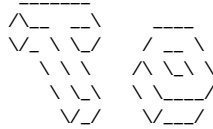
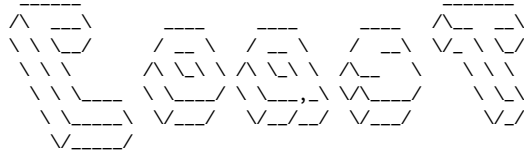


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#41  
November 17  
1999



|||||  
INTRODUCTION  
|||||

Hi, everybody! Well, this issue is coming out a little later than expected, but it's been a very busy time for everyone here in CTC land! First off, due to a hectic schedule, our esteemed editor Lewis Beard is stepping back to a technical support role for CTC and the CTC web site, and I will be taking over as the "dirty work" editor of coordinating, putting together, and sending out each issue, which Lewis previously did. This is my first attempt, so hopefully this issue has reached you all in one piece. :) The big news is that Glenn is finally going out on tour for the next few weeks in South America and Europe, and The Official Glenn Hughes Web Site - glennhughes.com - is now online! Fellow editor Lennart Hedenstrom and myself have been working on that, and it's been a lot of fun. See the news recap below for more details. We all wish Glenn and his band well while they are out on tour, and, please, if you get to see Glenn out on the road, please take the time to send in reviews to CTC! We plan to put out one more issue this year, which will be in late December.

See you then!

DAMIEN

|||||  
SUBMISSIONS  
|||||

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

- The big news this time is that Glenn is going out on tour in South America and Europe!!!

Glenn Hughes in South America

Date/Country/City/Venue

- 19.11. Uruguay Montevideo La Factoria
- 20.11. Argentina Buenos Aires Teatro Coliseo
- 23.11. Brazil Recife Casa de Show
- 25.11. Brazil Sao Paulo Casa de Show Tom Brazil

Glenn Hughes in Germany, Luxembourg and Switzerland with MSG and Thin Lizzy  
\* = with MSG only

- 02.12.\* Switzerland\* Pratteln\* Z7\*
- 04.12. Germany Affalter Zur Linde
- 05.12. Germany Hannover Capitol

06.12. Germany Cologne E-Werk  
09.12. Germany Munich Colosseum  
10.12. Germany Aschaffenburg Maingauhalle  
11.12.\* Luxembourg\* Luxembourg\* Atelier\*  
12.12. Germany Kaufbeuren Zeppelinhalle

- The other big news is that The Official Glenn Hughes Web Site, [glennhughes.com](http://glennhughes.com), is now online! Check it out at:

<http://www.glennhughes.com>

Lennart Hedenstrom and myself along with Glenn and Ken Ciancimino have been working behind the scenes on this for the last few months, and we're very happy that the site is now up and running. Please check it out and let us know what you think. Glenn will be a regular contributor to the site, so keep checking back for updates and new features. The site is also home to Glenn's new record label, Pink Cloud Records, and the label's first CD release, Glenn Hughes - From The Archives Volume I: Incense & Peaches will be available for sale via the web site very soon. Sound samples and other information about this release can now be found on the Pink Cloud page of [glennhughes.com](http://glennhughes.com). All of us are very excited about this special CD!

- Glenn joined friends Stacey and Brett Ellis at the Ellis "birthday bash" for Stacey's birthday on October 22 at a club in San Diego, CA. Glenn performed Superstition with Stacey during Ellis' set. Stacey sent in a couple of pictures from this gig, which you can check out at the Coast To Coast web site in the Features section. The direct link to the pictures is:

<http://lwb.org/gh/features/ellis99/>

Thanks to Stacey Ellis for providing the great pix!

Until next time,

-Damien-

-END-

From: David Wilson  
Subject: CTC: Glenn Hughes interview

I've sold the preamble to this interview to a couple of different 'zines so I can't send it along but I get the feeling that people skip them anyway. :) Hope you like it.

Take care,

-Dave-

DAVID LEE Since the record company didn't see fit to send me a copy of the record [TWII], could you tell me a little bit about it? Is it a continuation of what you were doing on "ADDICTION?"

GLENN HUGHES No. It is an album that is less intense. It has got groove, it has got ballad it has got soul, it is more of a soundtrack of how I was feeling at Christmas. When I sang on "ADDICTION" I was five years sober and I was still, I wanted people to know what it was like for me to walk through that torment and destruction and all of that [stuff] and I had to churn up all of those feelings again. It really kicked my ass to do it and consequently I didn't make a record for a couple of years so when I made "THE WAY IT IS" it was just on the backside of that, living life as a sober man. I lost a lot of my youth, man. I lost a lot of growing up and so I am still a kid! I am still a forty-year- old [obscene gerund] kid! "THE WAY IT IS" is fresh and it is very varied, as all of my albums are, it is not just one- dimensional. It is different. It is groovy and it is aggressive but it is not so intense on the lyric. It flows really well. It is a great album to listen to. It takes about three or four times listening to it to get into it because it is not an album that you can get into right away. It is a bit deeper.

DL But longer lasting?

GH Oh yeah. As I have said to my fan club, you are going to dig this album in the next year and the year after it is going to come back and get you.

DL The thing that, I think, Glenn Hughes needs to do and I have been told that this is going to happen, you need to get out on the road in America.

GH It is my wish to tour here in November but at the moment there are no shows booked and you can put in your article that it is Glenn's wish to play in America this year. It is my wish to do that and we are looking for the right venues and the right promoters to do that now.

DL Running through my Glenn Hughes file, an admittedly I have been a fan so I don't even have the pretense of impartiality so it is a rather large file, I notice that on previous tours you have brought out a lot of DEEP PURPLE material but I also know that was not the most pleasing stuff, personally, for you to do. Why is that?

GH You will notice that I am doing the songs that I wrote and the songs that I sang. I really wouldn't sing David's songs; I wanted to pursue the songs that I had written. When I play concerts around the world where people haven't seen me before or they haven't seen me since DEEP PURPLE, they really want to hear those [obscene gerund] songs. I am trying to break away and do brand new songs now. I am going out on tour and I get to play a lot of them but I change them and I do lots of different versions of them, like funk versions of them or ballad versions. I have got a huge collection of material to choose from, I have got so much. I like to play TRAPEZE songs, HUGHES/THRALL songs and I am even going to play a BLACK SABBATH song on the next tour.

DL Really?

GH Off of the "SEVENTH STAR" that I did with Tony.

DL It would great to hear some of that live again. Which song?

GH "No Stranger to Love." I have got so many songs to choose from, maybe a hundred!

DL It has been some time now but you actually recorded a second album with Tony, didn't you?

GH Yeah, somebody bootlegged the [thing]! I haven't spoken to Tony about this and I have got to call him because my record label called me and said "You know that there is a record out there with one of our songs on it." and I said "What!" Obviously, somebody has got a hold of this [obscene gerund] tape and I haven't a [obscene gerund] clue how it happened. I am really upset about it. Tony is going to be pissed off as well.

DL I spoke with Geoff Nichols when BLACK SABBATH was in town a while back and he intimated that the plan was to take Tony's solo thing out on the road and that you would be involved with that. Is that still likely?

GH That was the plan but Tony is working with, let's call them the resurgence of 90's metal, and I think Tony is working with a lot of other guys who are probably a lot more current than I am. I won't name names but they probably won't have a long history in this industry but I think that he is liking working with the newer artists and that is good for Tony. At the end of the day, Tony and I will work together again because, number one, we are from the same generation and, number two, we are so strong together musically and such good friends that Tony will come back to his dearest and oldest friend and do that. I absolutely adore Tony Iommi as a human being. He is one of the nicest and soulfullest cats ever. I love him to pieces and Tony and I will work together again. When? I don't know.

