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DANCE MUSIC

REPORT

Volume 12 Issue 8 April 28 – May 13, 1989

BREAKOUTS

CLUBS

Hithouse

"Jack To The Sound"
(Next Plateau 12")

Roberta Flack

**"Uh-Uh Ooh Ooh
Look Out"**
(Atlantic 12")

SALES

Debbie Gibson

"Electric Youth"
(Atlantic 12")



NENEH CHERRY

ATLANTIC MIXES THINGS UP FOR HIT AFTER HIT!

Roberta Flack

**"Uh-Uh Ooh-Ooh Look Out
(Here It Comes)"**

(0-86453) (DMD 1317) Remixed by Arthur Baker and Steve "Silk Hurley"
from the album

Oasis (81916)

Donna Summer

**"This Time I Know
It's For Real"**

(0-86415) (DMD 1333) A Stock Aitken Waterman Production
Mixed by Mix Master Pete Hammond from the album

Another Place And Time (81987)

Skyy

"Start Of A Romance"

(0-86444) (DMD 1303) from the album

Start Of A Romance (81853)

Anne G. (pronounced "Angie")

"If She Knew"

(0-86445) (DMD 1302) from the album

On A Mission (81946)

Debbie Gibson

"Electric Youth"

(0-86427) (DMD 1315) Remixed by Shep Pettibone from the album

Electric Youth (81932)

Julian Lennon

"Now You're In Heaven"

(0-86417) (DMD 1330) Remixed by William Orbit from the album

Mr. Jordan (81928)

Edelweiss

"Bring Me Edelweiss"

(0-86423) (DMD 1331) Remixed by Justin Strauss
from the forthcoming album

Kan Kan

"Harry Houdini"

(0-86416) (DMD 1332) Remixed by Justin Strauss
from the forthcoming album

Alphaville

"Romeos"

(0-86428) (DMD 1318) from the forthcoming album

Rockmelons

"New Groove"

(0-86420) (DMD 1325) Remixed by Bruce Forest
from the forthcoming album

Mandy Smith

"Victim Of Pleasure"

(0-86440) (DMD 1301) Remixed by Justin Strauss
from the forthcoming album



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DANCE MUSIC

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VOLUME 12 ISSUE 8
APRIL 28-MAY 13, 1989

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ON THE COVER

Neneh Cherry's "Buffalo Stance" is currently planting its horns squarely in the seat of the US dance charts. But although the song—which can also be found on the "Slaves Of New York" soundtrack—marks Neneh's first hit, she is a veteran of the music scene. Her stepfather is jazz trumpeter Don Cherry, and she first appeared singing with NY ska band The Nails before shifting base to London and forming proto-funk/rock/jazz outfits Rip, Rig And Panic and Float Up CP. Her own new music is still a unique animal, about to charge out of the cage on her debut album. Butt this!

REVIEWS

TIM BORDEN

NAISHA

"One Step At A Time" (Sutra 12" 083)

Produced by David Cole and Robert Clivilles

This is a record that instantly grabbed my ears and is already charting in my clubs. This could be a big one.

"One Step At A Time" has the hip beat and mixes of an underground item, but the infectiousness, sound quality and studio craft of a mainstream release. It's the best of both worlds. Both the rhythm and the female vocal have the appealing mix of ease and passion found on the wonderful Jomanda record "Make My Body Rock" (Big Beat).

Start with the "Garage Mix," which has a super intro and easy energy in the beat. The break is a bit busy and late in the mix, but not at all a problem. The subsequent dub is more echoed and moody, emphasizing the song's Techno underpinning. The dub could easily be used to blend this tune into a set of Detroit-style music. The Club mix wails more than the others, with Naisha really cutting loose on vocals and a harder hitting beat. There is a house dub as well, which digs deeper and gets fanciful.

Each mix shows a different side of a very strong song. Excellent. "One Step At A Time" should conquer dance floors from the mainstream to the underground by leaps and bounds. Highly recommended. 125 BPM.

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ERASURE

"Stop" (Sire 12" 3471)

Produced by Erasure

This will be another big Erasure hit, perhaps their biggest yet. "Stop" is an energetic, hip track with a hook you can't just get out of your head. While continuing the evolution of the Erasure sound, "Stop" also recalls Yaz and the old Depeche Mode sound of "Just Can't Get Enough." That's quite a welcome touch for those of us who love that sound.

This record will be generally released as part of the "Crackers International" EP, but I am reviewing the promo 12". The promo I received has just one "12 inch" mix along with the single edit, but that is enough to demonstrate the quality and mixability of "Stop."

There is not a standard drum intro at the beginning, but a good DJ can get in by using the light, percussive, on-measure synth intro. I like the way the melody of the song just kind of drifts in over the intro and then suddenly kicks in just shows that all good intros don't have to be 32 beats of drum. But if that's what you need, go 1:28 in and use the strong 32 beat drum and chant passage to run right into the first vocal. This simple device enables DJs to skip the instrumental intro when they need a good tight mix (for example, when first breaking the record or when you want to surprise the crowd). Countless records could have been saved for clean mixing with a similar short percussion break right before the meat of the song. Just think of the Pet Shop Boys and Dead Or Alive records alone...

There is a good break at the end of the record, just 3:30 after the "quick and dirty" intro. If you want to sneak out, there are a few places to get out if you're fast. Overall the record is mixable as it is programmable. And get this, the 7 inch version clocks in at under three minutes. That's rare and welcome in this age of overkill.

"Stop" has an incredible hook, and the energy is higher than even "Chains Of Love." This is a record for clubs to fall in love with, especially with some more remixes which hopefully will exhibit the logic and grace of this first treatment. 123 BPM.

FAST EDDIE

"Let's Go Remix" (DJ International 12" 969)

Produced by Fast Eddie

This is the hottest buzz cut out of Chicago right now. Continuing the "hip-house" style of his excellent LP, Fast Eddie has crafted another sure dance floor winner, with help from Chicago's top remixers and artists. "Let's Go" has a great rap, good scratching, some familiar samples, and some surprises, too. Check out the use of applause in the mixes.

There are four mixes to choose from. Fast Eddie checks in first with a compact, vocal-oriented and very energetic take that emphasizes the rap and features the brightest sound and excellent use of sampling and scratching. Tyree provides a deeper, piano-based mix with a decent break and numerous breakdowns. Joe Smooth's House Mix has the traditional Chicago house sound, emphasizing a basic house beat, breakdowns, piano breaks and a strong house beat. My personal favorite mix is from Julian "Jumpin'" Perez (who has some hot material forthcoming himself). His is the most mixable version and somewhat deep with open, booming bass. If you are looking for a good break, check this mix.

All the mixes are quite good, and will provide fun for DJs and dancers alike. If your crowd has any interest in house music, don't miss "Let's Go." 126 BPM.

DJ Notes:

Sample These:

TKA's "You Are The One" (Tommy Boy/Warner Bros.) from the

"Lean On Me" soundtrack **SMOKES**, and they dance.

Rahsun's "Love Is Blind" (Criminal) is a great cut with a good variety of mixes. Very promising.

Separate Minds EP on Express Records is the next wave in Detroit/UK house trends. It pumps (see review of Techno-1 above).

When In Rome's "Sight Of Your Tears" (Virgin) is not to be overlooked, with a great neo-Georgio Morodor beat.

Also check out "Let's Work" by Casanova's Revenge (Invasion) and My Life With The Thrill Kill Kult on the ever-fascinating Wax Trax label out of Chicago, my kind of town.

KRIS NEEDS

Now, I'm in the proverbial buffalo-dung! A brilliant pile of 12" vinyl still sitting here and no DMR for three weeks. So I'm gonna resort to round-up techniques so these gems don't escape. All are worth checking . . .

L.I.E. POSSE

"Rough Material" (Dope Beat 12" 1002)

Produced by Dr Jam, Rhymer Jay-Bee and DJ Kut-Kase

ULTIMATE CHOICE

"I Got The Feeling" (Something Special 12" 3466)

Produced by Something Special & Ultimate Choice

KINGS OF SWING

"Stop Jockin' James" (Bumrush 12" 2944)

Produced by Kings Of Swing

Continuing on the JB tip here's three (of many) recent rap cuts which recycle the great man's beats, breaks and screams for anything from sample-punctuation to structuring a whole song to just inspiration.

L.I.E. kick off their rhythmic roller-coaster with the Blackbyrds' "Rock Creek Park" before switching to the wheezy scratch guitar-horns break from "Soul Power." There's also the "I wanna get down and do my thing" intro and That Scream (it's been in everything most successfully "It Takes Two"). The cut deftly switches from 'Byrds to Brown and back for the duration, while the rappers—Jay-Bee, Lord Poet K Bee and Almighty Cee—extoll their prowess in fast-fire fashion. Vibrant and hard with nice touches like the snip from "The Show" near the end.

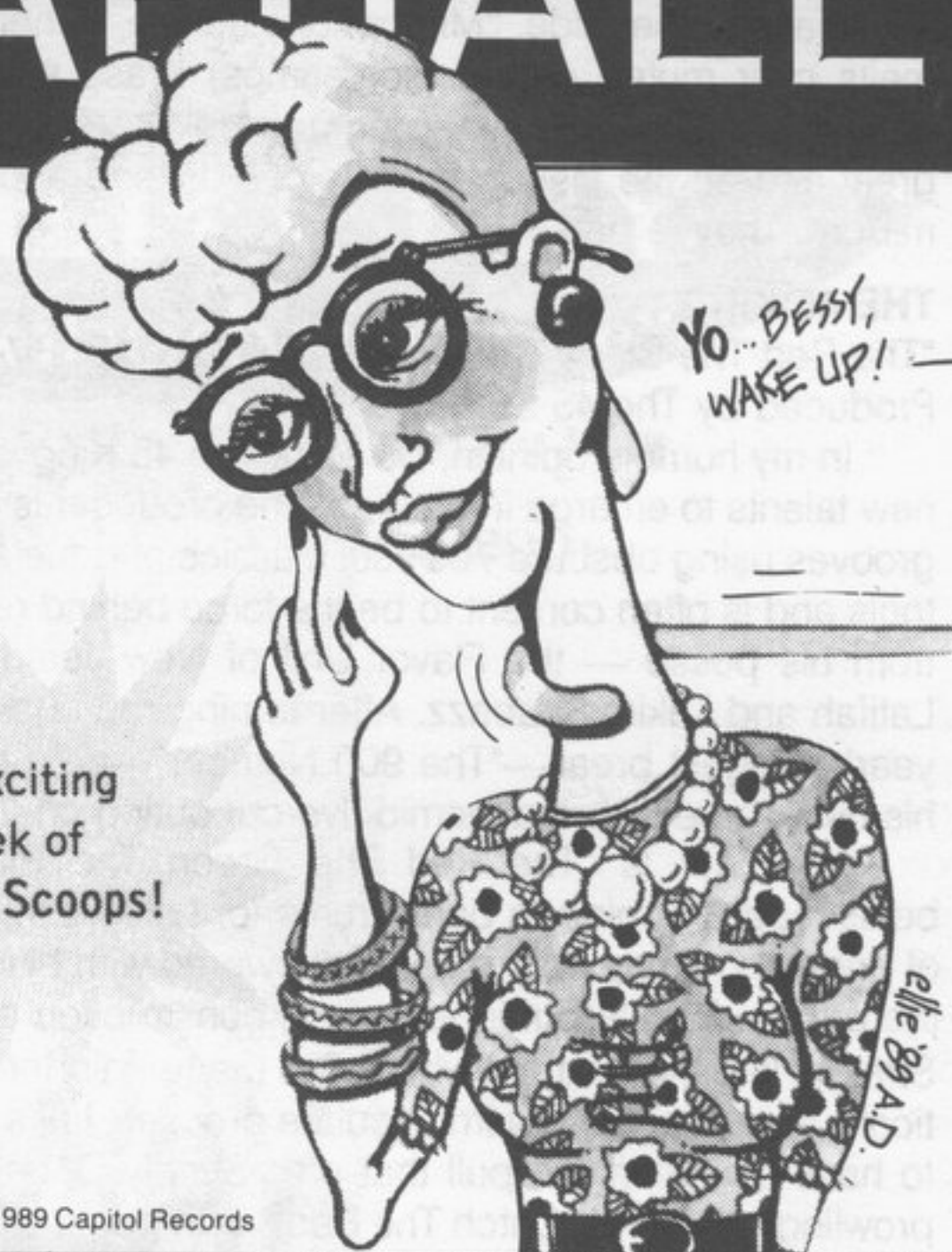
This Posse hail from Brentwood, L.I., and are still in their teens. Dope Beat's first signing, this is their second 12," following "A Bit Too Smooth." Four mixes: Vocal Attack, Rough Dope Dub, Instrumental Dub and Rough Apella. From suburbia to the warzone . . .

Ultimate Choice explode out of East New York with a rap attack which pins you against the nearest wall. This record is the proverbial dog's bollocks! You can taste the fact that they come from a desperate, desolate section with the highest murder rate in NYC. Aggressive, even vicious, with their hard rap-warnings to non-ENY residents with visiting ideas . . .

"Feeling" takes the JB cut and shoots it up the khyber with a verbal Uzi, hangs the crushing rhythm over a cliff by the ankles and comes at ya like a fist in the face. Brown's original "baby-baby-baby" moan-bridge interacts against an "UH!" loop-fashion, and the dj cuts to lethal beat-juggling brain-damaging effect. After each rap-round it all drops off the echo, a cavernous gap before CRASH! and the whole glorious groove comes steaming back in like an avalanche. This is like the Grand Canyon caught in an air-raid with an outta-control JB at the controls—it's wild like that! Instrumental version too. Special B-side mention: "Our House (East New York)" is brilliant. Flutey, moody synths and distant, hollow drums conjure a grey, forlorn atmosphere, like a burnt-out block at night. Threatening rap with images of death and violence. It paints a real picture and pulls no punches. And the claustrophobic desolation is brought home in the hook when the Madness ditty of the same name bursts in like the sun—just "our house in the middle of" then CUT as the rap comes back with "East New York where the action's at." Conversations close it out over an instrumental beat-coda. This is rap at its creative peak, realizing the power and potential in its new muscles.

(Continued on page 6)

DRESSY BESSY RAPHAEL



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REVIEWS

Kings Of Swing take a different stand: they're telling their contemporaries to "be original and stop jockin' James." The bouncy back-drop comes on like early-70s JB meets "Yes We Can Can." So to those who might say "put your music where your mouth is" try the intoxicating other side, "Microphone Junkie," where a slinky groove melts over muted cut-up (sometimes) brass and croaked voices converse in drug imagery recalling Ice T's "Pusher." The cuts are great and on the instrumental voices distend and cut like a hall of mirrors. They're back!

THE 45 KING

"The Red The Black The Green" (Tuff City 12" RV-01)

Produced by The 45 King

In my humble opinion, DJ Mark The 45 King is one of the major new talents to emerge in hip hop. The producer is expert at building grooves using obscure 70s soul classics and the studio desk as his tools and is often content to be the force behind records emanating from his posse — the Flavor Unit of New Jersey which includes Latifah and Lakim Shabazz. After turning rap upside-down with last year's biggest break—"The 900 Number"—here he is again under his own name with a dynamic five-cut outing on vibrant red wax!

Lead cut is "The Red The Green The Black," an intense beatscape dropping to bare drums for Lakim's impassioned words of pride and omen before being skewered with biting brass-bites for the bridge. Simple but ingenious in construction and delivery.

Straight into the next cut which, like the remainder of the EP is practically instrumental, just immaculate grooves. Let's face it—you have to have something to pull that off! "Simply Dope Part 1" rides the prowling groove of "Catch The Beat" with pummelling piano punctu-

ation. It's touches like the finger-click rhythm and late entry of a wheezy sax which set this man apart. "Part Two" is another "900 Number" sax-loop, except this time a higher tenor.

Flip to a brisk beat with "doo-doo"s which could've come from a Bobby Darin scat-session on the drum-dominated hustle of "Dance Dance Dance," which is bolstered by meaty bass and is devoid of samples... paving the way for the final cut, "First Choice," which consists of just an irresistible drum beat. I can't think of anyone else who dares put out just beats as tracks—the bedrock of hip hop laid bare for the deejay to rent his invention on. Me—I'd leave it just like it is. The King is dead. Long live the 45 King.

ROBBIE B & DJ JAZZ

"Heart Of South Philly" (Ruffhouse 12" 75518)

Produced by Joe "The Butcher" Nicolo

Whoo! Total unstoppable tank of a crushing rhythm-monster! JB is grabbed, pumped full of nuclear power so all the crags and horn-drips are 50 feet higher than the tallest building. This seethes and writhes with hip hop energy unleashed and the rap has the force of a Chuck D. FOUR MIXES! Including a great sax instrumental. And two more cuts on the other side! Both hard rap-scrappers of bad-power cuts and dives with sweeping raps. From Philly with pure lust... what a way to start a label!

T.A.P.

"Don't Bum Rush The Sound" (Subculture 12" SC102)

Produced by Mark Imperial & T.A.P.

Another new label—this time that very rare animal the Chicago Rap Label. And it ain't even hip-house! Just bone-hard rap, nudging and braying around a brutal bass-carved monster-riff with rattling percussive boosters and frantic urban-panic in slow motion feel. Accapella and Instrumental versions resonate with city heat while a new track says "Bring In The Funk" and proceeds to in big buckets. Love it.

MC SUGAR RAY AND STRANGER D

"Knock 'Em Out Sugar Ray" (Next Plateau 12" NP50095)

Produced by Michael Canter, Sugar Ray and Stranger D

The 45 King strikes again! DJ Mark remixed this mighty cut. Both are equally as good. The original version (here too) piles a sinister echo-drenched guitar-riff over bomber-drone bass and severe cut 'n' scratch loop-undergrowth while the rap is disembodied and stark. Mark hacks away the echo-riff and drone, adds a bubbling bass-figure and doubles the voice. It's more in your face and maybe less threatening. The Awesome Two manage Sugar Ray—definitely a talent to watch. Instrumental too and rampant extra song, "If It ain't Rough, It Ain't Right."

KINGS OF PRESSURE

"Brains Unchained" (Next Plateau 12" NP50097)

Produced by Adrian White

A massive 70s funk atmosphere prevails with "get down" falsetto loop, pouncing rhythm-lurch and hooting brass. But the "Slang Teacher" flip is even mightier. So upfront it tweaks your conk!

T.D.S. MOB "Dope For The Folks" (Race Records 12" 100)

Produced by Mark Cohen & T.D.S. Mob

From Boston, a mid-tempo ankle-scraper which hops around the Malcolm McLaren's "all that scratching is making me itch" war-cry. But it's the second song, "Crushin' 'Em," which really does the business. It's slower, slinkier with a bowel-emptying bass-rumble flattening everything in sight as JB and Bobby Byrd shout encouragement from the bowl. So that's a crush groove. Instrumental too—yum!

BLACKMALE

"Keep Movin'"/"Let's Go" (Ruffhouse 12" 75516)

Produced by Tracey Cobb & Joe "The Butcher" Nicolo

More of that hard Philly sound. A "yeah, alright" loony-loop is the girder, a clipped mid-tempo percussive shuffle the bricks and an easy, infectious rap the door to another new career in aural murder. I like this label.



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(Continued on page 8)

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PAULA ABDUL

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E.U.

