with Tony it's gotta be more than for friendship cause Tony and I are so tight. I would like to go on the record to say that I owe...it's an unfinished business project...because in the Sabbath thing when I fell ill on the road and I couldn't fulfil my commitment and people never got to see me sing wth Tony and I think I owe him. It's unfinished business for me to go out and show how great it could be.

<P>I had tickets for the Dallas show.

<G>Oh dear. Sorry...

<P>And you didn't make it.

<G>I was a bit...really under the influence and God said to me in a dream on one of the shows 'You don't need to do this anymore'. I lost it and all the life had gone out of me and I just couldn't sing. Now I can sing anything. I couldn't sing a note. My throat just went off. Like someone had just turned the motor off.

<P>You've got to believe what you're singing too, don't you?

<G>I can't sing devil music...I can't sing it. I can sing rap, soul and stuff but I can't sing white people's music unless it's my own.

<P>Well Gillan had the same problem on the road, he just couldn't get into the stuff. you gotta be a da you know, let's face it.

<G>I'm a chameleon in my old world..but I don't do this for money guys. My primary purpose is to do this and be sober and healthy. If I start doing shit for money or singing Devil stuff I'll be drinking again. And that ain't a pretty sight.

<P>No, so I've heard.

<G>7 years without a drink and a drug is a good foundation for the rest of my life...to stay in this program.

<P>That's tremendous.

<A>That's fantastic.

<G>I don't ever have to think about doing that again. You know I'm now a very healthy, fit guy that prides himself on maintaining a life of sobriety. You know that's the way it is for me. And I'm crazy about soccer...I get up at 5 am.

<P>And what about your crazy mates over there, the English supporters?

<G>Hey, I have nothing to do with those guys. We have a thug element. They're not a bunch of soccer fans...they're thugs...and they should be fucking hung, drawn and quartered. They are idiots.

<A>Well Glenn thank you for your time, it's been a great chat.

<G>Once again guys there will be a time when you know I would like to come out there, but it's got to be financially feasible. Like ten years ago maybe longer there was a chance of an all-star band coming to play there, I was going to be involved with it, but I didn't do it. I think I just want to come to Australia and just be on the cabaret circuit.

<P>Ah, you'll know what they'll do. They'll promote you as the voice of Deep Purple, they will. They've done it for the 3 last solo Gillan tours.

<G>Yeah, but when I come to play in towns, the hardcore fans come and their jaws drop. Cause I've changed the arrangements, changed a lot of the stuff around. They are coming to hear the heavy stuff, what they get is a funky supercharged group. And even the hardcore fans of Glenn Hughes, the metal freaks still dig it. You can't knock it.

<A>We come for the voice, Glenn.

<G>Yeah, well, thank you, bro. Well, it's in good shape. All right chaps.

-END-

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

Check it out now, our funk soul brother:

Got a package from Austria the other day, containing a cd-r of Glenn's performance in Incognito, M,nchen, 28.04.98.

The cd-r has cover which is a colorprint of a signed ticket for the show, and with "Glenn Hughes" and "Incoginto" added. Nice artwork on the back, summing up the following titles:

First step of love (fades in)
Coast to Coast
Superstition
This time around
Gettin' Tighter
Your love is alright
You keep on moving
You fool no one
Burn

As a result of recordingproblems the bootlegger had, the first part of the show wasn't recorded, so four tracks are missing: Way Back to the Bone, Muscle and Blood, Stormbringer and You are the Music. Sound quality is very good and the length of "Incognito" is 72:51. A minus is the incompleteness of the show and the cuts between the tracks.

All in all a nice souvenir of a set which might be old and known, but funky as hell! It indicates the beginning of a new road Glenn is currently walking. In fact the road is not *that* new, he's been there before. And I myself am very happy he's on that funky street again!

Cheers
Fedor

-END-

Subject: CTC: New issue of The Voice
From: Damien DeSimone <glennpa@cybernex.net>

Hi All:

A new issue of Glenn's official UK-based fan club magazine, The Voice, recently came out. Issue No. 11 features news, a handwritten letter from Glenn dated June 18, an exclusive interview with Geoff Downes regarding the Hughes/Downes THE WORK TAPES cd, reviews of Glenn's tour of Germany and Holland in late April/early May, reviews of the Emerson/Bonilla/Hughes shows in the San Francisco area in May, as well as some great pics from Glenn's tour, in the studio with Manfred Ehlert, and the "reunion" of Glenn and Jon Lord that took place in Zurich.