DL Obviously after this version of the SABBATH thing is finally laid to rest.

GH It is definitely going to end at Christmas and then Tony will take a small break and then Tony will get bored. Tony Iommi is a workaholic cat that wants to play a lot and I will be very surprised if he doesn't call me

directly in the spring. But once again, Tony and I are such good friends that if we don't work together it is O.K. because we are already tight. I am so [obscene gerund] busy for the next year anyway. It is unbelievable how much work that I have coming out.

DL You have been very visible on all of these tribute albums, is that going to continue?

GH Too many, I have stopped doing them now. I turned down the Ozzy and the AEROSMITH tributes because I have done too many of them. After the Alice Cooper one I said that this would be the last one until I get to do something that I really want to do, like Stevie Wonder or something where I can really get into it. The money, it ain't about money anymore. I am comfortable and I don't need to do any of those things for money it is just that I do them for favors for my friends. I have got so many friends that want me to do these things and it is like I am kind of tired of it now.

DL Have you given much of an ear to the cover versions of your songs?

GH No, you know, somebody asked me "Who would you like to have on a tribute to Glenn Hughes?" and I said "I don't [obscene gerund] know." I just want to see somebody that can sing because I would hate to hear somebody sing my [obscene gerund] songs that couldn't sing.

DL This will sound overly ingratiating but honestly Glenn, who could really cover your stuff? You have such a striking voice that there are probably only a handful of singers in the world that could even attempt it. I was just listening to a latter day ASIA album and their singer. . .

GH John Payne, he is a good friend of mine.

DL He has come the closest to the phrasing and attack of a vocal line that you use, at least to my ears.

GH I haven't heard what he is doing with ASIA but when he got the gig in 1990 we were hanging out a bit and Geoff Downes is also a good friend of mine.

DL Was that gig offered to you at one time? I know that they like to keep the band with a singing bass player, apparently.

GH No. John was a guitar player at the time but I guess he just turned to playing bass.

DL That is something else we should touch on, after thirty years your voice is still unquestionably in top form but what about your bass playing? How do you feel about that?

GH Bass playing, let's just say of late because I have picked up the bass guitar again after having put it down for a while and picking it up again, man, I am all over the [obscene gerund] thing!(laughs) I am just all over it all again. I have no fear of the vocal thing. My vocal range and my vocal capability, I have no fear of and now I have that with the instrument of the bass again. I put it on and I am not one of these cats that plays bass like a guitar, I play bass the groove way and it is, the notes that Glenn Hughes does not play are the most important. It is the groove and it is what you do not play and how you play with the bass drum that is so [obscene gerund] important and no bass player in these white rock bands have a clue how to play like that. They follow the guitar player and if they could just groove with the drums it would be so much easier. For me it is grooving with the drummer.

DL With all of the different drummers that you have played with has there been one that you have just clicked with and said "Wow, that is magic?"

GH My new drummer, Bob Harsen, from Detroit, he is my new cat and he is [obscene gerund] amazing and he has just joined my band. He is funk and he is from Detroit so obviously he kicks ass but he has got a big funk edge and he is really, really a musical drummer.

DL Who else is in the band now?

GH Jocke Marsh, my guitar player from the "ADDICTION" album and he is on "THE WAY IT IS," he has been with me for a few years. Hans Zermuehlen, my keyboard player, American/German name, he plays, I don't want to confuse any rock fans but I have a very intense Jazz/Funk keyboard player. Anybody who knows Glenn Hughes knows that I come from a very intense Funk background. Before PURPLE it was very much intense funk. All the keyboard players that I have in my band are players that, number one, understand Hammond organ and, two, have an incredible Jazz feel to them in the acid-jazz form. A Stevie Wonder/Herbie Hancock type of feel in their playing because I do a lot of vocals that concern a lot of minor 9th's and triad 11th's and all of these chords that I like to use. I like to incorporate that into my music.

DL Does he lug about an actual Hammond on tour?

GH No, he doesn't play it out on the road but he does in the studio. We are going to go down to Eb for the first time ever, on this tour. I want to get it a bit heavier so we are going to tune down a little bit.

DL Not grungy but funky?

GH No! You know, I think that Tony even goes down to D. I think that he goes down even lower than that sometimes. I have never actually gone down to Eb but I did a couple of songs with Stevie Salas on my album and I liked it.

DL Now there is an incredible guitar player with a feel for the funk.

GH Yeah. He is on the album, on two tracks.

DL You have got so much going on as far as performance on record and so on but you have found time to start a record label as well?

GH Yeah. Pink Cloud.

DL What is the first release going to be?

GH "INCENSE AND PEACHES." It is a bunch of songs that I have never released and the first one is called "INCENSE AND PEACHES" and it is more groove-oriented material.

DL Is it more current stuff or stuff from the vaults?

GH I would say that it is from '95, '97 and '98, just stuff that I have got in the vault that no one has ever heard before and let me tell you, Dave, nobody has got bootlegs of this!(laughs) I do actually keep a record of my stuff and I don't actually make copies anymore so hopefully nobody has ever heard this [stuff] before!

DL You have a website that you are investing a bit of yourself in?

GH WWW.GLENNHUGHES.COM!

DL Humbly titled!

GH Of course!

DL The Internet has opened up a whole new point of access between the artist and the fan, is that something that you are feeling yet?

GH Absolutely, I mean, anybody can get on-line and talk about Glenn Hughes and I have got four great editors to take care of all that [stuff] whom I love dearly and, once again, I surround myself with loving, nurturing people. Of course it is a business but it is nice to have people around that you actually care about. That is my whole life, man. Hanging out and giving myself back to my fans and my family, no time for negatives at all.

DL There has certainly been a marked change in the interviews that I have read since you have gotten clean, a sense of positivity I guess is what I am trying to say here.

GH Oh God yeah. Again, I choose not to drink, I choose not to do drugs and I choose not to [mess] around running around acting all stupid. I have got a great life, great family, great friends, great animals; I have just got a great thing going on here. I am a lucky guy.

DL Are you trying to play catch up with the time that you lost while you were in the clouds?

GH I would be lying if I said that I wasn't.

DL You mentioned a tribute album and I should have asked you about what songs you would like to see on it?

GH Well, you can dissect the albums "PLAY ME OUT" and "FEEL" and "HUGHES/THRALL" and, you know, I can't do that because all of my work, there is always parts that I love. If you want to get deep, "PLAY ME OUT," my first solo record, is great, there are parts of the PURPLE stuff and there are even parts of the Tony Iommi stuff that are very strong. TRAPEZE, my first band, I mean, you have got to go back to 1970 and listen to that. There is stuff off of my 1972 album, "YOU ARE THE MUSIC" which is phenomenally brilliant today. You put it on and it was almost thirty years ago and it still sounds [obscene gerund] amazing. The songs are great.

DL Are some of those songs going into the live set as well?

GH Some of it, yeah.

DL So it will be a complete career retrospective type of show?

GH Oh yeah, it definitely will.

DL Well, I am very much looking forward to actually hearing the record and then, hopefully, seeing you do some of it live.

GH Listen to it (the new record) when it comes in three or four times because it is going to take a little while to settle in, it is a deep record. The album is the soundtrack of my life and the way that I feel at the moment. It is a very up record and a very spiritual record as far as what I am singing about. It is also a record about letting go. This is an album that I wrote when I was deeply hurt over a relationship that ended and it is like, I came through that. I don't write songs about wizards and demons and goblins and [obscene gerund] boewe evils, I write stuff about the heart and this is an album full of that.

