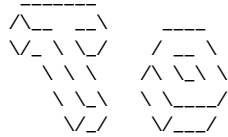
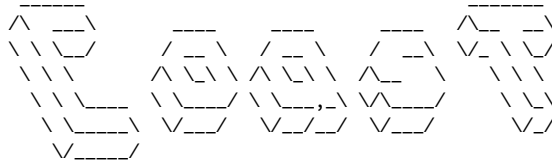


The
GLENN
HUGHES
Electronic
Fanzine



Issue
#4
February 26
1995



|||||
INTRODUCTION
|||||

All,

Well, it's time for CTC #4!! Things sure are moving fast, it seems. I feel like we put out #1 just last week!

First of all, apologies to Bill Jones. He has been submitting an article on a regular basis to CTC, and I lost his article for #3. Each article of Bill's goes into detail on a Glenn Hughes session. The purpose of these articles is to give a good feel for what the album in question is like. Many readers may wonder what a particular session or album is like. So, my apologies to Bill. I lost it last issue, but in the CONTRIBUTIONS section, you'll find his article. He added an extra bit to the original article, in order to make up for my blunder. :) What can I say other than "Hey, I had an eye infection and was out of it?" Well, how about "Sorry Bill, great job, great service!"

Also, Glenn is in the studio now (although I haven't heard anything in a couple of days, so I'm assuming the recording is still going on). I'm excited, and I hope everyone involved in the recording process has a lot of fun and I hope they do a knock-up job! Best wishes!!!

A few days ago, I mentioned to Damien that someone submitted a suggestion for a poll (among other things; that submission is included below). However, Damien says he and Bill are going to try to put one together. But, just to let everyone know, we might have some kind of survey or opinion poll coming up in an issue or two. Stay tuned. Opinions on the format are welcome.

Lewis

|||||
SUBMISSIONS
|||||

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Glenn's Warner Brothers Sessions

In CTC #3, Lawrence E. Debow wrote:

> Is there any information available as to exactly who the musicians were who
> played with Glenn on those most excellent 1991 sessions? I recently saw
> Geoff Downes' name mentioned, and the guitars sound similar to Pat
> Thrall's style on some tracks.

Well, to my knowledge, the following musicians play on those tracks:

Glenn Hughes - vocals, bass
Pat Thrall, Mel Galley, Robin George - guitars
Geoff Downes - keyboards
Dave Holland - drums

There may be (and probably are) other musicians involved. At the very least, we know there are a couple of female backing singers featured on the track "Flying."

> A track by track breakdown would be great if the information is available.

I'd love to have this info, too. As I've said many times before, I think these tracks are brilliant, and I'd like to have complete information as to who played on what, the writer(s) of those tracks, the producer(s) involved, what studio(s) they were recorded in, and exactly when they were recorded.

> Also, I have often wondered what Glenn has to say about these recordings

Well, perhaps we can get Glenn's thoughts on this subject and also the info we are requesting regarding the Warner Brothers sessions. Perhaps Bill Hibbler can make this request of Glenn, and, when Glenn gets a chance, he can respond through Bill right here. Bill, what do you think? To real Glenn Hughes fans, this is an area of much interest!

> Is there any word on whether any of these tracks will be re-recorded on his forthcoming album?

As far as I know, none of those tracks will be re-recorded for Glenn's next album, but, as plans seem to be changing quite frequently, I guess we don't know for sure. :)

-Damien-

-END-

From: Christer Lorichs <Chrille@gothia.se>
Subject: Latest on Glenn

Hi!

Here is a contribution to CTC. When will next issue be out?
The musicians will be Pat Thrall, main guitarist, George Nastaus (I think he said. I'm not sure of the spelling), Ritchie Kotzen (on a few tracks), Gary Fergusson on drums, Matt Sorum will play on a couple of tracks, Todd Hunter on keyboards.

Here are a few of the tracks from the album/CD that Glenn will call FEEL

Talking to Messiah
Living for the minute
Save me
Does it mean that much to you
Speak Your mind
Maybe your baby
Against the Grain
Coffe and Vanilla
Push
She loves your money

+ two more tracks not named yet.

Bonus track for Japan - Holy Man.

