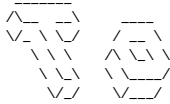
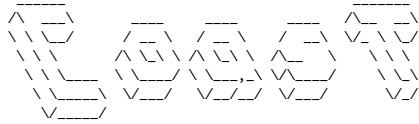


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#28  
July 25  
1997



=====
INTRODUCTION
=====

Hey all you Coast-To-Coasters!

It has been since the end of May since #27 ... and I just realized I never put in a link to #27 on the web page. Whoops. I MUST remember to correct it! Anyway, when I started to put this issue together, I expected it to be low on content ... I've been working hard in my new company, and I don't notice the time. BUT, I must say, there is a lot of information in here, and quite a bit of stuff from non-Editor CTC-ers. :) Keep it coming. One day real soon now (I promise :) I'm going to jump in here and contribute something myself! Thanks to the other Editors, as always, for picking up my slack in the realm of contributions. I appreciate it!

Also, I WILL be going to the Colorado Tommy Bolin shows, as I have never seen Glenn in a live show before. Should be cool! In fact, I haven't seen my good old buddy (and Co-Editor) Damien in person in ages either, so it should be great. I plan to drive to Colorado (it IS Denver, right? :) on wednesday (the 13th?) and get there sometime thursday. I plan to drive back sunday night. I need to buy AAA car coverage or something. :) Anyway, I hope to see a CTC subscriber or two there at the show. I also hope to meet many Glenn fans and many Tommy fans. Look for me ... I think I'm at some Comfort Inn or another. :) I'll be at the show, too. If I remember, I will wear my Black "Mardi Gras ... Mobile, AL" shirt ... though the words with "Mobile" are tiny. It is black and has gold/yellow writing. If that fails, just look for a 6-foot-1-inch southern boy with glasses, a thick neck, and a thick accent. Just picture that in your mind for a second ... I knew you could. ;> I'm looking forward to the show, but most of all, I'm looking forward to all the other music fans there that I know I'll meet. See you at the show!

Lewis

=====
SUBMISSIONS
=====

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Glenn featured in August issue of Bass Player

Hello again, fellow GH fans!

Just want to let you know that Glenn is featured in the August issue of BASS PLAYER magazine, which is out now! I was able to find this magazine at Tower Records here in NJ, so it's definitely a US magazine, but I think Lennart said it has distribution in Europe as well... ???

Anyway, there is a short, two-page interview with Glenn, accompanied by a nice color picture of him with his ESP bass. BTW, Glenn looks really mod these days! :)

The interview really doesn't have too much new info to offer, though Glenn does briefly discuss his bass influences and his current gear, which is cool.

I was thrilled to see that CTC and the Glenn Hughes web site got a nice mention, although the URL that's listed for the web site is incorrect (they listed the old one). However, Bill Jones got right on the case and emailed the magazine from their web site (www.bassplayer.com), so we hope they will print a correction next issue.

-Damien-

| Damien DeSimone | "I like the eclectic nature of my work. |
| glennpa@nic.com | I'm really anxious that people realize |

| Mahwah, NJ USA | it." - Glenn Hughes, 1997 |  
| Co-editor, COAST TO COAST: THE GLENN HUGHES ELECTRONIC FANZINE |

-END-

From: dkkriegh@colby.edu (David Kriegh)  
Subject: CTC: Glenn's friends and assorted items

Hello! I've been off studying in London for about the past four months. Naturally this was my chance to get all the music I've been missing in the States. Being on a tight budget prevented me from getting Glenn's recent works, but I did get the special edition Play Me Out. What an amazing, tight masterpiece, giving the finger (two fingers?) to the dominant punk movement of the time. I have always been impressed with the connections Glenn has made with various members of the music industry. I wonder what PMO would have sounded like if Glenn had gone ahead with Herbie Hancock, David Bowie and Tommy Bolin as intended in 1976. Did Tommy's death cause the lineup change?

Well, it was fun gathering up a lot of "rare" treats while I was over there (which included Tommy's From the Archives v.1). I hope to see Addiction at my local store soon!

And, if I may add my 2p on Glenn's musical direction... he must forge his own path! Perhaps instead of subscribing to one music style (hard rock) or another (funk), he should use his varied experiences to make an album of a truly unique style.

I look forward to more interviews in Coast To Coast!

Dave

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: Let's get some discussion going again!