"Buck Wild"

BOY GEORGE

"Don't Take My Mind On A Trip"

WHEN IN ROME

"Sight Of Your Tears"



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(Continued from page 6)

REVIEWS

CARLTON—SM CREW

"Free Our Brother" (Ray Ray 12" 005)

Produced by Chill Bill and Keyboard Money Mike

TONY COOK & THE PARTY PEOPLE

"JB Will Be Back" (Resolution 12" PRI 2189)

Produced by Trevor Swaine & Tony Cook

As the realization dawns that the once-mighty JB ain't gonna be knee-dropping in our midst for a while, the tribute-wagon has started to roll, along with a new wave of sonic-plundering. Whatever dust storms rage within Brown's brain right now, his immortality is assured by past contributions.

"Free Our Brother" keeps the perpetrator mysterious on the label—DMR listed it in "New Release" under the name of one of the mixes! I think it's Carlton—SM Crew from Jamaica, Queens, who individually run as BJ The Messenger, Pree Sweet, Sirocalot and Captain Cool D. and they're produced by Chill Bill and Keyboard Money Mike, who are down with BDP. Whoever, they cook up a mean, pumping 70s-style groove using the classic JB stutter-funk roto-rhythm as bedrock for Brown-bites from gems like "Hot Pants," razor brass-sprits and an "It Takes Two"-style grunt-loop. A jumping, party atmosphere is whipped up for quickfire volleys of rap-tribute, which share the view that, basically, Brown copped the raw prawn from the judge considering the good work he's done for his people. He deserves more than a cell as he approaches senior citizenship seeing's the "crime" didn't hurt anyone and most of the sentence was derived from dodging the cops. If he has a drug problem help him, like he helped others. James has been a positive role model for blacks for 30 years and this was his first real slip(apart from palling with Nixon!). An uplifting record.

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The Tony Cook is a definite oddity for 89—a steaming, uptempo party stomp in 70s style but utilizing 90s technology to harden the grinding groove into an unstoppable dance-machine. Call-and-response vocals, sirens and gunfire (symbolizing that car chase?) and heavy bass rumble combine to make this an irresistible item for any DJ with feet in mind. The other side, "Goin' Up in Smoke" adds vocals.

Like JB himself, this record hails from Augusta, GA. So hot you gotta keep sandbags around the deck!

24-7 SPYZ

"Jungle Boogie" (In-Effect 12" 3006)

Producer not listed

Now this is an important one. The first release on hardcore/HM/new age label Relativity's new "street label" and the vinyl debut of a group with a red-hot buzz already building. 24-7 Spyz hail from the Bronx and are another raging turnout from the Black rock community which spawned the huge Living Colour. This integrated four-piece share similar haircuts and the same multi-hued mixed bag of musical styles, forging a killer sound which grabs both feet and brain.

For their first 12" the Spyz have taken the Kool And The Gang classic and shot it with Heavy Metal guitar-power, a booming funk under-beat and wild jungle sounds. It rampages through convoluted riffing, screaming with presence, then, surprisingly drops down for a rap which quotes from "E Pluribus Unum," one of the finest moments of the legendary Last Poets (you can find the original on their third LP, "Chastisement").

Short, to the point, a jab in the ear. Say hello to a brand new force. And watch for their album, "Harder Than You"!

PATTI FIRRINCILI

CAMOUFLAGE

"That Smiling Face" (Atlantic 12" DMD 1307)

Produced by Camouflage and Axel Henninger

Camouflage fans take notice of this latest release out domestically with 6 mixes.

Can you believe this? Has everyone gotten that picky? This comment is not made in particular about this release but about all those out lately aiming to squeeze multitudes of mixes totalling nearly 20 minutes per side on a 12" when everyone is perfectly aware that many a DJ never even plays a whole mix till the end. They simply borrow and cross-mix fragmented bits all evening.

"That Smiling Face" maintains the style and gothic rock feel popular with Camouflage's predominantly-DOR audiences. At a breezy 108 BPM with underlying percussion adding a more momentous feel (German Band version), this record is easy to work and could be the medium to finally launch Camouflage to more commercial radio.

Justin Strauss's mixes are appealing, yet the techno-pop mix is clearly the strongest and most in keeping with the open-ended feel of the German band version. The Tech apella is exceptional as well.

CHARLIE SINGLETON

"Good Bad & Ugly" (Epic 12" XSS68209)

Produced by Charlie Singleton

Aren't you playing this record yet? Charlie Singleton's got an excellent voice and a great sense of humor. We've got a very Kurtis Blow introduction leading into the theme song of "Good Bad & Ugly" and a Larry Blackmon choral reprise interspersed between excellent, soulful delivery and top notch production. Between Kurtis' rap and Larry's "word," there's a whole lot of funk'n' going on.

Those of you rediscovering the funk will latch on to this while those of you long in the know can't go wrong with Charlie Singleton. The production is rich and textured, combining the fun and diversity of funk, rap and the movies. All the mixes shine. Well done.

7A3

"Drums Of Steel" (Geffen 12" 0-211522)

Produced by Joe Nicolo

Incorporating the feel of the horn sounds from War's "Low Rider"

(Continued on page 10)

INDUSTRY UPDATE

BY STEPHANIE SHEPHERD

Musical chairs is the industry's current favorite activity. Executives are shifting seats faster than the speed of sound. Much of the commotion seems to have started at **Columbia** where **Don Ienner**, formerly of Arista, was appointed President and numerous changes ensued. According to Page 6 in the New York Post, the first to go was the staff of the dance department including Gail Brusewitz. In traditional corporate maneuvering, many ex-Arista staffers will turn up at Columbia, including **Dave Jurman**, who will be the new head of the dance department.

In a separate shake-up, **Bryan Cronin** resigned from **Epic Records**. **Dave Costanza**, formerly of Atlantic, has been appointed Director of Dance Promotion. **Atlantic** has hired **Mojo Nicosia**, formerly of Pellegrino Productions, as National Director of Dance Promotion. **Leslie Doyle** has been selected to fill the vacant seat at **Elektra Records**. She will head their dance department.

Incredible . . . you say. Is the sky falling in? After some contemplation, it appears to be more of a corporate reorganizing. If you've never lived through those periods where a senior VP goes to a new label and takes his whole staff with him, observe and learn.

Al Hudson aka "Al The Bandit" has formed the **Hot Shot Record Pool** in the Dallas, Texas area. Offices will be located at 1112 North Bell Avenue, Suite 7, Denton, Texas, 76201. You can reach Al at 817-387-4499 for details . . .

Camelot Sound has relocated to the Washington DC area from California. The new address is P.O. Box 10677, Arlington, VA 22210 and the phone number is 703-590-0742. Contact Mark Davis for more information.

The **LADJ Association** is planning their Second Anniversary Party on Sunday May 7. For information contact Tony Morales at 213-463-LADJ. Artist performances will be provided by Double Take, Michael Rodgers, the Unknown DJ and others. Guest DJs include Phil Dickerson, Michael

Moore, Christen Modig, Boris Granich, Michael Martin and Pebo Rodriguez.

"Bay Rhythm" is the name of a new company formed by **Rick Olson** to visually merchandise, promote and distribute contemporary dance music in the San Francisco area. The firm is located at 921 Napa Street, Vallejo, CA 94590 and can be reached at 707-557-5251.

Bobby Tocci recently formed a name label called **Bobby Tocci Records**. The label's first release is a 12" titled "True Confession" by **Pam'la** which was produced, mixed and edited by Jose "Animal" Diaz. The label is located at 85-13 264th Street, Floral Park, NY 11001 and can be reached at 718-347-3150.

"Dance Power Is Dollar Power" is the title of a free booklet that has been developed by the Canadian company **Gravity Class DJ Roadshows**. The booklet is designed to inform the average high school student on how to plan and run a successful dance. The author is **Brett R. Michie** a popular Toronto DJ who goes under the name DJ BIG. For more information phone 416-566-4465 or write to Gravity Class at 1204 Kingsholm Drive, Mississauga, Ontario L4Y 2H2.

For everything you ever wanted to know about the blues, but didn't know who to ask call the Blues Foundation toll free at 1 800-727-0641.

Oftentimes in our industry we tend to focus on the business at hand and conveniently ignore other aspects of life which are of equal importance. At this time we would like to bring your attention to the humanitarian efforts of JFL Distributors President Jerry Suarez. Jerry recently put together the Miami portion of the Names Project AIDS Memorial Quilt Tour. The quilt was on display at the Stephen M. Weiss Convention Center in Miami Beach April 14 to 16. The purpose of the quilt is to illustrate the impact of the AIDS crisis by revealing the names of lives behind the statistics. Donations raised at the displays remain in the local community to help support organizations providing direct care to people with AIDS.

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(Continued from page 8)

REVIEWS

as well as a reggae-styled rap with hip hop delivery, this crew from California are capable of making a serious dent in the music industry. Other rappers from California herald 7A3 and a swarm of listeners are paying deliberate attention to what these boys are putting down.

Delivery is critical in rap and this trio has what it takes. As the east coast and the mid west gravitate towards making hip house raps, the west coast maintains laid back rap styles while coupling raps with excellent, downtempo percussion or raucous steel.

Clearly, 7A3 is more deserving of attention and play than they may have been receiving from the east coast. Brooklyn and the Bronx should be all over this one. Let's get going!

PAM RUSSO

"Love Is The Way To My Heart" (4th & Bway 12" 477)

Produced by Guy Vaughn and Shedrick Guy

There will always be an audience for dreamy, sentimental, pretty songs in the dance community. The opportunity to play them is ever present in clubs and on the radio. "Love Is The Way To My Heart" is as beautiful as it is touching. Pam Russo sounds her best yet and Fly Guy productions shows us a soulful and melodic side to their techno abilities.

At 94 BPM, it's an apropos way to begin or end an evening. Then again, there was a time in New York when DJs played entire sets of this genre and the audience was willing to be swept up in the mood, loving every minute of it. This record reminds one of this time.

The long love version is the cut.

TONE LOC

"Funky Cold Medina" (Delicious Vinyl DV1004DJ)

Produced by Michael Ross and Matt Dike

There is absolutely nothing more sensuous than a raucous guitar, some percussion and a raspy, deep voiced rapper. Yo, that means Tone Loc, and ten to one that's the secret of his mass appeal. And the saga continues. (Another chart topper.)

The distinct drum intro from the Gap Band's "Burn Rubber On Me" sets the tone for some nasty bass sounds and gravel voiced rap. The syncopation and beat may even remind many of you of the Stones "Honky Tonk Woman." Different music heads come together because they perceive familiar sounds. Simple. That adds to another hit for Tone Loc and that medina must be some heavy duty potion! This one's real hot.

SKYY

"Start Of A Romance" (Atlantic 12" DMD 1303)

Produced by Randy Muller and Solomon Roberts, Jr.

Immediately flip to the R&B hip hop mix, turn the volume all the way up, throw your arms in the air and groove! While you're at it, you can thank the powers-that-be Skyy is on the rise again.

Did you really forget that sexy vocal style delivered with a guttural growl? Or the thick, funky production style of Randy Muller? Of course not. We've all been just laying back, waiting on Skyy. And it's worth the wait to hear the funkmasters back at it. They're doing it their way, low down and easy. They have their own style and do their collective thing as opposed to jumping on band wagons.

Come on club DJs. Jump on this. Get two copies and create your own mixes. The bonus beats are mixed hotter.

MICHAEL PAOLETTA

GALLIFRÉ

"Don't Walk Out On Love" (Gherkin Records 12" GKE 1053)

Produced by Riley Evans and Larry Heard

I don't know if it's because of Spring or what but it seems like many independent labels have been saving their "diva" releases for this time of year. Let's face it, what better way to welcome in the days of warmth than with women talking about their men. Talk is cheap but not when a diva like Mondee Oliver is dishing it out.

Over a sparse, yet smoking, rhythm track, the Club Vocal Mix has Mondee Oliver delivering the vocals in a style comparable to Loleatta Holloway. There is just no stopping Mondee when she begins to wail (and wail she does). Memories of Loleatta's "Hit And Run" come quickly to mind. If it's non-stop wailing you desire (I know I do) then the Let's Vamp Mix is for you. No explanation is needed here, Miss Mondee is just releasing some pent-up anxiety and tension. Whew!

The flip side features a dub and Acid Mix. This is perfect for DJs who like to really "work" a song. For example, you could go from the Let's Vamp Mix into the dub and then into the Club Vocal Mix for a real frenzy of a mix. The people on the dancefloor wouldn't know what to expect next, but that wouldn't stop them from voguing. This must be must spring fever is all about. HOT at 124 BPM.

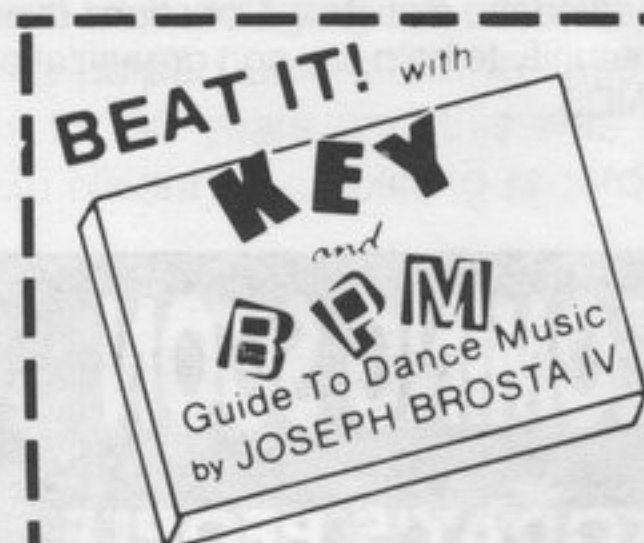
VELMA WRIGHT

"You're Not Right" (Supertronics 12" RY-028)

Produced by J. Wilson and S. Grant

Supertronics, the company that brought us the floor-packer "Without You" by Touch, is back with a new release and new artist. Velma Wright is the artist and "you're Not Right" is the song. With a bassline somewhat similar to "Without You," this song pumps from beginning to end in a definitive Garage manner. This new release is what the Garage was all about in terms of sound, energy and vocals belting out those timeless "boy, get out of my life" lyrics. You know, one of those 5 a.m. songs.

"You're Not Right" pumps continuously throughout all four mixes provided. There is 12" mix, a cappella, dub and instrumental dub. The a cappella has vocals placed over a sparse rhythm track consist-



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ing of bass, percussion and synth. The 12" mix is much fuller in sound which works well with the powerful voice of Miss Wright and just wait until the rap breakdown at which time Velma shows her man the door—"You know, you're the type of man who will never have nothin' for nobody for too long. Yeah, sure, I hung on in there with you 'cause I thought you would get it together. But I see now you're just not right." This woman is quite upset with her man and it shows in her power-packed delivery. Just like any other diva, she, too, needs a little respect.

This song is for those of you into the likes of "You Used To Hold Me," "Just Another Man," "Excuses," "Memories," "Double Cross," "You're No Good For Me," and "Touch And Go." 120 BPM.

A DJ P.S.: Be sure to check out the following two new releases on Virgin: Inner City's "Ain't Nobody Better" and the simply irresistible "Keep On Movin'" by Soul II Soul. Also, be on the lookout in May for Capitol to release a wonderful remake of that Side Effect classic "Always There." This remake stays quite true to the original and it is by Charvoni. Something to definitely look forward to.

MIKE ROBINSON

XYMOX

"Obsession" (Wing 12" 871 707))

Produced by Peter Walsh

My initial exposure to Xymox, or Clan Of Xymox as they were previously known, consisted of a few 12" singles on 4 A.D. This limited sample gave me the impression that Xymox specialized in a kind of new age/industrial rock hybrid that was interesting, but lacked commercial potential Stateside. This new single, "Obsession," however, displays a definite appeal both in terms of dance/rock and pop that should serve as a good introduction of the group to America.

Synthesizers predominate as both beat and melody are electri-

cally provided in what could have been a sterile exercise in synth-rock. But authors Moorings and Wolbert have seen to it that the lyrics and melody evoke a mood that is at once eerie and lovely. The sound is comparable to Echo And The Bunnymen, or maybe A Flock Of Seagulls, ethereal, but with a hard, sinister edge. Through this wall of music, the lines are delivered in a melancholic tone that suits the content—love and its obsessional qualities. Xymox and Peter Walsh, who also mixed and engineered the records (as well as producing), have taken all these elements and whipped (??) up a strongly accessible and appealing record.

Initially, both dance rock venues and Hi-NRG clubs (the BPM is 126) will give "Obsession" exposure but I seen no reason why it should not cross over to the pop MTV crowd. DJs, make sure that you also flip the single over and check out "Hitchhikers' Dance Guide." It is a quirky 127 BPM instrumental, loaded with samples, that might fit into your nights' music. A touch funkier, but no less eclectic than the "A" side.

BASIA

"Promises" (Epic 12" 49 68227)

Produced by Basia Trzetrzelewska and Danny White; additional production by Justin Strauss for Just Right Productions.

Has it really been two years since Basia burst from the background of Matt Bianco and into the spotlight as the heir apparent of Astrud Gilberto and a pop icon in her own right? The LP "Time And Tide" is still spawning hits and Ms. Trzetrzelewska's performances both live and on TV have introduced her to a steadily growing coterie of fans, everyone from Gays to Yuppies. This new 12" single, "Promises" should find an eager audience amongst Basia-philes.

Since "Promises" had already been extended and released on twelve-inch in the British Isles, Epic turned it over to mixmeister Justin Strauss to be reworked for the American market. This he did with

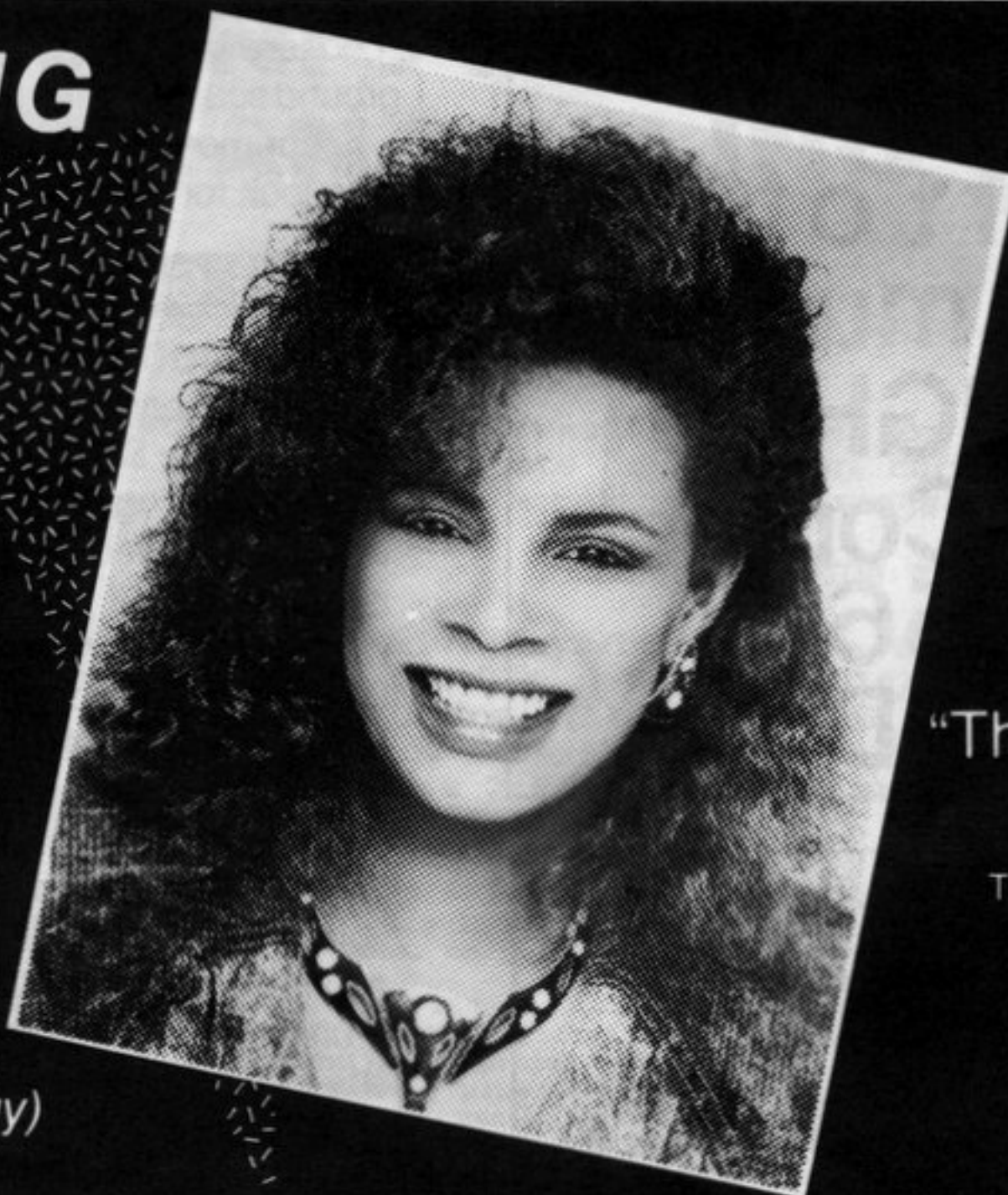
(Continued on page 12)

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The RECORDS

"The Sound of the Future"

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"Love That Music"

Written by Curtis Hudson & Lisa Stevens

Who also wrote "Holiday" recorded by Madonna and
"Bodywork" featured in the movie, Breakin'

Produced by Curtis Hudson

REVIEWS

the judicious use of sample and adding a bit of house/Todd Terry-type flavorings. The production itself is a bit sparser than the original but this tends to focus one on the danceability of the song's beat and percussion as well as Basia's superb vocals. Light and breezy, with an air of supreme confidence, Basia delivers an optimistic and cheerful mood to lyrics dealing with life, love and the simple art of being. It is a tour-de-force performance that, when combined with the new mixes, gives "Promises" an almost certain shot at being a smash hit in both the pop and dance spheres.