I told him everyone would want that one! He added that it probably would be out everywhere but sounded a bit vague on that matter. Lets try and convince him via Bill Hibbler to put it on as a bonus for all! I think Glenn will listen to reason. Just think of the cost for his most loyal fans who just have to have everything. A Jap import doesn't come cheap.

The recording sessions will go on until April 14
Then Glenn will be off for vacation for a couple of weeks.
After that he will start rehearsing for musicians for the upcoming tour, taking off in June, July.
It seems to be decided that the new lead guitarist for the live band will

be George Nastaus. He's from New York. I haven't heard of him before, maybe someone could help out with the correct spelling of his name and some background.

Also Glenn confirmed that he will be connected to the Net starting next week via his new tour manager Bill Hibbler. He has got all the questions I've passed on to him from you all and promised to try and answer them when he got the time. He will do this via Bill so I'll post

the collected questions directly to Bill - or rather via Lewis.

Well, that's all for now. Any reactions or comments, please post to my personal address Chrille@Gothia.SE

Christer Lorichs

-END-

From: Bill Hibbler
Subject: COAST TO COAST: Glenn Hughes News 2/15/95

Lewis,

The correct name for Glenn's new guitarist for the tour is George Naftos. I'm still Bill Hibbler most of the time and Bill Hillards none of the time. <G>. Pretty much everything was correct although you never know, Glenn might change the name a few more times before its all said and done. <G> Once the sessions get rolling and we all get settled in, we'll start responding to messages then.

Take Care,

Bill Hibbler

-END-

From: mb@marie.physik.tu-berlin.de (Markus Bautsch)
Subject: CTC: Seventh Star CD!

Hello!

_to: lewis@freud.inst.com

Is there anybody here who can give me the address of a trader where I can definitely get "7th Star" CD more than one time?

[I recommend asking Damien. He maintains the discography and is usually up on which imports can be had from where. His email is glennpa@nic.com. - Lewis]

Bye

Alexander

-END-

[NOTE: This is just a partial submission from Bill Hibbler. Parts of it were not related to CTC. Here are the parts he wanted me to pass along.
-Lewis]

From: Bill Hibbler
Subject: CTC: Reminder/Favor

Lewis,

I just wanted to drop you a line and let you know I'm here in California and we begin recording the new album tomorrow afternoon. Matt Sorum is coming in to lay down drum tracks for one song and Ritchie Kotzen will probably come in on Wednesday or Thursday, with Pat Thrall flying in on Friday.

Glenn has signed with the Japanese label, Zero Records (UFO, Dokken, Michael Schenker). Also, it looks like a deal is close to being signed to see last year's live album released in the states and, of course, Play Me Out has now been released here with four additional tracks (two from '78 and two from last year according to Glenn).

Take Care,

Bill

-END-

From: Antonio Yanez Izquierdo <afyanez@udc.es>
Subject: CTC: coments

Well, this is my first contribution to CTC and I like to bring into it some comments.

First of all, is that I think that many (or at least some) of CTC suscribers haven't got news server (I myself have no access to a NNTP server) so It'd be a good idea that people accesing newsgroups drop into CTC all interesting information.

Reviewing discography is OK, but, as someone pointed out on a previous number, it is interesting to know not only the degree of presence of Glenn in the album (for example I DO NOT hear him on Slip Of The Tongue, it's a good album anyway) but the kind of music of the album (I'm not sure If I'd be interested in an album from Madonna where Glenn did backing vocals) so we could make a 'CTC oficial GH album list' with entries of the form album: BLUES, GH participation: 100% vocals 50%bass, type: hard rockin' blues. I'm not sure if the label is useful as in different countries albums are sometimes issued under different labels.

I'd like to bring to your attention that the BLUES album is being overlooked (I'm not sure if that is the correct word to say that it is not given enough importance) as I find It to be one of the gratest works from Glenn ever (I really MISS some tracks from it in BJI) and just to show that, on an spanish rock music magazine 'which name I don't want to remember', talking about Paul Rodgers' Muddy Waters Blues said something like this '.. a very good album notlike the disastrous GH BLUES' (needless to say that from then on I didn't get any single number from that magagazine-don't misunderstand me I'm not that annoyed, I simply think that mag doesn't reflect my view of music).