Hi All:

Well, according to Lewis, we currently have over 500 subscribers to CTC! Not bad at all! :) However, I'm surprised that more of you don't take the time to contribute to CTC once in a while. I would definitely like to see more input from subscribers. Remember that you can submit anything at any time, be it a personal album or live review, a transcription, comments, questions, responses to submissions by others, etc. All you have to do is drop Lewis some email with a subject line of "CTC: <whatever subject you want>," and he'll include your submission in the next issue of CTC. It's so easy! :)

I also would like to see more ongoing discussion from issue to issue. We don't have to wait for a new album to do something like that. Why doesn't someone start an interesting thread for discussion, and let's see what happens! :)

If you're new to CTC, why not introduce yourself and talk a bit about how you got into Glenn's music, etc. That's always a cool thing to read about. We're all a nice bunch of people here. :)

Well, I'll get off of my soapbox now <g>, but hopefully we'll start seeing some new names popping up in future issues. Stop lurking, people! :)

L8er!

-Damien-

-END-

From: Bill Hibbler  
Subject: CTC: latest GH news

Here's an update on Glenn:

On Friday August 8th, Glenn will perform at the Teatro Astral in Buenos Aires with a possible second show on August 7. For this show, George Nastos will play guitar, Gary Ferguson will man the drums and Frankie Crawford will play keyboards. We'll all fly to Buenos Aires arriving on August 4th and the band will rehearse and do interviews in preparation for the show(s).

Although I can't give any details, just yet, Addiction will soon be released in the U.S. with one or two bonus cuts. The bonus track(s) will be chosen from several live recordings from the Feel and Addiction tours of Europe. There is a possibility of Feel receiving the same treatment with the inclusion of a bonus track or two and a simultaneous release. We're also speaking to a company about releasing the work tape of the session Glenn did with Geoff Downes several years ago as a special collectors cd. The recording is basically Glenn live in the studio accompanied by Downes on the Synclavier. Finally, Glenn has recorded parts of Spirit In The Sky and Come And Get Your Love for an upcoming Kevin Costner film. We're not sure yet if the full song will be re-recorded for a soundtrack or if the

recording will ultimately be used in the film. This session came about because Marc Bonilla was handling the music for the film and called Glenn in.

Glenn has finally made Los Angeles home and has been spending most of his time there. He's been getting together with a variety of musicians and friends while contemplating his next record's format. Glenn realizes that his next record is critical and he wants to take his time in order to make the right decisions regarding players and musical direction.

Later this month, Glenn will fly to Italy for a photo shoot for D.De Salvo Music Strings, which will be featured in De Salvo's advertising in magazines like Guitar Player. Next, he'll make a brief visit to Sweden before flying back to LA just prior to leaving for Argentina. After Buenos Aires, we have a few days off before leaving for Denver for the Tommy Bolin Tribute. On that show, Johnny Bolin will play drums with Ralph Patlan and Rocky Athas on guitar as well as a keyboard player and bass player. Glenn's performance will feature 6 Tommy Bolin tunes in both acoustic and electric formats followed by a performance by the reunited Zephyr.

Incidentally, I'm now managing John West, the singer from the band, Artension. Some of you may know John from his work with Cozy Powell and with Badlands. John is currently in the studio recording Artension's 2nd album and his solo album, Mind Journey, is available now on Shrapnel Records in the U.S. and Roadrunner Records in Europe and Japan. John's solo album recently received rave reviews in Japan.

That's the news from our end. Both Glenn and I look forward to meeting many of you at the Tommy Bolin Tribute in Denver.

Take Care,

Bill Hibbler

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: TB Tribute Concerts - anyone else going?!

Hi All:

As I mentioned last issue, Lewis and I will be attending the Tommy Bolin Tribute Concerts in Denver next month. So far, I have only heard from one CTC subscriber that is going, and that is Ko Mitani!!! :) I thought at least a few others would be attending, esp. some of the more diehard fans here in the States...

So if you are planning to go, why not get in touch with one of us, and we can try to keep track of who exactly will be there from CTC...

Thanks!

-Damien-

-END-

From: Suzette Franck <happyjoy@pacbell.net>  
Subject: CTC: Greetings From The Atomic Chaser

[ Editor's Note: Thanks Tony ... and Suzette I suppose? ... for allowing me to use your article. Thanks! - Lewis ]

Hello,

My name is Tony Sison aka The Atomic Chaser. Quite a few months back you guys posted a review I wrote on Glenn's, 'ADDICTION'. Since then I have written a article on Glenn Hughes. If you would like to use it to post in up coming issue of Coast to Coast, please feel free to use it. Here is a copy of the article I wrote:

GLENN HUGHES: THE VOICE OF ROCK By The Atomic Chaser

I have been listening to rock music for over a good 20 years now and I have heard some of the best singers in rock music, Robert Plant, David Coverdale, Ian Gillian, Lou Gram, Ronnie James Dio and Steve Perry to name a few, but there has been one singer that I have had the joy of listening to through the years and his voice sounds as good today as the first time I heard him. The energy and emotion that this man gives when he sings is simply breathtaking! Every time I hear his voice it just sends chill down my spine. The man I am speaking of is, who I consider the voice of rock, GLENN HUGHES.