The commercial 12" single contains a Justin Strauss remix and a Just Right dub on the A side plus a Samba House mix and Deep dub on the flip. And now so as not to get into trouble, credit should also go to Daniel Abraham as remix engineer, Eric Kupper for additional keyboard programming and Chep Nunez who supplies edits for Beat Junkie Productions (117 BPM).

MO ARORA

TWO IN A ROOM

"A Passing Thought" (Cutting 12" CR 225)

Produced by Aldo Marin

Originally released on Volume 1 of the Cutting Remixes LP in 1987, this sample cut received a great deal of play in the clubs. Now back in circulation as a 12", I'm sure that those of you who were unaware of the cut back then will now come to enjoy this well-produced piece of work. For those of you who did know about it, there's a hot remix on this 12" which I'm sure you'll like. The funky bass-line is reason enough in itself to like it—now add a hard kick and snappy snare and you've got a great instrumental. But don't stop there—add samples from Jody Watley, Sa-fire, Yaz and First Choice and you've

got a hit.

On the flip there's "Somebody In The House Say Yeah!"—another powerful groove with similar production to "A Passing Thought." Two mixes—Club and Acid. This cut is an added purchasing incentive to this already-warranted 12."

Note: you should also be aware that Cutting has released a limited edition House version of Corina's "Give Me Back My Heart." Let me tell you, it is FIERCE!!!

DONNA MARIE

"Runaway Love" (Covert 12" COV 006)

Produced by Cliff Massie

This one clocks in at 120 BPM and is sure to move you—Donna Marie's voice is captivating and the overall sound is uplifting. The A side is house and effective but the B side is what really made me enjoy this record. It's freestyle and smokin'. The "Latin Lover Mix" has similar qualities to Shannon and Monet, with a powerful bassline and drums. Also on the same side is the "Society Mix." This version is more laid back but with a harder feel.

"Runaway Love" should not be passed by or in a few months you'll probably find yourself in a club wondering what the DJ is playing and be embarrassed when he tells you it's a few months old. Don't hesitate, be the first one on your block to check out Donna Marie!

AMY JACKSON

"Let It Loose" (Bigshot 12" BR 131035)

Produced by Komix and Len Grant

If you've never heard of Bigshot Records, it's about time you checked 'em out! They're an independent label from Canada which knows the meaning of well-produced club and house music. This latest release is climbing the charts in the UK and should soon be doing the same here.

This one is basically house—but not your ordinary house. It's mellow and hard-driving at the same time. There are four mixes, the "Loose Club" being my favorite with its haunting vocals. The underground sound is often sort after but now it's here on Bigshot Records.

For more info contact Bigshot Records at (416) 740 4683. (PS: Also look for Gregg Lee's "Got U On My Mind").

JOHN GRIFFIS

JACKIE MOORE

"This Old Heart Of Mine" (Diva 12" DV 004)

Produced by Scott Randall and ISH

In all things I do, I try to be honest . . . and honestly, I was absolutely elated when I received this disk in the mail. Jackie Moore is one of my all time favorite artists. I can remember (please bear with me a moment) the first time I heard her perform live. It was the first time I had ever been to "Backstreet" in Ft. Lauderdale and I was just a bit overwhelmed already. Jackie came on to perform several hits including her recent smash "This Time Baby." (OK, so now you know how long ago that was—never mind.) She performed one song in her husky voice and then she apologized to us all . . . seems her voice was just about tired-out. She explained she had just finished another engagement—"tryin' to please the boys at the leather bar!" (Funny how things like that stick in one's mind, isn't it?) Nonetheless, she carried on and finished in most admirable fashion. I've had the privilege of hearing her perform live several other times since then, and I'm always wrapped completely in her spell. Her last several records with both Catawba and Sunnyview were real treats, yet they didn't really seem to catch—I'm not sure why. Now, after a four year hiatus from recording, she's back on the small Miami indie, DIVA. Here's what you were waiting for . . .

"This Old Heart Of Mine" is the Holland-Dozier-Holland classic performed by the Isley's, the Supremes, and even Rod Stewart. The new version comes with four variations. There's the A side Palpitation mix (5:04) and I Dub You (3:40), both mixed by ISH. The flip offers the Cardiac mix (4:54) and This New Dub Of Ours (4:25), both mixed by Sam Safertein, (Who?). The ISH side is a marvelous production.

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- EDWARD CROSBY "Party Time" (Remix)
- D.J.'S
- RETAIL

The song is simple and uncluttered. The intro—all keyboards—is a bit difficult to mix since it's not up to tempo with the rest of the tune (true to the original song.) The pumping bass follows soon enough and the tempo accelerates instantly to a heart-pounding 126 BPM. The synth riffs are catchy and stimulating. (The high tones will really test your tweeters—I don't recall any other record pitched so high!) Jackie enters with her unforgettable vocals; low, husky, compelling. The chorus and verse are followed by a pleasant break (rather short) and then more charming vocals before a lengthy out—easy to mix since ISH carefully removes the layers one after another. The dub is an excellent supplement to the vocal mix . . . it has little vocal bits and various synth effects that aren't pushed forward in the vocal mix—great to extend the break. The flip side mix is perhaps even better. It has a different intro (still less than easy) with vocals included—I like it better than the A side intro. The beat is more prominent on this side (although the very high pitched notes also remain). This has a real classic disco feel—yet, it's not dated at all. The break and the out also differ considerably from the A side—both are more than acceptable, although the out isn't quite so easy as the other one. The dub on this side is really extra-special. It is an excellent cut by itself or as an extension of the vocal mix . . . and I do want those vocals. I'm glad to say "Welcome back, Jackie . . . it's been too long." Don't let this one pass you by . . . DIVA Prod. (305) 444-5083.

CONDITION RED

"Get Loose" (State 12" 5233)

Produced by Clark Jay

What do you know? Someone's still jackin' over in Orlando. As a matter of fact, they've been rockin' the town with this little number for a couple of weeks. The initial test pressing literally flew out the doors, so these guys headed back to the studio, remixed and ex-

tended the whole thing and pressed some more copies. Not a bad idea, since now you could get one, too!

"Get Loose" comes in three versions. There's the A side mix (4:28) and the flip side dance mix (5:08) and instrumental (4:28) versions. The A side intro is novel—it starts with kettle drums and scratchin'. The rappers then exhort the new classic "get on the dancefloor if you've got that booty" and we're off. The rap basically encourages us to "get loose" and party. Although there are various brief samples, both vocal and musical, most of the music is original. The keys and the beats are both very infectious and the rap is neither too fast, nor too slow. It is also clearly understandable. The flip side dance mix has the same intro (just a bit difficult, unless it follows a song with a cold end) and proceeds in the same vein as the vocal mix. However, there are fewer vocals and there is a considerable break. The hook "get loose" gets the echo treatment and many more repetitions—and there is a nice easy out. The instrumental also pumps and it's not completely void of all the rap; the hook remains along with a scattering of samples. Why not give this a try? Who knows, at 122 BPM you just might "get loose!" State Records (407) 425-3975.

KADANZ

"Feel The Magic" (Ten Lion 12" 10008)

Produced by Vic-Ten, "Crazy Eddy Marrero" and Mike Triay

To be completely honest with you, I know almost nothing about this group or their label. The Ten Lion label is located in Hialeah and they have several other acts with current product. Why not give 'em a call and ask 'em about it? (305) 362-4708.

On to the current offering, "Feel The Magic." It comes with a radio version (4:41), a cappella (4:35), house mix (4:47) and dub (8:18). The first two mixes offer a simple beat intro quickly followed

(Continued on page 14)

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newly keyed (\$240 value for 200+ labels/month at \$.10 each). Value: \$580 + discounts; savings: \$340+.

PLAN D (\$300): Plan A items (\$190 value), all (7600+) jacket labels and Easymixlist (special combined value of \$280), plus all update jacket labels for music newly keyed (\$240 value). Value: \$710 plus discounts; total savings: more than \$410+.

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| <input type="checkbox"/> Dance To Drummers Beat | <input type="checkbox"/> Let It Whip | <input type="checkbox"/> This Time Baby (In And Out Of Love) |
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| <input type="checkbox"/> Double Dutch Bus | <input type="checkbox"/> Living On Video | <input type="checkbox"/> We Are Family |
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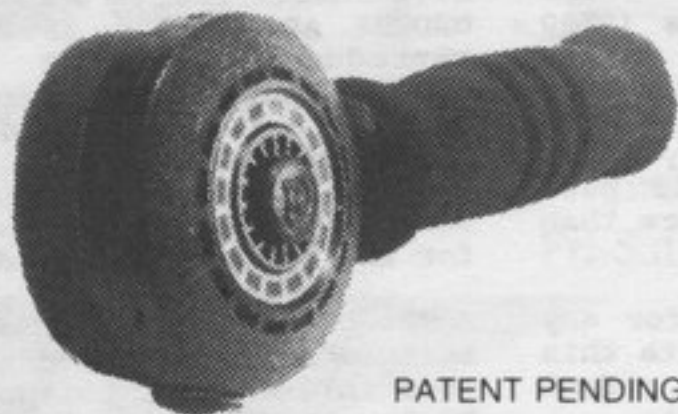
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PHOTO DAN MURO/DESIGN GLICKMIX

REVIEWS

(Continued from page 13)

by powerful keys, latin rhythms and complex layering. The male vocals are pleasing and the hook, "feel the magic . . .," works well. There's the classic verse—chorus, verse—chorus, break, chorus to out. The break in the radioversion is short, but nice. The a cappella (really percapella, since the beats remain) could actually stand alone if all the keyboards seem too much—it is still a fairly complex mix. The house version has hefty bass and a different intro, but this isn't really "house" to my way of thinking . . . but that doesn't discredit the mix. It is a nice alternate version. This is probably not the right tune to try to "change" to house . . . there are some nice vocal dub effects added and other differences as well. The flip has "the dub." Never mind the A side—this is the version for you—it is really an extended club mix. It has an a cappella intro but otherwise all the vocals and layers are still there. The hook still carries its clout and there are two breaks. The first has nice vocal snippets and is relatively sparse. The second has strong, pumping bass. The music has a classic disco feel at times, interesting, 126 BPM.

M.C. M.S.J.

"Work It"/"Pump Me Up" (MSJ 12" 002)

Produced by Mark St. Juste

This is the second rap 12" by FSU student Mark St. Juste on his own label. The first one garnered some attention in this corner of the U.S., and this new one may do the same.

I prefer the B side, "Pump Me Up" (4:30). It comes in the regular rap version and instrumental, which has some, but not all, of the rap removed. The female background hook "pump me up, now pump me up, DJ, pump me up, now pump me up, boy" is repeated numerous times and is rather catchy. The drum beats have a distinct "island" feel to them. The rap is rather fast, with certain intonations characteristic of M.S.J. He tells us what M.S.J. might also stand for. If the rap isn't to your liking, try the instrumental. Nice female background vocals and island beats persist; relatively easy intro (if rather brief); cold vocal out.

The A side "Work It" is even faster. The background vocals exhort us to "get on the floor and work it, baby!" There are several brief samples and numerous vocal dub effects. The music and the beats are almost in hyper-drive and the rap is also quite fast. Again, M.S.J.'s characteristic voice and delivery are present. Both versions contain one of those geography lessons—they are exhorted to "work it" all over the country. The instrumental version retains background female vocals, dub effects and even scattered pieces of the rap—more like a dub version, really. Want to check it out? Give me a call at (904) 575-8840.

4 PLAY

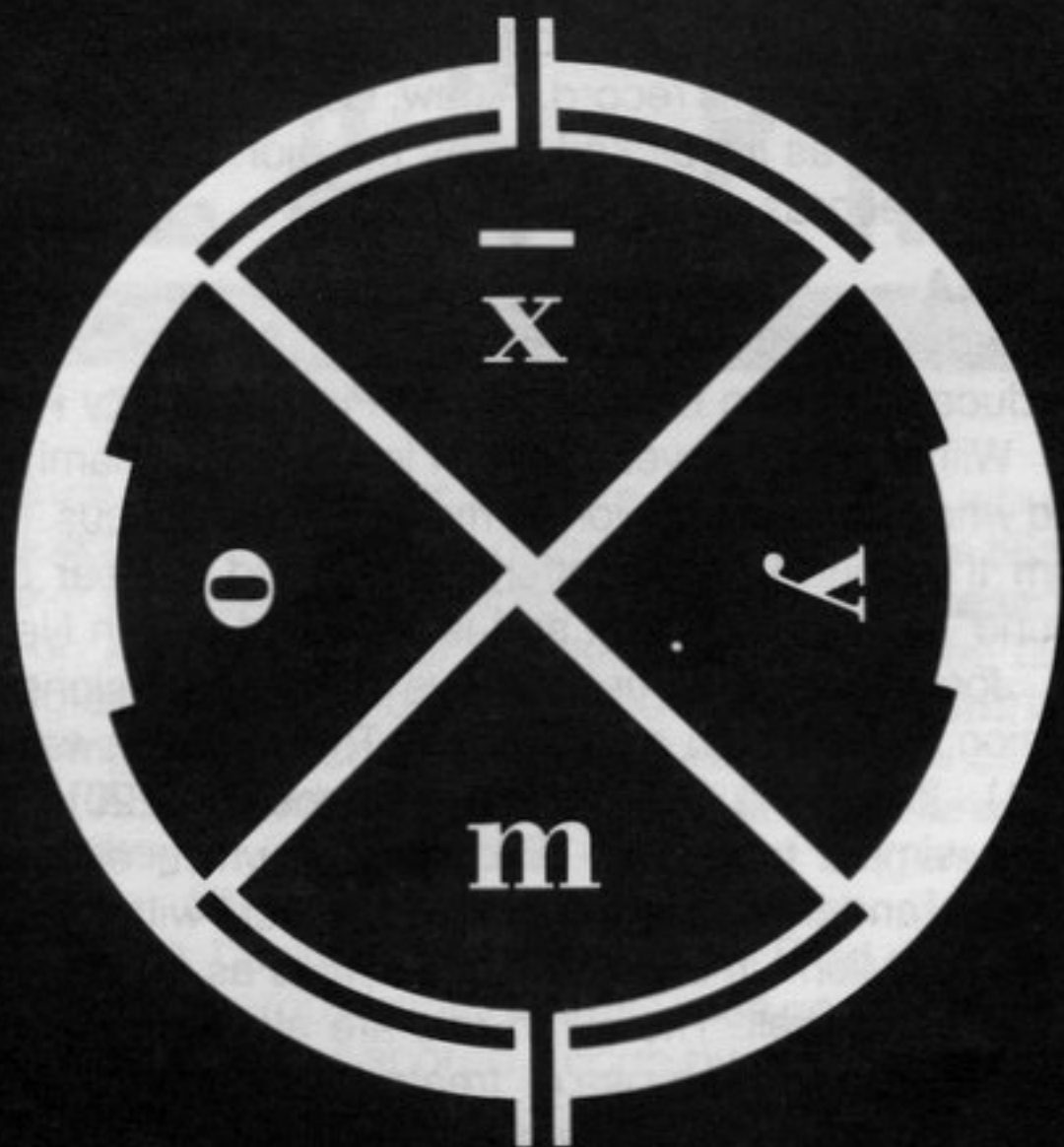
"Come To Me" (World Premiere 12" FP-100)

Produced by Star, Luis Diaz and Dan Canary

The question is—will a bit of a name change confuse us all? Will it confuse anyone? Will it make any difference? 4 Play (formerly Fore Play) has just released their second offering on World Premiere. The first one, "Vision Of Desire," did pretty well in Miami, but I don't think it went much further . . . and so, it's try, try again. If you're into the Miami sound, you should be glad they did.

"Come To Me" comes with four mixes, including the A side radio edit and club mix and flip side house and duo mixes. They didn't include the length of any cuts—let's just say they're more than adequate for mixing. The club mix has a bongo/clave intro that's almost African—but don't worry, the other percussion and keys are soon to follow and the "Miami" feel is evident. The male vocals (there are four guys in the group) are better than just OK and the hook/chorus (which contains the title) works well. The lyrics are mostly girl-I-need-you sorta fluff, but that's fine for this genre. The break is interesting, if somewhat predictable, followed by a reprise and long out. The flip side "house" mix is not exactly what I think of when I think of house music. The mix is rather sparse, but there's not much

(Continued on page 16)



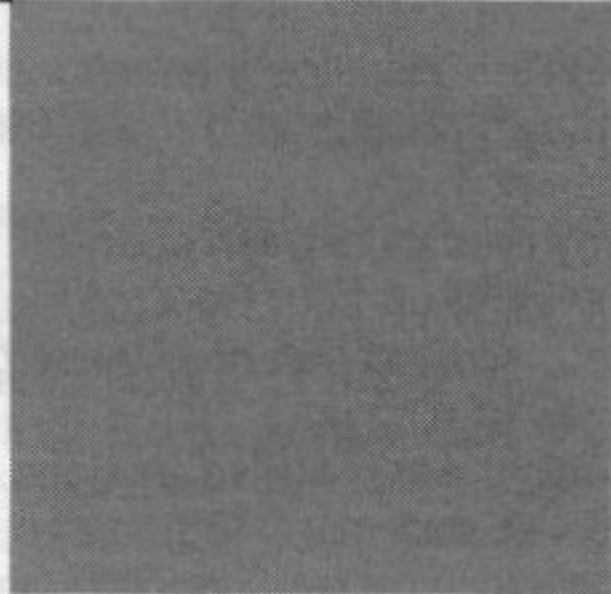
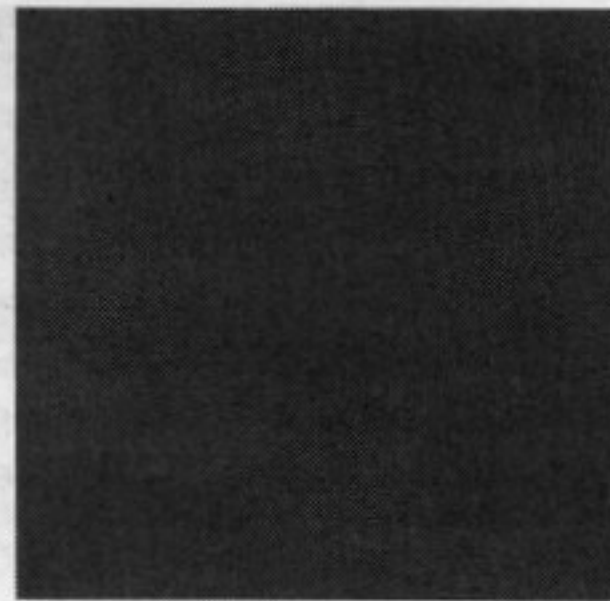
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"Obsession."