DAVID LEE WILSON  
IAN SCOTT ENTERTAINMENT  
9773 SANDYPOINTE  
FAIR HAVEN, MI USA 48023

-END-

From: Damien DeSimone <glennpa@cybernex.net>  
Subject: CTC: Glenn's Bolin Fest pictures up at CTC web site

Hi All:

Glenn contributed some of his pictures to us that were taken at this year's Bolin Fest, which took place last summer. You can check them out at the CTC web site. The direct link to the pictures is:

<http://www.lwb.org/gh/features/tbfest99/>

Enjoy! And thanks to Glenn for contributing the great pix!

-Damien-

-END-

From: Damien DeSimone <glennpa@cybernex.net>  
Subject: CTC: "Hughes, Glenn Hughes!"

Hi Folks:

Ya'll gotta check this picture out!

Go to...

<http://www.nems.com.ar/epopeya.htm>

...and click on "Epopeya 26"...

:)

-Damien-

-END-

From: Sal Serio <ElviraG1ch@aol.com>  
Subject: CTC: Sal's '99 Bolinfest review

My first exposure to the music of Glenn Hughes came in high school (around 1977) via the Deep Purple album "Burn", which is still one of my favorites. "Burn", "Made In Europe", and Tommy Bolin's "Private Eyes" were serious turntable fodder for me throughout those turbulent high school years. Still are.

Since then, and with the inevitable purchase of "Come Taste The Band", I've continued full bore with my Bolin fascination, with interest boiling beneath the surface for Glenn. Hearing the CD of the 1997 Bolin Tribute concert with Glenn fronting the tribute band was a real eye opener...Glenn breathed new life into those songs, whether it be old material that he performed with Trapeze or Purple, or the solo Bolin stuff. That sent me into a tailspin trying to collect as much Trapeze & Glenn material that I could get my hands on. However, I still really wished I could've seen that awesome Bolin tribute concert with Hughes on vocals...

The 1999 Tommy Bolin birthday concerts in Sioux City was just too good to be true for me. I always wanted to go out to Denver for the tribute shows, but lacked the funds to do so. So, to just get to the other side of Iowa from Wisconsin to see Glenn, Johnnie Bolin, Black Oak Arkansas (who I've also liked since the '70's), JRZ, and it's ALL FREE!?!?!? I had to do it, man. I had to fill that hole in my soul.

So, my girlfriend and I hit the road like it was a Jack Kerouac adventure. Sioux City is a good 7 1/2 to 8 hours from Madison, so I was bit jumpy from the road trip by the time we got there, Saturday afternoon (7/31/99) yes, we decided to pass on the Friday night show to save some money on the hotel.

The first thing I did was to hunt down the Bolin Foundation table to say "hi" to Jim Wilson and buy a beer or 3. JRZ System was getting set up.

I hadn't seen these guys yet & was excited to, solely based on what I'd read about them. For those of you who don't know yet, JRZ System is a mostly instrumental trio from Omaha that are heavily Bolin influenced, especially from the fusion angle. They sounded GREAT...as I recall, they did "People People", "Savannah Woman", "The Red Baron", "Mind Transplant" and a batch of originals before ending with a blistering medley of TB songs that climaxed with the balls out jam at the end of "Post Toastee". Talking to bassist Troy Johnson after their set was a real pleasure and we joked around with Jim Dandy a bit before Black Oak's set.

A slight sidenote: Meeting alot of my musical role models was a big part of the motivation for making this trip. Seeing Glenn perform, going to pay my respects at Tommy's grave, and meeting Johnnie were my 3 major goals. So the question remained, was it going to be a pain in the ass to do so? The answer, hell NO dude! Everyone I met was MEGA cool and very friendly. Tommy's music brings together alot of special people.

Back to the tunage: Craig Erickson's set was cool, he was also performing in a trio format, quite often instrumental and a bit more bluesy than JRZ. I recall him also playing "People People", and Alphonse Mouzon's

"Golden Rainbows".

A brief set was provided by L.A.'s Greg Hampton who's the producer of BOA's latest project. Johnnie was on drums and Robert Ware on bass - they opened with "Teaser"!

Seeing Black Oak was a treat and a half. They sound great with Johnnie Bolin and Rocky Athas in the band. Jim Dandy's voice is as good as ever and the setlist was inspired. Note that I was having too much fun to actually write down setlists but memory will suffice, for the most part! They opened with "Post Toastee" and also performed "Shake The Devil". Word has it that these TB songs and also a handful of '70's era BOA songs will be included on the soon-to-be-released new BOA CD. Other classic Jim Dandy growlers provided by the group include "Hot Rod", "Hot n Nasty", "Uncle Elijah", "Mutants of the Monster", "When Electricity Came To Arkansas", and the "Heartbreaker" song dedicated to the late great vocalist Ruby Starr. Of course they also played "Jim Dandy"! This is the band that scared my big sister Julia away from rock 'n roll forever (it was her one & only rock concert, back in '76) and I'm glad to say...they haven't lost their touch!

On Sunday I started the day off with a visit up to Calvary Cemetary to wish Tommy a happy 48th birthday. It wasn't difficult to find his gravemarker in the Golgotha section. It was a peaceful morning, sunny & cool, overlooking the Missouri River & Sioux City. I sat there and played some guitar for awhile & felt very tranquil when I left. Damn...

Back at the park, there was a slew of tight local talent leading up to Glenn's set. My favorite of these groups were Katty Wampus, who sort've had a STP/Collective Soul type sound, and also Buckley Mills, who performed with a group & also solo. I hope I didn't offend anyone with my random cries of "fuckin' Buckley" !! I meant it in a good way, you know...

Some organizers of the Iowa Rock and Roll Hall of Fame were on hand to announce to the crowd that Tommy is FINALLY being inducted this year (maybe Cleveland next/someday?) and Johnnie will accept the award for Tommy on September 6th. About friggin' time!

Glenn Hughes was backed up by the same band that's on the '97 Archives show CD, except with Craig Erickson replacing Ralph Patlan on guitar. The setlist was as follows: "Homeward Strut" (minus Glenn), "Slow Driver", "Post Toastee", "Wild Dogs", "Alexis" (announced as a Zephyr song?!?!), "People People", "Gypsy Soul", "You Are The Music", "Ode To G", "Coast To Coast", "Getting Tighter", and "You Keep On Moving". At this point special guests from L.A. were brought out to join the set, Stacey & Brett Ellis. The next tune was Stevie Wonder's "Superstition" & then Glenn sat one out to let Stacey sing "Teaser" from the woman's point of view! Glenn wound the set down with "Your Love Is Alright" & "Dreamer". Wow! Everyone's always written "what can you adequately say about a Glenn Hughes show" and now I know what they mean! It's beyond words, especially with Johnnie, Rocky, Craig, Robert, and Terry backing him up with a TB inspired set-list....I came, I saw, & Glenn sent me home a happy camper!

After this everyone was invited to the Crosstown Bar for an open jam, which I heard was quite fun, but I bailed on it as I was somewhat worn out after seeing Glenn's incredible set, and I had the big drive ahead of me the next day.

In retrospect, I'm SO-0-0 glad I made this trip...I know I made some friends, and the whole time felt that I was amongst kindred souls. The musicians I met were the coolest ever (Johnnie, Glenn, Robert Ware, John Bartle, and Rocky Athas were MEGA nice) and vibe was SO right. I'm now a massive Glenn fan for life & can't wait until my next live Hughes experience!

