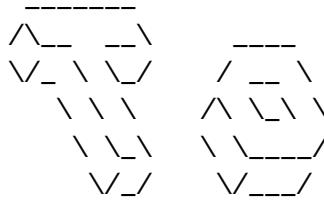
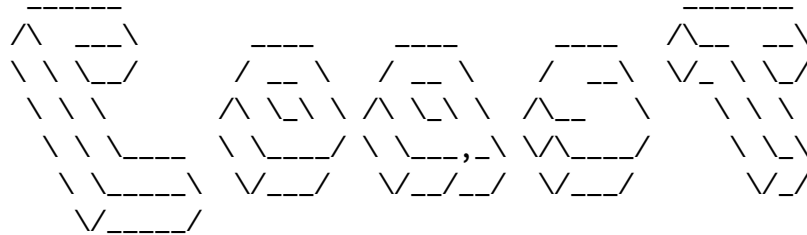


The  
GLENN  
HUGHES  
Electronic  
Fanzine



Issue  
#7  
May 4  
1995



|||||  
||  
INTRODUCTION  
|||||  
||

All,

Here we are at issue #7. My only comments this time are that  
a) I've been real busy lately and b) here is a poll I hope  
to get some good feedback from.

POLL:

All categories are optional. When responding, make sure that both CTC  
and POLL are somewhere in the subject if possible.

Note that some poll items have no valid answer ... at least I don't think  
there was a Glenn Hughes solo album from the 60's. Some answers may be  
the same, such as Overall and Solo faves from an Era. But I'm leaving  
all possibilities open. Also, some categories might only have one  
answer. I'm just trying to be a completist.

Also, by Glenn-Hughes-Related, I mean stuff that isn't under his name, but that he was on (Deep Purple stuff, Black Sabbath, Hughes/Thrall, Wizard's Convention, the Dragnet Soundtrack, KLF singles, Phenomena, or anything else).

PLEASE REPLY ON THE LINE FOLLOWING THE QUESTION PLEASE. :)

Your Age:

First Exposure to Glenn Hughes (when):

First Exposure to Glenn Hughes (what album/song):

Favorite Glenn-Hughes-Related ALBUM From the 60s:

Favorite Glenn-Hughes SOLO ALBUM From the 60s:

Favorite (Glenn-Hughes-Related or SOLO) SONG From the 60s:

Favorite Glenn-Hughes-Related ALBUM From the 70s:

Favorite Glenn-Hughes SOLO ALBUM From the 70s:

Favorite (Glenn-Hughes-Related or SOLO) SONG From the 70s:

Favorite Glenn-Hughes-Related ALBUM From the 80s:

Favorite Glenn-Hughes SOLO ALBUM From the 80s:

Favorite (Glenn-Hughes-Related or SOLO) SONG From the 80s:

Favorite Glenn-Hughes-Related ALBUM From the 90s:

Favorite Glenn-Hughes SOLO ALBUM From the 90s:

Favorite (Glenn-Hughes-Related or SOLO) SONG From the 90s:

Favorite OVERALL Glenn-Hughes-Related ALBUM:

Favorite OVERALL Glenn-Hughes SOLO ALBUM:

"The" Ultimate Glenn Hughes Moment on Vinyl/CD (SONG):

Favorite Live Glenn Hughes Performance (on Vinyl/CD or Personally Witnessed):

List 3 non-vocalist musicians you'd like to see Glenn Hughes work with:

List 3 vocalists you'd like to see Glenn Hughes work with (duets OR dual vocals or whatever):

Thanks!

-Lewis

|||||  
||

SUBMISSIONS

|||||  
||

From: dkkriegh@COLBY.EDU (David K. Kriegh)

Subject: CTC: Where is Glenn in the USA?

>From what I know, the only Glenn Hughes stuff widely available in the USA are the Trapeze reissues, Deep Purple and Hughes/Thrall. (I'm not counting Whitesnake). Is there anything I've missed here? Glenn is just too good a vocalist to get so little recognition here.

On the return of the "Funkmeister '95"

If more modern funk was done the way Glenn does it, I'd be more inclined to listen to it. Normally I didn't listen to anything remotely close to that kind of music, but Glenn just KNOWS how to adapt hard rockers like me to other styles. If you're reading this...thanks Glenn! (just don't get TOO funky on us) :-)

Dave

"God is dead." -Nietzsche

"Nietzsche is dead." -God

-END-

From: Damien DeSimone <glennpa@nic.com>

Subject: CTC: CTC and a.m.d-p

In CTC #6, Bill Hibbler wrote:

> amazed to watch this thing grow. From reading the comments about possibly  
> "merging" this group into the Deep Purple Web, I'd hate to see that happen.