From the album
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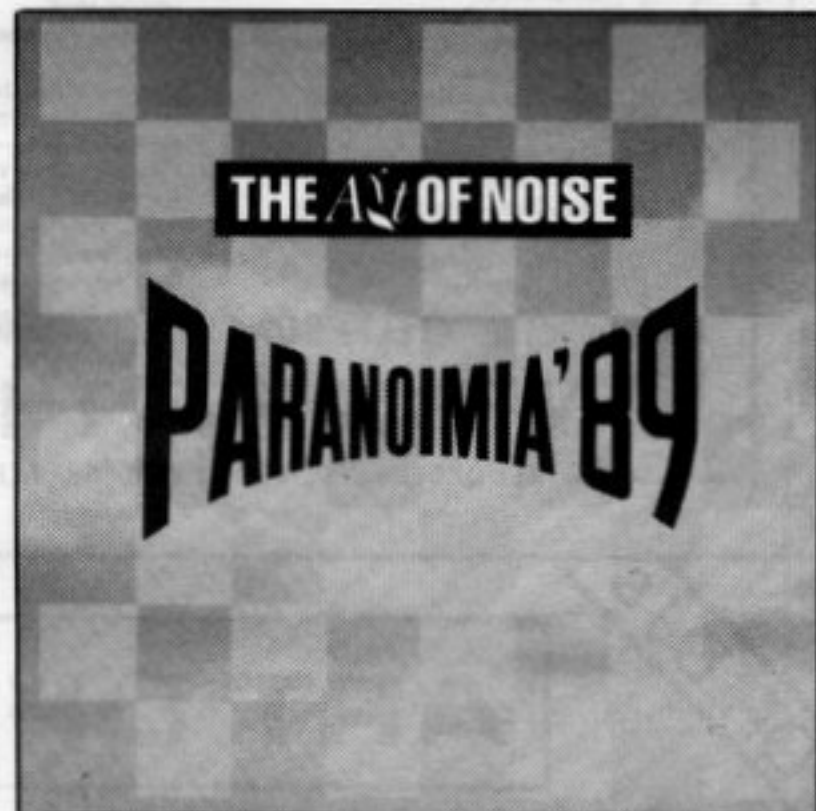


THE *Art* OF NOISE:

Paranoimia '89

Taken from the album
"The Best of The Art of Noise"

Remixed by Ben Liebrand.



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(Continued from page 14)

REVIEWS

bass and the song still feels "Miami." That is not necessarily bad, since it does give the latin feel something of a different twist. The intro, the break, and the out are all different from the club mix—some may even prefer it over that A side mix. The dub is the real gem! It is full of hot rhythms and vocal dub effects—an excellent supplement to the club/house mixes. You definitely need two copies. World Premiere (305) 362-1500.

FUTURE

"Heartbreaker" (Houston International 12" PO15)

Produced by Mark Bynum, Ernest Williamson Jr. and James Alexander

Lo, my ears have been opened! I have heard the "Future!" . . . and it comes to us from Houston, Texas? Let your minds and ears be opened. You too can hear these glorious sounds. You, too, can feel the powerful bass.

"Heartbreaker" has five versions, including 7" mix, 7" instrumental mix (3:47), dub mix (1:35), a cappella (2:30) and 12" mix (5:55). The 12" version smokes—smooth, potent, jazzy R&B at its best (108 BPM). The lead male vocals are coarse yet never off-key. The male back-ups are strong and smooth; the perfect complement. The music, especially the keys, is simply WOW! The intro is reasonably accessible through its modest instrumental segment, but no simple beat exists . . . it's all layers start to finish. The vocals are powerful and the title-hook quite strong. There are a couple of verses then a break. Watch out—there's a low-key talk-over rap on top of the break, so it's a bit of a toughy if that's where you usually mix out. The reprise is hook-laden and the lengthy slow fade will give you adequate time to exit later in the mix. The 7" instrumental could serve as a supplemental break—the backups dart in and out with the hook, and the short talk-rap remains. The dub is nice, but too short. The a cappella

etc., could be longer, too, but it could be useful as is. Despite some difficulties, I like this record. A new, DJfriendly remix would be nice—just as soon as it's picked up by a major. Until then, distributed by Ichiban Records (404) 926-3377.

JOELLA

"I Need An Answer" (Requestline 12" 106)

Produced by John Laskowski and Pin Stripe City Productions

Will wonders never cease? I leave town (Miami) for a few years and when I return, everyone's moved? To Secaucus, no less. At least, from the sound of this offering. It would appear that the "Miami Sound" has moved north and is alive and well in New Jersey.

Joella comes to us with five different versions, including 12" version (6:48), radio edit (3:32), Is There An Answer In The House? (6:41), Joellapella (1:40) and Answerbeats (2:20). The 12" version has a simple beat intro (DJ friendly) which eventually adds the bassline and then keyboards. Joella enters with smooth, sweet vocals—very Miami in style. The title serves as most of the vocal hook, and it works well. The synth riffs are also catchy and memorable. After a verse of two, we're treated to a brief interlude filled with interesting vocal dubbings/clippings that add considerable interest. There's another verse and chorus then a beat-filled break of more than adequate length. In fact, the vocals never return, so one could consider this a mammoth out . . . mix out at your leisure. The flip side house mix is different. Although the lengthy intro remains, the bassline is punched up and bongos change the feel dramatically. The keys sound like a real piano at times. Joella's vocals are also pushed a bit further forward in this mix. The same unusual pattern is retained, (long break turns into long out) but the bongo/piano makes for some nice variations. At 119 BPM, this is very Miami. Highly recommended. (201) 865-6480.

BILLY HUFSEY

"Contagious" (Vision 12" 1219)

Produced by Steve Gordon

This certainly has an appropriate title. After a few spins, this tune seems to "catch" and then everyone gets into it . . . infectious is an appropriate synonym. (It's also a first for Vision—the N. Miami Beach based label known mostly for rap and R&B—their first offering of blue-eyed soul. Sounds like another smash to me.)

After exposure to this record, you'll be "contagious" in three ways. You'll have the A side club version (6:12) and the flip side radio edit (4:15) and the dub (5:28). Don't worry, the symptoms are all good. The squealing tires lead to a funky beat that permeates the entire production. The tune itself is relatively sparse throughout, but never empty. Billy enters with a bit of a Michael Jacksonesque squeal then comes chorus and verse. "Contagious, spinning me round and round, she's outrageous, got me upside down," is both memorable and potent and the excellent backing vocals add to the hook's power. The break is relatively simple, with Billy rappin' to the girl over part of it. There's a lengthy reprise and then a long out for easy mixing. If you want more, the flip side dub version is mostly instrumental with just a few vocal tidbits and a squeal or two tossed in for good measure. It should serve as an excellent supplement to the club mix. At 116 BPM, this new disc from Vision is recommended for anyone that programs tunes by George Michael or Hall And Oates. But be careful, I'm sure it's contagious.

DAVID BURRILL

"Coverboy" (BS LP BS1)

Produced by Brian Soares

Someone once said that proper merchandising could sell anything. With that in mind, the main forces behind BS Records (i.e. David Burrill and Brian Soares of Secret Ties fame) set out to make their record stand out from the crowd. What's the first thing you see? The slip cover, right? What's so special about this one? It's mostly filled with LA model David Burrill wearing only his hand in just the right place . . . and the picture on the back side is even more!!! This technique may sell a lot of records, so perhaps you'd like some idea

(Continued on page 30)



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SNEAK PREVIEWS

BY STEPHANIE SHEPHERD

In the advance tidbits, **Arthur Baker**'s long-awaited album project is due out the beginning of June. The LP will be titled "Arthur Baker's Backbeat Disciples" and will be released worldwide on **A&M** except for Breakout in the UK. The first single in England is slated to be "It's Your Time" with **Shirley Lewis** handling lead vocals. Other featured artists include **Martin Fry** of ABC, **Jimmy Somerville** of the Communards, **Andy McCloskey** of OMD, **Robert Owens** of Fingers Inc., noted French singer **Etienne Daho** and **Al Green**. **Jocelyn Brown** helped out on background vocals and Fred Zarr and Richard Scher made numerous behind-the-scenes contributions.

Tommy Boy Records has scored a coup by securing licensing rights for **Coldcut** in the US. Upcoming releases including a new **Latifah** 12" called "Dance With Me" b/w "Inside Out," a 12" by **Too Poetic** titled "Poetical Terror," a **Digital Underground** 12" called "Do Whatcha Like" and a new remix of "You Are The One" by TKA from the Warner Bros. soundtrack "Lean On Me."

KMS Records has a 12" due out by **Today's People** titled "Set Your Body Free." The tune was recorded in England and features two 17-year-old twins who love the American music scene. Also forthcoming is a 12" by **The D Bros.** called "In Full Effect" which was produced and mixed by Kevin Saunderson's latest discovery, The Rhythm Twins. The production style is an offshoot of techno, known as "House Rockin'," which uses acoustic instruments.

Sly Dunbar and **Robbie Shakespeare** are recording their new Island album in New York this month with **KRS-One** produc-

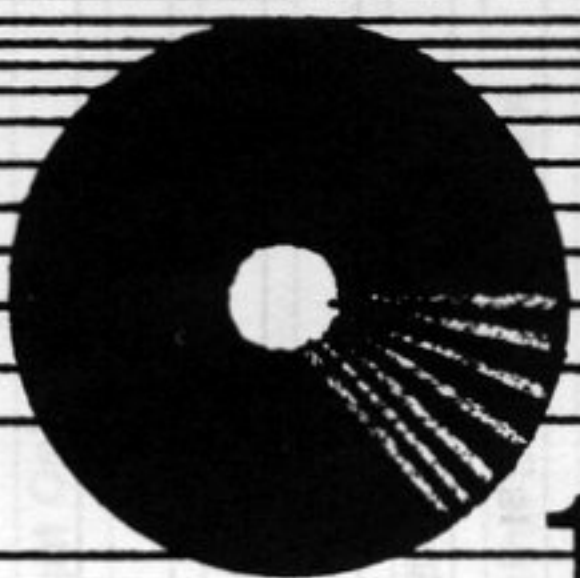
ing... **Adrienne Ferlita** has just released her first 12" title "I Can Make You Forget" on **SRO Records**. The tune was mixed by Mickey Oliver at Seagrape Studios in Chicago... **Private House** recently completed this debut single "Don't Turn Away" for **Easy Street**. The song was written, arranged and produced by Glenn "Sweety G" Toby.

Arista has an **Aretha Franklin** album titled "Through The Storm" slated for May release. The title track will be the first single and it is a duet with Elton John. Other releases include "Every Little Time" by the Detroit-based R&B duo **Kiara** which was co-written and produced by Arthur Baker, a new **Milli Vanilli** 12" called "Baby Don't Forget My Number," a new **Exposé** 12" produced by Lewis Martinee from the album due at the end of May, a Steve Beltran remix of "Against Doctor's Orders" by **Kenny G** and a new **Taylor Dayne** LP this summer produced by Ric Wake. The label recently signed **Cindy Valentine** who will be produced by Tony Green whose most recent project was Alta Dustin.

Carlos "After Dark" **Berrios** has been busy with a "house" remix of "Love Desire" by **Chrissy I-eece** for Blue Dog Records and a mix of "Call Of The Drum" by **Only In The Dark** for Profile. He is also producing "We Can't Go On" by **Tomax** for Fever and "Don't You Leave Me" by **Nico** for Southway Records.

At **INS Recording** in New York, Justin Strauss was remixing "Be Free With Your Love" by **Spandau Ballet** for CBS Intl., Chep Nunez was in producing new material for **Nikki** on Sleeping Bag and Chuck Artamatik was editing "House Is Taking Over" by **Unique** for Warlock.

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PICK HITS

THE STYLE COUNCIL “Promised Land”/“Can You Still Love Me” (Polygram 12”)
You won't believe the sound of this cover of the Joe Smooth underground classic. Juan Atkins has mixed the tune in a techno style with lots of keyboard vamps and a pounding track. The B side is equally hot—fits right in with current house rage. There's not even a trace of DOR in this track.

GAIL ANN DORSEY “Where Is Your Love” (Warner Bros. 12”)
Remember how I raved about Tracy Chapman? Well this 19-year-old British singer/songwriter is in a similar league. She's already a star overseas due to her brilliant lyrics, excellent vocal delivery and overall quality. Bruce Forest has remixed this track for Stateside appeal and it is flawless. If this doesn't go Top 10, I will be disappointed.

ROCK MELONS “New Groove” (Atlantic 12”)
Yes, this is another Bruce Forest mix—don't think I'm being particularly partial—he played me several good records at the same time. This is down and dirty Garage/Better Days material—best heard with sub-woofers. Very intense for the dance floor.

ROYALTY “Baby's Gonna Shake” (Warner Bros. 12”)
Very different and good use of the original WB cartoon bits as samples. Once again Bruce adds his expertise to an already strong pop number.

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<input type="checkbox"/>	65	73 CHRISSY IEECE —Love Desire Bluedog/Sutra 2003
<input type="checkbox"/>	66	— ERASURE —Crackers International Sire EP 25904
<input type="checkbox"/>	67	— KOOL ROCK STEADY —Let's Get Hyped DJ Intl. 973
<input type="checkbox"/>	68	— SKYY —Start Of A Romance Atlantic 86444
<input type="checkbox"/>	69	— NEW CHOICE —People Want Bass Warner Bros. 21166
<input type="checkbox"/>	70	— MOEV —Crucify Me Atlantic 86454
<input type="checkbox"/>	71	54 SHEENA EASTON —Days Like This MCA 23932
<input type="checkbox"/>	72	48 THOMPSON & LENOIR —Can't Stop The House House JHA 8906
<input type="checkbox"/>	73	76 NEW ORDER —Round And Round British Import
<input type="checkbox"/>	74	— JAMES TAYLOR & REGINA BELLE —All I Want Is Forever Epic 68206
<input type="checkbox"/>	75	60 SHOOTING PARTY —Safe In The Arms Of Love Vendetta VE 7010
<input type="checkbox"/>	76	37 LATIN RASCALS —It Must Be You Tin Pan Apple 871-597
<input type="checkbox"/>	77	— FALCO —Do It Again Sire 21178
<input type="checkbox"/>	78	80 SIGUE SIGUE SPUTNIK —Success EMI V 56130
<input type="checkbox"/>	79	— WHEN IN ROME —Sight Of Your Tears Virgin 96560
<input type="checkbox"/>	80	63 DIANA ROSS —Love Hangover '89 Motown MOT 4632

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Hi-NRG / EUROBEAT

BY CASEY JONES

The Motown Sound developed a new focus on Detroit in the midst of its blighted urban grid and the auto plants that lent the coinage of "racially tense Motor City" to the city's profile. Late in the 1950's a sound studio engineer, **Berry Gordy**, and his wife Raynoma nurtured their strapping Motown label into the phenomenon that it became in less than a decade by charting more hits and moving more product than the largest record labels on either coast. The label's earliest signings were replaced with more mass-appealing singers and groups as "the Motown Sound" began to reach beyond the municipal boundaries of southeast Wayne County and into the tight rotations of AM Top 40. **Raynoma Gordy Singleton** (who in the late sixties was divorced from Berry Gordy and later remarried) has penned a retrospective of life in the Hitsville USA studios where Motown was conceived and nurtured titled "Mother Motown" (due this fall through Contemporary Publishers), the affectionate pet name she was given by all whose time and talents were invested in the label.

In the early seventies, **Ian Levine**, barely of age, was working as a club deejay on the Northern Soul club circuit in the north of England when his coveted collection of American soul singles by Motown artists increased his demand as spinner, and led him on his ambition to revive—if not reclaim—the still sparkling sound of Motown's fading generation of singers and producers. Levine's ambition was farsighted, if not quixotic: to produce that great groundswell of Detroit talent, and innervate the Motown Sound to revival—not content to let it languish as a relic of the musical past.

This year, after months of phone work between London, Detroit, and Los Angeles, Ian and cohort **Rick Gianatos**, have found the earliest of Motown's artistic investors—enthusiastic to engender not just an addendum to the Motown chapter that music historians have turned the page on, but to strike up the band again for those who created the initial profits for Berry Gordy's young label but too often, despite having hits to their credit, had no money to show for them.

Raynoma Gordy Singleton was looking for a closing chapter for her tell-all on the Motown years, so when Levine and Gianatos came on the scene to roust revival among early Motown pioneers, her closing pages would reflect their vision in a chapter to be called "The End & the Beginning."

At what quickly became dubbed as the "Motortown Reunion," 40 of Motown's doyens came out to celebrate and relive the early days of the label's near-30 years at the memorialized Hitsville USA studios in Detroit. Among assembled were **Martha & the Vandellas**, the **Velvettes**, some of **Junior Walker's All-Stars**, some of the **Spinners**, the **Fantastic Four**, **Marv Johnson**, the **Elgins**, **Joe Stubbs** of the **Contours**, **Rare Earth**, the **Valadiers** (Motown's first white group), **Three Ounces of Love** and the studios' once in-house backup sessionists the **Andantes**. Detroiters—who clearly revere all those involved in Motown's Detroit-based years and continue to uphold the legacy of the label and the "Sound" it spawned—rallied with gratitude behind the Reunion efforts, and fairly gave Levine the key to the city. All those mentioned, as well as others who showed for the Reunion were recorded later, across town, in marathon sessions

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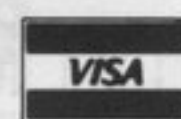
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that merged Levine's co-producing and -arranging with some of the stellars of Motown's day. Later in the week at the invitational West Coast "Motortown Reunion," some 20 artists from the era turned out for back-slapping, hugs, busses and the same tears of joy that had warmed Detroit's earlier-in-the-week meeting of the masters. **Berry Gordy's son Kerry** appeared, as did "Mother Motown," Mrs. Singleton. Also at the Burbank fête were the original **Undisputed Truth**, **Gladys Horton** of the **Marvelettes**, **Betty Kelly** from the **Vandellas**, **Sisters Love**, platinum blonde Amazonian **Chris Clark**, **Pete Moore** from the **Miracles**, **Syreeta**, **R Dean Taylor**, the **Originals**, **Jean Terrell**, **Scherrie Payne** and **Lynda Lawrence** (all once-**Supremes**, newly grouped under Levine's and Gianatos's direction as Formerly The Supremes), **Sly Stone's sister Rose Banks**, **Claudette** (Mrs. "Smokey") **Robinson** (an original **Miracles** member), **Frankie Gaye** (the spitting image of his late brother **Marvin**), **Kim Weston** and **Bobby Taylor & the Vancouvers**. Media watchdogs had been tipped to what some called the "Gordy gang gathering," and national TV networks ABC, CBS, CNN, and NBC ran stories from correspondents' film footage. The wire services ran dispatches, and VH-1 and Entertainment Tonight did spots. Both Detroit and LA dailies scooped the Reunions, as did the major music trades. *Jet* and *Ebony* sent press corps and *People* was detailing the event for an issue. BET brought cameras to record the Detroit gathering and sessions for a documentary of the occasion they are producing. And there's even the very real negotiations with a TV production company to create a prime time fall network feature special! And major labels are noticing the ripples on the water!