Other thing is that if GH is reading, or just browsing, CTC we could give him a clue of what part of his work we like most simply by makin' a CTC album chart, all of us voting which albums consider to be the best and which of his styles we enjoy most (hard rocking, funk...)

I've read much in CTC about GH's unreleased recordings and I ask : Is it possible for anyone (maybe GH's present record label) to get all of those recordings and issue them as something like (...let's think of an original name) 'GH's unreleased recordings'? as many of the fans are eager to get those otherwise unavailable. Talking about the recordings I remember that DP released a couple of years ago 3 CD containing (nearly) the complete sessions of the Made In Japan album 'Deep Purple Live In Japan', and as I've always thought that the BEST DP album was Made In Europe, wouldnt you agree with me that it would be superp for whoever to issue DP Live In Europe (the complete sessions from which MIE was taken)? has anyone any notice about that? Can we or the DPAS get that started? and what about the Last Concert In Japan sessions?

I must confess, I'm a real Black Sabbath fanatic (if i'd go to a dessert island I'd take may complete BS CD collection, a CD player and a power supply generator of course) but now I can get not sleep at night, you kow why?? on a previos number of CTC someone said that there existed a live recording from BS with Glenn on vocals so if any of you know how can I get it (for example any record shop where I couldmail order it) PLEASE LET ME KNOW.

Finally I think we must try to convince GH to issue anything in Europe (and in USA) as Japanese imports are not only expensive but (and that's the worst) sometimes VERY difficult to get.

Take into account that my English may be not very good so If you've just read a CTC contribution you didn't understand don't worry I'll hope to keep improving over the next centuries (100 years on and my English will be as good as yours: will be a dead language)

P.S. Does anyone know who or what the G on 'Owed To G' stands for? That song and this time around are credited to Bolin/Lord/Hughes in Come Taste The Band and to Bolin/Paice/Hughes on BJJ which is correct??

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: _Play Me Out_ reissue

According to Karen at "The Voice Of Rock," the UK-based Glenn Hughes fan club, _Play Me Out_ is set to be reissued on CD by RPM on March 7. The new CD will have four previously-unissued tracks on it, which are:

Getting Near To You
Fools Condition
Take Me With You
She Knows

She doesn't say if these are new recordings or older tracks or a combination of both, so we'll have to wait and see. She does say that these songs are unbelievable and belong on the album though... :)

There are also extra sleeve notes written by Glenn himself for this reissue.

For more information on how to contact Karen at TVOR, see the "Other Information" section on the Glenn Hughes WWW page. Help support Glenn Hughes by joining this club!

-Damien-

-END-

From: GillansInn@aol.com
Subject: CTC: Glenn Hughes Band

I am a member of the Dio fan club and I received from them the Dio family tree by Pete Frame. Of interest to us Hughes fans is the inclusion of the Glenn Hughes Band dated as Spring 1983 which I knew nothing about. It starts by listing Claude Schnell on keyboards for the post album line up of Hughes Thrall. The line up for the Glenn Hughes Band is: Glenn Hughes - Bass/Vocals, Claude Schnell - Keyboards, Mark Craney - Drums, Mike Miller - Guitar, Studio Guys - Various.

Claude went into Dio after this. Mark Craney was in one of the many Tommy Bolin Band touring line ups, and was later on the Jethro Tull 'A' album and tour in 1980.

-END-

From: Lennart Hedenstrim <lehe@lulea.trab.se>
Subject: CTC: New DP Mk4 live CD soon!?

Hi,

I just received some information from Michael Eriksson who is the editor of the fantastic Swedish Deep Purple magazine Deep Purple Forever. According to him Deep Purple's (Mk4) concert from Long Beach 1976 will be released on CD together with some bonus tracks from another concert from the same tour. The CD will be out in April at the latest. He mentions no label or anything so I wonder if it'll be on RPM perhaps, or maybe it's a boot? Is there anyone out there who knows the story behind this CD release?

I know you're lurking out there Trond, and if someone would be able to provide info on this I put my money on you! :)

Lennart

-END-

From: Lennart Hedenstrim <lehe@lulea.trab.se>
Subject: CTC: bits and pieces about Glenn

Hi guys,

I went through a pile of Darker Than Blue issues and came up with some rumours and facts about Glenn that has been mentioned in the magazine over the years. I e-mailed my friend and fellow Glenn Hughes fanatic Damien DeSimone since he always seems to know everything. :) He came up with some interesting comments in his reply. I thought this discussion would be of interest to all you CTC subscribers so I decided to submit it here. If anyone out there knows more about these things please fill us in on them. I thought that just maybe, Glenn, through Bill Hibbler's account, could clear some of this up himself?! :)

Each line of my initial message is preceded by a ">". In between you will find Damien's comments.