> Purple is some fantastic music from our past but, right now, Glenn is all  
> about the future and, in my humble opinion, he should remain on his own

> when it comes to the Net. Perhaps, if Coast to Coast became a monthly  
> issue it would be easier to manage. Food for thought, anyway.

I don't know where you heard about CTC merging with the DP newsgroup, but that ain't gonna happen. :) Lewis, Lennart, Bill J. and I started CTC up because, as diehard Glenn Hughes fans, we felt there was enough interest on the net in Glenn as an individual performer to warrant creating a mailing list devoted exclusively to him. And, with Glenn being so active these days, a mailing list devoted to him is almost a necessity. :) So far, it has worked out great, and has greatly exceeded our expectations. In the beginning, we didn't care if it was just the four of us on the list, but now we are close to sixty subscribers, and with your input, Glenn responding to some questions, and all the great discussion going on here, it's been wild. We look forward to things getting even better, and once \_Feel\_ is released and Glenn hits the road and things begin to really happen, I think there will be even more interest. I think I speak for all four of us here when I say that we'll do as much as possible to keep Glenn's name out there, and we'll continue to spread the word and try to keep things movin' in a positive direction.

Of course, there is no animosity between CTC and a.m.d-p; I think Trond would agree on that. :) We support them, and they support us; that's the way it should be. Deep Purple was a very important part of Glenn's past, but that's exactly what it is, the past. I agree with you, Bill, when you say that Glenn is all about the future. I think \_From Now On...\_ was merely a stepping stone for many great works to come from Glenn in the future, and I can't wait for this new album to come out; I do think it will be his best yet!

As far as CTC becoming a monthly issue as opposed to bi-weekly, I guess that would ultimately be Lewis' decision, since he maintains the list and puts each issue out. I think the bi-weekly format is great, but I guess there will be times when things quiet down, and perhaps at times like that we'd go down to one issue a month, but right now I don't see that happening.

-Damien-

Damien DeSimone	"I'm a soul singer in a rock genre. I've
Mahwah, New Jersey USA	been trying to break out of the rock thing
glennpa@nic.com	for years." GLENN HUGHES, 1993

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

-END-

From: daveh@dhcs.demon.co.uk (Da5e Hodgkinson)  
Subject: CTC: Hughes/Purple

Just read CTC#6 with some not inconsiderable amusement. From Glenn's comments, I assume he's passed through the DP web pages? I can confirm that there are no plans to "merge" the GH stuff into the DP pages - you four guys are doing a great job, one I can't match until at least when Trond gets back on line properly.

I'd like to stand up on behalf of Purple regarding GH's "looking forward" comment. This is something DP are clearly doing too: touring gym halls in Florida, South Africa, India and Korea just as Glenn did last year rebuilding some of that lost fan base. They also flushed out their creative constipation and who knows where the current flurry of activity will lead?

Keep the faith,

Da5e

-END-

From: JONES@VSDEC.NL.NUWC.NAVY.MIL  
Subject: CTC: For Bill Hibbler

To Bill Hibbler:

Wow, Bill! How are you going to top the news you gave us all in Issue #6 of Coast To Coast?! The newsletter has really improved to be much more than I ever thought it would, largely due to the contributions from you, and of course, Glenn himself. I imagine quite a few big-time music magazine editors would love to have the inside information you've been relaying to us. I'm sure I speak for everyone in offering you a congratulations on a job well done. Thanks!

Now that I've kissed your ass, :-), how about if I ask you a few questions?

1. As Glenn's manager, what are some of your duties?
2. Do you have any other big-name clients at the moment?
3. Does Glenn have to pay for the studio time up front himself, or

does the record label take care of that?

4. How about the other performers on the album, were they hired by the label or Glenn, and did you take care of rounding everyone up?

5. Does it look like Glenn's album will be promoted with any kind of advertising campaign?

6. What is the extent of your involvement in Glenn's "extra curricular" activities, such as the frequent guest spots he does on other artists' albums? Does he ask you to seek out such opportunities?