Sal Serio

elviraglch@aol.com

-END-

From: Marc Fevre <MFevre@cedco.com>



Subject: CTC: The Bobaloos

Just got my copy of the Bobaloos CD yesterday, and... YECCCH (shudder)! This album is the worst load of second-rate honky tonk-laced boogie woogie crap I've ever heard! Mundane music, banal lyrics, this music is fit only for condemned roadhouses and Appalachian shotgun shacks! Not even Glenn's considerable talent could save this bunch of drab no-hopes from total obscurity! Indeed, the album's only virtue lies in the fact that it sheds some light on what can only be described as the darkest days of Glenn's career.

Please excuse me, I need to go cut the switch!

Marc

-END-

From: Gord Jantzen <gjantzen@axionet.com>  
Subject: CTC: Glenn Hughes on Bolin & MK4

Enjoy. gjantzen@axionet.com (Sorry for the typos, etc.)

THE MAVERICKS - Classic Rock Sept/Oct 1999 - Issue 6  
Soldier Of Misfortune  
Pages 38 - 42  
By Dave Ling

His roles in Deep Purple and Black Sabbath have flitted from the sublime to the ridiculous, but the exploits of Glenn Hughes rarely fail to entertain. A former alcoholic and cocaine addict of twenty years' standing, he's been accused of murder, trying to upstage his bandmates and even breaking Gary Moore's scales. Now clean and sober for seven years, the vocalist/bassist is gradually re-building his life and career. In the third of our mavericks series, he tells Dave Ling his cautionary tale...

London, England - On my way to meet Glenn Hughes, I passed the London hospital where Victoria Adams and David Beckham's child had just been born. Paparazzi snappers forced passers-by off the pavement, their long lenses praying for a curtain to twitch. Witnessing such a circus first hand prompted some contemplation upon the insanity of fame, and the joys and tragedies it can cause. As a member of Deep Purple in the 1970's, Glenn Hughes fleetingly experienced a more transient but no less extreme type of super stardom, and although two decades later the singer/bassist finds himself infinitely less newsworthy, his fascinating story should educate as well as entertain. Blessed with a voice to charm the birds from the trees, Hughes is a wayward talent in the mould of George Best, Oliver Reed or Hurricane Higgins. He took all the excesses that the '70's and 80's could throw at him and played with some of the biggest names of both decades. Although he has wasted the best years of his life, The Voice of Rock, as he has been dubbed, still makes music and, although objective enough to appreciate that lightning rarely strikes twice, Hughes retains the hunger to do it all over again.

"The alcoholic in me will always want more. I've got fifty gold and platinum albums, but I know I'm incredibly lucky to have come through all those things with not just my talent but my life intact," he says. "If that helps just one person to avoid my mistakes, I've succeeded. This will sound pompous, but I've never had any competition. There's no other white male singer who combines rock, soul, funk and jazz like I do. I'm singing better now than when I was in Deep Purple. I have been given the gift."

Glenn Hughes was born on 21st August, 1953, in Cannock, Staffordshire. Named after Glenn Miller, he briefly followed his namesake by playing trombone. Hughes left school at 15 to play guitar in local bands the in Pack and The News, before switching to the bass for his third band, FINDER'S Keepers. He made his first vocal appearance on record in inauspicious circumstances in 68 on FINDER'S Keepers third single, 'Sadie(The Cleaning Lady)'. "It was just backing vocals on this fucking horrid song, complete with George Formby banjo," he recalls with distaste. However, FINDER'S Keepers also featured guitarist Mel Galley and drummer Dave Holland, with whom he would form his next band, Trapeze. They quickly inked a deal on the

Moody Blues' label, Thresold, and found themselves supporting the Moodies in the States. "We'd been playing to two hundred people in England and my first American gig was to 18,000 people in San Francisco. And by the time the tour finished in Los Angeles in Christmas, 1970, I was a cock-sure 18-year old who was full-on addicted to playing those types of places."

Other types of dependence would follow, of course, but let's not jump the gun. Hughes' life was to change forever when Deep Purple keyboardist Jon Lord and drummer Ian Paice turned up to see Trapeze in November '72 at the Whiskey-A-Go-Go in Los Angeles. Two months later, Lord, Paice and guitarist Ritchie Blackmore were spotted in the crowd at a show at London's Marquee. An offer to replace the clearly Ian Gillan followed, but, as with similar proposal to join the newly formed Electric Light Orchestra a year earlier, Hughes initially declined.

"Trapeze were just about to crack it when I was asked to join Purple, But Trapeze's management and the band's backbone could have been stronger," he explains. "Purple had three albums in the Top 40, so I suddenly saw lots of money. I saw them play New York's Madison Square Garden in May and although I saw an Ian Gillan that was unhappy and a Roger Glover that was about to get fired, I thought they were great. So I agreed to join, although I made it clear that I would not be the guy who came in and sang 'oohs' and 'aahs'".

The choices of a complete unknown, David Coverdale, replacing Gillan at the mic, and bassist Hughes providing vocal backup were to prove inspired - in the short-term, at least. The new lineup's first album, 74's 'Burn', was a huge success, reaching #3 in Britain and #9 in the U.S.A. With the acclaim came money, fame and, as often occurs in these situations, a drug habit. Hughes says he had witnessed cocaine abuse for years before indulging, because he was unsure of its effect. "In Houston, Texas, somebody gave me this bag of white powder. I kept it in my guitar case for a couple of weeks until a bird I was with asked me if I had any drugs. So we sniffed this coke, and in two minutes I was sitting on her lap, telling her my life story, crying and babbling. Afterwards, I wanted to feel like that again.

"I was never into smack," Glenn clarifies, "I never smoked pot or did mandrax, I always wanted to be on the moon. So I became a coke fiend, and coke was pretty much pure in the 1970's. It made me feel superhuman - I could drink more brandy, but one would counteract the other and I could stay up all night - but it wasn't pretty and I did some stupid things. In later years I've apologized to Jon, Ian and David, but I've not spoken to Ritchie yet."

Once ensconced in the ranks, however, he decided to make his influence felt. "Purple were hugely successful, but they were so unhappy" reflects Hughes, "so I saw this as a green light for me - this new, younger, long-haired cat who was so full of himself - to come in and just take over. A little bit!"

He freely admits that he fancied Coverdale's lead singer's role. "Of course I did! And the pressure wasn't on me, it was on David." Some hilarious video footage exists of Hughes with Blackmore's eventual replacement, Tommy Bolin, patting their stomachs behind a somewhat tubby Coverdale as he stood at the mic in Japan. "It's frighteningly funny," he winks. "I think Ian and Jon would have accepted me as the singer, but the guitar player had had his sights set on Paul Rodgers. Apparently, Rodgers' response was, 'Why would you want me when you've got Glenn Hughes?' Which was a real compliment. So they got David instead."

In later years there was considerable tension between Hughes, with his love of funk and blues, and the aforementioned 'guitar player', Ritchie Blackmore, who was so opposed to the more soulful direction of the 'Stormbringer' album that he quit the band in disgust. Yet things had begun amicably enough.

"Ritchie asked me to stay at his house and took me under his wing because he wanted to be my pal," states Hughes. "While there, he and I wrote the early part of 'Mistreated', and he said the immortal words, 'I think you have the capability to be better than Paul McCartney, you could be the next big bass player/singer.' But when I started to be Jon and Ian's friend too, Ritchie didn't dig that he wanted me to himself. So the walls went up."