OK, here we go....

.....Start of Lennart's and Damien's discussion.....

> - In one issue I read that Glenn put down some guiding vocals for the
> Lynchmob singer (for their second album). According to the article he
> did a track called "Tangled in the Web" which he found so good that he
> might use it himself in the future.

Right. In fact, if you listen to TITW on that Lynch Mob disc, you can CLEARLY hear Glenn on there! Oh, boy, here we go again with

this... :) He's very audible during the chorus, especially the last chorus section where he comes in with the line "Falling, FALLINGGGGG!!!" You can tell Lynch Mob vocalist Robert Mason copied Glenn's vocal style on that track; that song could easily be considered a GH tune if you ask me. He's audible on several other tracks on that disc, too. I really like that album a lot!

> - They did another version of "Haunted" where Glenn's singing isn't
> "quite as dramatic" as the version that ended up on the soundtrack.

Right. I read there are several versions of "Haunted" around, but I've only heard two of them, those being the Warner Brothers version and the version from the Highlander II soundtrack, and those two appear to be exactly the same. I'd love to hear the other version(s) of that tune!

> - Is Glenn on an album by Eberhard Schoener called "Meditation" that
> was released on Ariola in 1974? I think you Damien mentioned this before.

Nope. When I read this in Darker Than Blue, I immediately tracked down a copy of this album, but Glenn isn't on it. :(

> - Glenn has recorded a track with Greg Giuffria called "Walk Across the
> Sun". Is it still unreleased?

Yeah, I remember reading this, too! I think this was around 1988 or so, or right around the time of the Whitesnake session. I've never heard of this track going around in trading circles though.

> - Glenn almost joined Roy Wood's band E.L.O. at one point.

Really?! I never remember seeing this! That sounds ridiculous! :)

> - I know you mentioned the Saraya connection to me before. DTB mentions
> this in two issues. Glenn did two tracks with her and that he might
> use one song himself since nothing came out of the cooperation mostly
> because Saraya was "too nervous" working with Glenn. He's not on any
> Saraya albums. Damien?

No, he's not... He was supposed to sing/collaborate on their second album from 1992 called When The Blackbird Sings, but nothing ever came of it. However, I love Sandi Saraya, and I think that album is killer. If I recall correctly, I taped that for you, Lennart, last year, and you didn't care for it. :) BTW, Sandi Saraya is currently married to the bass player of the band Tesla...

> - He's worked with Anne Wilson of Heart. ??

What?!

> - There's a selftitled album by a band called XYZ released in 1989.
> Some say Glenn does backing vocals on it. Simon Robinson writes Glenn
> is thanked (not credited as backing singer though) but that he can't
> hear Glenn on there. He writes someone had told him Glenn is clearly
> audible. Maybe something for your sensitive ears? :)

Yeah... :) You know, I picked up this album two years ago, but I don't recall ever listening to it! It was produced by Don Dokken, and it was done around the time of Dokken's solo album, which, of course, Glenn was involved with. I'll check this out and let you know.

> - Glenn was reportedly playing bass and producing a Don Dokken album
> (this was around 88/89). John Norum and John Sykes were reported to
> take part in the songwriting.

That was Don Dokken's 1990 solo album called Up From The Ashes. Glenn was originally supposed to play and/or sing backing vocals on that album, but his involvement turned out to be doing the guide vocals on

it, and he and Don co-wrote a track on there called "When Love Finds A Fool."
Of course, John Norum plays on this album, too.

> - Glenn has written one track with Ian Gillan.

Right. We've heard about a Gillan/Hughes collaboration for some time, and it's something Glenn has talked about fairly recently. Perhaps something will come of this someday..

> - The show he did with FM was at the Marquee in London 920727.

Right. He joined the band for the encores at that show, and he did, I believe, three tracks with them, one of 'em being a killer version of Stevie Wonder's "Superstition."