I remember my first song I heard that Glenn sang on, "Burn", when Glenn sang in the legendary DEEP PURPLE. I must have played that song non-stop. From there, I made it a point to get my hands on any project that Glenn was involved in. Projects like PHENOMENA, HUGHES and THRALL, GARY MOORE, BLACK SABBATH, TRAPEZE, JOHN NORUM, BRAZEN ABBOT and LIESEGANG. Yes, you could say that Glenn definitely made a fan for life. It was as if anything he touched turned to gold.

What I admire about Glenn was that he was willing to experiment with different styles of music. With a voice like his, who could blame him? The range that he has is endless. His voice is his instrument, not taking anything away from his bass playing, but it is his voice that hypnotizes you.

Another thing that I found fascinating was the musicians that Glenn has worked with. Guitarist primarily. GARY MOORE, TONY IOMMI, GEORGE LYNCH, BRUCE GOWDY, JOHN NORUM, PAT THRALL, TOM GALLEY, BILLY LIESEGANG and MARC BONILLA to name a few. Is it me, or does Glenn know how to pick them or what? It just goes to show the respect and admiration that these musicians have for him.

Glenn Hughes has definitely made a tremendous impact on the rock world. His voice is truly unique and is in a league of its own. Filled with power, soul and emotion. Anyone who has listened to Glenn would have to agree. I could go on and on telling you how great Glenn Hughes is, but what else can I say that most of you don't already know. Glenn Hughes is truly a gifted musician and has a voice that is simply unbelievable.

Those who have not yet had the pleasure of listening to Glenn Hughes, I suggest you check out his works past and present. Then you can understand where I am coming from and why I and a million others consider him, "The Voice Of Rock".

Thank you Glenn for the great music and for having one of the greatest voices to ever grace my ears!

- THE ATOMIC CHASER

I have been a loyal Glenn Hughes fan for over twenty years now. I believe he is the greatest thing to happen to rock music. I live in Los Angeles and hope that someday I will get a chance to not only see him perform, but also to get a chance to meet him. Please pass along my thanks to Glenn for generating great music and for having a voice that has been blessed by the Gods! If there is anyway you can let me know when and where Glenn will be performing here in L.A., I would be so grateful!

Thank you for taking the time to read this email. I really appreciate it. Again if you would like to post the article that I wrote, please feel free to do so.

Hope to hear from you soon!

Tony Sison  
President, Dedicated Rocker Productions

Suzette Franck  
happyjoy@pacbell.net  
805-582-0811

-END-

[ Editor's Note: I wasn't sure if this was a submission, but I included most of it as one. - Lewis ]

From: "T. & M. Van Noggleren" <tonyvn@mnsi.net>  
Subject: Re: The VOICE OF ROCK

Hello again Lewis,

I just got on the internet this weekend for the first time. I've spent hours this afternoon at your Hughes page (and various connected sites). I've tried to follow Glenn's activities as closely as possible (with the help of Kerrang magazine) but I learned many new things today on your website. To that end, I give you this request:

I would love to get my hands on copies of the Hughes/Downes sessions and also the unreleased Warner Bros Hughes sessions [I didn't know either of these existed.]

I already pulled CTC26 from your archives and I'm on my way back to get more backissues (your site is "bookmarked" on my computer) and it was interesting to read the feedback you received on future musical direction for Glenn. Here are my thoughts:

I have enjoyed everything of Glenn's that I have heard although I listen to Play Me Out/4 On The Floor the least. I still listen to the first 3 Trapeze albums regularly and enjoy them very much. I think the Trapeze-era of Glenn's career is where he should put his focus for the future. That band covered several styles of music with a funky element (that Glenn seems to favour), excellent ballads and great rocking tunes. Unfortunately back in the 70's when Glenn was in Trapeze record companies were less prone to pigeon-holing artists/groups into one particular genre of music. These days record companies do not take many chances with their groups.

I certainly hope that Glenn doesn't resort to recording music in the Michael Bolton vein. But if that's what will make him happy...

I've enjoyed all Glenn's '90s music from Blues Authority II, From Now On..., Burning Japan, Feel to Addiction. Of these releases FNO is my favourite.

I also have the Brazen Abbott 'Live & Learn' and the Liesegang 'No Strings Attached' - Glenn's tunes on both of these albums are great.