Please support Glenn by joining this club. To do so, please contact Karen and Pete Allen at:

The Voice
P.O. Box 6
Wirral
Merseyside, UK
L62 8HT

Keep up the good work!

-damien-

-END-

Subject: CTC: Damien's Gallery Of Glenn Hughes-isms
From: Damien DeSimone <glennpa@cybernex.net>

Hi All:

I've recently put up a page on my personal web site which I'm calling "Damien's Gallery Of Glenn Hughes-isms." It's just something I'm playing around with right now, along with my friend and technical guru Rick Nelson. We've got a few unique, high-quality MP3 sound files up there which showcase some of the classic GH-isms we all know and love. Check it out and let me know what you think!

Damien's Gallery Of Glenn Hughes-isms
<http://www2.cybernex.net/~glennpa/ghgallery.html>

Thanks,

-damien-

-END-

Subject: CTC: Glenn in Brazil
From: "Otavio Juliano" <ojfree@hotmail.com>

Hi! I'm a great Glenn Hughes fan and I received the notice that "THE VOICE OF ROCK" will be in Sao Paulo in MONSTERS OF ROCK SHOW. Is that true?

thank you,
Otavio Juliano

-END-

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

Dear Lewis

How are you ??

Glenn is supposed to play here in Brazil at September 26th in the Monster of Rock Festival. Do you know anything about this ? Because I read in some place that he won't tour before he finish his album. Do you know if there is any date in Rio de Janeiro ?

All The Best

Renato Maestrali Moraes
e-mail: renatom@iis.com.br
e-mail: rmaestrali@goldencross.com.br

-END-

Subject: CTC: Glenn Hughes in Brasil
From: Fedor de Lange <f.delange@mail.uva.nl>

As is probably out there already:

Glenn Hughes will play at the Monsters of Rock festival in Brasil later this month. (september 26). Other bands are: Slayer, Megadeth, Manowar, Saxon, Dream Theater, Savatage, Korzus and Dorsal Atlantica. Seems like a heavy package to me! Hopefully we will see some nice stories in the next CTC, and some neat pictures on the website!

Take care
Fedor

-END-

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

Hi, Lewis! Are you ok?

I have good news, Glenn Hughes will be playing here in Brazil at september 26th on our biggest Metal festival:

PHILIPS MONSTERS OF ROCK
Slayer
Megadeth
Manowar
Saxon
Dream Theater
Savatage
GLENN HUGHES
Korzus
Dorsal Atlantica

This is the 4th edition of the festival and we are expecting 40.000 fans...

I will send you more news as soon as I get it
Raquel

-END-

Subject: WELCOME BRAZIL
From: "Novacap" <novacap@alpha.hydra.com.br>

ESPERAMOS VER NO DIA 26/09/98 NO "MONSTER OF ROCK" IN BRASIL, GLENN HUGHES DESTRUINDO NOSSOS OUVIDOS.

GLENN, N'S ROQUEIROS DO BRASIL, APRECIAMOS SEU TRABALHO DESDE O TRAPIZE AT... AGORA!!!

ESPERAMOS VC COM GRANDE CARINHO!!!!

RICARDO MENESES

"BRASIL"

-END-

Subject: CTC: NEW Purple Release w/ Glenn Hughes
From: Marc Fevre <MFevre@cedco.com>

By now, most everyone has heard the rumours that the rehearsal tapes for the COME TASTE THE BAND sessions were being considered for potential release. Well, it would seem that they will in fact be coming out in the near future (read below).

July 5

>From RPM Records:

Negotiations for a new RPM Deep Purple title have been concluded, and a CD featuring previously unissued studio rehearsal performances from June 1975 is now being prepared for September release. There are two lengthy (ten minute plus) jams which are incredible, plus early takes of a few more "Come Taste" tracks as well as some titles which didn't make it to the final album.

This should be interesting.

-Marc Fevre, Napa, CA

-END-

Subject: CTC: Trapeze/Downes

From: David Harrison <dharriso@dnai.com>

Found this on the 'net, don't know how reliable it is, but....

++

More info for the Hughes fans.

