



AUG 3 - AUG 16, 1991
US\$ 2.50

CRYSTAL WATERS

INSIDE:
NMS OVERVIEW
HiNRG AWARDS



DMR

C O N T E N T S

4 Crystal Waters

Karen Harris

6 Third Annual HINRG Music Awards

13 New Music Seminar '91 Overview

Ali Lexa, Jared Lewis Hoffman, Karen Harris, Mo Arora, Andyboy

columns

8 Reviews

Joe Alfaro, Mo Arora, Todd Greenhouse, Jared Lewis Hoffman

10 Letters To The Editor

11 H.O.U.S.E. Work

Michael Paoletta

22 Rhythm Radio

Karen Harris

24 Remix Services

Gary Hayslett

27 Press Parties Pictorial

28 On The Rap Tip

Cliff Sheppard

charts and listings

21 DMR HiNRG Top 50

23 S.I.N. Radio Mix Show Top 30

25 DMR Top 80 Retail

29 DMR Top 40 RAP

29 West Coast Dance Rock Top 25

33 DMR Top 50 Checklist

34 New Releases

DMR

VOL 14 • ISSUE 14
Aug 3 - AUG 16, 1991

Publishers • Thomas A. Silverman

• Vince Pellegrino

Managing Editor • Karen Harris

Advertising Editor • Vince Pellegrino

Circulation Director • Karen Harris

Subscription Manager • Elizabeth Gasarch

BPM Editor • Joe Gianinni

Layout • Andrew Schneiderman

Design & Type • Electronic Cottage

All contents and design © 1991 by DISCO NEWS, INC. All rights reserved. Reproduction in whole or in part without written permission is prohibited. DMR, 636 Broadway, Suite 804, New York, NY 10012. DANCE MUSIC REPORT (ISSN 0883-1122) is published biweekly except the last two weeks in December and is owned by Disco News, Inc., whose Business offices are located at 636 Broadway, Suite 804, New York, New York 10012. Telephone 212.677.6770. Second Class postage paid at New York, NY.

Address subscription inquiries to DMR, 636 Broadway, Suite 804, New York, NY 10012, USA or call 212.677.6770. One year subscription price is \$50.00 in the US, \$55.00 (US Funds) in Canada and Mexico, and (\$100.00 US Funds) for all other countries.

Two year subscription price is \$85.00 in the US, \$90.00 (US Funds) in Canada and Mexico and \$180.00 (US Funds) for all other countries. Please allow four to six weeks for new subscriptions to begin. The single copy price is \$2.50 in US Funds. For bulk subscription discounts and record store and retail sales information please write the Circulation Manager.

Please send change of address notices to Circulation Manager, DMR, 636 Broadway, Suite 804, New York, NY 10012. Telephone 212.677.6770. Please allow four to six weeks for change of address to take effect.

POSTMASTER: Please address all changes-of-address to DMR, 636 Broadway, Suite 804, New York, NY 10012.

She's from South Jersey ("between Atlantic City and Philly, a little factory town"), she's worked with the infamous Basement Boys, and she's taken the dance world by storm with the infectiously catchy hook "la -da-dee, la-da-da" from "Gypsy Woman." In a world of dance artists who come and go quickly, Crystal is determined not to let current success determine the course of her career.

As a poet in high school, Crystal has always been involved in lyric writing. In her own words, she recounts those days: "In high school I was writing poetry. I used to take all the creative writing classes. I was shy and quiet, and that's how I would express myself. 'Deepest Of Hearts' was a poem I started writing that I came back later to write a melody for. Sometimes when I write now I'll do the song acapella, then the Boys would put the music on afterwards."

Appearing at this year's Winter Music Conference in Florida, Crystal had DJ's and radio execs alike wondering who she was as well. "I went to college - Howard University, and I moved to Washington DC," she recalls. "I started out studying physical therapy, then I went into business management. I had to take a computer course, and I really liked it, so I switched to computer science. During that time I went to this psychic, and she said the only way I'm gonna be happy is to do what I want to do. She said that's the only thing I'm going to be good at. Then I started thinking about what I really wanted to do, and music was my choice. I started singing background vocals in studios in the area."

"First I started working with a guy who had a cousin and he owned his studio," she continues, "and he was auditioning for background singers. So, I went for that. Then I met a keyboardist who put an ad in the paper, and we started writing songs together. Eventually we started shopping tapes. We went to a music seminar in Washington, and handed a tape to the Basement Boys. They told me that they really liked it. That was about 1988, when I signed with them as a songwriter and vocalist. I was writing songs for the Ultra Nate album when I wrote 'Gypsy Woman.' 'Gypsy Woman' got rejected along with a couple of other songs," she freely admits.

What makes "Gypsy Woman" stand out most is it's incredibly catchy chorus. The lyrical content speaks for itself, although most would be surprised to hear the story the song was based on. At this year's New Music Seminar, Crystal was questioned about her honesty and commitment to the homeless during the artists panel by an audience member who assumed Crystal thought the subject was trendy, and that's the only reason the song was written. Her reply to that person was similar to the story she related to me. She admitted that it was a personal experience, and that she had made several attempts to find the woman her song was based on, but had since been unable to find her. Another interesting fact Crystal informed the questioner was that very few homeless groups seeking aid had contacted her, or had even shown interest in her being of service to them.

"I usually scat through songs for melodies first, and I was doing something in a D scat -- sort of like da-da-da-da," she remembers. "I was trying to find some words, right? But, I couldn't find any words to fit the syllables, and I thought I'd leave it as it was. I thought eventually kids would sing it - it would be a lullaby. Then I thought about a

woman singing outside singing with her cup that I passed every day on the way to work. You know how you hear stories about these great musicians playing violins or something with masters degrees in music on the street? Well this particular woman sang gospel songs and she always had on her make-up. I thought maybe she had this nice apartment somewhere.