> - "Easy Touch" a demo by Galley/Hughes is aired in Japanese radio
> around 90/91.

Yes. I mentioned this in CTC #3... Anybody got this?!

> - Robin George plays on the aborted WB album. Robin George also plays
> on Haunted?? (true?)

Yes! :) Of course, we still don't have exact confirmation as to what musicians played on the WB album, but hopefully we'll know soon. No musicians are credited on the Highlander II soundtrack, but I did read in Darker Than Blue that Robin George played on that track.

> - A fire struck the Bronze label (90/91) and some Glenn material was
> lost.

Yes, I read this, too. Don't know anything else about it.

> - Glenn was offered to do the next John Sykes LP (this was in 91). I
> wrote to Blue Murder's fanclub and inquired about this. They said it was
> the producer Mike Stone who wanted Glenn. Sykes never wanted anyone else
> to sing his own songs, even though he has very much respect for Glenn and
> they all love his voice.

Oh, that's interesting. I thought he was supposed to sing on the first Blue Murder album though? :)

> - Glenn was supposed to do an open air concert with Earth, Wind and
> Fire. It never happened and he also declined an offer to join them.
> DTB says he possibly recorded a track with them.

I don't know about any recordings. I think he rehearsed with them briefly, but then realized it wouldn't work out.

Lennart and I touched on quite a few obscure things here related to Glenn, and perhaps we can get more details on some of them in the future. Maybe Bill Hibbler can note some of these things for us and obtain more info from Glenn at some point...

.....End of Lennart's and Damien's discussion.....

Lennart

-END-

From: Piet de Quay <Piet.deQuay@let.ruu.nl>
Subject: CTC: RE: `Blues' & `Discography comments'

> From: JONES@VSDEC.NL.NUWC.NAVY.MIL
> Subject: CTC: Kerrang review of 'Blues'
>
> In going through some Kerrang! magazines of 1993 for potential Coast

> To Coast discussion fodder, I came across a scathing review of the
> 'Blues' album by one Jason Arnopp. The issue was No. 433 from
> March 6, 1993. I won't recant the entire review, but here are the
> highlights (lowlights?):
>
> ==
> KK (out of KKKKK)
>
> "And shockingly, the army of gifted guitarists backing this man's
> meander through some devoutly pedestrian Rock make no difference to
> the final verdict. ... there's nothing dazzling on offer. Let's
> face it - these people are keeping all their best licks for their
> own records!
>
> 'Blues's sense-numbing predictability isn't the whole problem,
> because the Jeff Healey Band are similarly predictable, yet infinitely
> preferable to this empty project that Hughes himself may well make
> light of, if and when he joins a *real* band.
>
> There's no real substance here. Just a bunch of musicians slapping each
> other on the back and surely not giving 100 per cent. During 'I'm The
> Man,' the leader sings, 'I'm doing the best I can.' Let's hope he's
> lying."
> ==
>
> do most of the readers here like the album, or agree with Jason?
>
> bill j

Although I enjoyed listening to it, especially Glenn's vocal performance,
I must admit that there are some less exciting moments on the album,
due to the limited blues-vocabulary and the rather obligate guitar-solo's.
But of course it was an important turning-point in Glenn's career.
IMHO the outstanding track is 'I'm the man'. It was during the intro,
that I realised: Glenn is back.

> From: Damien DeSimone <glennpa@nic.com>
> Subject: CTC: Discography comments
>
>>(BTW: Shouldn't the Hughes/Thrall album be placed in a different
>>category? I rate it as one of his best "Solo"-projects)

> It is one of my favorite albums, too. Technically speaking, it
> isn't a solo album, of course, but rather a duo album done with partner
> Pat Thrall, so that's why it's not included in the "solo" section of
> the discography. :-)
>
> -Damien-

OK. Let's put it in the category of "Duo-albums". ;-)
BTW: Somebody mentioned that there might have been a second H/T album.
Why was it cancelled?

Piet de Quay

-END-

From: dkkriegh@COLBY.EDU (david kriegh)
Subject: CTC: Young Glenn Hughes
From the article by Bill Jones in CTC #2:

>rock music. He was a millionaire at age 21 in 1973 as bass player
>and vocalist in Deep Purple. Before that, he was the bassist and

He was only 21 in 1973? The discography mentions him being in The News in
1966 which, if you do the math means he was fourteen years old when he

joined/started the band! :-0 What kind of band was this? A school band, amateur band or even *gasp* a PRO band? I'm impressed.