In a brief chat this week, Geoff told me that RPM Records is planning to release a live 1990's show by Glenn's band, Trapeze, with Geoff playing keyboards. No release date yet, but it is on the way.

++

-END-

Subject: CTC: Trapeze 1992

From: Fedor de Lange <f.deLange@mail.uva.nl>

Hi there,

In the latest record collector (no.229) there's a two page article on Deep Purple's upcoming releases on Connoisseur, RPM and Purple Records. Amongst other things, the article mentions the following:

"Trapeze's "Welcome To The Real World" was taped at one of the band's rare reunion shows at the Borderline in 1992. One-time Purple bassist Glenn Hughes is featured in the line-up, alongside the rest of the band's original members. Also in the works is a CD culled from several hours of material taped during work on Deep Purple's 'Come Taste The Band' album in June 1975. This includes some amazing studio jams, early versions of album tracks and a few unissued numbers."

(Well, an audience tape of the Borderline show circulates amongst collectors. The gig is from may 1992. Two dates are given for this show: may 13th and may 16th. The correct date is unknown to me. Anybody that could confirm any of the above please let me know!)

Cheers,
Fedor

-END-

Subject: CTC: glenn hughes

From: RJMort@aol.com

Hi,

I'm already on the CTC mailing list, but I haven't received any news lately....

I can understand what a job it is keeping everybody informed with what's going on with Glenn and I salute you for it. I've been a fan since the 2nd Trapeze album came out way back when (I had a local band in St. Louis and we were playing Black Cloud and Touch My Life before the songs hit the local FM radio station (KSHE-95).

I heard that Glenn's working on a new album (cd, whatever... I'm dating myself).

If you can give me any information when the release date is expected, I

would be greatly appreciative!!!!!!

Thanks....and keep up the good work!!!!!!!!!!!!!!

Glenn Hughes needs the recognition he so richly
deserves!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

RJMORT@aol.com

[NOTE: See Marc Fevre's "What's New With Glenn" submission and
Andrew McNeice's GH interview in this issue for what Glenn has
planned. - Damien]

-END-

Subject: CTC: Brazen Abbot's "Live and Learn"
From: "Keith Geller" <kgeller@worldnet.att.net>

Hi all.

I've got an excellent copy of Brazen Abbot's "Live and Learn" CD. For those
that don't know, it features Glenn on lead vocals on 3 tracks: "Live and
Learn," "Clean Up Man," and "Miracle." I'd be willing to trade this for one
of the following: "Talisman" (self-titled debut), Talisman "Genesis," Human
Clay "U4IA," "Phenomena" (with 2 bonus tracks), or MSG "Written in the
Sand." Anyone who's interested, please write.

Thanks,
Keith Geller

-END-

Subject: CTC: Phenomena lyrics
From: "Matus Tkac" <matus@vialia.sk>

Dear Lewis,

Being a big fan of Glenn, I miss the lyrics of the first Phenomena album for
years. Maybe you could help...

Thank you in advance.

Matus Tkac
Bratislava, Slovakia

[NOTE: We don't have the Phenomena lyrics transcribed (yet), but I know
they were printed in the booklet that came with the original pressing
of the Phenomena LP. I think the lyrics are also transcribed in the
booklet of the Japanese CD as well. - Damien]

-END-

Subject: CTC: please
From: "alexes" <alexes@Mail.Transit.RU>

Hi Lewis! My name is Alex,I'm from Moscow,Russia.Can you send me Glenn
Hughes's texts "Here come the rebel","So much love to give" .If its
impossible please send me URL when i can find it.Sorry for my bed english.
Thanks .

Alex.

[NOTE: The lyrics to those songs from BLUES are not printed
in the CD booklet (at least the US pressing on Shrapnel),
and I'm not aware of anyplace on the net where they are
available. - Damien]

-END-

Subject: CTC: I accidentally sent the ctc and Glenn Hughes message before
From: johngrinstead@webtv.net (John Grinstead)

finishing.Basically I would appreciate any opinions by die hard fans of
the releases I mentioned not having.I would like to collect all
essential Glenn Hughes hard rock/metal recordings.Thank You

[NOTE: Your submission came in incomplete, as noted above.