Stock Aitken Waterman's camp has given the British **Donna Summer** release "I Don't Wanna Get Hurt" a new **Phil Harding** re-recording/remix for a late May due date. Summer's current "This Time . . ." peaked on the British pops at #3, and the LP entered at #16! The disco grapevine's a-titter with speculation that PWL are rerecording "Love To Love You Baby" for Summer. Quite the contrary. For her that was then, and not again . . . **Jason Donovan's** long player is expected in London stores by 5/1. All tracks SAW. "Too Many Broken Hearts" peaked at the top of the UK charts. No word yet on a US signing.

Phil Harding and **Ian Curnow** are polishing new **Shooting Party** tracks, and have remixed and overdubbed **Tommy Page's** "A Zillion Kisses" (off the Sire LP). Former **Seventh Avenue** beefcake now recording as **Big Fun** (Jive-UK) are rolling with their second twelve, an NRGized cover of **Carole King's** "I Feel The Earth Move," produced by Harding and Curnow. SAW have done a dance single for vinyl veteran **Cliff Richard**—"Just Don't Have The Heart" (à la **Rick Astley**). Matey **Pete Hammond** has produced a new **Sinitta** track, a cover of **Maxine Nightingale's** "Right Back Where We Started From" (aerobic-tempoed, coming soon).

PRODUCT PRINTOUT: (GY) **Amanda Lear**—"Follow Me" '89 rmx b/w "Gold" (Ariola/132); **Ken Laszlo**—"Everybody Is Dancing" (ZYX/126); (IT) **Virgin**—"Tell Me Why" (Time/106, pretty, morningy); **Joe Yellow**—"Wild Boy" (Disco Magic/122); **Sasha**—"Don't You Break My Heart" (Disco Magic/mid-120s) . . .

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DANCE MUSIC REPORT

Hi-NRG TOP 40

TC	LC	
1	1	DONNA SUMMER—This Time I Know It's For Real (WB-UK) 117 ■
2	2	DEBORAH SASSON & MCL—(Carmen) Danger In Your Eyes (88-Germany) 127 ■
3	5	SAMANTHA FOX—I Only Want To Be With You (Jive LP) 132 ■
4	3	YAZZ—Stand Up For Your Love Rights (Elektra) 127 ■
5	6	CROISSETTE—Do You Know The Way To San Jose? (Megatone) 132
6	4	RICK ASTLEY—Take Me To Your Heart (RCA-UK) 119 ■
7	8	MOONSTONE—The Visitors (Nightmare-UK) 132
8	9	MODERN ROCKETRY—Get Ready (Megatone) 132
9	10	REAL LIFE—Send Me An Angel (Curb-Germany rmx) 128 ■
10	11	LILAC—Come Come Come (Flea-Italy) 136
11	7	PET SHOP BOYS—Left To My Own Devices (EMI) 127 ■
12	16	JASON DONOVAN—Too Many Broken Hearts (PWL-UK) 120 ■
13	13	MANDY SMITH—Victim Of Pleasure (PWL-UK original mix) 124 ■
14	12	QUANTIZE—You've Lost That Lovin' Feeling (Passion-UK) 126
15	14	JON OTIS—Is This Really Love? (Libido-UK) 132
16	17	VANELLE—Doctor For Your Heart (Power) 128
17	15	MARC ALMOND—Tears Run Rings (Capitol) 136 ■
18	21	SEVENTH AVENUE—The Love I Lost (Atlantic rmx) 132
19	20	GIPSY & QUEEN—Action (Time-Italy) 127
20	23	ERASURE—Stop (Sire) 125
21	27	EVELYN THOMAS—This Is Madness (Megatone) 126
22	19	OFFSHORE—All Work No Play (Reflection-UK) 132
23	24	SHOOTING PARTY—Safe In The Arms Of Love (Vendetta rmx) 121
24	22	MIKE HAMMER—Divine (Time-Italy) 130
25	18	KYLIE MINOGUE—Pourquois/Made In Heaven (PWL-UK) 118 ■
26	25	1000 OHM—You're The One (ARS-Belgium) 125 ■
27	26	EASTBOUND EXPRESSWAY—Whiplash (Megatone) 132
28	31	LISA JOHNSON—Say Goodbye (Time-Italy) 125
29	33	SOPHIE—My World (Time-Italy) 128
30	30	MARK FARINA—So Long (Asia-Italy) 127
31	—	VIRGIN—Only You (Time-Italy) 127
32	34	BAD BOYS BLUE—Hungry For Love (Coconut-Germany) 126 ■
33	36	SILVER POZZOLI—Love Is The Best (Time-Italy) 125
34	37	FIRE & ICE—Try A Little Harder (Boulevard) 130
35	40	KINKY GO—You You You (ZYX-Germany) 125
36	38	NEW BACCARA—Touch Me (Bellaphon-Germany) 128
37	39	THOMAS & SCHUBERT—Little Flowers (Flea-Italy) 128
38	—	ALAN BARRY—Victim Of Love (Time-Italy) 126
39	—	BOY—Broken Wings (Flea-Italy) 141
40	—	RICKY DAVIS—Loving You (Asia-Italy) 128

The Hi-NRG/Eurobeat Top 40 is compiled from charts submitted by regularly reporting DJs from across the US & Canada. It reflects North American dancefloor response and is not necessarily an indicator of retail sales.

■ Available On CD Single

IMPORTS

MICHAEL PAOLETTA

COLD CUT

"People Hold On" (Ahead Of Our Time 12" CCUT5T)

Produced by Coldcut

How many of you recall a time in dance music history when 12" singles were pressed with only one song per side? Not different mixes of the same song, mind you, but two different songs. It was during a time when dance music was not as categorized as it is today and DJs would play a much wider variety of music during one evening. Also, each artist had their own individual sound which added to this variety. Not so today.

Today 12" singles include several mixes to choose from, many of which are totally unnecessary—not every song needs or deserves a house remix. The end result being songs that have no distinct quality of their own. There are exceptions to this rule and one example can be found in the new Coldcut single "People Hold On" which features the emotion laden vocals of Lisa Stansfield.

Starting with a very seventies-style intro, "People Hold On" takes the listener on a musical trip that evenly balances the great sounds of the seventies with current studio technology. The piano, percussion, synth and bass all add up to make this one song that deserves to be played again and again. These elements, coupled with the fabulously powerful vocals, make this a single not to be missed.

With all of life's problems facing each of us on a daily basis, this song deals with people coming together, working towards a better tomorrow, and not giving up hope, hence, the song's title "People Hold On." These timely lyrics do not get in the way of the rhythm track that really pumps along in a classic "style." Instead, the vocals and instrumentation work together to give us an upbeat feeling during such dismal times. "We've got to be strong. People hold on." 120 BPM.

ART FREEDLAND

SYLVESTER/PATRICK COWLEY

"Do You Wanna Funk" (Mega Records 12" West Germany)

One can only hope that this remix will be accepted by the dance community as a tribute to both Patrick and Sylvester.

The tasteful remix by the brilliant Les Adams preserves the 130 BPM tempo while exhibiting a totally different rhythm and musical arrangement, treating the track with a hybrid blend of string-oriented hustle and contemporary house. The new version flows and grooves melodically but loses some of the fervent synth punch of the original. The added string arrangements and Mike Stevens' keyboards make this re-working a mature effort that pays homage to the original. The new rhythm gives the track a more staccato feel, putting it more in line with garage music. A gem . . . and a must!

SINNAMON

"Thanks To You" (BCM Records 12" Germany)

A cynic could look at remixes like this as a conspiracy to devalue the original's classic appeal. Optimists may look at such treatments as a way to expose a new market to antiquated "trend-setters" in a more modern electronic age. Simon Harris achieves a nice balance of contemporary production values and original intent with his reworking of Sinnamon's 1982 Beckett Records mainstay. Labelled The Simon Harris Deep House Remix, this 1989 mix is slightly faster than the original (122 BPM) but holds much of the production work heard on the original. The new rhythm treatment bears little resemblance to house but the bassline is fierce in the deep house tradition. Simon's

touches iron out all the jittery rhythms that made mixing the original a real challenge. Solid job . . . but not much to it.

MARK FARINA

"So Long" (Asia Records 12" Italy)

Mark has long been a fave of NRG'ers because his style is melodic and straightforward. His latest points him in a slightly-different direction, gearing the production more towards progressive groove-oriented tracks. Producers Mauro Farina and Giuliano Crivellente tailor the track more towards the "trendy" techno-house style than the familiar Italian-styled production they are known for. Through this approach Mark's vocals hold up every bit as well as before while also making his material more accessible to a greater audience. The work done in post-production features bits and pieces of Robin Williams' famous "Good Morning Vietnam" bellow and plenty of other samples. While Mark's other material was appreciated mostly by NRG'ers alone, this new single deserves a wider audience. 127 BPM.

2 BRAVE

"After Midnight" (London Records 12" UK)

The second release from this male duo solidifies their emergence as a top British pop/dance band. Their first release, "Stop That Girl" (reviewed in DMR vol 12 issue 3), fared well across the UK and drew attention through its Wham-ish style. "After Midnight," with its funk/groove texture, assumes the George Michael R&B-style to perfection. Shep Pettibone handled the remix with pop acceptance in mind and a solid groove in heart.

The 100 BPM tempo is go go-styled and features Shep's signature synth-spikes that he loves to use. Two different mixes are provided of "Midnight," along with an edited version of "Stop That Girl." Since Shep worked on it there's a good chance this will be out domestically soon. Great Top 40 funk—though that does seem to be a contradiction in terms!

KYM MAZELLE

"Got To Get You Back" (Syncopate 12" UK)

The talent responsible for this single is certainly impressive and if this had been the follow-up to "Useless" I would have viewed it in a different light. But sandwiched between these releases was the blockbuster crossover hit "Wait" in which she duetted with Dr Robert of the Blow Monkeys.

Unfortunately the brilliance of "Wait" made the next release a crucial one in gaining some consistency in the market-place. It would seem—from initial response overseas—that "Got To Get You Back" falls short of the high expectations following "Wait." Penned by CeCe Rogers, produced by Marshall Jefferson and remixed by Blaze, this track has traces of brilliance but never really escapes from the loose arrangement. In many ways the song ends up sounding like a garage-style house track making it a worthy import for the progressive house jock. More mainstream jocks should wait for a tighter, more captivating, mix. 120 BPM.

SHAMALL

"Feeling Like A Stranger" (DA Records 12" Germany)

This 3-track EP is an inventive blend of different musical styles by a German duo consisting of multi-instrumentalist Norbert Kruler and Detlef Reder. It combines an industrial textured blend of "modern age" synth work with distinctive Alan Parsons Project-type vocals. The unique, dramatic synth—of the sort usually associated with soundtracks and New Age music—captivates through the orchestrated crescendos, while Norbert's vocals are delivered in a melodic but lethargic manner, as if he were singing "Eye In the Sky" with an

industrial tone. Harder German influences are evident but seem softer due to solid production. 116 BPM.

The two remaining tracks exhibit similar styling but in different tempos. "Running Against The Time" is more fervent at 126 BPM and deserves some NRG and DOR play, but offers little lyrically.

"Love Don't Exist" (102 BPM) is overly dramatic and wonderfully sleazy. These tracks should be explored by DOR jocks and NRG progressive. Good stuff.

KELVIN PIZARRO

"Loneliness" (Champion 12" UK)

From Champion's own stables comes this powerhouse track. Produced by James Bratton, it's now available with a Kevin Saunderson "Deep House" remix and seems primed for Stateside attention. Kelvin's falsetto-style vocals are showcased in the club mix but unfortunately masked slightly in the "Deep" treatment, which also sees much of the excitement and sparkle heard in the club mix give way to the pulsating, harder groove associated with deep house. But either treatment you choose will work great in a club environment. 121 BPM.

JASON DONOVAN

"Too Many Broken Hearts" (PWL 12' UK)

British soap star Jason Donovan continues his new-found second career with this, his third release. Already a major hit in the UK, it's a breakout favourite with Hi-NRG'ers in the US. So can a domestic deal be far away?

Expanding on his duet success with Kylie on the ballad "Especially For You," Jason's follow-up is a wonderfully-catchy pop/dance single, with interesting twists to the familiar SAWproduction style in the new Dave Ford "techno" remix. Gone from the original Pete Hammond mix is PWL's characteristic techno-pop. Dave has altered the rhythm so the track takes on a lighter, more staccato quality while still keeping its lively tenor. Those who like mid-tempo tracks which focus on vocals will appreciate Jason's heart-felt approach which is brought in the new mix. 122 BPM and a MUST for NRG'ers.

MARIKA

"Wonderful City" (Discomagic 12" Italy)

Charming through its almost-mesmerizing rhythm, "Wonderful City" is a worthy addition to your 125 BPM NRG set. The high-hat accented rhythm takes charge of the arrangement making Marika's vocals and the nice piano-line almost secondary in the production. But though not emphasized quite enough, Marika's vocals are appealing, showing vim and vigor in the delivery. The feel of the cut seems uncharacteristic of what we've come to expect from Italy. Maybe it's the lack of over-powering orchestration and thriving production that makes this track different. It's reserved, steady and passionate while still maintaining a considerable energy level. Above average!

PAT & MICK

"I Haven't Stopped Dancing Yet" (PWL Records 12"UK)

After their mild success last year with their novelty cover of "Let's All Chant," Pat and Mick now choose this ten-year-old Gonzalez classic to revive in aid of the "Help A London Child" charity. While the production is trendy, the track still takes on much of the original's feel, which beats an avant garde reinterpretation.

The 128 BPM rhythm is well-paced techno-house with distant strings and up-front piano riffs. Pat and Mick give a strong vocal performance which at times make you forget it is a remake. Overall it is a quality effort which at times makes you forget it is a remake. Overall it is a quality effort which deserves some attention though I wish they would focus on some original material. Check out the flip for an entirely different instrumental track called "You Better Not Fool Around"—keyboard groove-oriented like Shakatak or Level 42. 118 BPM. Excellent for this track alone.

DISCO 2000

"Uptight" (KLF Communications 12" UK)

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(Continued on page 24)

(Continued from page 23)

IMPORTS

boundaries when it comes to blending mainstream themes with progressive, sometimes eccentric production. But in most cases their seemingly-bizarre style of production and treatment of themes wins the hearts of listeners. Their latest victim is the timeless Stevie Wonder classic "Uptight."

Produced by Ian Richardson and Nick Coler—the JAMMs men—Stevie's lyrics are supplemented by a feverishly-paced rap. The tight production and fast arrangement make the track feel much faster than its 130 BPMs. While NRG'ers will be drawn to this record because of the infectious choruses and lively arrangement, others may find the speed-rap the attraction. You never know—maybe "Uptight" could find a home in the US market.

SPACE LOVERS

"Magic Fly" (Discomagic 12" Italy)

A richly-textured instrumental best associated to the Mediterranean "Off" style (or Balearic beat). The style attracts progressive jocks and NRG'ers because of its mood-evoking qualities and underlying lethargic power base.

Fabulously produced by Evans and Fisher and 121 BPM, "Magic Fly" mirrors the "Off" style marvelously while adding some nice rhythm changes and production nuances of the producers' own. Sporadic words are spoken throughout but I suspect they were used to break the inherent monotony of most instrumentals. There are two extended mixes which differ in rhythm structure and with minor production changes.

BIZARRE INC

"Technological"/"It's Time To Get Funky" (Blue Chip 12" UK)

Though my pressing was mislabelled I was not discouraged

from reviewing this extraordinary freestyle/acid track. "Technological" is a relentless 126 BPM instrumental which layers wonderful synth lines through a strongly bass'ed rhythm bed. The infectious keyboard melody separates this track from the rest. Without rhythm at the end, it outros with a nice synth riff.

Equally as inviting is the flip, "It's Time to Get Funky," which is a bit more predictable but works well in its "Dean's Rockford Illinois" mix. 128 BPM mix.

QUICK MENTIONS:

DANDY "Casanova" (Flea Records 12" Italy)

Beautifully tailored NRG fare at 130 BPM. Male-sung with feeling. May be a barnstormer for the Boystown crowd. HOT.

PAUL RUTHERFORD "I Want Your Love" (4th & Broadway 12" UK)

R&B interpretation of the Chic classic. 115 BPM. Will Downing/Mica Paris approach works well through this breezy arrangement. For the "mature" crowd. Hooray! Maybe some due kudos for Paul. Splendid.

DEBORAH SASSON "Passion And Pain" (West Side 12" Germany)

Great solo effort for this MCL sidekick. Should do well for DOR and NRG jocks due to its blend of melodic vocals and hard production edge. Might have been wiser to target it to either DOR or NRG crowd and not taken middle ground. Nice track though. 116 BPM.

LES McKEOWN "It's A Game" (Hansa 12" Germany)

This unknown consistently puts out great product and this is nothing less (But wasn't Les McKeown in the Bay City Rollers?—Asst. Ed.). Produced by Dieter Bohlen should say it all. Compelling vocals and nice 123 BPM melody. Not outrageous but above average and worth a listen for mid-tempo NRG'ers.

MARILYN MONROE "I Wanna Be Loved By You" (ZYX 12" Germany)

Nothing remains unscathed when it comes to remixes. Use this sub-

(Continued on page 30)

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The big hype record for this season from the rock genre is "Sonic Temple," the new album by **The Cult** (Reprise). People at Warners have been talking 'bout this one for months—they anticipate it to be killer. It's produced by **Bob Rock**, famous for producing superstar—what else—rock groups and was recorded in Vancouver, BC this past fall.

The first single from this album is "Fire Woman" (I hear the label sunk nearly 1 million dollars into the video). This shows The Cult at their best unlike their previous Rick Rubin production. These guys are bike rockers—you can feel the movement in their music. Driving music—slip the tape into the deck and coast along the highway with the top down. It's a real summer song. There's nothing unusually unique about it. "Fire Woman" has all the elements of your typical rock tune—with the guitar break in the right place, the thunderous drums, etc. The difference between this and older Cult material lies in its slickness, due no doubt to Rock's production. **Ian Astbury** still has that same vocal style and never goes beyond those few notes he can reach. For fans of rock and roll.