DA've (age 18)

>Have you ever worked on a national holiday? You will....
brought to you by AT&T

-END-

From: Damien DeSimone <glennpa@nic.com>
Subject: CTC: Update on Tom Galley's new project

According to my friend Scott Ingram, who spoke to Tom Galley yesterday (2/24/95), Tom's newest project, tentatively titled _Inferno_, is progressing along nicely. Most (if not all) of the material for the album is written, and Tom is currently negotiating with various record companies and working out which musicians will participate on the album.

Fifteen tracks will be recorded, with Tony Martin (Black Sabbath) more than likely to handle all the lead vocals. Other musicians who may turn up on the album are Cozy Powell, Neil Murray, Tony Ashton, Keith Murell, Gary Moore, Mel Galley, Geoff Downes (!), a guy from the band Slade (sorry, forgot his name!), plus others.

Even though it seems Glenn will now NOT be involved with this album, I'll continue to post any news regarding this here in CTC, as I think it is still very relevant and of interest to many of our subscribers.

Also, if anyone has any questions for Tom Galley regarding the Phenomena albums, Trapeze, or anything else, please forward them to me. I'll pass them on to Scott (who is not on the Internet as of yet), and he'll send them to Tom Galley, and the responses will be posted right back here. I will also discuss the possibility of perhaps gaining contact with Tom's brother, Mel, and maybe we can get input from him at some point in the future.

Lastly, I've got a large, two-part feature story on Phenomena from a 1985 issue of Kerrang that I'd like to transcribe for a future issue of CTC. It's quite lengthy, but I'll try to start doing that. :)

-Damien-

-END-

|||||
CONTRIBUTIONS
|||||

THOSE OTHER SESSIONS by Bill Jones
=====

One of the best cd purchases I made last year was the debut solo album from gifted guitarist/singer/songwriter Stevie Salas. Cut in 1993, 'Stevie Salas Presents: The Electric Pow Wow' is one killer album. There are a lot of reasons why this is an outstanding disc, and not the least of them is the immense contribution from Glenn Hughes, even if he did only perform on one of the fourteen tracks.

First there is the packaging; there are at least three different versions of this cd that I know of, a deluxe box from Japan, a standard Japanese release, and a Canadian issue. All three contain the same tracks, although the order is different between the Japanese and Canadian versions. The two Japanese versions have a full lyric sheet (with many misspellings!) that the Canadian one lacks. They all share the same booklet of liner notes that I wish every album

had - specifically, the full musician credits are given for each tune, no less than 34 photos (mostly taken in and around the studios), and best of all, a paragraph or two about each track. This last bit of information is highly entertaining and informative, providing cool rock and roll stories such as Stevie's recounting of how Zakk Wylde doubled his guitar solo on 'Teenage Love Affair'; "Now it's common knowledge that he is the most bad ass redneck rebel rousin' guitar playin' mother f*@ker around. But when he doubled his solo in one take I was through!! I mean note for note and after twelve beers!! Now that's a bad ass!!"

Second, the disc is full of great material. What Stevie has done here is assembled a collection of nine cover tunes which encompass his range of influences, and created 5 originals much in the style of the types of music that has made an impression on him. The result is an eclectic yet somehow cohesive mix of Motown r&b, Delta blues, 70's funk, and some rip snortin' rock 'n' roll. There's the great Robin Trower song 'Too Rolling Stoned,' a Willie Dixon tune (that was originally performed by Bo Diddly!), 'The Grooveline' by the 70's disco/funk band Heatwave, a Funkadelic number, the aforementioned 'Teenage Love Affair' by Rick Derringer, and two David Bowie tracks. The musicians performing on the disc are as impressive as the tunes including Zakk, Richie Kotzen, Rick Nielsen, T.M. Stevens, Carmine Rojas, Tom Petersson, Matt Sorum, Brian Tichy, Phil Soussan, Randy Castillo, Tal Bergman, Vince Ruby, Sass Jordan, Rei Atsumi, Bernard Fowler, and Stevie's Colorcode mates, C.J. de Villar and Winston A. Watson, Jr.