Hughes' friendship with Blackmore ended suddenly when he over-stepped over the line -literally. "Down by the drums there was a mark which he told people not to cross, or he'd hit them with his guitar, and that's exactly what Ritchie did," Glenn says. "He meant it, man, he came after me a couple of times." He still recalls the moment when he knew that Blackmore would quit. "For Ritchie, 'Stormbringer' was the final straw," maintains Glenn. "Coverdale and I had written the song 'Holy Man' and I asked him to play some slide guitar. He just looked at me strangely, used a screwdriver to play the part and left the room. I knew he'd never come back."

Ignoring Tommy Bolin's immense talent for a moment, when Purple recruited the young American to replace the Rainbow-bound Blackmore, it was to lead indirectly to their eventual demise. Prior to deciding upon the former James Gang/Billy Cobham guitarist, Purple had unsuccessfully auditioned ex-Humble Pie man Clem Clempson, and disillusionment was setting in. "At that point I was partying a lot with David Bowie," remembers Glenn. "Bowie was doing his 'Station To Station' album, and we talked about doing a record together, with him producing. But then Tommy arrived and Purple started happening again."

While Lord, Paice and Coverdale all enjoyed a drink or twenty, in heroin addict Bolin, Hughes found a social partner. The partying pair wasted little time in finding an apartment to share. "Tommy and I were abusing together and it began to get out of control. The band sent me in for treatment while we made 'Come Taste The Band'(1975), and I never got to play on the first track, 'Coming Home', because I freaked out in Munich."

The world tour to promote the next album ultimately proved fatal to one of the band's inner circle, and Bolin too was living on borrowed time. Purple had been offered a huge fee to play in Jakarta, Indonesia. After the first show the promoter sent a few prostitutes up to my room, and a couple of roadies began to fight over one of these girls," recalled Glenn in 1989. "One , who we called Paddy The Plank, hit the other one, Patsy Collins, and Patsy stormed out of the room only to be found dead. He'd fallen down a liftshaft."

Hughes, Paddy and another crew member were arrested for murder, and the bassist was only allowed to leave jail for the second show at gunpoint. "They wouldn't let us out of the country until we'd paid back all the money from the shows. I smelt a set-up. Afterwards, our lawyer flew in to sort it out, but he was met at the airport by a bunch of officials wielding machetes and guns. We had to forget it."

Worse still, Bolin had taken some dodgy morphine in indonesia, lain awkwardly on his arm during the night and cut off the blood supply to his hand. In Tokyo, where they would record a performance for the 'Last Concert in Japan' album, the guitarist playing had become, to quote Hughes, "diabolical." He adds: "We were so drunk on pina coladas!"

Although Hughes recalls a "barnstorming" gig in Leicester on that tour's British leg, by the time it concluded at Liverpool Empire in March '76, things were at an all-time low. Hughes hadn't sleep a wink for five days, and Bolin was furious that fans were calling out for Blackmore.

"In Glasgow I thought I was dying, I couldn't get my breath onstage," he recalls. "I refused to do the encore of 'This Time Around' and Jon Lord had to literally drag me back on. At that infamous Liverpool show I was on my last legs - I couldn't even stand. I was making farmyard noises. The band was over and we all knew it. I didn't particularly want to be there anymore anyway, I wasn't even happy to be in my own skin." Shortly afterwards, Bolin, by then also a solo artist, perished from a drug overdose in Miami. Hughes still regards the death as suspicious, believing his best friend was wiped out for insurance money. To this day he still claims to spiritually converse with Tommy. In 1977, Glenn resurfaced with is 'Play Me Out' solo album, a funk-flavoured oddity that was all but ignored. Although he followed it two years later with 'Four on the Floor', Hughes admits that a good five years were wasted holed up in his Beverly Hills mansion "eating, drinking, tooting coke and being a lazy bastard".

Several efforts to kick-start his career followed, including joining Gary

Moore in the prototype G-Force (until he got wasted at his birthday party in Los Angeles and fell into the cake trolley, dislocating his arm - "I resigned from the band on the spot"). In '82, he formed Hughes/Thrall with former Pat Travers Band guitarist Pat Thrall. The resulting self-titled album deserved to be massive, but the pair's drug-addled state and record company indifference intervened ("the president of the label said, 'This album's so good we don't need to promote it' -- so they didn't".)

Putting the cake trolley incident behind him, Moore invited Glenn to join him for his 'Run for Cover' album. For six years Moore had been suggesting they work together, but the association was quickly absolved, Gary claiming to have sacked the singer and Hughes purporting to have resigned in protest over not being able to promote his other project, Phenomena. In the mid-80's, Hughes was in awful shape - mentally and physically. The pipes were intact, but the years of over-indulgence had taken their toll. "The guy's got fabulous voice, but a lot of personal problems," Moore told journalist Dante Bonutto. "He weighs 17 stone or whatever and was pretending he was dieting. We'd come down for breakfast and find he'd eaten half the food out of the fridge during the night. He'd have breakfast and have another breakfast and then you'd catch him sneaking into a sweet shop to buy six Mars bars. It was a great opportunity for him, but he totally fucking blew it." "Gary knew what he was getting when he took me on at that time," theorizes Glenn in 1999. "I was overweight and untogether. I let the team down."

Mere months later, the tale repeated itself when Hughes replaced former male model David Donato as Black Sabbath frontman. Although the album 'The Seventh Star' was respectable enough, things fell apart acrimoniously on the road. Hughes made his live debut with Sabbath in Cleveland on March 21, but, although a bodyguard had been hired to keep him on the straight and narrow, he was sacked by the end of the month. "Glenn's screwed up again," explained guitarist Tony Iommi afterwards, "his voice just went. We got doctors in every day and sent him everywhere to sort things out, but we couldn't stop him doing whatever he wanted."

Hughes insists that he was drug-free during the Sabbath debacle, blaming his vocal incapacitation upon a blood clot at the back of his throat sustained after a punch-up at the Cat & Fiddle pub in LA. It says much, though, that Sabbath had replacement Ray Gillen waiting in the wings.

"I didn't know Ray was around, but it was not my time to be in Black Sabbath," maintains Glenn today. "I wasn't playing bass and I was unprepared for their back catalogue, but things are fab between Tony and myself now. I've recorded a track for his solo album and there's unfinished business."

There were just too many blots in Hughes' copy book, so in May 1989, he went to the press to claim he had undergone "nine months of abstinence." His pleas for forgiveness appeared in RAW magazine in what would be the first of several 'boy cried wolf' style interviews. "I never thought I had a drug problem, then last summer I woke up," he told writer Mark Putterford. "It took me 16 years - 16 stupid years !!-to realize what an asshole I'd been and to see that my career was going down the toilet." But he was fooling himself, and nobody else believed it either.. In subsequent years, at Coverdale's invitation, Glenn sang backing vocals on Whitesnake's 'Slip of the Tongue' album, and there were at least two other aborted projects, one with Asia's Geoff Downes. But to the eyes of the world, the career of Glenn Hughes was finished. The turning point finally came on Christmas Day, 1991. "I was coked out of my brains - couldn't breathe, walk or talk," Glenn recalls with a sign. "I had a moment of clarity and said to my girlfriend, I'd better go to the hospital. The doctor told me that oxygen wasn't getting through to my brain and if I'd stayed home, I'd have died. For the past three years I'd been asking for God's help so I took it as a sign."