Local favorites **Raging Slab** recently signed to RCA on the wake of their new Buy Our EP "True Death." Like their first LP ("Assmaster") this EP features cover art by **Greg Sztremepka**, the group's lead singer, in the form of a mac truck. Since we're on the subject of driving music, these guys kick ass. "True Death" shows the band at their best; taking mid 70's American metal and southern rock and making it contemporarily fresh. This quartet has so much energy in their live shows, to see one is a moving experience. The four songs here range from sludge ("Get Off My Jollies") to the throbbing Zep-like-with-pretty-acoustic-guitar-break of "I Heard The Owl" (named after the American Indian novel). "Shrivel" goes through tempo changes with the addition of piano (played at the higher end) and sonic effects that give the feel of standing at an Air Force base. These guys really give it their all especially on "Thunder Chucker." The anthemic song has what sounds like a chorus of dozens and is as full in instrumentation. This one lives up to their "Feel Too Much" which was included on the '86 compilation "The Bands That Ate New York." Hopefully, with the right producer they'll go and re-record these two songs and put them on their RCA debut. I said it three years ago and I'm saying it now, Raging Slab are going to be HUGE.

Only two of the original members remain in **Live Skull**—**Mark C** and **Tom Paine**. Marnie Greenholz, who handled bass and vocals, left for a career as a masseuse. James Lo, I believe got tired of touring and turned in his drum sticks. He's since been replaced by **Richard Hutchins**. The bassist's shoes are now being filled by **Sonda Anderson**, formerly of **Rat At Rat R. Thalia Zedek**, hailing from the Boston music scene, moved to the Big Apple a couple of years ago and has been with the band on and off as lead vocalist. She's now back on. The new album on Caroline, "Positraction," is the first to be recorded with the current line-up. Having said all that, the cover shows the band standing in a large garden (the Botanical Gardens, perhaps?) and has a very 60's feel and maybe the slightest bit eerie. Inside there are ten songs, all of which are sung by Thalia in her monotone voice. The topics covered haven't changed though the music has. Side one is much faster than their old turtle like droning pace. Rather, side one is fast but still recognizable as Live Skull. The best songs, however, are found on side two which, I hate to admit, is not as distinctive as being Live Skull. There's more saxophone on "Positraction" than I could ever remember hearing in any Live Skull record or show. My mind draws a sudden blank but "Amputease" sounds just like someone else. Why can't I remember who that is? "Caleb," which is one of my favorites, suffers from the same problem. The guitar line is a bit of the old Joy Division. (Just

take the guitar part from "She's Lost Control" and slow it down. There you have it). The album's best track is "Safe From Me" where Thalia actually tries to sing. (Maybe she tries too hard here). But this is the stuff that college radio playlists are made from—English sounding, dark, emotive, very guitar oriented (lead and rhythm guitars being a must), pounding amphetamine-like drums. Get the picture? "Caleb" starts a second later with a violin intro at first pretty and then grating and then back again. Horns, guitar, tambourine (!) join in for a rather lengthy intro for the vocals. This is not doom and gloom though one gets the feeling they're not such a happy bunch. (Actually, "Positraction" is their most lighthearted yet). Live Skull is and has been on a very extensive tour (Europe and the US), so if you're a fan of moody music do check them out.

Grebo rockers **Gaye Bykers On Acid** (now **GBOA**) also have a new album out on Caroline. "Stewed To The Gills" is much more rock and roll and much less a Foetus imitation than their last one. They really go wild here . . . Perhaps due to the recent success of **New Order**, on the wake of the band's tour Warner Brothers has issued the two **Joy Division**'s classic LPs stateside: "Closer" and "Substance" with the original beautiful artwork. Give American youth a lesson in history . . . on that note, Enigma has activated a new "Retro" label issuing a lot of the classics on CD. **Alice Cooper** and **Captain Beefheart** catalogues are amongst the label's initial releases. Now those of us with CD players can enjoy hearing this stuff without the old crackling sounds.

For those fans of **A House**, the Dubliners won the Best Band Of The Year Award at the IRNA's (Ireland's answer to the Grammys) last month. Currently, the band is in their last leg of their first American tour (playing with the Go Betweens). They'll be appearing at the new Ritz on April 14. To celebrate this tour, Sire has released a double A side single (promo only) with the harder edged "I Want To Kill Something." The opposite side boasts one of the album's highlights "I'll Always Be Grateful." This is a genuine pop song, derivative of none. There's so much feeling in this song, namely through **Dave's** vocals and the tear-jerking jangly guitar of **Fergal**. There are no depressing lyrics here, the melody is uplifting. So why isn't it all over the radiowaves???



Curtis Hudson, left, and Lisa Stevens, right, watch as engineer Don Sternecker makes a move at the board during the recording of Lisa's new single "Love That Music." The pair, who penned "Holiday" for Madonna, wrote the 12-inch which will be released on THC Records, a label they own with Curtis's brothers, Wade and Raymond. Curtis produced and Raymond assisted with the mix.

MS. KIMBERLY'S WORKOUT

BY KIMBERLY KOHLER

There are wonderful records available this month. Heavy rains here in New York brought clean streets for the Easter Parade and some killer aerobics tunes. For beginners, give a listen to the rubberband rhythm of **Erasure's** new 12", "Stop!" Start your warm-up with a duckwalk and flying arms or shoulder lifts; at a nice midtempo 120 BPM. After you have them loosened up, give students a dose of the **Tom Tom Club** for static stretching. "Kiss Me When I Get Back" would bring you up to 132 BPM. Synth-wood flute, marimba, clavinet, tambourine and congas blend together for some soulful soft rock that switches to the urgent chorus "Kiss Me When I Get Back!" Perfect for smoother, swinging arms, then more intense arm-work, elbows lead the motion. The lyrics outline the sort of "Love to leave New York but can't seem to do it" sentiments that bombard any intelligent person in this city. This tune is only one gem from the Tom Tom Club's "Boom Boom Chi Boom Boom" album on Sire.

Take a trip to the import section of your record store for the next two songs. Ian Levine and Steven Wagner produced the golden oldie "One Less Bell To Answer" for **Pearly Gates** on Nightmare Records UK at 128 BPM. It holds up nicely to pitch control and it's an important record to add as your third tune for low-impact to high-impact in pre-aerobic 1-2-3-kick, adding bow-and-arrow arms. Pearly's vocals are rich and heartfelt, more from the gospel groove, soaring to heavenly heights over a driving beat, complete with angelic

harp. Use a low-impact side lunge to take a class to high-impact side lunges, switching side to side with rag doll arms. Pearly Gates finishes with a loud wail and a nice cold ending. **Radiator's** "Bad Boy You" is a well-crafted little number on Discomagic records from Italy. The funny male rap seems a bit misplaced in this production, and a long dub would've been nice, but we don't always get what we want. The production is nothing less than dynamite, with the best synth-horn arrangement, perky guitar riffs, good for pitching up to about 140 BPM and skip front, skip side and stationary skipping in a circle.

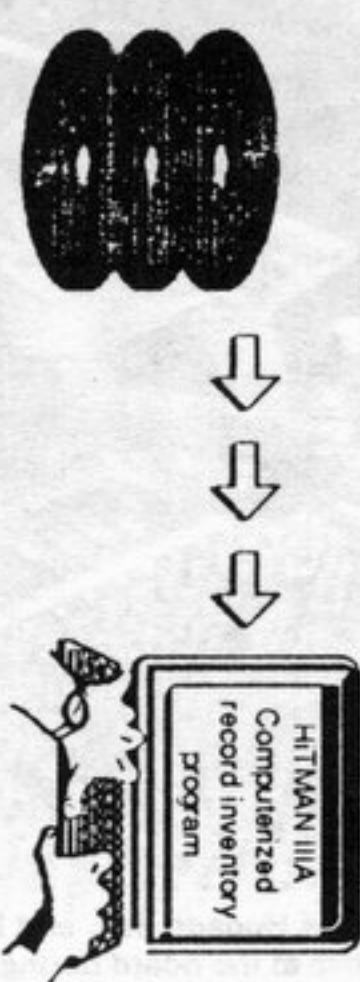
Domestically available on Dream Records, check out **Robin Trapp's** "Powerless" at 142 BPM. It's quick and punchy, simple enough, but not too remedial. Good formula for run-2-3-4-, hop, hip, hop, hop, arms come up in four on the run, down in four on the hops. **XTC** gets rave reviews in Rockpool and well it should! Two cuts are really super for aerobics, plus other pleasurable activities. This 4-sided album works great for chopping vegetables and cleaning out closets! Earthy and back to basics best describe "The Mayor Of Simpleton" (140 BPM—only a brief 3:58). As usual, XTC's lyrics are as close to profound as you'll find in this crazy world of music... "But I may be the mayor of simpleton, but I know one thing, and that's I love yooooooooo." The vocalist lists all his simple ways in a sweet introspective manner. "Across This Anthep" is a heavy dose of one of the band's world views. A wild sax lead lends a really out-of-control feel to this energetic bit of rock, sure to fill five minutes of class with a Hi-NRG diversion. Run in high kicks forward for eight with soldier arms, then punching back for eight with heels in front.

You can finish off forty-five minutes with **Elvis Costello's** new smash hit, "Veronica," at about 155 BPM. Three minutes and ten seconds of hit music for low cross kicks and small arm circles front and behind your back. Elvis cuts to half-time for a few bars, so you have to count, but the snare soon returns and you're back to tempo in time for the cool-cold ending!

Power Productions has a new Aerobics Power Mix, their sixth to date. The high and low-impact versions both begin with the classic **Jeanie Tracy** smoker "Time Bomb," an excellent record to get you through an explosive warm-up (135 on the high-impact). The fast tape continues with **Lilac's** "Come, Come, Come" (139). Then comes Chris Byrde with "Pure Energy" (143). **Francine Kerr's** refreshing remake of "Knock On Wood" (147), **Soho's** "You Won't Hold Me Down" (152), "Give It All You Got" (155) by **Modern Rocketry**, followed by **Gomez Presley** (Bobby Orlando?) singing "The Letter" (157). "Love On the Line" by **Janie Johnson** (153) and as the last song, the gospel-like energy of one of **Sylvester's** greatest songs, "Trouble In Paradise" (145). Power Productions can be reached by calling 1-800-777-Beat.

ZYX Germany offers a sparkling 6:00 minute tune for floorwork or warm-up with Kinky Go's "You, You, You." A galloping bassline creates warp drive for the male falsetto vocal. Jazz walk your warm-up or keep things interesting for toning a couple of hamstrings with a kind of donkey leg-placement-kick, on elbows and knees, extending one leg, pressing through the heel, then bring the heel toward the buttock. **Sarah Dash** springs with some solid funky stuff on EMI. She just wants to make you "Feel Good" and she does it with her own brand of natural-woman soul. There's probably someone in the studio right now, fixin' this up to more than the 4:10 on this new release. At about 115 BPM, here's a good one for 1.5 or 2 lb. weights.

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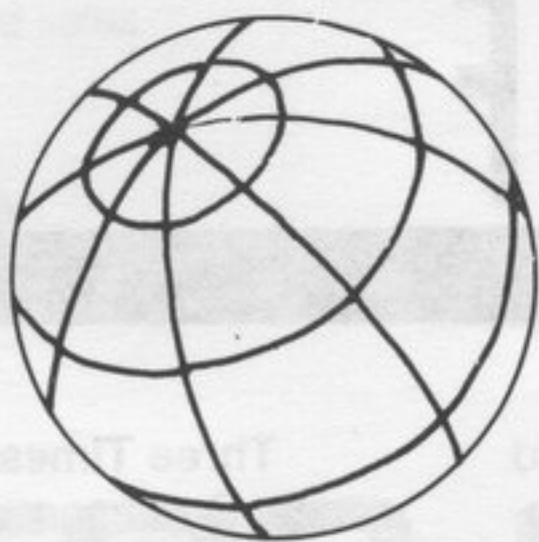
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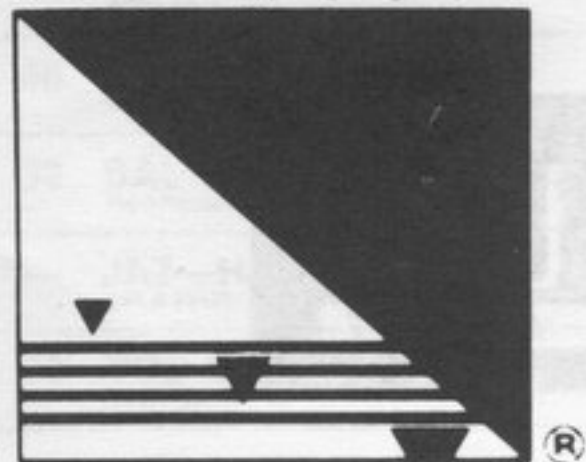
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NEW MUSIC SEMINAR, MARRIOTT MARQUIS HOTEL, NEW YORK CITY, JULY 15-19, 1989.

STUPID DEF

BY P FINE

Kool G Rap & DJ Polo are on the "Road To Riches" (Cold Chillin'/Warner Bros) with their long awaited debut LP produced by Marly Marl. The LP is solid and all 11 cuts are good though it lacks a smash single. Kool G's story starts in the street as a gangster as he later elevates as a rapper traveling the road. The title cut, which is the single, uses the ever popular, but never used before, "Stiletto" break by Billy Joel. "Cars," is the next dopest song and with a remix it can make some noise. The music is from the Gary Numan classic. "It's A Demo," the first song to successfully use "Funky Drummer," is included as a remix with some new rhymes. G is the epitome of a hard-core rapper and he proves it in "Rhymes I Express," "Bass . . . snare drum . . . in your ear drum . . . musical outcome . . . lyrical tantrum . . . energy . . . enters me . . . power absorbed . . . photograph . . . arts 'n crafts . . . mic warlord . . . Kool G Rap . . . the lyric dictator . . ." He continues this throughout the LP with songs like, "Men At Work," "Trilogy Of Terror," and the previously released and very underrated single, "Poison." Kool G shows his other side with the love jam, "She Loves Me, She Loves Me Not," which uses an Isaac Hayes bit.

The new hype for 1990 will be Spanish Rappers, and of course every label will have to have one. They of course rap in both Spanish and English. There's a couple due out for the summer, **Mellow Man Ace** on Delicious Vinyl/Capitol, **Latin Empire** on Atlantic, and more natural from **Latin Poets** on Jellybean/Warner Brothers who had previously released a 12". "Messiah" b/w "Insane" (Nu Groove 212-398-1855) by **N.M.C. & A.D.J.** is a song which relies on a simple beat with strong rhymes by N.M.C., a Puerto Rican rapper. He drops rhymes about the problems of our country, including racism. He's a good rapper with some strong lyrics and clever delivery.

Fila Fresh Crew, featuring Dr. Rock, a personality of K104 in Arlington, TX., drop an LP "Tuffest Man Alive" (Get Live/Macola 213-469-5821). On "Dunk The Funk" the kick drum is so hard that the track distorts. Besides the dope kick, Dr. Rock's cuts are sharp. "Nasty," is a hype 808 west coast beat with heavy breathing and party rhymes. "I Hate To Go To Work" and "Drink It Up" are two funny jams. The music production and turntable cuts by Dr. Rock are hype as he helps unite both the east and west coasts.

Rodney-O & Joe Cooley, from Los Angeles, are about to make some noise with "This Is For The Homies" (Egyptian Empire/West Coast 800-524-7727). The song uses some smooth turntable work by Cooley and some casual rhymes by Rodney-O.

Gang Starr, Keithy E and DJ Premier, have 12 good cuts on their debut LP, "No More Mr. Nice Guy" (Wild Pitch). The production, mix, and turntable work are all sharp. The rapping from Keithy E, a Boston native and Moorehouse graduate, is always on target and true to the concepts. DJ Mark, the 45 King produced two cuts, "Knowledge" and "Gusto." "Knowledge" is a typical Mark beat as he loops a funky guitar with a 1-2 horn blast. "Jazz Music" is a good song with some unique and strong rhymes on target. DJ Premier is consistently on time with creative turntable work, dope cuts and sharp transforms.

DJ Mark, the 45 King is again at the production booth and this time presents, "Pure Righteousness" (Tuff City) by **Lakim Shabazz** another debut LP from a rapper dropping knowledge with help from the 45 King. "Adding On" has a club beat and introduces "righteousness." A remix of this song with some party rhymes could be deadly. The other eight cuts are good and lyrically have much meaning. Mark provides simple looped beats and some nice basic, though still funky, guitar and horn samples.

Three Times Dope, from Philadelphia, are produced by Lawrence Goodman and Chuck Nice as is their LP "Original Stylin'" (Arista). The beats, courtesy of Chuck Nice, on "Greatest Man Alive," "From Da Giddy Up," and Steady B on "Once More Your Hear The Dope Stuff" are funky. They feature some wild samples and are it's strength on the LP. "Increase The Peace"/"What's Going On" lyrically offers some meaningful rhymes.

Orpheus (which comes from a Greek mythological musician with magical musical powers) Records is a new label distributed by EMI Manhattan. Much of the rap they are doing is in association with Select Dee Productions, Inc., run by Donald Dee. Their debut LP release is "Music Maestro" by **B Fats**. The LP uses swing beats, and strong roughly delivered rhymes. The LP is highlighted by the quality beat of "Funk Power," which uses some hard guitars, and samples. A second LP is "Get Into It" by **Jay Love**. "I Got Caught Out There" is a clever song with a catchy hook. From an upcoming LP, "No Joke" is **Shocky Shay** with "Pass The Salt-N-Pepper" which has a strong delivery as they dis rap's top female duo.

Some other 12"s of interest include: "Do It" b/w "Drop The Bass" (West Coast 800-524-7727) by **P.D.F. Crew**, using the "Funky Drummer," and some hardcore rhymes. "She's Bad" (JR/On Top 305-633-7127) by **Fresh Celeste**, formerly with the M4-sers, uses car sound effects and a funky beat highlighted by some hard brass. **Golden Fresh Females** utilized producer King Of Chill to come up with "Golden Fresh Females" b/w "Turn It Out" (Sam Records). The b side's beat mixes up a nice bass loop and a catchy piano sample. From London, UK is **She Rockers** and "Get Up On This" (Jive/RCA) a hyped jam with some funky guitars and wild sirens. Adonis' b side mixes are completely different with some added techno sounds and edits and are much more club oriented.

Some recent releases have showed us the big influence of rap music. Motown and Joyce "Fenderella" Irby have teamed up with the beat box and rapping of **Doug E Fresh** on "Mr. D.J." **Keith Le Blanc** and his Tackhead/Fats Comet posses have dropped a solo single, "Einstein" b/w "Here's Looking At You" (Netzwerk/Capitol). **Edelweiss** and "Bring Me Edelweiss" (Atlantic) is bugged out rap 12" with some scratches, and samples. The song uses hooks via ABBA and Gang Of Four. This song may just be crazy enough to get over. Bass player of The Ramones, **Dee Dee King**, is solo on Sire Records with some help from Debbie Harry and Chris Stein. On the LP, "Standing In The Spotlight" he shows the influence of hip hop on "Mashed Potato Time" and "Brooklyn Babe." Though the songs appear to be silly and degrading, an idea like this, but improved and authentic along with some strong marketing, could get over in a big way (ie: Beastie Boys). "Telephone Tracks" (Pow Wow 212-245-3010) by **Music Works** is a reggae LP all utilizing the "Telephone Love" beat, which was again made popular by J.C. Lodge. The LP features 9 other tracks from popular reggae artists.

Send all product in all forms (LP, CD, Cassettes, 12" 7" and videos), other promotional material, and XL t-shirts and all demo cassettes to P FINE: 33 3rd Avenue New York, NY 10003 (note: new address) Thumbs up & BE GOOD!!! SHALOM!!

DANCE MUSIC
REPORT

This chart was compiled from reports by DJs, radio airplay and sales.