Here are 3 more things I'd like to see in the future from Glenn:

- 1) an unplugged album (live or in-studio - or both!-double CD!!) - who cares if everyone has done one? Glenn hasn't yet and his voice deserves the focus that this type of recording would give him.
- 2) an album of cover tunes (along the lines of what Yngwie and Joe Lynn Turner have just released) paying tribute to his influences.
- 3) just 1 album (I'd like many more but I'm asking for only 1) with Glenn, Jake E. Lee, Carmine Appice and Tony Franklin (if Glenn wants to focus on singing) - their tune on Dragan Attack is the highlight of that album, I often program that disc to play that song only.

Regards,

Tony

-END-

From: Mazzeo@aol.com  
Subject: CTC: FOR ON THE FLOOR

HI,

I WAS LUCKY ENOUGH TO FIND A USED COPY OF GLENN HUGHES - PLAY ME OUT/FOUR ON THE FLOOR CD . THIS MEANS I CAN SELL OR TRADE MY FOUR ON THE FLOOR RECORD WHICH IS IN NEAR MINT SHAPE TO SOMEONE THAT IS INTERESTED IN IT. PLEASE EMAIL ME AT MAZZEOC@AOL.COM IF INTERESTED IN BUYING IT OR TRADING.

THANKS

MAZ

-END-

From: <lucio@smtpgate.ALMG-1.almg.gov.br> (Lucio Eustaquio Perez de Carval)  
Subject: CTC: Glenn in Brazil?

Hallo friends,  
I would like to know there are any Glenn Hughes concerts in Brazil in the future? Thanks a lot!

Best Wishes,  
Lucio Perez

-END-

From: Damien DeSimone <glennpa@nic.com>  
Subject: CTC: August 7th show in Buenos Aires confirmed

Bill Hibbler has just informed me that the August 7th show in Buenos Aires has been \*confirmed\*!

-Damien-

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

-END-

From: mitani@ucla.edu (Kohnosuke Mitani)  
Subject: CTC: lyrics requested

Hi all,

Can anybody tell me the lyrics of "Video Killed The Radio Star" and "In Your Eyes"?

Thanks!

Ko Mitani

-END-

From: "T. & M. Van Noggeren" <tonyv@mnsi.net>  
Subject: CTC: Glenn to become a megastar?

Hello all CTC readers...

I just joined the "internet world" 2 weeks ago and immediately began seeking out info on Mr. Glenn Hughes. I quickly found Lewis' website and subscribed to CTC. I have been busy for the past 14 days reading back-issues - I've browsed 25 & 26 and thoroughly read 1 through 22. Hopefully I'll be caught up before 27 is issued. I have enjoyed this reading, especially the interviews with Glenn (very difficult to find in print media these days!). I do not intend to be a "lurker" so here goes:

I have read in past issues of CTC about Glenn's wishes to execute a master plan to transform him into a megahit performer within 5 years. This goal is shared by several of his fans as well (according to dialogue in CTCs).

My wishes for Glenn are as follows: I would like to see him sell enough albums to warrant the elusive North American record deal that he deserves. This will lead to U.S./Canada tours which I have been patiently waiting for. I also want Glenn's record sales to be sufficient that he can make a comfortable living in the music industry. I do NOT want Glenn to have an album that is a multi-million seller. I fear that too much success will have a negative effect on our ability to enjoy Glenn and his incredible music (for example, right now we are getting approx. 1 album per year from Glenn - megastars release albums every 2 or 3 years, if that often) - I need a new fix of Glenn's music at least every year!

I remember back in 1984 when I was introduced to Whitesnake through Slow An' Easy which was played on the radio non-stop that summer. Within 2 years I had obtained the 'Snake back catalogue (mostly on import in those days) and was yearning for them to achieve greater American success. Well unfortunately I got what I wanted! By 1987 Coverdale had the 'Snake as America's success story and (IMHO) sacrificed the integrity that had been the hallmark of Whitesnake from its beginnings in the '70s through to the 1987 album (some might say the integrity was lost when John Sykes and his hair/looks were brought in to re-record Slide It In). Oh for the days when Whitesnake's sales were modest and they toured clubs and theaters!!!

My next example is a band that I followed from the release of their debut "Appetite for Destruction". G n R were a fledgling hard rock act touring small clubs and spending time meeting & greeting their fans. It wasn't long before "Sweet Child" became a huge hit and the rest is history - much less time to meet the fans and soon egos became more important than the music itself.

Please remember that this is my opinion and only that - an opinion. I would love to see my opinion refuted - tell me (and CTC readers) why megastar success would not change Glenn into an artist that we would enjoy less than we enjoy him more. If Glenn had 10 X the number of fans at his concerts as he has now, would he have time to meet this many more fans after his concerts?