Finally, Glenn Hughes graces the disc with a rousing rendition of the 1966 Stevie Wonder hit, 'I Was Made To Love Her.' The story of this song's inclusion, straight from the liner notes; "This is a song that I have always wanted to cut, but like many songs on this record, there is no way I could ever sing it. One day, Tal, Carmine and myself cut the song. Sass heard it and suggested I call Glenn Hughes but, I had never met him. It seemed people always spoke of him as royalty. Now I know why!!" Why indeed! I don't doubt for a minute that if Stevie W. were to hear this version, he would be leading the standing ovation himself! It kicks off with a minute-long guitar intro, fluidly done with a Jimi-like phased strat tone, and then storms into the rockin'est Stevie Wonder imaginable. If this doesn't get you moving, then check your pulse, cuz I think you've cashed in your chips, ya hear?! And then, Glenn starts singing! It just doesn't get any better than this - I mean I literally cannot imagine anyone not being bowled over by this tune.

Needless to say, with unabashed enthusiasm my recommendation is buy or die, because this disc is essential. Salas has an incredible style that captures the soulfulness of his roots, yet is thoroughly in tune with the high technology sound of today. I wish that Glenn was on more tracks, but the one he is on is a monster, and the Salas/Hughes combination is one that clicks big time. If any future collaboration results in an album containing tunes like 'I Was Made To Love Her,' then it will surpass anything Glenn has done to date. Scary thought!

Stevie Salas Presents: The Electric Pow Wow (1993)
Polystar Co., Ltd. Japan PSCW-5025
Aquarius Canada Q2-572

As I said in CTC #2, this column was to be a regular feature, but due to a mixup [the editor-in-chief misplaced the article], this column did not appear in CTC #3. Even though I was blameless for the omission, I still have feelings of dereliction because I did make a promise (sort of). So, even though this issue's column is somewhat long-winded, please let me indulge myself and throw a bonus at you all; the KLF session. In 1990, the KLF, who are sort of the UK's answer to the Beastie Boys, recorded the album 'The White Room.' On

the album was a potential hit single titled "What Time Is Love?" In preparation for a video of the song, the KLF decided to call a world-class singer that they would dub "The Voice Of Rock," to do overdub vocals on the already recorded song. Various singers were considered, but ultimately Glenn was contacted by Jimmy and Bill (band members Jimmy Cauty and Bill Drummond?) in September 1991. In a 1993 BBC Earshot interview, Glenn explained how he was floored by the song; "When I went down to the studio they played me the actual track, and I was blown away by the sheer energy of the song. I asked them 'ow many tracks they had left for vocal, and they said 'well, we have six tracks.' I said, 'Give me 20 minutes,' and I gave them six different interpretations of the song "What Time Is Love?" and they flipped out. We hit it along perfectly, and they asked me the same day if I would like to do the video, and I said, 'Of course!'"

So how'd it come out? Two words - bloody storming! It's a rap/rock/dance/hip-hop combination built around a high energy rock riff that is repeated the entire song, but is so fresh that it never gets tiring. Even though Glenn's vocals were added as an afterthought, he really could be considered the main vocalist; when he's not screaming at the top of his lungs, he's carrying the chorus "What Time Is Lo-oooh-oh-oooh-eee-ove?" And I defy anyone to find a recording where he goes more all-out for an entire song - aside from a short section of operatic singing and tympani percussion (of all things!), presumably to break it up a bit, this song does not stop to take a breath, and neither does Glenn. Definitely miles away from anything he's done before, but hey, we all knew he was versatile, right?

Getting a copy of the song might be a bit tricky now if you haven't already secured it. The version with Glenn is not on the album, but was instead released on the US 4-track CD5 called 'The KLF / What Time Is Love.' On the disc are four versions of the song, two of them with Glenn, namely the 7" (4:05) and 12" (8:35) cuts titled "America: What Time Is Love?" If you haven't heard this one yet, then put it on your list of things to look for as this is certainly an unusual, but cool twist in Glenn's career, not to mention the fact that it earned him the title of "The Voice Of Rock."
[note: a somewhat different version was released in the UK]

The KLF / What Time Is Love (1991) Arista 07822 12366-2 USA
The KLF America: What Time Is Love? (1991) KLF USA 4CD UK

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