DANCE MUSIC
REPORT

DMR **RAP** TOP 60

Volume 12 Issue 8 April 28 – May 13, 1989

TC	LC	
◆ 1	7	DE LA SOUL —Me Myself And I Tommy Boy TB 926
◆ 2	1	TONE LOC —Funky Cold Medina Delicious DV 1004
◆ 3	2	STOP THE VIOLENCE MOVEMENT —Self-Destruction Jive 1178
◆ 4	19	SLICK RICK —Children's Story Def Jam 44-68223
◆ 5	3	KID'N PLAY —Rollin' With Kid N' Play Select FMS 62235
◆ 6	6	MC HAMMER —Turn This Mutha Out Capitol V 15437
◆ 7	14	EAZY E —We Want Eazy E Ruthless/Priority 59110
◆ 8	5	NWA —Straight Outta Compton Ruthless/Priority 57102
◆ 9	4	DE LA SOUL —3 Feet High And Rising Tommy Boy LP 1019
◆ 10	10	ROB BASE & DJ EZ ROCK —Joy And Pain Profile PRO 7247
◆ 11	8	TOO SHORT —Life Is Too Short Jive LP 1149
◆ 12	38	KWAME —The Man We All Know And Love Atlantic 86463
◆ 13	9	SLICK RICK —The Great Adventures Of Slick Rick Def Jam LP FC 40513
◆ 14	12	EAZY E —Eazy Does It Priority 57100 LP
◆ 15	23	KOOL G RAP & DJ POLO —Road To The Riches Cold Chillin'/WB LP 25820
◆ 16	44	K9 POSSE —This Beat Is Military Arista AD 9798
◆ 17	15	TONE LOC —After Dark Delicious LP 3009
◆ 18	24	3 TIMES DOPE —Original Stylin' Arista LP 8571
◆ 19	16	JUST ICE —Desolate One Fresh LP 82010
◆ 20	11	KOOL G RAP & POLO —Road To The Riches Cold Chillin'/WB 21154
◆ 21	—	KING TEE —Act A Fool Capitol LP 90544
◆ 22	22	MC HAMMER —Let's Get It Started Capitol LP 90924
◆ 23	36	OAKTOWN'S 357 —Yeah Yeah Yeah Capitol LP cut
◆ 24	43	KWAME —The Boy Genius Atlantic LP 81941
◆ 25	21	MARLEY MARL —Symphony Cold Chillin'/WB 21124
◆ 26	28	3 TIMES DOPE —Greatest Man Alive Arista 9749
◆ 27	46	KID 'N PLAY —2 Hype Select LP 21628
◆ 28	33	SALT 'N PEPA —Twist & Shout Next Plateau NP 50083
◆ 29	—	JAZ —Hawaiian Sophie EMI V 56126
◆ 30	20	TOO SHORT —Life's Too Short Jive 1163

TC	LC	
◆ 31	27	CHUCK CHILL OUT & KOOL CHIP —Rhythm Is the Master Mercury 872 567
◆ 32	18	DISMASTERS —Black And Proud Urban Rock 938
◆ 33	56	STEZO —To The Max Fresh 80129
◆ 34	37	ERIC B & RAKIM —The R Uni/MCA 8012
◆ 35	41	CASH MONEY & MARVELOUS —Where's The Party At Sleeping Bag LP TLX 42016
◆ 36	—	2 LIVE CREW & TROUBLE FUNK —The Bomb Has Dropped Luke Skyywalker GR 125
◆ 37	55	NENEH CHERRY —Buffalo Stance Virgin 96573
◆ 38	47	7A3 —Drums Of Steel Geffen 21152
◆ 39	42	FIRST PRIORITY MUSIC FAMILY —Basement Flavor First Priority LP 91046
◆ 40	57	SPECIAL ED —I Got It Made Profile 7245
◆ 41	—	MC SUGAR RAY & STRANGER D —Knock Em Out Sugar Ray Next Plateau NP 50095
◆ 42	13	BOOGIE DOWN PRODUCTIONS —Jack Of Spades Jive 1169
◆ 43	58	SUPERLOVER CEE & CASANOVA RUD —I Gotta Good Thing Elektra 66722
◆ 44	31	SLICK RICK —Teenage Love Def Jam 38-08105
◆ 45	—	SHE ROCKERS —On Stage Jive 1197
◆ 46	17	ICE T —High Roller Warner Bros. 21149
◆ 47	50	MC SHAN —Juice Crew Law Cold Chillin'/WB 21159
◆ 48	—	DOUG E. FRESH —Def Reality promo
◆ 49	40	BEATMASTER CLAY D —Do Your Duty Vision VR 1218
◆ 50	—	COOKIE CREW —Born This Way fRR/PolyGram 886 513
◆ 51	—	ICE T —Hunted Child Warner Bros. 21149
◆ 52	48	MC TWIST —The House Jumps Luke Skyywalker GR 123
◆ 53	29	BIG DADDY KANE —Rap Summary ("Lean On Me" soundtrack) WB LP cut
◆ 54	35	SIR MIX A LOT —Rippin' Nastymix 78973
◆ 55	52	PUBLIC ENEMY —Black Steel In The Hour Of Chaos Def Jam 44-68216
◆ 56	25	MILLI VANILLI —Girl You Know It's True Arista AD1-9780
◆ 57	59	STETSASONIC —Float On/Miami Bass Tommy Boy 924
◆ 58	—	GHETTO BOYZ —Making Trouble Rap-A-Lot LP 100
◆ 59	—	REAL ROXANNE —The Real Roxanne Select LP SEL 21627
◆ 60	60	ANTOINETTE —Baby Make It Boom Next Plateau NP 50089

REVIEWS

of what you're getting on vinyl while you're looking at the paper.

The A side offers five relatively short songs including "Coverboy" and "Love Or Lust" penned by Brian Soares, the slow ballad "Say Goodbye" and "Do You Want Me Back" by David Burrill and a cover of Al Green's "Let's Stay Together." The overall A side production and performances are OK, but I suspect the flip side will interest you a bit more. It contains the club mixes of both Soares's songs and a disco cover of Al Green's mega-hit. "Coverboy" (6:46) is very Secret Ties with a latin feel to the music. The intro is acceptable and the entire song is very intense (126 BPM). The background female vocals are charming and David's vocals seem well suited to this particular offering. The overall arrangement is a bit tough to deal with if you prefer to exit early. David raps over the first possible break, so the only real break is quite late; also, cold end. The Al Green cover also has a latin feel. The arrangement is interesting, but David is neither Al Green nor Tina Turner and he should avoid the comparison. "Love Or Lust" (7:08) (126 BPM) is a bit different from the others. Although the latin touches remain, they are overshadowed by tough guitars. The intro is easy to use and the arrangement nearly follows the classic pattern. The chorus and verse are all right and the hook "is it really love or is it lust?" works. The real break is full of those guitars, but you could get out. The reprise has some vocal dub effects, another instrumental passage for easy mixing and a cold end. If you played any of the Secret Ties songs, if you program Hi-NRG, or if you've played host to David's club act, then you'll probably find a place for a couple of these tunes, too. If not, you can always look at the cover. BS Records (707) 765-6638.

DJ NOTES:

... The best way I know to keep you current is to tell you where to get 'em hot off the presses. So here's some fresh ones!

Miami Bass Machine Jamarc LP 9002. Various artists including Bassadelic and the sensational Rapp Mechanix and ... **Maggotron** "The Revolution Will Not Be Televised (Cos' We Don't Have A Video)" Jamarc LP 9001 and ... **Blowfly** "Blowfly For President" Oops LP 3006. The above LPs are distributed by Pandisc (305) 948-6466. **The Mission** "Listen To The Mission" 12" BR-103 Bianca Records (305) 974-5415. **2 Live Crew With Trouble Funk** "The Bomb Has Dropped" (12" Luke Skyywalker GR 125). **Miami Bass Waves** (Double LP Luke Skyywalker XR 5001) compilation containing new single "The Bomb Has Dropped" and 22 other tracks by various South Florida artists. **Angee** "Toby" (12" Skyyline MR-205) call Luke Skyywalker for the above three releases (305) 573-0599. **Never Stop Posse** "Rap Revenge" (LP Never Stop Prod. 500 (305) 671-7396), **Rock Force** "Rock Force" (LP 5022 Joey Boy Records (305) 635-5588), **Chill C** "Jungle Dame" (12" State Records (407) 425-3975), **Richard Rogers** "Crazy In Love"/"Frantic" (12" SAM Records (yes, they're back) (718) 335-2112).

IMPORTS

(Continued from page 24)

tly-treated downtempo song as a novelty or surprise with an inventive sleaze offering! A must for the creative jock. Lotsa fun!

CLAUDIA T "Dance With Me" (Loading Bay 12" UK)

Stemming from Holland, this NRG single is snowballing into a fairly strong NRG hit. 129 BPM and sounding very SAW-ish, it may cross the NRG/Aerobics boundaries.

STYLE COUNCIL

"Promised Land" (Polydor 12" UK)

After the spirited remake of "It's Alright" by the Pet Shop Boys, one should not be surprised by this cover of Joe Smooth's house monster of last year by the Paul Weller-led Style Council. This vibrant treatment by the ex-Jam member should bring Paul and his band the mainstream prominence which has illuded his own material.

In the UK the Style Council's popularity has fluctuated due to a

lack of a coherent musical/production style which has made pinpointing their audience difficult and their success hit-and-miss. This new cover seems assured of instant success due to the wonderfully-polished production and familiarity of the original. The rhythm is house-oriented but includes some key percussion nuances which make it fresh and exciting. 127 BPM.

Paul and female vocal partner work the lyrics with the inner-soulfulness needed to put across the message while the music line makes it very mainstream-acceptable. Joe Smooth provides a superb remix which includes a positively fierce break. If you choose to wait, the track ends with an a capella cold-fade.

Equally as intense is the Style Council's self-penned house track, "Can You Still Love Me?" on the flip. This 120 BPM track possesses a more progressive feel through its simple, raw approach without heavy production, which garage-oriented jocks—as well as progressive—will find suitable for their respective crowds. Noteworthy.

JACKIE QUARTZ

"A La Vie, A L'Amour" (PWL Records 12" UK)

DEBUT DE SOIREE

"Nuit De Folie" (PWL Records 12" UK)

Since both these singles share audience, language and label affiliation with each other, one review should suffice. Both tracks feature solid remixes by PWL's Pete Hammond, are geared to the Hi-NRG crowd and sung in French.

The Quartz song was a huge Hi-NRG hit almost two years ago. Pete's treatment adds more life and fervor to the galloping 125 BPM rhythm, but its appeal will be mostly attributed to the sexy French lyric and Jackie's sensuous vocals. A must two years ago—no excuse not to have it now!

Debut De Soiree is the second of PWL's new French acts and "Nuit De Folie" should also be of interest to NRG jocks. At 121 BPM this track is more mid-tempo than NRG and features a formula PWL sound, but the novelty of playing a French-sung track with contemporary production should be appealing to the creative jock, adding a bit of culture to the evening.

The male-sung lyric is very rhythmic—therefore very catchy—but unless you know French you're stuck for meaning. Great for adding meaning to your mid-tempo set—and some company for "Voyage Voyage."

LIVING IN A BOX

"Blow The House Down" (Chrysalis 12" UK)

Richard Darbyshire and the boys are set to storm the USA with this monster crossover single, which is far different from the style heard on their debut album. It's a blend of R&B, rock, pop and soul bonded by a Tom Lord-Alge and Dan Hartman production. This duo have arrived at a formula which successfully works these themes in a manner perfect for every format, while not selling out to pop. Sounds a lot like what Earth, Wind and Fire have been doing through the years.

The "Conversion Version" is an extended mix of the original with a so-so intro but some nice breaks and enough guitar to please Top 40 formats. The "Club Dub" is fab with its "nitro" influences and grooved feel—courtesy of Keith Cohen and Sabby Rayas. The track has all the right elements to make it in a big way. Nice keyboard work by Jeff Lorber brought out by a great production. 120 BPM. Magnificent!

VENICE

"Ever And Ever" (Flea Records 12" Italy)

Like a gift from the heavens this latest Farina and Crivellente offering fills the void with true barnstormin' high energy. Male-sung and fervent at 137 BPM, this should be an immediate fave among NRG'ers and aerobics instructors. The relentless rhythm shows shades of "Stop" and "You Spin Me Round" in its own brand of Italian NRG. The vocal is catchy in its rhythmic cadence and the "Ever And Ever" choruses are memorable. Included are the Flea characteristic "M.Y.O.M." and Instrumental versions, which all associate with the extended "High E" mix. Consider this record a sunshower during this uptempo Hi-NRG drought!

Beats Per Minute are noted after catalog number. BPM courtesy of **DISCO BEATS/DANCE BEATS**. For more information on this service call (518) 371-5959. All records listed are available commercially. The format (LP 12" 7") is listed after label name. Chart movement is determined by reports from key DJs. It is not an absolute scale. It simply shows chart position relative to other records and relative movement from last chart (LC) to this chart (TC).

TOP 80 CHECKLIST

Volume 12 Issue 8 April 28 – May 13, 1989

TC LC

1	4	MADONNA—Like A Prayer Sire 21170—114 BPM
2	3	JODY WATLEY—Real Love MCA 23928—110 BPM
3	2	RAIANA PAGE—Open Up Your Heart Sleeping Bag SLX-40140—121 BPM
4	6	NENEH CHERRY—Buffalo Stance Virgin 96573—108 BPM
5	1	FINE YOUNG CANNIBALS—She Drives Me Crazy IRS 23926—109 BPM
6	41	DE LA SOUL—Me Myself & I Tommy Boy TB 926—115 BPM
7	18	ALYSON WILLIAMS—Sleep Talk Def Jam 44-68193—107 BPM
8	7	MILLI VANILLI—Girl You Know It's True Arista AD1-9780—99 BPM
9	16	PAULA ABDUL—Forever Your Girl Virgin 96565—121 BPM
10	10	S'EXPRESS—Hey Music Lover Capitol V 15454—124 BPM
11	14	BOBBY BROWN—Every Little Step MCA 23933—100 BPM
12	5	MAURICE—This Is Acid Vendetta VE 7016—125 BPM
13	28	ROB BASE & DJ EZ ROCK—Joy And Pain Profile PRO 7247—111 BPM
14	8	TONE LOC—Funky Cold Medina Delicious Vinyl DV 1004—118 BPM
15	11	YAZZ—Stand Up For Your Love Rights Elektra 0-66711—124 BPM
16	31	CASANOVA'S REVENGE—Let's Work Invasion PAL 7248—123 BPM
17	47	D MOB—Trance Dance ffrr/Polygram 886-517—120 BPM
18	30	KC FLIGHTT—Planet E RCA 8897—122 BPM
19	26	BOY GEORGE—Don't Take My Mind On A Trip Virgin 96577—114 BPM
20	24	BASIA—Promises Epic 49-68227—117 BPM
21	9	TEN CITY—That's The Way Love Is Atlantic 86464—120 BPM
22	17	SAMANTHA FOX—I Only Want To Be With You Jive 1193—126 BPM
23	32	CYNTHIA—Endless Nights Mic Mac 510—124 BPM
24	21	CHANELLE—One Man Profile PRO-7241—120 BPM
25	19	JOHNNY KEMP—Birthday Suit Columbia 44-68207—121 BPM
26	61	FAST EDDIE—Let's Go DJ Intl. LP Cut—123 BPM
27	51	PETER SCHILLING—Different Story Elektra 66709—121 BPM
28	—	HITHOUSE—Jack To The Sound Next Plateau NP 50094—120 BPM
29	—	ROBERTA FLACK—Uh-Uh Ooh Ooh Look Out Atlantic 86435—120 BPM
30	—	SPIRIT MATTER—Betrayal Tropical Heat—THR 105 BPM
31	12	ROXETTE—The Look EMI V 56133—96 BPM
32	35	SEVENTH AVENUE—The Love I Lost Atlantic 86476—129 BPM
33	15	CHERRELLE—Affair Tabu 429 68199—113 BPM
34	25	PASADENAS—Tribute (Right On) Columbia 44-68203—109 BPM
35	13	MANDY—Victim Of Pleasure Atlantic 6440—125 BPM
36	36	WILL TO POWER—Fading Away Epic 49-08183—125 BPM
37	33	NAYOBE—It's Too Late WTG 41-08182—113/122 BPM
38	72	GIPSY KINGS—Bamboleo Elektra 66715—119 BPM
39	64	DEBBIE GIBSON—Electric Youth Atlantic 88918—127 BPM
40	40	GUY—I Like MCA 23927—109 BPM

TC LC

41	27	EL DEBARGE—Real Love Motown 4616—109 BPM
42	42	KRISTIN BAILO—Don't Turn Your Back On Love Vendetta VE 7011—117 BPM
43	49	ONE 2 MANY—Downtown A&M SP12297—121 BPM
44	—	RPM ORCHESTRA—U Got The Power Satellite 0019—121 BPM
45	—	PATTI DAY—Inch By Inch Stairway SW 1203—116 BPM
46	—	ERASURE—Stop Sire LP cut—122 BPM
47	43	STEVIE B—I Wanna Be The One LMR 4003—118 BPM
48	45	KON.KAN—I Beg Your Pardon Atlantic 86467—124/121 BPM
49	75	VARIOUS ARTISTS—In House Vol I Jive 1185 EP
50	59	A GUY CALLED GERALD—Voodoo Ray Warlock WAR 038—120 BPM
51	20	SHEENA EASTON—Days Like This MCA 23932—106 BPM
52	46	NEW EDITION—Crucial MCA 23934—104 BPM
53	—	TT MAX—Body Rock Ozone 001
54	29	DIANA ROSS—Love Hangover '89 Motown MOT4632—114 BPM
55	55	INNER CITY—Good Life Virgin 96591
56	—	ANTHONY THOMAS—Don't Say Goodbye Next Plateau NP 50092—120 BPM
57	22	FIGURES ON A BEACH—You Ain't Seen Nothin Yet Sire 21131—119 BPM
58	66	LATIN RASCALS—It Must Be You Tin Pan Apple 871-597—122 or 120 BPM
59	—	EDELWEISS—Bring Me Edelweiss Atlantic 86423—119 BPM
60	38	EIGHTH WONDER—Baby Baby WTG 41-68214—118 BPM
61	44	STOP THE VIOLENCE—Self Destruction Jive 11780—106 BPM
62	—	XYMOX — Obsession Wing 871-707—127 BPM
63	—	NEW ORDER—Round And Round Qwest 21062—130 BPM
64	—	SHE ROCKERS—On Stage Jive 1197—120 BPM
65	—	JAMS—Burn The Beat TVT 4041
66	—	DANIELLE DAX—Cold Sweat Sire 21128—126 BPM
67	50	ALEXANDER O'NEAL—What Can I Do To Make You Love Me Tabu promo—117 BPM
68	48	CAMOUFLAGE—That Smiling Face Atlantic 86436—103 BPM
69	37	PAJAMA PARTY—Yo No Se Atlantic 86478—122 BPM
70	53	LEVERT—Just Coolin' Atlantic 86459—101 BPM
71	34	PET SHOP BOYS—Introspective EMI LP 90868
72	77	JOMANDA—Make My Body Rock Big Beat BB 0004
73	—	ERICA SMITH—Temptation Eyes Columbia 44-68234—135 BPM
74	—	ALTA DUSTIN—One Man Woman Atlantic 86442—119 BPM
75	—	HEARTBRAKE—Never Stop Loving You We B 004
76	62	FALCO—Do It Again Sire 21178—124 BPM
77	—	BELLE STARS—Iko Iko Capitol V 15475—104 BPM
78	63	NOEL—Change 4th & Bway 481—116 BPM
79	70	ANIMOTION—Room To Move Polydor 871-519—100 BPM
80	73	NAISHA—One Step At A Time Sutra SUD 083—123 BPM