Please send in your list of albums that you'd like comments on again! - Damien]

-END-

Subject: CTC: Geoff Downes at Yestival
From: Damien DeSimone <glennpa@cybernex.net>

Hi All:

I attended Yestival - this year's Yes fan convention - in June, which took place here in New Jersey. Geoff Downes was one of the special guests at the event, and during an interview segment there he said:

"I feel very fortunate to have worked with some of the finest vocalists/bassists in rock history: John Wetton, Greg Lake, and Glenn Hughes."

I thought that was very cool!

If you'd like to see pictures of Geoff and others at Yestival, check out:

http://www.nfte.org/Notes_yestival.html

-damien-

-END-

Subject: CTC: Contribution
From: "Bill Jones" <billj@snet.net>

THOSE OTHER SESSIONS by Bill Jones
===== =====

It's been a long time between drinks for Glenn Hughes fans since the release of his last album in 1996 and now, but something refreshing to slake that thirst has just been released. This is the much discussed, often bootlegged, and totally unique collection of demos that were written and recorded by Glenn Hughes and Geoff Downes over the span of a week in June 1991. The official release finally comes seven years later, and though still not finished as a proper album, I doubt there will be any fans upset over its still quite raw state.

The album is titled THE WORK TAPES and is on England's Blueprint label. The booklet is a simple four-page affair, with a picture of a studio master tape label on the cover, and two pages of well-researched liner notes inside. The notes detail the history of the demos, and include quotes from both Glenn and Geoff. According to the notes, the pair wrote and recorded a song a day and worked for a week, yet there are ten songs on the album so there must have been a couple of days where they did more than one song. The tracks also appear in the order they were recorded, so it's interesting to note the creative progression in the sessions. In any case, there is almost 45 minutes worth of music on the disc consisting solely of Geoff's synclavier and Glenn's vocals.

Geoff Downes describes the music as mainstream in the Michael Bolton vein, "but with more of a Stevie Wonder/Marvin Gaye-style soul influence." Musically, it's true that the songs are more pop than rock so in that sense there is a Bolton connection, but the singing is a long way from Bolton's vanilla style. Glenn seems to be treating this material as experimental, because there is not the usual restrained feeling of a studio recording, and he's exploring the upper reaches of his falsetto more so than in any other of his recordings to date.

The disc opens with "Bed Of Roses," an amazing song where Glenn astounds with a simply unbelievable vocal performance. Downes says "When Glenn's on form it makes the hairs on the back of your neck stand on end!" and he may well have been thinking of this particular song when he made the quote. Besides the vocals, the song stands on its own as a totally absorbing and immediately catchy tune. "Don't Walk Away" is an unspectacular ballad that somewhat slows the momentum created by the opener, but still adequately showcases some more outstanding vocals. "Love For Sale" revives the energy with a faster tempo and a more accessible melody line. It's not the standout the "Bed Of Roses" is, but quite possibly has more potential for

being the 'hit single' of the album with its radio-friendly pop style. The next track is "Push" (a different song than the one from the FEEL album), and this sustains the adult contemporary pattern of style. That is followed by "Funk Music," easily the most aggressive track on the disc. It's a Rick James-style funk-fest, where Glenn growls, grooves, raps, ad-libs, and generally has fun with his Motown-influenced alter ego. Track 6 "Double Life" returns to the r&b pop feel of earlier on the disc. "How Was I To Know?" is the second ballad of the session, and is a little more interesting than its predecessor, though you get the idea that these were included just to provide a change of pace. "Walking on a Thin Line" is a Prince-like (or is it The Artist-like?) pop-funk piece that works more on the merits of the song itself than Glenn's vocals, which are just ordinary (for him). "Dance With Me" isn't bad either, but combined with the previous track, it seems as though Glenn is losing interest in the project as the energy and creativity of the opening songs is waning as the disc goes on. Still, the song is worth a listen for the way he whispers most of the song and later emits a couple of really cool throaty growls, not to mention maybe the first full-throated scream of the album in the song's closing seconds. There is no magic to feel in the closer "Feel the Magic," an uninspired and unfinished ballad that continues the trend of the later songs on the disc.