Thanks for any insight you can give us. With the album already recorded, as you probably realize, there is kind of a lull in the action with the newsletter. There is no need anymore for speculation as to who will be on the album, what the songs will be like, if there will be bonus tracks on foreign pressings, etc., as we know all that information. So, because of the expected lull until the album is finally in the stores, I'm hoping we can fill the time with some of your "war stories." Whaddya say?

Bill J.

-END-

From: Lennart Hedenstrlm <lehe@lulea.trab.se>

Subject: CTC: Plans for the summer?

Bill Hibbler wrote in the previous issue of CTC that they hope to get the now finished new album, FEEL, out in June in Japan and maybe a month later in Europe, there are a few things I would like to know (if possible) from the Glenn camp.

1a)

You guys will probably go to Japan and later Europe this summer to promote the album, right?

1b)

When (which I assume) you go to Japan and Europe, will you stay in touch with the internet and CTC? I know it would be greatly appreciated.

2a)

Will Glenn and the boys do any live dates during the summer? If not a regular tour maybe some festivals throughout Europe?

2b)

If going out on the road or at least doing some festival appearances

what musicians will Glenn have in the band? Will the line-up consist of the basic band on the album minus Pat Thrall (as I seem to recall reading something about him being occupied with other things later on). This would lead to this line-up if our information has been correct:

Glenn Hughes - vocals + bass

George Nastos - guitar

Gary Ferguson - drums

Todd Hunter - keyboards

(This is purely speculation from my side, remember that, and if anyone was thinking of calling some Japanese record company execs inquiring about this...please don't:))

3a)

Would it be possible to get a little feedback from the other guys that has been taking part in the sessions for FEEL? I certainly would like to know more about George Nastos and Todd Hunter? Could these guys maybe sit down with Bill Hibbler's laptop computer and give us some feedback on what they have been doing before and what they think about this new album and whatever? Maybe we could compile a batch of questions for these guys to help them on the way?

4)

I think CTC is a very interesting and exciting thing. It gives Glenn a unique chance of being in contact with a lot of supporters from around the world. Now that you Glenn has this opportunity is there nothing you would like to ask us out here?

Lennart

-END-

From: Damien DeSimone <glennpa@nic.com>

Subject: CTC: Various Ramblings

In CTC #6, Bill Hibbler wrote:

> What can I tell you? Glenn is singing better than ever as expected and  
> he's the only bass player on the album.

That's great news... I've seen some photos of him with that killer new bass he's got! I feel Glenn is a very underrated bass player, and I'm glad he's back to playing. He really played some mean bass last year while he was touring with Trapeze.

> FEEL is now completed, we finished mixdowns yesterday at Devonshire  
> Studios in North Hollywood.

Wow, that was quick! :)

> You'll also hear Push, which is a very uptempo funky rock dance tune.

Can we by chance get confirmation that this is a track that was originally from the Hughes/Downes sessions from several years back? Check out the lyric transcription (by Lewis and myself) for this track which is at the ftp and www site and see if it looks familiar. :)

> There's also Speak Your Mind,

I'm glad this one made it, as it's my understanding that this track is one of several that Glenn wrote with Paul Pesco.

> Holy Man was recorded but will only be available on the Japanese release.

Well, I figured this would happen. Of course, this makes all the fans outside of Japan have to get the Japanese release, which sucks. :) And, since I buy at least two copies of every album Glenn is involved with, I'll be spending at least \$65 or so to begin with... :( However, I understand why Zero wants this track, as they must feel the need to tie Glenn in with Deep Purple yet again in terms of helping record sales. I'm all for Glenn selling as many albums as possible, but we all know he wants to get away from his DP past at this point, and to be forced to rerecord an old Purple tune(s) for each new album he puts out is ridiculous.

I'd rather see another new tune from the \_Feel\_ sessions be an extra track for the Japanese release rather than "Holy Man," which I don't think will fit in with the album at all. Of course, I'll dig the new version of "Holy Man" no matter what, but I feel it will be out of place.

> Against The Grain, the Ritchie Kotzen song, was cut because it didn't  
> really fit with the rest of the songs. You could say

I'd much rather see this as the extra track on the Japanese release. :) Any chance "Against The Grain" might turn up on a single or anything?

> wanted for the Japanese market. FEEL should be released in early June  
with  
> Europe coming a month or so later. (NOTE: neither of these dates is  
> confirmed).