RHYTHM RADIO

88 92 96 100 104 108

NEW SINGLE ADDS FOR THE PAST TWO WEEKS

THE PANEL

1 WQHT 97.1 FM RADIO
1372 Broadway, 16th Floor
New York, NY 10018
212 840-1035
Joel Salkowitz, PD
Steve Ellis, MD
HOT 97 FM

2 WPLJ 95.5 FM RADIO
2 Penn Plaza
New York, NY 1000119
212/613-8900
Larry Berger, PD
Jessica Ettinger, MD
POWER 95.5

3 WHTZ 100.3 FM RADIO
PO Box 7100
New York, NY 10150
212 239-2300
Scott Shannon, PD
Frankie Blue, MD
Z100 WHTZ FM

4 WKRB 90.9 FM RADIO
2001 Oriental Boulevard
Brooklyn, NY 11235
718-934-5816
Jeff Krupczyn, PD
Angela Stoll, MD
B91

5 WKSS 95.7 FM RADIO
Hartford Square North
Ten Columbus Boulevard
Hartford, CT 06106
203/249-9577
Jodi Ryan, MD
Chris Walsh, Ass't MD
Kiss 95.7 FM

6 WUSL 99.9 FM RADIO
440 Dominoe Lane
Philadelphia, PA 19128
215-483-8900
Dave Allan, PD
John Mondz, MD
POWER 99 FM

7 WNNK 104.1 FM RADIO
3400 N. Sixth Street
Harrisburg, PA 17110
717 238-1402
Bruce Bond, PD
Ed August, MD
WINK 104 FM

8 WWKX 106.3 FM RADIO
PO Box G
98 Getchell Avenue
Woonsocket, RI 02895
401/762-1240
Paul Jackson, PD
106.3 FM

9 WILD 1090 AM RADIO
90 Warren Street
Boston, MA 02119
617/427-2222
Carolyn Robbins, MD
WILD 1090

10 WXKS 107.9 FM RADIO
99 Revere Beach Parkway
Medford, MA 02155
617/396-1430
Jerry McKenna, MD
Kiss 108 FM

11 WPGC 95.5 FM RADIO
6301 Ivy Lane, Suite 800
Greenbelt, MD 20770
301/441-3500
Albie Dee, MD
WPGC 95.5 FM

12 WMYK 93.7 FM RADIO
168 Business Park Drive, Suite 100
Virginia Beach, VA 23462
804 473-1194
Kevin Brown, PD
Lisa Diamond, MD
K94 MUSIC POWER

13 WPOW 96.5 FM RADIO
18350 NW 2nd Avenue
Miami, FL 33169
305/653-6796
Frank Walsh, Ass't PD
Shirley Maldonado, MD
POWER 96

14 WHQT 105.1 FM RADIO
3200 Ponce De Leon Boulevard
Coral Gables, FL 33134
305 445-5411
Willie B, MD
HOT 105

15 WRGI 93.5 FM RADIO
950 Manatee Road
Naples, FL 33961
813 775-3321
Russ Brown, PD
Sandi Stevens, MD
LAZER 93.5

16 WHYT 96.3 FM RADIO
2100 Fisher Building
Detroit, MI 48202
313/871-3030
Mark Jackson, MD
power 96

17 WCRX 88.1 FM RADIO
600 S. Michigan
Chicago, IL 60605
312/663-1693
Jim Modelski, PD
Don Dockman, MD
WCRX 88.1 FM

18 WLWU 88.7 FM RADIO
820 N. Michigan
Chicago, IL 60611
312/670-3205
Anne Consalvo, MD
HIGH ENERGY 88.7

19 WLUM 102.1 FM RADIO
12800 Blue Mound Road
Elm Grove, WI 53122
414/785-1021
Rick Thomas, PD
HOT 102

20 KMJM 107.7 FM RADIO
532 De Balivere
St. Louis, MO 63112
314/361-1108
Mike Stradford, PD
Gregg Beasley, MD
MAJIC 108 FM

21 KITY 92.9 FM RADIO
317 Arden Grove
San Antonio, TX 78215
512/225-5111
Rick Upton, PD
Sharon LePere, MD
POWER 93

22 KJLH 102.3 FM RADIO
3847 South Crenshaw Boulevard
Los Angeles, CA 90008
213/299-5960
Cliff Winston, PD
KJLH 102.3 FM

23 KPWR 105.9 FM RADIO
6430 Sunset Boulevard
Los Angeles, CA 90028
213/874-4664
Al Tavera, MD
POWER 106 FM

24 KSOL 107.7 FM RADIO
1730 S. Amphlett, Suite 327
San Mateo, CA 94402
415/341-8777
Marvin Robinson, PD
KSOL

25 KHQT 97.7 FM RADIO
2860 Zanker Road, Suite 201
San Jose, CA 95134
415 948-0770
Steve Smith, PD
Michael Newman, MD
HOT 97.7

26 KMEL 106.1 FM RADIO
55 Francisco, Suite 400
San Francisco, CA 94133
415 391-1061
Keith Nattaly, PD
Hosh Gureli, MD
KMEL 106.1 FM

27 KFOX 1250 AM RADIO
2815 2nd Avenue, Suite 550
Seattle, WA 98121
206 728-1250
Robert L. Scott, MD
KFOX

28 KIKI 94.0 FM RADIO
841 Bishop Street, Suite 1700
Honolulu, HI 96813
Jimmy Christopher, OM
Alan Oda, MD
HOT 94 FM

29 KJMJ 100.3 FM RADIO
Carolyn Robbins, MD
Elroy Smith, PD
100.3 JAMZ

30 KDAY 1580 AM RADIO
Jack Patterson, PD
Steve Washington, MD
KDAY

[1] WQHT (New York NY):
Lisa Lisa & The Cult Jam "Little Jackie";
Edelweiss "Bring Me Edelweiss"; Mica
Paris "My One Temptation"; Deniz "You
Were The One."

[2] WPLJ (New York NY):
Guns 'N Roses "Patience"; Aretha
Franklin & Elton John "Through The
Storm"; Bette Midler "Wind Beneath My
Wings."

[3] WHTZ (New York NY):
Living Colour "Cult Of Personality"; New
Kids On The Block "I'll Be Loving You."

[4] WKRB (Brooklyn NY):
Edelweiss "Bring Me Edelweiss"; Alyson
Williams "Sleep Talk"; Stop The Violence
Movement "Self Destruction"; Inner City
"Ain't Nobody Better."

[5] WKSS (Hartford CT):
Guns 'N Roses "Patience"; Lisa Lisa &
The Cult Jam "Little Jackie"; Elvis Costello
"Veronica"; Natalie Cole "Miss You
Like Crazy"; Living Colour "Cult Of Personal-
ity."

[6] WUSL (Philadelphia PA):
Anita Baker "Lead Me Into Love"; Lisa
Lisa & The Cult Jam "Little Jackie"; Mar-
cus Lewis "Searching For A Good Time";
Fine Young Cannibals "She Drives Me
Crazy."

[7] WNNK (Harrisburg PA):
Rick Astley "Giving Up On Love"; Lisa
Lisa & The Cult Jam "Little Jackie";
Neneh Cherry "Buffalo Stance"; Elvis
Costello "Veronica"; Surface "Closer
Than Friends"; Sara Brown "Stop."

[8] WWKX (Providence RI):
Luther Vandross "For You To Have";
Slick Rick "Children's Story"; Robbie
Nevill "Somebody Like You"; Atlantic
Starr "My 1st Love"; Anita Baker "Lead
Me Into Love";

[9] WILD (Boston MA):
Lizz "Ready Made Love"; Joyce Irby "Mr.
DJ"; Lisa Lisa & The Cult Jam "Little Jac-
kie"; Anita Baker "Lead Me Into Love";
Soul II Soul "Keep On Movin'."

[10] WXKS (Boston MA):
Mike And The Mechanics "Seeing Is
Believing"; Surface "Closer Than
Friends"; Phoebe Snow "If I Can Get
Through The Night"; Breathe "All I
Should Have Known"; Eddie Money "Let
Me In"; Living Colour "Cult Of Personal-
ity."

[11] WPGC (Washington DC):
Guy "Piece Of My Love"; Cherrelle "Af-
fair"; Al B Sure "If I'm Not Your Lover."

[12] WMYK (Virginia Beach VA):
O'Jays "Have You Had Your Love
Today"; Lisa Lisa & The Cult Jam "Little
Jackie"; Mica Paris "My One Tempta-
tion"; Aleese Simmons "I Want It"; BeBe
& CeCe Winans "Lost Without You"; Mar-
cus Lewis "Searching For A Good
Times"; Charlie Singleton "The Good,
The Bad And The Ugly."

[13] WPOW (Miami FL):
Bon Jovi "I'll Be There For You"; Stevie
B "In My Eyes."

[14] WHQT (Miami FL):
Teddy Pendergrass "Can We Be Lov-
ers"; Surface "Love."

[15] WRGI (Naples FL):
Donna Summer "This Time I Know It's
For Real"; New Kids On The Block "I'll
Be Lovin' You Forever"; Aretha Franklin
& Elton John "Through The Storm";
Waterfront "Cry."

[16] WHYT (Detroit MI):
Sa-Fire "Thinking Of You"; Neneh
Cherry "Buffalo Stance."

[17] WCRX (Chicago IL):
Lisa Lisa & The Cult Jam "Little Jackie";
Lachandra "Just Started"; Channele
"One Man"; Joyce Irby "Mr. DJ"; Kym
Mazelle "Got To Get You Back"; Whizkid
"Cut It Up Whiz."

MD'S/PD'S PICK HITS:

WKRB: Belle Stars "Iko Iko." **WKSS** Sandee "Notice Me." **WLUM** Jody Watley "Real Love." **KMJM** Leotis "Man On A Mission." **WITY** Whistle "Right By My Side." **KDAY** Real Roxanne "Roxanne's On A Roll."

[18] WLUV (Chicago IL):

Alphaville "Romeos"; **The Replacements** "I'll Be You"; **Tao** "Magical Moments."

[19] WLUM (Milwaukee WI):

Neneh Cherry "Buffalo Stance"; **Samantha Fox** "I Only Want To Be With You"; **Grady Harrell** "Sticks And Stones."

[20] KMJM (St. Louis MO):

Chanelle "One Man"; **De La Soul** "Me Myself And I"; **Marcus Lewis** "Searching For A Good Time"; **Vesta Williams** "Congratulations"; **Miles Jaye** "Objective"; **O'Jays** "Have You Had Your Love Today"; **Aretha Franklin & Elton John** "Through The Storm"; **Fine Young Cannibals** "She Drives Me Crazy."

[21] KITY (San Antonio TX):

Sheena Easton "Days Like This"; **Rick Astley** "Givin' Up On Love"; **Rob Base & DJ EZ Rock** "Joy And Pain"; **Cherelle** "Affair."

[22] KJLH (Los Angeles CA):

Frozen.

[23] KPWR (Los Angeles CA):

Donna Summer "This Time I Know It's For Real."

[24] KSOL (San Mateo CA):

Christopher Mac Daniels "A Woman's Touch"; **Klara** "Every Little Time"; **Miles Jaye** "Objective"; **The Controllers** "Temporary Lover"; **Leotis** "On A Mission"; **Luther Vandross** "For You To Love"; **Roxanne** "On A Roll"; **Deja** "Made To Be Together"; **Dorothy Moore** "Endless Night"; **Anita Baker** "Lead Me Into Love"; **Oaktown's 3-5-7** "Yeah Yeah Yeah."

[25] KHQT (San Jose CA):

Guy "I Like"; **De La Soul** "Me Myself And I"; **The Boyz** "A Little Romance"; **Pajama Party** "Yo No Se"; **Raiana Paige** "Open Up Your Heart."

[26] KMEL (San Francisco CA):

De La Soul "Me Myself And I"; **TKA** "You Are The One"; **Lisa Lisa & The Cult Jam** "Little Jackie"; **Gipsy Kings** "Bamboleo"; **Heartbrake** "Never Stop Loving You"; **Aretha Franklin & Elton John** "Through The Storm."

[27] KFOX (Seattle WA):

Joyce Irby "Mr. DJ"; **Constina** "Are You Lonely Tonight"; **Robert Brookings** "Don't Tease Me"; **Aleese Simmons** "I Want It"; **Georgio** "Romantic Love"; **Mica Paris** "My One Temptation"; **Controllers** "Temporary Lovers."

[28] KIKI (Honolulu HI):

Sandee "Notice Me"; **Pajama Party** "Yo No Se"; **Lisa Lisa & The Cult Jam** "Little Jackie"; **Milli Vanilli** "Don't Forget My Number"; **Maurice** "This Is Acid"; **Rick Astley** "Givin' Up On Love"; **Donna Summer** "This Time I Know It's For Real"; **Guy** "I Like."

[29] KJMZ (Dallas TX):

Atlantic Starr "My First Love"; **Charlie Singleton** "Good, Bad & Ugly"; **Paula Abdul** "Forever Your Girl."

[30] KDAY (Los Angeles CA):

Natalie Cole "Miss You Like Crazy"; **The Boyz** "A Little Romance"; **Blue Magic** "Romeo & Juliet"; **Grady Harrell** "Sticks And Stones"; **O'Jays** "Have You Had Your Love Today."

DANCE MUSIC

R E P O R T

DANCE MUSIC

R E P O R T

WEST COAST DANCE ROCK TOP 25

TC LC

- | | | |
|----|----|---|
| 1 | 2 | FRONT 242 "Never Stop" (Wax Trax) |
| 2 | 3 | NEW ORDER "Round & Round" (Qwest) |
| 3 | 1 | FINE YOUNG CANNIBALS "She Drives Me Crazy" (IRS) |
| 4 | 6 | BOXCAR "Freemason" (Nettwerk) |
| 5 | 4 | XYMOX "Obsession" (Wing) |
| 6 | 9 | DEPECHE MODE "Everything Counts-'89 Remix" (UK Import) |
| 7 | 10 | EDELWEISS "Bring Me Edelweiss" (Atlantic) |
| 8 | 5 | S-EXPRESS "Hey Music Lover" (Capitol) |
| 9 | 7 | MOEV "Crucify Me" (Nettwerk) |
| 10 | 11 | ROXETTE "The Look" (EMI) |
| 11 | 14 | SPARKS "Just Got Back From Heaven" (Rhino) |
| 12 | 20 | ERASURE "Stop" (Sire) |
| 13 | 15 | LOVE & ROCKETS "Motorcycle" (UK Import) |
| 14 | 8 | DANIELLE DAX "Cold Sweat" (Remix) (Sire) |
| 15 | 17 | CETU JAVU "Have The Mind" (ZYX German Import) |
| 16 | RE | FRONT LINE ASSEMBLY "Digital Tension Dementia" (Wax Trax) |
| 17 | 23 | MORRISSEY "Last Of The International Playboys" (Sire) |
| 18 | — | WHEN IN ROME "Sight Of Your Tears" (Virgin) |
| 19 | 21 | KEITH LE BLANC "Einstein" (Nettwerk) |
| 20 | 16 | YELLOW "Tied Up" (Mercury) |
| 21 | RE | RAINBIRDS "Boys On A Beach" (UK Import) |
| 22 | 19 | KON.KAN "I Beg Your Pardon" (Atlantic) |
| 23 | 18 | DURAN DURAN "All She Wants Is" (Capitol) |
| 24 | 12 | THE UNTOUCHABLES "Agent Double O-Soul" (Restless) |
| 25 | — | REAL LIFE "Send Me An Angel" (89 Remix) (German Import) |

Compiled by Ali Lexa from key West Coast DJs.

NEW RELEASES

12" S **Ambassadors Of Funk** "Another Side To You"/"Monster Jam" (Next Plateau NP 50100)
Blackmale "Keep Movin'" (Ruff House RH 75516) (Ruff House: 215-574-1742)
Body And Style "Listen To My Cries" (Mic Mac 515)
Cynthia "Endless Night" (Mic Mac 510)
Danny "D" & DJ "Wiz" "Get On Up And Dance" (Heat Wave 91277)
Danny "D" & DJ "Wiz" "I Got Your Girlfriend" (Heat Wave 91276)
Sarah Dash "Feel Good" (EMI promo)
Easterhouse "Come Out Fighting (remix)" (Columbia 44-68771)
Eclipse "No One But You Can" (High Power 106)
Einstein "Friday Night And Saturday Morning" (Profile PRO-7251)
Envision "Family Affair" (Mercury 872 783-1)
Fast Eddie "Let's Go (remix)" (DJ International 969 RX)
The 45 King "The Red The Green The Black" (Tuff City RV-01)

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Gail Freeman "Danger In The Airwaves" (Sutra DJ 85)
Hardhouse "Voices In My House" (Easy Street EZS 7546)
Hendrix "Me Wanna See Ya Dance" (Easy Street EZS 7547)
Takeshi Hoh "Cowbell" (Columbia 44-68213)
Ice Cream Tee "Can't Hold Back" (Uni L33-10011)
Inner City "Ain't Nobody Better" (Virgin promo)
Kechia Jenkins "Still Waiting" (Profile PRO-7250)
Jomanda "Make My Body Rock (Remix)" (Big Beat BB 006)
Mark Kalfa "Once Around The Block" (Vendetta 7018)
Kiara "Every Little Time" (Arista 9807)
Alvin Le-bas "Take A Break" (High Power 105)
Denise Lopez "Too Much Too Late" (Vendetta 7015)
Mac-Money "One On One"/"Fired Up" (Ruff House 75517)
MC "LA" & DJ "Warlock" "The Hip-Hop Gangster" (Heat Wave 91278)
Mr Big Mouse "Drop That Ghetto Blaster" (Nettwerk 3030)
New Order "Round & Round" (Qwest 21062)
New Blood "Touch Me (Te Quiero)" (Smokin' TAI 126617)
Nancy Otero "I Dedicate My Love To You" (Mic Mac 514)
Rahsun "Love Is Blind" (Criminal CR 12-034)
Robbie B & DJ Jazz "Heart Of South Philly" (Ruff House promo)
Robo Love "A Robot Love Affair" (Rampart 892)
Scamara "Kisses Never Lie" (Trax 178)
Shattered Glass "You Make Me Feel" (Mic Mac 511)
Joe Smooth "I'll Be There" (DJ International promo)
Steady B "Nasty Girls" (Jive 1206)
Steve D "The Destroyer" and C. Maximum "To The Maximum" (Q-Rap 001) (212-355-6013)
Sweet Obsession "Cash" (Epic 49-68235)
Sweet Tee "Let's Dance (Remix)" (Profile PRO-7246)
T.A.P. "Don't Bum Rush the Sound" (Subculture 102) (312-348-8580)
Topazz "Vision Love" (Rampart 891)
24-7 Spyz "Jungle Boogie" (In Effect 30060)
Tyree "Hardcore Hip-House" (DJ International 974)
U Know Who "It Tickles" (We Mix 5085)

LPs **Boy George** "High Hat" (Virgin 91022)
Cousin Ice "Treacherous" (Urban Rock 6000)
The Cult "Sonic Temple" (Sire 25871)
Lenny "Dee" & Frankie "Bones" "New Grooves" (Nugroove 012)
Stray Cats "Blast Off" (EMI 91401)
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