My best wishes for moderate success to Glenn as he continues his solo career through the '90s! I've enjoyed the many twists and turns since the comeback began. Nothing pleases me more than how Glenn has allowed God to save his life and revive his music career.

Tony

-END-

From: "Tom McElman" <TMcElman@msn.com>  
Subject: CTC: Message to Glenn Hughes

Glenn,

It's hard for me to express exactly what your music and inspiration has done for me over the past few years.

In February of 1994, my Mom passed away. She was (and always will be) my best friend. After her passing I was emotionally crippled and all I wanted to do was numb myself with alcohol. A friend and former band mate turned me on to your "Blues" album. The music and your voice of course were the first thing that captured my attention but after listening to the CD over and over, I started to notice the lyrics. I felt as if the lord himself was speaking to me. In realizing everything you have overcome and are now able to put out fantastic music is a constant inspiration to me. I also love the 4 CDs after "Blues".

Anyway, enough mush!!! Please keep on making fantastic music and sing on as many songs as you can. I think we'd ALL love to hear them.

Let's all take things one day at a time and Glenn, "the footprints in the sand HAVE been there all the time".

Keep Rockin.

Tom

-END-

From: Dave Hodgkinson <daveh@dhcs.demon.co.uk>  
Subject: CTC: Glenn Hughes' career.

My \$0.02 on "what Glenn should do now" is that he should knuckle down, swallow his pride and audition for some West End or Broadway shows. To get a run in a musical serves a number of purposes. It shows that he can commit to a project for a number of months. It gets his name out with the publicity for the show. It gets his name to the audience. He obviously gets the soundtrack album. He gets to run around the stage and emote.

Something like Phantom, Evita or Miss Saigon perhaps?

In turn, this would be good rounding for him. He gets to learn more stagecraft and theatrical projection. Plus the pay has to be better than lugging a break-even band round Europe!

Just my \$0.2!

Dave

-END-

From: Lennart.R.Hedenstrom@telia.se  
Subject: CTC SUBMISSION

Hello all,

After the previous issue of CtC some people have been in touch with me and as a consequence I would like to make an apology and a couple corrections.

First off, in the interview with Jocke Marsh we were talking about Japanese rock fans and audiences. Everything I said was based on hearsay but since I tried to make the exaggeration obvious (e.g. about the amount of people recording each concert) and it was meant as a joke. I know it was a pretty lousy joke and spoken humour sometimes translates very poorly in written form. I was contacted by someone who I think was a bit offended. I explained the situation and the person accepted my apology I hope all other Japanese people out there that I possibly offended accept my apology too. I love the Japanese rock fans as they seem to be the core market for so many of my favourite musicians these days and due to this they keep lot of great music alive. I am sorry.

Secondly, in response to my review of the Amen "Aguilar" album I received a letter from Manfred Ehlert himself where he pointed out a couple of places where I had my facts wrong.

- 1) Marc Storace is from Malta and not from Switzerland!
- 2) Manfred, and \*not\* Marc, was of course the one who made the new version of "Make My Day".

Sorry Manfred. My only excuse is, not a good one but the only one I have, that I was late getting the review done and the deadline was closing in therefor I forgot to check the facts. Manfred also responded to my criticism regarding these of drum machines on "Aguilar". He writes:

"And there is one thing I promise you; if there is a possibility for me to make an Amen III album, there will definitely be real drums on it. I have to tell you that I am convinced of my drum work, but next time there have to be more changes than the drums!"

I am not sure what he means by that, but I certainly look forward to a third Amen album! And hey, the man plays drums as well? I am impressed! I am not so very impressed by Megarock's distribution of the album here in Sweden though. I cannot remember to having seen the album in one single CD store!

Damien mentions somewhere else in this issue that there is an article on Glenn Hughes in the August issue of Bass Player. Paer informed us that the interview happened at the time of the Gino gig in Stockholm during the Addiction tour. The photographs in the article were taken by CtC subscriber Ola Bergman outside the club Sten Sture & Co in Uppsala, Sweden.

The last thing I would like to mention this time is that Paer (Holmgren) has suggested that I should do an interview with his friend Sampo Axelsson for an upcoming issue of CtC. Sampo is of course as most of you know the song writing partner of Jocke Marsh and Glenn's Addiction tour bass player. The interview will probably happen sometime in the not so distant future if Paer helps me set it up. I wanted to give you people out there a chance to send in questions if there is something you would like to ask Sampo. Send them to me at one of my e-mail addresses below. I will pick the most interesting questions and if your question makes the interview you will get credit in CtC.