So, of course, everyone will have to get the Japanese release! :)  
Are there still any plans to get this album released in America? We've



heard over the last few months that there have been talks with various labels here, so did anything come of that? It would be a real shame if this album did not come out here. If it does not, I can't see how Glenn will be playing live in America, save for maybe a few showcase gigs on the west coast or something like that. This would be a real letdown for the American fans if this were the case, as we've been waiting for him to perform live here for a long time. If nothing happens though, I'm sure it will not be Glenn's fault, but rather the narrow-minded American music industry. Let's keep our fingers crossed!

I don't know if this information can be provided at this point, but, if so, I do have a few questions regarding \_Feel\_:

-Who produced the album?

-Who played keyboards on the album?

-Besides Matt Sorum and Greg Phillinganes, are there any other guest musicians who perform on any other tracks?

In any case, glad to hear the recording sessions went well, and we are all looking forward to the upcoming release of \_Feel\_. Having a new Glenn Hughes record out is a great way to start the summer!

-Damien-

-END-

From: JONES@VSDEC.NL.NUWC.NAVY.MIL  
Subject: CTC: Quotes about Glenn

>From time to time, we all want to discuss music with others but find it difficult to find words that precisely capture our thoughts, particularly because music is so much more than words can ever convey. Unfortunately, there is no other way to discuss music except with words unless you want to sing to your listener. So, in a discussion in the alt.music.deep-purple Usenet newsgroup, I dug up and posted the following quotes from various professionals in the music business as to how they describe Glenn, and thought it would be even more appropriate here.

Manfred Ehlert - "Very very special THANKS to Glenn Hughes (thanks for giving me the chance to work with one of the greatest vocalists on this planet)." [1994 - liner notes to cd Manfred Ehlert's 'Amen']

George Lynch - "Thanks Glenn 'The White Stevie Wonder' Hughes - Your

voice is insane." [1993 - liner notes to cd 'Sacred Groove']

Marc Bonilla - "As far as recreating it vocally, I felt only the great Glenn Hughes could do it justice." [1993 - liner notes to 'American Matador' cd, regarding the track "Whiter Shade of Pale"]

Stevie Salas - "It seemed people always spoke of him as royalty. Now I know why!!" [1993 - liner notes to cd 'Stevie Salas Presents The Electric PowWow']

The KLF - "Glenn Hughes - The Voice of Rock" [1991 - credits on cd-single "America: What Time Is Love?"]

Jimmy Mayo - "Any list of great hard rock singers would have to include Glenn Hughes" [1993 - review of Glenn Hughes 'Blues' in Guitar World magazine Aug 93]

David Bowie - "the best white soul singer around" [1975 - liner notes to Glenn Hughes 'Play Me Out' reissue cd 1990]

Metal CD - "...Hughes has returned to his first musical love, with an album simply titled 'Blues', and confirmation that one of the nation's finest vocalists is back in fine form. Here's to the future..." [1993 - review of single "The Boy Can Sing The Blues" from Metal CD Vol 1 No 5 1993]

Geoff Barton - "His voice is totally immaculate possessing a seemingly endless range" [1977 - review of Glenn Hughes 'Play Me Out' in Sounds]

Wolf Marshall - "Glenn's talents and abilities are legendary. He is an extraordinary hybrid in rock music equally renowned for his soulful and compelling singing voice and his funky and imaginative bass lines." [1993 - from an article in Fender Frontline magazine Summer 1993 Vol 10]

Mark Putterford - "There can be no serious doubt that he's one of the best male singers this country has produced for a very, very long time" [1985 - review of Gary Moore's 'Run For Cover' album in Kerrang magazine]

Mark Putterford - ""Destiny" features some u-n-b-e-l-i-e-v-a-b-l-e vocals with the man soaring to tantalizing tenor heights and swooping to bold bassy depths in a spectacular display" [1983 - review of reissue 'Play Me Out' album from Kerrang magazine]

Malcom Dome - "he's amongst the greatest singers on the planet's

surface...his work on 'Seventh Star' is just wondrous to behold..."Heart Like A Wheel," the best bluesy vocal performance I've heard in ages...Hughes proves himself a giant amongst today's vocalists." [1986 - review of Black Sabbath 'Seventh Star' in Kerrang magazine]

Dante Bonutto - "quite staggering vocal talents" [1986 - article on Black Sabbath in Kerrang magazine]

Malcom Dome - "Glenn Hughes, a man possessed of one of the richest and most essential voices in the rock world." [1986 - article on Black Sabbath in Kerrang magazine]

The Illustrated History of Deep Purple - "It was clear that Hughes had been invited to join Deep Purple on the strength of his voice as much as his bass playing."