In 1992, two fascinating yet unlikely opportunities were to present themselves. Funk legends Earth Wind And Fire asked him to play with them ("they said they'd never heard anyone sing with the power and soul of this English bloke, but I was newly sober and being pulled in many directions."). The catalyst turned out to be British dance band the KLF, with whom he guested on hit single 'America: What Time is Love?'. The band - who first christened him The Voice of Rock - approached Hughes as he checked out of

the Betty Ford Clinic. Their intervention proved timely. "In that viking outfit on that fucking longboat in the video down at Pinewood Studios I knew it was gonna be Top Ten," he told me shortly afterwards. "I could feel the success starting to happen. And I knew if the KLF thing happened I'd either go out on a crazy drug binge after it and die, or I'd get off my arse and do something with my life."

Fortunately, it was the latter. Gradually, with a diverse selection of albums like Blues(92), 'From Now On..' (94), 'Feel'(95) and 'Addiction'(96), Hughes has managed to claw back some credibility. His latest release, 'The Way It Is' (reviewed in issue Four), is another fine effort, yet it offers little in the way of continuity. "I know that confuses some people, but others like the variety" he shrugs. "It's not deliberate, and I'd love to make the album that people expect from me - taking the hard funk of Trapeze into the late 90's - but I was under the misapprehension that my label(SPV) didn't want that from me. I now know better, so next time, who knows?"

Now seven years clean and sober, Hughes even made his peace with Gary Moore a year ago after a chance meeting in a Stockholm bar. "Gary said some horrid things about me like I'd broken the scales at his house, and even though some of it was bullshit I never retaliated. Now I'm eleven and a half stone again. Gary was drunk off his arse, we'd not seen each other for over ten years and he didn't even recognize me, the former chubby, greasy, sweaty guy. I was groovin' on the role reversal! But we hugged, I apologized and he started to cry. If he asked me nicely I'd sing with him again."

"But it's taken me a long time to get some dignity back in my life, and for people to want to be around me again," he concludes. "With cocaine, you'll destroy your life, your career and your family. Believe me, it's the truth."

-END-

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

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

Another year and two more tribute appearances under the belt of Glenn Hughes. He's been appearing on these with scary regularity since 1994, when he was part of Shrapnel's tributes to Cream and Deep Purple. In 1996, it was the Queen and Jethro Tull tributes. And now 1998 saw him on the Alice Cooper tribute, and 1999 had him on the Emerson, Lake, and Palmer tribute album. Some fans think he should stop participating in these albums, theorizing that they stagnate his career and further cement the stereotyped hard rock image he continues to say he wants to rid himself of, while others look at the practical side of the business, and realize that Glenn has a right to do side projects that help in paying the bills, especially when they require so little of his effort. Still other fans think it's a good thing whenever there's official recorded output from Glenn available on the record store shelves, and will buy it regardless of the quality and quantity of involvement from The Voice of Rock.

Officially titled HUMANARY STEW - A TRIBUTE TO ALICE COOPER and ENCORES, LEGENDS & PARADOX, A TRIBUTE TO THE MUSIC OF ELP respectively, these latest two tributes continue the tradition that many love to hate; predictable retreads of the biggest hits from classic rock artists. Though neither of these albums breaks ground in providing a markedly original perspective on these old songs (a la the fantastic interpretation of Deep Purple by T.M Stevens in 1995 that included Caribbean rhythms no less!), there are some highlights to savor in both of these discs. Relatively speaking, the ELP homage is the classy one, while the Cooper tribute is more or less the cheesy one. Which is as it should be, since ELP is deeply indebted to classical music and appealed to the higher brow art-rock fan, while Alice Cooper was really little more than bubble-gum adolescent rock.

The Cooper tribute has arguably the more impressive lineup of the two. How can you go wrong with this list of superstars: Steve Lukather, Phil Collen, Vince Neil, Bruce Dickinson, Roger Daltrey, Slash, Carmine Appice, Ronnie James Dio, Bob Kulick, Billy Sheehan, Simon Phillips, Tommy Aldridge, Zakk

Wylde, Rudy Sarzo, Stu Hamm, George Lynch, Paul Gilbert, Vinnie Colaiuta, Tim Bogert, Greg Bissonette, John Norum, Don Dokken, Tony Franklin, and on and on? Despite the serious quality of these musicians, the focus on this disc is fun; from the teen anthems "School's Out," "Elected," and "Eighteen" to the horror rock of "Welcome to My Nightmare," "Cold Ethyl," and "Black Widow," the musicians camp it up in true Cooper evil wickedness. Bruce Dickinson's ghoulish interpretation of Vincent Price's narration preceding "Black Widow" is almost better than the original, sounding like a raving demented madman from the ultimate horror movie. Ronnie James Dio was born to deliver the perfectly creepy vocals to "Welcome to My Nightmare." Musically, there are plenty of highlights: "Eighteen" is mesmerizing with John Norum's lead guitar blistering over the ace rhythm section of Tim Bogert and Greg Bissonette, not to mention Don Dokken's voice; Zakk Wylde's guitar is squealing all over "Go To Hell" and Lukather really has his whammy bar working on the lead for "Welcome To My Nightmare;" Vinnie Colaiuta practically puts on a drum clinic in "Billion Dollar Babies;" and Roger Daltrey and Slash team up for a rocking "No More Mr. Nice Guy." Not surprisingly however, vocal honors must go to Glenn Hughes, who supplies an epic of a ballad on "Only Women Bleed." As is his custom, he begins in restrained fashion, and slowly, surely, and inevitably builds to a rousing no-holds-barred top-of-the-lungs screamfest. The last verse is a must for old Hughes fans and newcomers alike where he climbs higher and then impossibly higher:

Black eyes all of the time  
Don't spend a dime  
Clean up this grime  
And you there down on your knees begging me please come  
Watch me bleed

If nothing else, one listen to this Alice Cooper tribute will remind you how catchy his tunes really were. Alice was always more show and camp than serious music, and his shows were possibly second to none theatrically, but hey, the songs were pretty good too.

And then comes the tribute to Emerson, Lake and Palmer, whose cultured grandness couldn't be farther removed from the frilliness of Cooper. Befitting ELP, this tribute is much more eloquent, classy, and surely more of a labor of love for the participants than the light-hearted Alice Cooper tribute. The players are more from the progressive side of rockdom, featuring the likes of Marc Bonilla, Geoff Downes, James LaBrie, Mike Portnoy, John Wetton, Mark Wood, Peter Banks, Martin Barre, Derek Sherinian, and Simon Phillips, to name a few. And for the band being honored here, can anyone really be critical of a rock unit whose mainstay is to adapt classical pieces to a rock format? Even the most cynical of rock fans would generally submit that sitting down with some wine and cheese and a good deal of respect is the preferred setting for listening to ELP music.

Reverently perhaps, the players here don't stray too far from the originals trying to produce new interpretations. The pieces (it's not proper to call the tracks mere "songs") chosen are all from the band's classic period between 1971 and 1974. In general, there are more electric guitar flourishes than ELP used, but the music is still keyboard-dominated. Two songs that do stray a little are "Time and a Place" with Martin Barre's growling guitar leads adding a 90's touch, and "The Sheriff" with John Wetton (vocals), Mike Portnoy (drums), and Peter Banks (guitar) each adding their own ideas.

Like the Cooper tribute, the vocals of Glenn Hughes stand out in stark contrast to the rest; on the Cooper disc the vocalists all sing in voices at least vaguely reminiscent of Alice, except for Hughes who does his own thing with soulful style and soaring theatrics. No different here, where his style really couldn't be more polar to that of Greg Lake. Interestingly, Glenn uses almost a basso profundo voice (compared to his more natural tenor anyway) in the first verse of "Knife Edge," the same way he performed "Born Under a Bad Sign" back in 1994 on the Cream tribute. Like the earlier tribute, all hints of that lower range disappear by the second verse, replaced by the more forceful and familiar upper-ranging singing he's known for, with some cool vocal harmonies and falsetto thrown in for good measure. By the last verse, he's in full throttle mode, going for it as if it were the last round in a title fight.