Lennart

E-mail: ctc@hem.passagen.se  
Lennart.R.Hedenstrom@telia.se  
The Northern Light: http://hem.passagen.se/ctc

-END-

From: "T. & M. Van Noggleren" <tonyvn@MNSi.Net>  
Subject: CTC: Hughes / Iommi

Greetings to all CTC readers,

I am overjoyed with the news that Glenn and Tony are working together again. Since Glenn is my favourite vocalist and Tony is my favourite guitarist (riffs, riffs and more riffs!!!), I couldn't imagine a better pairing. And with the previous recording success that these 2 achieved on Seventh Star the prospects of new music from Hughes/Iommi is very much anticipated.

I fully realize (and don't expect) that these new recordings are unlikely to be Seventh Star II. However, if these guys decide to do a tour to support the album I would expect several Seventh Star tunes to be played.

I can't wait - let's hope Iommi gets this Ozzy nostalgia trip out of his system quickly. On a side note, I've seen this summer's Ozz-fest and I must admit that in the 90's Tony Martin is more relevant to Sabbath than Ozzy (there's a controversial statement, huh?).

I am especially optimistic that if Glenn & Tony decide to tour they will do a proper North American tour.

Regards,

Tony

-END-

|||||  
CONTRIBUTIONS  
|||||

THOSE OTHER SESSIONS      Bill Jones  
=====

Wet Paint. You say you never heard of them before learning that Glenn Hughes sang some on one of their albums? Join the club. It's likely you'll never hear from them again either. It's not that they're a bad band - they have some talent for sure. They won't win any awards for originality, however, and that is what will keep them mired in obscurity. They sound like a tribute band for Motley Crue, and even look like them if you use your imagination, though I must admit that Tommy Lee has them beat in the tattoo department.

This quote from Lennart's interview with Glenn (published in CTC #22) is all you need to know about how Glenn feels about this session: "This! [with disgust] I never heard this and I don't ever wanna hear it. This one I did as a favor to Keith Olsen. Sometimes I do things and I think 'This is never gonna come out. I'll do this as a favor.' Later maybe all of a sudden someone says 'Oh, you're singing with Wet Paint.' I go 'Wet WHAT? WET PAINT?!?.'" Wet What indeed!

Wet Paint is so anonymous that even Internet searches fail to turn up much about them. Wet Paint apparently hail from Europe, possibly Germany since there's a German address listed for fan mail. In any case, they play U.S. arena-type rock in the style of the Crue, with some traces of Aerosmith and Bon Jovi thrown in for good measure. Guitarist Chris Limburg possesses the requisite metal chops, but rarely plays anything that hasn't been done before. Bam Bam Wheeler (I'm not making this up!) plays the drums, naturally, and does a decent job of it. Allen Keen sounds like a Steven Tyler wannabee on the vocals, although a low-rent version of his apparent influence.

The reference to Keith Olsen above by Glenn refers to the fact that Keith produced this album. It was recorded and mixed at Goodnight Studios in Los Angeles, and material notwithstanding, the final product is of high quality indeed, with some nice horn and keyboard contributions by some additional musicians. The good production values can't eclipse the album's overall vibe of the commonplace. There's nary an interesting riff, lyric, beat, or solo on the whole album. The best it gets is the main riff on the opener "Sex, Sex", a palm-muted, rapid-fire staccato piece that's fairly typical but works pretty well here and gives the false impression that this album is going somewhere. Another semi-decent riff is the funky "Wild Thing." Too bad there isn't more like this. What there is more of is standard metal anthems and ballads, all performed competently, and all of this would be cool if it weren't done a thousand times before.

Fast forward to the song Glenn shares lead vocals on, "Goodbye." This song is a shameful rip-off of the Crue's hit ballad "Home Sweet Home." They'd have been better off actually covering the song, rather than stooping to this. The verse sung by Hughes is unspectacular by Glenn's standards, but



certainly miles above the vocals on the rest of the album. The harmonies with Keen and whoever else is chipping in are pretty good, and are about as good as it gets on this disc. Glenn is also credited with additional backing vocals elsewhere on the album, but it's not clear where they might be.

Summing up, SHHH..! is a well-produced, but ordinary melodic hard rock album, that happens to include vocals by Glenn Hughes. Glenn being on the album will undoubtedly spark the interest of Hughes fans and collectors. Bear in mind, however, that the total time that Glenn shares lead vocals amounts to a grand total of less than 30 seconds. Even with Glenn aboard, I cannot recommend this album. Glenn's contribution is quite uninspired compared to his usual work, and his attitude in the quote attests to his indifference in the whole affair. Save your money.