-END-

From: dkkriegh@COLBY.EDU (David K. Kriegh)  
Subject: CTC: Discovering Glenn Hughes

Since Lewis seems to be indicating there are a lot of lurkers and not many submissions, I thought I'd charm everyone with the story of how I heard of Glenn.

A few years ago I listen to just about all kinds of heavy metal music, primarily Iron Maiden. I thought Maiden was incredible because of their history going all the way back to \*gasp\* 1980! I also felt their albums were of the highest quality production. Two things then happened. One, I heard Martin Birch, their producer, also engineered stuff like Black Sabbath, Whitesnake (eep) and Deep Purple (!). I had heard some stuff by Deep Purple on the radio not long before that (I later recalled them to be "Smoke on the Water" and "Knocking At Your Back Door"), and thought it was quite good. I didn't have a clue what their best stuff was, but I noticed "Stormbringer" prominently shown as a big seventies metal song, so I thought that album would be my safest bet, plus Martin Birch's name was quite visible.

So, for a few months (before I bought Machine Head), I firmly believed Mark III to be THE lineup. Two band members that really stood out were Jon Lord and Glenn Hughes. Since I hadn't bought much music with a lot of keyboard work on it, Jon's playing blew me away. As for the voice, yes, there were two. One of them, David Coverdale, sung really bluesy and took huge breaths before singing each line. The other, Glenn (of course), sang with a crisp voice in such a range I could not believe it. Obviously I was drawn more towards the songs like "Holy Man" where Glenn took all the vocals.

Ironically, "Stormbringer" was the only CD I had with stuff by Glenn Hughes for a while until I got the DP family album while visiting the UK. Then I finally got to hear the songs "Burn", "You Keep On Moving" and "LA Cutoff" from \_Play Me Out\_. At first, I cringed at Glenn in funk mode mainly because that kind of music takes a lot of heat from my peers. With more listening, I enjoyed it more and more. I really think the only way I could get to listen to funk is through Glenn. Now I'm actually interested in all this talk about "the return of the Funkmeister" stuff.

Not long ago I finally grabbed \_Come Taste the Band\_ (from CD Europe, since it seemed to have vanished from the US). In spite of the mixed reviews in received from fans, especially on the song "Gettin' Tighter", I liked it better than old Stormbringer...especially "Gettin' Tighter". I guess it's pretty obvious I have a tremendous bias towards Glenn Hughes' stuff.

Yes, I do want to get stuff like \_Blues\_, \_Play Me Out\_ and \_From Now On\_ when they make it to the US (I can't afford to import right now). I've been meaning to get the Trapeze reissues and \_Burn\_ (yes, I've put that off way too long!), and I can't wait to have a good listen to them.

Well, if you read this whole thing...congratulations. I almost never write posts this large! Feel free to argue, flame, comment, whatever. (Lewis will appreciate the huge burst of posting, I'm sure)

Dave

-END-

From: Lennart Hedenström <lehe@lulea.trab.se>  
Subject: CTC: Re: CTC #6

Hi,

I'd like to comment on a few things in the previous CTC (ctc#6).

=====>Lewis Beard wrote:

> Lots of lurkers are out there ... we are up to sixty subscribers (plus  
> or minus one).

Whoah, 60 subscribers out there already! It's a pretty quiet lot though. Come on you guys out there, feed the discussion or give us feedback on CTC or whatever.

=====>Re: Glenn Hughes' answers

Thanks for the feedback and the answers to those questions. It was really a cool thing to do. I don't know if this whole CTC thing feels awkward to you or if it's computers or maybe just lack of time but I hope that the next time you take some time off to respond to things here on CTC, you would express your thoughts in maybe more than a word or two. I guess I

am never really satisfied, huh?! ;)

Don't get me wrong it was very appreciated and it makes CTC special and I am sure all the other guys here on CTC feel the same way. I hope we're able to receive more from you in the future, when the feeling and time is right.

=====>Bill Hibbler wrote:

> Tipton spoke to Glenn about Glenn's working with Judas Priest as lead  
> singer but, Glenn won't be able to do it.

Wow, one day Glenn gets the offer to join Earth, Wind and Fire the next day someone want him to join Judas Priest! No doubt that Glenn would pull it off though. What's next? Luciano Pavarotti, Jose Carreras, Placido Domingo and Glenn Hughes forms a barbershop quartet? ;)

> ... Holy Man, which was something our Japanese label, ZERO really  
> wanted for the Japanese market. FEEL should be released in early June  
> with Europe coming a month or so later. (NOTE: neither of these dates  
> is confirmed).