In the end, tributes rarely stand the test of repeated listening, growing old quickly since the songs performed have been beat into our memory banks continuously over the years until we can barely stand them anymore. These two discs are no different, where the first couple of listens might sound fresh, and subtle differences jump out, but after a time the realization sets in that they're still the same old songs which were probably better off left as the memories they were. On the other hand, who can argue that it's not at least a little interesting to hear something as radical as Glenn Hughes singing Alice Cooper songs? It was like a few years back when Pat Boone did the heavy metal tribute album; ridiculous as it was, it was anything but ordinary, and just for curiosity sake was worth a listen. Another positive for Hughes fans is that the songs he does are both rather exciting ones that build momentum in each case to the end. Neither album has drastically different interpretations anywhere, but on the other hand the guitar soloists and vocalists have all done a pretty good job of individualizing their parts so that these two albums are at least worth a listen. The ELP album was done as a serious mission, with the liner notes including no less than three lengthy essays describing the original band and this tribute session, and the music is performed reverently by all involved. The Alice Cooper tribute was more of a throwaway job, with the musicians seemingly joining together for a little fun and profit. Heck, Alice himself pretty much sums up the attitude in the final lyrics of "Elected":

Everybody has problems,  
And personally, I don't care.

For die-hard Hughes collectors the discs are no risk of course, but for others, borrowing a friend's copy for a couple listens might be all that's needed here.

HUMANARY STEW - A TRIBUTE TO ALICE COOPER  
1998/99 Triage/Deadline CLP 0464-2

ENCORES, LEGENDS & PARADOX, A TRIBUTE TO THE MUSIC OF ELP  
1999 Magna Carta MA-9026-2  
<http://www.magnacarta.net/>

-END-

From: ElviraGlch@aol.com <ElviraGlch@aol.com>  
Subject: CTC: Coast To Coast submission

FOR OFFICIAL RELEASE

Friends and fans of Glenn Hughes and Tommy Bolin in the Midwest U.S.A.! Please be aware of the existence of the Madison, Wisconsin based TOMMY BOLIN APPRECIATION SOCIETY, whose mission is to promote the music of Tommy Bolin in the midwest!

We urge all fans of Tommy's to support the Bolin Archives, who're doing an excellent job of getting TB's best recordings out there to us in pristine form. Bootlegs are cool to trade amongst friends of course, but I'd definately say let the buyer beware otherwise. We also want to lend support to the Bolin Foundation, and perhaps aid in a benefit for them in the form of a Madison area Bolin Tribute concert. Would Glenn come to play such a thing? I hope so ! I think so! Please Glenn? Wait, let me get a date & hall & PA & soundguys & A CLUE first!

I'm getting ahead of myself.

One thing we are doing is endorsing the upcoming Madison shows: Atomic Bitchwax at O'Cayz Corral on October 10 & Jazz Is Dead at the Barrymore on November 11. Both acts are known to do Bolin material in their set. C'mon out and see some GREAT rock!

Another recently completed mission by the TBAS-M was to send CD copies of "Teaser" & "Private Eyes" to radio station WMMM 105.5 FM in Madison. Please push the Bolin requests to program director Pat Gallagher at (608) 281-1055.

We're working on getting a copy of the TBA documentary "Tommy Bolin, A Tribute" to local cable TV channel WYOU, cable access 4. Please, er, uh, stay tuned!

Contact Sal Serio at ElviraGlch@aol.com, or fax at (608) 244-5404 if you would like to contact the TBAS-M. We have gatherings every couple of months, the next one will be closer to the holiday season. It's a good chance to hear alot of Tommy tunage and socialize with other fans. There's so much promoting to do, and so little time, but we get by with a little help from our friends, eh?...PEACE all you wild & crazy rockers!

~SAL

-END-

From: William Moseley <wnmos@mcleodusa.net>  
Subject: CTC: Bolin Tribute

Perhaps you can help ?

I expected to see Tommy Bolin's tribute tour to be released or at least something (planned). I believe there's issues complicating matters (i.e. money/emotions). The specifics of that bullshit don't interest me, But Glenn's tribute DOES! Can someone get it through their thick wallets and see the light - Do Not deprive those who truly appreciate this music. I was not fortunate enough to make any of the shows - please don't punish me. This is clearly a plea to apply some pressure and to hopefully influence someone who can make it happen.

Thanks for being there

Willie

-END-

From: Rob Strabley <strabley@netins.net>  
Subject: CTC: Glenn should remake this song

I have always wanted to tell Glenn Hughes that I think he should remake the song DRIFT AWAY by Mentor Williams.

Give me the beat boys to free my soul I want to get lost in my Rock and Roll and drift away.

I can here glenn singing it in my head!!

God Bless  
Rob Strabley

-END-

From: Steve Spirko <schpaybo@early.com>  
Subject: CTC: Glenn Hughes

I've been a Glenn Hughes fan since Trapeze/Medusa !!!! He "Touched my Life" & was a Big influence on my music... Please check out my Website & new CD Schpaybo "Long Way Back" If possible please ask Glenn to do the same !!! A Fan Forever!!!!!! Thanx !!!!!!!!!!!

The MAN, The LEGEND, The MYTH,  
Steve "SCHPAYBO" Spirko  
[www.schpaybo.com](http://www.schpaybo.com)  
[www.mp3.com/schpaybo](http://www.mp3.com/schpaybo)

-END-

From: Ken & AnnMarie <boyd@ctaz.com>  
Subject: CTC: Royal Albert/Kudos

Does this mean that Glenn will be participating in the Royal Albert Hall production for Butterfly Ball on the 25th and 26th of September? I think he



did such a fantastic job the first time around that I just cannot see him not being involved with the anniversary. As a side note, I am new to this mailing list, but I think you guys are doing a superb job--I have only been on a short time, but have been better informed of Glenn's happenings than in years. Just a note of thanks--I know it is not easy keeping up when real life sometimes gets in the way of our fun and passions.

All The Best,  
KEN

-END-

From: Bubbaepp@aol.com <Bubbaepp@aol.com>  
Subject: Re: CTC - Glenn's Bolin Fest Pictures

Damien

I recently signed up to your GH web site and just wanted to thank you and everyone who helps over there at Coast to Coast for your service.

I appreciate that you recently sent that little note to visit the site. I have signed on with other musician web sites who promise the same and do not come through.

Again, just a little thanks to you all.

Arthur Epp

-END-

From: TOM A SHER <SHER9966@prodigy.net>  
Subject: Trapeze tabliture

I have searched all over the internet and cannot find any Trapeze tabliture for guitar. If anybody has any pleas email. I have always been a Trapeze fan. I have seen them everytime they have come to St. Louis with every lineup. Just found your website. Look forward to hearing from you. Thank You!!!