Wet Paint - Shhh..!  
No Bull Records 34280-2 (Koch International - Austria) 1995

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http://www.mindport.net/~billj	

-END-

From: Metal Forces #72  
Date: July 1992  
Written by: Malcolm Dome  
Transcribed by: Damien DeSimone

[Special thanks to Chris "Maz" Mazzeo for providing me with a copy of this review!]

TRAPEZE  
The Borderline, London  
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You might have heard of Trapeze. That is, if you're either the sort of aficionado who collects albums from two decades back or else recall the fact that bassist/vocalist Glenn Hughes left this Midlands band to join Deep Purple, drummer Dave Holland ended up in Judas Priest, and guitarist Mel Galley was once with Whitesnake. That aside, Trapeze had about as much impact as did Roger Kenyon on the 70s soccer scene. Who? Exactly! But tonight they were back, in front of an ecstatic London audience, packing out a small club, and giving vent to memories as the music flooded back.

Aided by Asia keyboardman Geoff Downes, the trio put on a fine show of traditional British rock music, the emphasis being on tight musicianship and songs with glacier-cool melodies. Trekking their way through past triumphs (for those who recall them) like "Medusa" and "You Are The Music," the band were a revelation, magnificently poised, as stylish and stylized as one would expect from such consummate performers.

This would have been enough, but riding through it all was The Voice, Glenn Hughes, perhaps the greatest male vocalist this country has produced in...well, the entire rock era. An effortless, emotional singer who is quite unsurpassed. All those wasted years and opportunities, all those heartbreaking, nearly-but-not-quite liaisons... They just drifted away as Hughes sang his heart out. The thrill of watching a genius at his craft was only matched by the inspiration of his voice. If ever there was a man who raised rock music beyond an art form, it is Hughes.

But is there a future for Trapeze beyond such nostalgic reunions? Is there a future for Hughes beyond guest appearances on KLF singles? To the former (despite the strength of new material such as the melodic "Homeland" and the pulsating "Welcome To The Real World"), I have to answer \*maybe\*. To the latter, I say there \*has\* to be. For all our sakes, we cannot let Hughes go! \*He\* cannot let himself go!

-END-

From: RAW (UK)  
Date: 1993  
Written by: Dave Ling  
Transcribed by: Damien DeSimone

[If anyone knows the exact issue number and date of the RAW magazine that this interview originally appeared in, please let me know - DD]

GLENN HUGHES: THE PRINCE OF WAILES!  
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Who has experienced the very highs and lows of rock 'n roll? GLENN HUGHES has. From superstardom with Deep Purple in the 1970s to a much-publicized dismissal by Black Sabbath, the man from Cannock has been there, done it, and snorted it down the years. Now fully cleaned up, solo, and anxious to fulfill has vast potential, he guides Dave Ling through the ten most important stages of a fascinating career...

#### 1. BEING IN TRAPEZE

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"Learning to sing with Trapeze was very important in my life. I was 18 at the time. Before the best-known lineup (Glenn on bass/vocals, Mel Galley on guitar, and Dave Holland on drums), the band were a five-piece with a keyboard player and a lead singer, and I was the second singer. It became obvious to everyone that I was better than the lead singer. We were with the Moody Blues' label at the time, and they felt it would be good to make the band a trio with me as lead vocalist. It was scary at first, because my voice really hadn't formed properly, but the stuff still sounds great if you can pick it up."

#### 2. JOINING DEEP PURPLE

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"A real showcase for Glenn Hughes would be the California Jam in 1974, which you can now get on video. The drummer from Tesla (Troy Locketta) stayed at my house last week and wanted to see it, and I'd forgotten how good it was.

"I felt I was letting Trapeze down by joining Purple, and looking back I wish I'd had the focus to stay with them. I admit that I joined Deep Purple for financial reasons. I considered Trapeze to be a far better band, but they didn't have the backing."

#### 3. BECOMING A COCAINE ADDICT

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"A \*big\* low point. It happened shortly after joining Deep Purple, and in the winter of 1973, it became a real problem. I'd become dependent on it, but wouldn't admit it to myself. I always thought, 'Well, I'll just do this for another couple of months,' but it went on for another sixteen years! For the first couple of years, I thought I could conquer the world, but the need progressed, and all it does is make you sweat and talk a lot. It makes you very boring."

#### 4. MEETING STEVIE WONDER

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"It happened while Purple were doing STORMBRINGER at the Record Plant in Los Angeles, and he was in the next studio. We were doing a song called 'You Can't Do It Right (With The One You Love)' when I met him in the bathroom, so I asked him to watch me sing. There's one particular line that goes 'You were always playing my records,' which I'd stolen from a song of his, and he thought it was funny, and we became good friends. He helped me with my breathing technique, and when you listen to some of the Purple stuff, you can hear his style."