Being raw demos that were recorded mostly live on 8-track tape, the disc has an obvious unfinished sound to it. It's just a few tracks of Geoff's synclavier, drum programming and a couple of vocal tracks; no guitar, bass, or strings, and only a few overdubbed vocals here and there. There are some audible problems as well, with a couple of minor dropouts in the vocal tracks and a flat-sounding drum program. But the sparse nature of the recordings does provide the benefit of exposing Glenn's vocals in a most advantageous light. "Bed Of Roses" may well be the song I'd play to someone who wanted to know what Glenn Hughes is all about. Previously I may have chosen either the unplugged version of "Coast To Coast" or Glenn's guest appearance of "Video Killed the Radio Star" on Geoff's VOX HUMANA album, but Glenn's performance on this new album might evoke even more of a sense of awe than the others.

Glenn has wowed us all since he burst on the scene as an incredible talent in Trapeze and he solidified his position as a rock superstar in Deep Purple. But as his subsequent work shows, he has been maturing as a vocalist with nearly every album release since those early days. And dare I say this, but sooner or later, if it hasn't happened already, there will come a time when Glenn can no longer hit all the notes he once hit due to the physical effects of aging. When these recordings were done almost eight years ago, Glenn obviously didn't have any such problems, and he seemed intent on using every weapon in his vocal arsenal. So what you have is the fully mature vocalist in perhaps his prime, delivering an unrestrained and unrestricted performance more typical of a live show than the usual studio recording. This is better than a live recording, however, in that there's no audience noise to muddy up things, there's no peculiar concert acoustics to overcome, and with a studio recording there's always a chance to re-record errors, miscues, and things that just plain don't work. The word that my co-hort Damien DeSimone used to describe this session was "legendary." Do you need any more recommendation than that?

Glenn Hughes/Geoff Downes - THE WORK TAPES Blueprint BP285CD (UK)

-END-

Subject: CTC: 1977 GH interview in Circus
From: Damien DeSimone <glennpa@cybernex.net>

From: Circus Magazine (US)
Date: 1977
Written by: Peter Crescenti
Transcribed by: Damien DeSimone

HUGHES OF PURPLE FORMS SOLO BAND
=====

"I went through a mental fight the last two years," says bassist Glenn Hughes of his experience as a member of Deep Purple. "And the kids could say, 'Well, why didn't you get out?' My answer is, I couldn't find myself. I was a weak person. I was surrounded by money, I was surrounded by cities, everything. I wasn't allowed to be me."

Glenn Hughes' rather startling revelation is simply

the unashamed admission of a musician headed back in the musical direction he's wanted to pursue for years. Hughes will release his first solo album (PLAY ME OUT) this month and tour for the first time with his own band.

"It's always been in me to continue my previous arrangement, not as Trapeze, but in that vein of music," Hughes explains, recalling the trio he left to join Deep Purple over two years ago. "I've got the guitarist, Mel Galley, and the drummer, Dave Holland, from Trapeze on my solo album, and they think I'm playing better in the style of music I do on the album. And, they're quite happily gonna be with me in my band, which is gonna be called by my name, I suppose, for the promotion."

The Glenn Hughes Band plans to begin touring this month, hot on the heels of the release of PLAY ME OUT. "I really and sincerely did play myself out," says Glenn, "and you can feel it. It just pours out."

In addition to Holland and Galley from Trapeze, Hughes is joined on his LP by saxophonist Dave Sanborn and back-up singer Liza Strike. Hughes cut the platter at the modest Lee Sound, a 16-track studio in Pelsall, England.

"I did the album like that," says the bassist/vocalist, snapping his fingers. Recorded in just a week, the album cost \$16,000 to make, pocket change by today's standards. "I had two songs that I'd written before; all the rest were studio tracks. I'd go in every morning into the studio, before the band, and I'd write a song."

PLAY ME OUT is a funky dish of British soul music, closer in roots to Glenn's pal, David Bowie's YOUNG AMERICANS, than anything Deep Purple ever did. The material is all original, and includes tracks called Soulution, L.A. Cut Off, and I Got It Covered.

At press time, membership in the Glenn Hughes Band was still incomplete, but Hughes' concept is to have a large touring band, with bass, percussion, two guitarists and two keyboardists, in addition to female back-up singers and possibly a brass and string section.

"I want to take care of my destiny," Hughes vows. "I want to do everything. I want to be a part. I want to lay out the gigs, know the gigs, know the lights, know the stage, know the sound. Know myself. It's all down to me now. I'm finding a new me."

-END-

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INFORMATION
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