Tom Sher

-END-

From: gustavobruno@yahoo.com <gustavobruno@yahoo.com>  
Subject: CTC: \*\* Suggestions & Comments for GLENN \*\*

Name: Gustavo Bruno Bonini Frigieri  
Email: gustavobruno@yahoo.com  
City/State: Limeira/S,,o Paulo  
Country: Brazil

Gustavo Bruno Bonini Frigieri's Suggestions & Comments for GLENN:

Master, Glenn Hughes, You simplimente the times are the best vocalista of all, deserving of all the titulos of GOD of VOICE, you adimiro very, all its works. Congratulations for its I finish album, this perfect one. Would like to correspond I with some fan club, to change to material with its f,,ns. E also would like to know when vc come again to the Brazil. I am vocalist of a band in the Brazil, I am starting now, I would like to know as I make to order a material to you of the band, all in the band I am super f,,ns of you. He forgives me for the arranhado English.

ABRA«OS OF A F,N GUSTAVO BRUNO.

-END-

From: <juraoliv@sti.com.br>  
Subject: CTC: \*\* Suggestions & Comments for GLENN \*\*

Name: Alexandre Oliveira  
Email: juraoliv@sti.com.br  
City/State: S,,o Paulo

Country: Brazil

Alexandre Oliveira's Suggestions & Comments for GLENN:

YEAHHHH!!!! HI GLENN... HERE IS THE GENNN HUGHES BRAZILIAN FANATIC NUMBER ONE... YOUR FRIEND ALEX... WELL , I'M WAITING TO SEE "THE WAY IT IS TOUR " HERE IN BRAZIL... ANY NEWS SAID "TWII TOUR " WILL BE REALIZE IN BRAZIL IN NOVEMBER,25 ... THIS IS TRUTH?

BRAZILIAN FVS ARE WAITING FOR YOUR VOICE , OK AND OF COURSE, I'M WAITING VERY MORE I'M SORRY MY BAD ENGLISH...AND SEE YOU , BROTHER!BY YOUR FRIEND : ALEX

-END-

From: <chantal-harmiene@europa.dnai.com>  
Subject: CTC: \*\* Suggestions & Comments for GLENN \*\*

Name: Chantal Gommans  
Email: chantal-harmiene  
City/State: Gouda  
Country: Holland

Chantal Gommans's Suggestions & Comments for GLENN:

Go on like this...  
But realise that with all these guest appeareances on various albums you cost me a hell of a lot money... (Sometimes I need to spend more money on you than my wife, and that's not always fair) Rock on, get funky and come to Holland a.s.a.p.

-END-

From: <ropagy@zipmail.com.br>  
Subject: CTC: \*\* Suggestions & Comments for GLENN \*\*

Name: Rogerio Pagy  
Email: ropagy@zipmail.com.br  
City/State: Brasilia / DF  
Country: Brasil

Rogerio Pagy's Suggestions & Comments for GLENN:

Glenn is the best singer of the world. I'm your fan number one, but i don't speak english. Please send to me some photos of Glenn Hughes. Thank You. I wait for photos ...  
Rogerio Pagy

-END-

From: <eighoh@kk.iij4u.or.jp>  
Subject: CTC: \*\* Suggestions & Comments for GLENN \*\*

Name: Hatsuko Sakai  
Email: eighoh@kk.iij4u.or.jp  
City/State: kawasaki,kanagawa  
Country: Japan

Hatsuko Sakai's Suggestions & Comments for GLENN:

I'm very sorry for your cancellation European tour. But last week I visited your motherland, England since 1995. It was very enjoyable trip to there,even though missing your shows at there. I've never been there for long time, but staying there,I felt comfortable because I felt at home whenever breathing air, walking there, taking conversation with people there, so much good memories inside myself. And do you have plan to visit my country, Japan?  
Hatsuko

-END-

From: <bananies@aol.com>  
Subject: CTC: \*\* Suggestions & Comments for GLENN \*\*

Name: Bill Leipart II  
Email: bananies@aol.com  
City/State: Mesa Az.  
Country: USA

Bill Leipart II's Suggestions & Comments for GLENN:

Glenn, You keep on rockin!. The more CD's that you put out, the more I'll have!!. Bill Drummer from Ashes, Bad habit, Bruce James band, Shattered dreams, Zero hour, and L.D.B. Cheers!!.

-END-

From: <dwestrop@aol.com>  
Subject: CTC: \*\* Suggestions & Comments for GLENN \*\*

Name: dave  
Email: dwestrop@aol.com  
City/State: morecambe  
Country: england

dave's Suggestions & Comments for GLENN:

GLENN AFTER LISTENING TO YOU 25 YEARS ITS HARD TO GET FED UP WHEN THE FU#=  
ARE YOU GOING TO TOUR THE UK? SEEING MR HUGHES IN CONCERT IS LIKE WINNING  
THE LOTTERY PLEASE GLENN ,AT THE AGE OF 42 MY WIFE AND 5 KIDS THINK IM OFF  
THE PLANET, BUT AT THE END OF THE DAY I DONT GIVE A POO WILL I SEE YOU IN  
THE UK IN THE YEAR 2000? AN OLD MATE OF MINE IS GOOD OLD JOHN SYKES.  
ANYTHING GOING WIV JOHN?

TAKE CARE DAVE

-END-

From: <sixx@gateway.net>  
Subject: CTC: \*\* Suggestions & Comments for GLENN \*\*

Name: John C. Link  
Email: sixx@gateway.net  
City/State: Brighton CO.  
Country: USA

John C. Link's Suggestions & Comments for GLENN:

Glenn I would just like to know when the next tribute show is scheduled in Denver. I am A huge Tommy Bolin fan and have been since I was A young boy he is the finest guitarist I have ever heard and I have been A music buff for 30 years and have yet to hear A guitarist with so much talent!!!! My older brother is A fan and turned me on to Tommy when I was 9 and his playing just blew my young mind!!!! I became an instant fan and am to this day he played with such passion and feeling to this day I still get chills when I listen to brother brother that is such A beautiful song!!!! Wishing you health and happiness!!! Sincerely John

-END-

Name: Renato Nunes  
Email: renato.g.nunes@br.arthurandersen.com  
City/State: Sao Paulo - Sao Paulo  
Country: Brazil

Renato Nunes's Suggestions & Comments for GLENN:

Glenn,

I'd like to know if when you come to Sao Paulo in November, 26 you are intending make a jam session in a little club.

I'm only a 23 boy and I appreciate your music since I was a children, first hearing Deep Purple and then hearing Trapeze. You seems a black woman singing and it's great. For me you are the best vocal of hard rock before and now.

I wish I had seen some of his concert on 70's, but you are still the best, so would a great pleasure for me see you in a unformal concert, like in a little club.

Could you inform me if you do this here in Brazil?

Regards,

Renato Nunes

-END-

Name: SHERMAN H. HORSLEY II  
Email: LECTRA-HORS  
City/State: CINCINNATI, OHIO  
Country: UNITED STATES

SHERMAN H. HORSLEY II's Suggestions & Comments for GLENN:

GLENN, WHEN ARE YOU COMING TO OHIO? I KNOW AMERICA ISN'T AS PROGRESSIVE AS SOME PLACES WHEN IT COMES TO QUALITY MUSIC.

I AM OBSESSED WITH YOUR MUSIC, WEIRD COINCIDENCE WHEN I READ ON A HUGHES NET SITE MY BIRTHDAY IS THE SAME AS YOURS.

LECTRA-HORS IS MY CONCEPT. I BUILD CUSTOM GUITARS ONE OF WHICH I'M FINISHING WITH PHENOMENA MOTIF FOR SOUND HOLE. IT IS ONE OF MY MASTERPIECES OF LUTHIRIE. ELECTRIC THAT IS. WHY HAVEN'T YOU RECEIVED A GRAMMY? OR HAVE YOU?

TAKE CARE OF YOURSELF,

SINCERELY,

SHERM HORSLEY

-END-

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INFORMATION  
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