#### 5. BECOMING AN ACCLAIMED VOCALIST

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"I know that sounds egotistical, but I don't think it went to my head. Singing next to David (Coverdale) in Purple kept me from realizing it for a while. People would often say I was better than him, and why wasn't I the lead singer, but it never really sank in, because there was always another guy there."

Does Glenn feel that his bass playing is overlooked when the critics laud his singing?

"A little, yeah. I've got my own style. That's because I know what notes to play and, more importantly, what notes not to. Billy Sheehan (Mr. Big) and Stu Hamm (Joe Satriani) are very talented, but they're more like guitarists. The essential bassist is still Andy Fraser (Free)."

#### 6. WORKING WITH TOMMY BOLIN

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"The nicest, most childlike person I ever met. A beautiful and very funny guy. He lived at my house for a while, and there was talk of us forming a band after his PRIVATE EYES record, but it never happened. With COME TASTE THE BAND, we started to take Purple someplace else, and knowing and working with the guy was a joy. When he passed away (from a heroin overdose), the disease was still so large in me that I couldn't stop my own drug addiction. I was a pallbearer at his funeral, and I still couldn't see it.

"But everyday since his death, I speak to him. I pray and talk to him, and I know he's very happy now that I've overcome my own problem."

#### 7. FORMING HUGHES/THRALL

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"Between 1976 and 1982, my problem became very large indeed. In between that, I did my PLAY ME OUT and 4 ON THE FLOOR solo records, then I did the Gary Moore and G-Force thing, from which I fired myself! But in 1982, the HUGHES/THRALL album came along, and I think it's the finest work I've done."

So what stopped you and ex-Pat Travers axeman Pat Thrall from superstardom?

"When we were touring, supporting Santana, we were so fucked up that CBS pulled the plug. It sold 250,000 copies, but it should have done two-and-a-half million."

#### 8. BEING FIRED BY BLACK SABBATH

"I'd finally like to tell the truth on this one. I played on what was supposed to be Tony Iommi's solo album, and his manager, Don Arden, decided he should call the band Black Sabbath. SEVENTH STAR was not a Black Sabbath album; it sounds like James Brown singing Metallica to me.

"Rehearsals for the tour were fine, until I got into a fight with the production manager, who hit me in the face so hard that the bone of my eye socket punctured my nose, sending blood dripping into my throat. By the third day of the tour, the blood was so caked that I had to have it scraped. It took about six months to return to normal, and left my reputation in tatters. Everybody thought Glenn had bulimia or that he was high on coke, but I couldn't get any. They'd hired a bodyguard - who now manages Guns 'N Roses - to watch me like a hawk!"

#### 9. WORKING WITH THE KLF

"From Black Sabbath to The KLF, ha! I just knew I was gonna be on a hit record again, and it felt great. I was on this viking longboat in the video for 'What Time Is Love?', and I realized I had to check in somewhere. I just couldn't bear being overweight and drugged-out. I was desperately ill. My life had become unmanageable, so The KLF came along at the right time. I do want to be perceived as a new artist and not some old foyeg, and I'm sure 99% of The KLF fans heard me and thought, 'Who the fuck's singing that?', which is great."

#### 10. CLEANING UP

"I found God, realized I was powerless over the chemicals, and got rid of them. (David) Coverdale said to me in 1989, 'If you got yourself together, you will be back on top of the pile within two years.' So I took his advice, and I've got my life back."

Glenn's first steps back on the ladder came via his recent BLUES album and some solo gigs in Scandinavia, using Europe's Mic Michaeli and John Leven in his backing band. Awarded three-and-a-half stars in RAW 118, BLUES is not his best work, but the voice is still there, and it's good to have him back, especially as some UK dates - to be billed 'An Evening Of Glenn Hughes Music' and featuring songs from all stages of his career - are in the pipeline for May.

"Exactly. But it wasn't a career move to do a blues album. When I was asked to do it, I jumped at the chance, but I'd have done an Irish folk album if they'd asked me! There's a lot of music inside me trying to get out. It's not the comeback album that everybody wanted from Glenn Hughes - that will come later - but I threw the songs together in two weeks. It was fun to do, and it sounds good. I realize that it's not the mainstream, radio-friendly, Top 40 album, but I'm in the process of writing some wonderful songs for that one with Madonna's guitarist, Paul Pesco. I've discovered two brilliant Swedish guitarists called Thomas Larsson and Eric Bojfeldt, and I've been playing with Steve Porcaro (of Toto). I reckon we'll have a new deal by the middle of April. And, no, it ain't gonna sound like Michael Bolton!"

-END-

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