So, who's going to release it in Europe? Are you saying between the lines that there are no initial plans for a US release then? And what about the live CD that Glenn was trying to get released in Europe? Any progress in that matter?

Lennart

-END-

From: Lennart Hedenstrlm <lehe@lulea.trab.se>  
Subject: CTC: News from TVOR#2

Hi guys,

I got the second issue of The Voice of Rock the other day. There were some things in it that hasn't been mentioned on CTC.

First off,I think you all should support Glenn by joining the official Glenn Hughes fanclub and start a subscription of The Voice of Rock. For more information on how to contact the fanclub see the "Other Information" section on the Glenn Hughes WWW page.

Here you have some of the news:

- "FEEL" will be distributed by EMI in Europe. It will be out in the UK in August.

- "Burning Japan Live" will be released in Germany in June.
- The plans for a Trapeze tour featuring Glenn in 1995 is scrapped.
- Glenn's touring band will consist of:
  - Dave Patton, George Nastos - guitars
  - Mike Patto - keyboards
  - Richard Newman - drums
  - Paul Kirkham - bass
- They mention the two gig dates that are known right now:
  - Schleiz, Germany - June 24
  - Regensburg, Germany - July 1
- There are two recent color shots of Glenn in the magazine!
- The results of the huge survey is described in detail.
- There's a lot of feedback from the readers, a penpals/traders section and a lot of other great stuff.

Lennart

-END-

From: Lennart Hedenstrlm <lehe@lulea.trab.se>  
 Subject: CTC: Message from the Swedish Deep Purple fanclub

Hi guys,

I received a letter from Mike Eriksson, the guy behind the Swedish Deep Purple fanclub, DEEP PURPLE FOREVER. He doesn't have internet access as of yet but it seems he is starting to get interested in it after I have been telling him about the Deep Purple related resources on the net (newsgroups, mailing-lists, WWW pages etc).

Anyway, he wanted me to pass on a message to you all (see below). I am posting this message to various Deep Purple resources on the net including this one. I know Mike was thinking of giving away free sample copies of "Deep Purple Forever" unless the volume of responses from you guys out there would make it impossible. So if interested be quick getting back to Mike and who knows... Also, don't forget to tell him where you saw this.

The new issue of DPF coming out this week contains a fairly recent Glenn Hughes interview (probably with some great pictures). Mike told me it was OK for me to translate the interview for you guys on CTC. So you got something to look forward to in the next CTC already.

Lennart

So here we go. (drum roll) Ladeez 'n genulmenn...Mike Eriksson...

\*\*\*\*\*

MESSAGE FROM THE SWEDISH DEEP PURPLE FANCLUB, MAY 4 1995

Although I'm not a computer-freak myself as of yet, I know about the traffic on Internet and I'm pleased to hear about it. I don't think it competes with the fanclubs around the world at all, but it certainly opens up new possibilities. I wish you guys that work hard in keeping the Deep Purple-line alive all the best. I will even support what you do in my next issue of "Deep Purple Forever" with the aid of Lennart Hedenstrom (who is busy himself on "Coast to Coast - the Glenn Hughes Electronic Fanzine"!).

A few words about my club and magazine then. Between 1978 and 1982 I actually ran a Deep Purple fanclub in Sweden for the Deep Purple family and I then had a fanzine titled "Deep Purple Magazine" that went out in 29 issues. After that I spent a period of ten years as a writer/radio broadcaster and it was good fun and I got to know a lot of people in the business quite well. All very useful when I sort of "retired" from it all and decided to start up a club for Purple-fans in Scandinavia again in 1990. I guess I can't quit altogether, right?

So far, 11 issues of "Deep Purple Forever" is out, and I am quite happy with how things are going. Let's face it, I started the club at a time when Purple-fans all over the world had to deal with changes, so it could have failed badly. Well, the club is still growing, so the support for Deep Purple is still very much alive. The fanzine features a full colour cover each time, and although this is very expensive, I refuse to give this up. I try hard to pick out exclusive covers, pictures that are new to fans and high in quality. I'm very happy with the response so far, even from people abroad who don't even speak a word of Swedish!

It is a pleasure to to be involved in the "international web" of Deep Purple related clubs. We support each others and it has to be said that it feels like a family of some sorts to me. It's an on-going love affair between fans and musicians/singers and it will last a long time yet!

I'm proud of Deep Purple and all the individuals who was ever involved with the band. I'm sure that Deep Purple MK 6, featuring new guitarist Steve Morse, will have plenty of success once they go out and cement their new identity. I don't expect it to sound like before. I expect them to be just as brave as when Tommy Bolin was in the band, and I'm looking forward to further albums from Ritchie

Blackmore, Glenn Hughes and Joe Lynn Turner as well.

Anybody who wants the details on how to join the fanclub and start a subscription of "Deep Purple Forever" write to the address below (include an international a couple of reply coupons in your letter if you live outside Sweden). I also wish to get in touch with photographers around the world with good Purple-family material hidden away. Maybe some could be published by us? Also, if anyone out there can get us in touch with Steve Morse, don't hesitate to write.

/Mike

Address:

Deep Purple Forever  
Mike Eriksson  
Valadalsgrand 15  
83172 Ostersund  
Sweden

-END-

From: dkkriegh@COLBY.EDU (David Kriegh)  
Subject: CTC: Contacts for Seventh Star vinyls

The post you've been waiting for...

My notebook mistakenly spent a couple extra weeks in New York without me, but my friend finally mailed it back to me, complete with the addresses and phone numbers that could get you to a \_Seventh Star\_ vinyl.

First try this one:

Record Heaven  
3779 El Camino Real  
Palo Alto, CA (USA) 94306  
(415) 493-1989

This is where I got my second hand copy which is in excellent condition as far as the disc itself. The cover is a bit dinged. Unless there has been a run on the store, there are two copies here in, I presume, the same condition. Each one was just \$2.99.

If that's a bust, give this one a try:

Record Heaven  
2608 Watt Ave.



Sacramento, CA 95821  
(916) 483-1986

I don't know much about this place and whether or not they have the album available, but you never know.

Hope this helps anyone seeking a(nother) copy of \_Seventh Star\_, a real lost treasure. Now if somebody could help me find \_Born Again\_....

Dave

PS. Tell me if this works out. If not, I could possibly get them myself and mail them on to whoever is interested.

|||||  
||

CONTRIBUTIONS

|||||  
||

THOSE OTHER SESSIONS by Bill Jones

Disco. Does the thought make you cringe? To many rock fans this was certainly the all-time low point in rock history. Born in the mid-70's, disco was mostly relegated to black and gay dance clubs until the soundtrack to the film "Saturday Night Fever" sold in excess of 20 million copies in 1977. The movie and soundtrack ignited a worldwide craze that dominated the popular music scene for the next several years. Bands that ignored the fad were swept aside in the hysteria, and as a result, even well established rock artists such as the Rolling Stones jumped into the act [with their hit "Miss You"]. Another rock artist drawn to disco's allure was none other than Glenn Hughes, with the obscure 1979 album titled 'Four On The Floor.'

Highly regarded session musician and producer Al Kooper envisioned and started writing material for a super-session that would include members of Little Feat and Steely Dan, and he would bring in Glenn to do the vocals. The project never materialized as Al had hoped, but the sessions had started and some cover songs had been recorded. Probably to recoup their losses in studio time, Casablanca Records decided to release an album of the tapes. And not such a bad idea at the time, given the caliber of the musicians involved, and the fact that this is a disco album. That's right. This isn't a soul/funk-influenced album like Glenn's 'Play Me Out,' but indeed a full-fledged disco disc, full of the thumping dance bass

beat and synthesizers that characterized the genre. Pop this disc in, turn up the bass, aim the spotlight at the revolving silver ball, put on a bell-bottomed polyester suit, and you can pretend you're John Travolta.

Can it be? Glenn singing disco like the Bee Gees? This has gotta be bad, right? Well, that depends on how much tolerance you have. Personally, and I hate to admit this sometimes, but I was somewhat caught up in the disco scene (gasp!). I actually met my wife in a disco, and since things have worked out rather well for me in the domestic department, how can I hate the music that brought us together? Plus, if Glenn sang on an album of lullaby songs, I'd be first in line to buy it (behind Damien, that is), so it doesn't matter to me what he sings, because I'm listening. And to tell the truth, even though this is disco, Glenn doesn't really sound all that much different here than he does on his other stuff. Still great.

As previously mentioned, the album consists solely of covers, mostly r&b stuff written in the late 50's to early 60's, and a medley of Stones tunes. The tunes are "There Goes My Baby," done originally by the Drifters in 1959, and notable as the first r&b song to incorporate strings; "Gypsy Woman," originally done by the Impressions in 1961, and covered by others including Ricky Nelson (in 1963) and Brian Hyland (in 1981); "Any Day Now," done by Chuck Jackson in 1962, and later covered by Percy Sledge in 1969; and the medley of Rolling Stones standards, "Let's Spend The Night Together," "Lady Jane," "Paint It Black," and "Under My Thumb." Unlike most disco music, where the focus is on the groove and the vocals are included primarily to get the dancers onto the floor, the vocals here are classic Glenn. "There Goes My Baby" starts off the album with a strong vocal performance including some throaty screaming before the tune winds up with an unusual fiddle solo! Hey, why not?! "Gypsy Woman" is a bit more sedate, opening with a synth bit a lot like the synth in the "Theme From Shaft," easing into some low-key vocals by Glenn, but including some cool falsetto work. The musicians start to strut a bit on this track, and we hear our first guitar solo, albeit nothing spectacular. "Any Day Now" slows things down slightly - this tune is mostly strings and bass, and quite honestly is the type of accompaniment usually associated more with Whitney Houston than Glenn. There is an extended guitar solo ending the song, but don't get the idea that this song rocks because it's a real twangy country thang - only a REAL Glenn Hughes fan will tolerate this track. The pace picks up again with the 16 minute 37 second Stones medley. The horns and synths sound slightly out of place on "Let's Spend The Night Together," but it's not horrible. "Lady Jane" is better with perhaps the best arrangement on the disc, and the Steely Dan-ish guitar solo

by Jeff "Skunk" Baxter is the most rockin' segment of the session. "Paint It Black," done instrumentally, is quite ridiculous and had me thinking of the silly "A Fifth of Beethoven" by Walter Murphy, included on the 'Original Movie Soundtrack - Saturday Night Fever.' Picture a symphony of violins playing Rolling Stones music to a throbbing disco beat accompanied by keyboard synthesizers, and you get the idea. "Under My Thumb" rebounds nicely, with some impassioned singing by Hughes.

This disc was so obscure when it was released (in the US only), that even most die-hard Hughes fans (myself included) were not aware of it. It was not until 1990 when Connoisseur reissued it on CD that it became well known. It barely qualifies as a complete album, clocking in at just over 33 minutes, but the short length enabled Connoisseur to include it with their reissue of 'Play Me Out,' making it an essential Glenn Hughes collector's item. The CD's liner notes, written by the venerable Deep Purple and Glenn Hughes historian Simon Robinson, are very interesting and informative, and make the CD all the more essential. Paraphrasing Simon from the liner notes, Glenn singing cover tunes to a disco beat sounds extremely dodgy to say the least, but his unique vocals make the disc quite listenable. And if disco isn't completely unpalatable to you, you might even find this disc enjoyable.

4 On The Floor - Casablanca NBLP 7180 (1979) [original US LP]  
Play Me Out/4 On The Floor - Connoisseur VSOP 153 (1990) [UK LP/CD reissue]

|||||  
||

INFORMATION

|||||  
||

To Subscribe: mail [ctc@ghpg.net](mailto:ctc@ghpg.net) with subject or body:  
CTC: subscribe valid-email address

To UnSubscribe: mail [ctc@ghpg.net.com](mailto:ctc@ghpg.net.com) with subject or body:  
CTC: unsubscribe valid-email address

Submissions: mail [ctc@ghpg.net](mailto:ctc@ghpg.net) with subject:  
CTC: subject-string

Changed Your  
Email Address? Simple - UnSubscribe, then Subscribe again!

Requests: mail ctcrequests@ghpg.net with subject:  
CTC Request: subject-string

Web Site: <http://www.ghpg.net/ctc/>

Editors: David Harrison: david@ghpg.net  
Shirean Harrison: shirean@ghpg.net

Editors  
Emeritus: Lewis Beard: lewis@lwb.org  
Damien DeSimone: damien\_desimone@yahoo.com  
Lennart Hedenstrom: lennart@hedenstrom.com  
Bill Jones: billj@snet.net

|||||  
||

DISCLAIMER

|||||  
||

The views expressed within 'Coast to Coast: The Glenn Hughes Electronic Fanzine' are the opinions of individual contributors and do not necessarily reflect the views of the contributor's provider of the online service, employer, or school. These views also in no way reflect the views of the editors of 'Coast to Coast' or their service providers, except by coincidence.

- The Editors.