"The local city paper did an article on homeless people always in the area, and she was one of those people," Crystal continues. "The story read that she lost her job in retail but she decided she was going to keep her pride about herself. She was making the best out of a bad situation. It really changed my attitude about the homeless. I guess I gained more respect for her. I couldn't imagine how anyone without a home could get up and put on make-up."

Crystal's musical influences are just as unusual as her easy going demeanor. Not a diva in her manner, she appeared content in retelling her story (probably for the hundredth time), maintaining a fans excitement when she spoke about her favorite artists.

"I like lyrics," Crystal confessed. "My favorite lyricists are Prince and Sting. When I was young, I started listening to Michael Jackson and The Jackson Five. Then I got into Rufus and Chaka Khan. I really

like Chaka Khan. My dad loved Ella, Betty Carter, Sarah Vaughn and also Gil Scott Heron. I remember the time

when 'Watergate Blues' came out. Al Jarreau's *Take Five* album we used to play a lot. My favorite now? The last thing I bought was

Lenny Kravitz and Jon Lucien's albums.

The *New Jack City* soundtrack and Loose Ends albums also. A new group called Jodeci, I like too. With Sting and Prince and Stevie Wonder, I always know there will be good songs on their albums."

Who would Crystal like to work with? "I always wanted to write a jazz tune with someone who could interpret it like Nancy Wilson. I think that's the ultimate. We were trying to figure out while we were making the album, who would my voice go well with? I'd like

to try something real poppy or bubblegummy too. I'd also like to try things for someone like Guy."

Commenting on the varied musical styles on her album, Crystal acknowledged, "the dance music end of things on the album is from the Basement Boys -- that's their production style. The other stuff is a lot more me with a more R & B/ jazz feel. It gave them a lot more leeway as to what to do with some of the songs. I'd like to write for other people with other styles of music too. That's where I get most of my enjoyment - out of writing.

"I've been almost half way around the world," she reflects. "I've flown the on Concord. The single is doing real well - in Germany it's number one, in Holland it's number one, in Italy too. In France they had me over there because there's so many cover bootleg versions, and there's no real way to stop that. They wanted me over there so people could identify with who did the real song. The government was putting stickers on my record saying it's the original to support the record. One of the cover versions I saw in France is from New Jersey. I think it was called 'Wake Up Early Every Morning.' It's got a sample of me singing that line in it."

"There would be a point in a year or so when I'd miss all of this," Crystal concluded after being asked whether she enjoyed the



Crystal Waters

by Karen Harris

"I always wanted to write a jazz tune with someone who could interpret it like Nancy Wilson. I think that's the ultimate..."

Continued on page 32

EcstaSy takes Many different fOrms

The Orb



PERPETUAL DAWN The single.

THE ORB'S ADVENTURES BEYOND

THE ULTRAWORLD The album.

313 511-034-2

XymOx



AT THE END OF THE DAY

The follow-up track to the smash

PHOENIX OF MY HEART.

From the album **PHOENIX.**

848 516-1/4/2

CryStal WaterRs



000 EEE 000

MAKIN' HAPPY The follow-up

to the hit single

LA DA DEE LA DA DA (Gypsy Woman)

From the album **SURPRISE.**

838 894-1/4/2

MerCuRy, we're tw0 **Planets** over.

Third Annual HiNRG Music Awards

The third annual HiNRG Dance Music Awards celebration, held Saturday evening, July 13, 1991, at Parallel (229 West 28th Street, New York City), was a huge success. The biggest winners were Black Box and Martha Wash, and the Stock Aitken Waterman producing/songwriting team, each of whom took home three trophies. Additionally, Stock Aitken Waterman received the producers' third annual Hall Of Fame award for, as the program said, "their outstanding and innovative contributions to international dance music." Other multiple award winners included producer/remixer Shep Pettibone and Charisma recording artists Pat & Mick, whose international dance/pop smash, "Use It Up And Wear It Out," was honored as HiNRG Single Of The Year.

Live performances and presenters included two-time "Best Live

Performer" winner Hazell Dean and multiple award-nominees Paul Lekakis, Vicki Shepard (currently #1 on most international HiNRG charts with her dance version of "All I Ask Of You"), Ernest Kohl and David Diebold & Kim Cataluna. "Best Newcomer" nominee Mark Albano also performed. Additional presenters included Denise Lopez, Stephen Keyes (CJM Records), Peter Albertelli (Charisma), Pete Waterman (PWL-UK), Marc Nathan (Atlantic), Brian Chin (PWL-America), Duncan Findlayson (Loading Bay Records-UK), Martha Wash and Larry Flick (Billboard). The awards were produced by Megatone Records General Manager and recording artist David Diebold and New York club promoter Michael Fesco. The evening's master of ceremony were Diebold and DMR columnist Dean Ferguson. A complete list of winners follows below.



L to R Martha Wash (RCA) and Dean Ferguson (DMR) at the HiNRG Awards.

Third Annual HiNRG Award Winners by Category

Best HiNRG Single:

"Use It Up & Wear It Out" by Pat & Mick (Charisma)
Produced by Stock Aitken Waterman

Best HiNRG Album:

"Dreamland" by Black Box featuring Martha Wash
Produced by Groove Groove Melody

Best Import Single

"Use It Up & Wear It Out" by Pat & Mick (Charisma)

Best Domestic Single

"Everybody, Everybody" by Black Box featuring Martha Wash

National HiNRG DJ of the Year

Chuck Davis, The Ice Palace, Fire Island, NY

Best Female Vocalist

Kylie Minogue (PWL-UK)

Best Male Vocalist

Jimmy Somerville (London Records)

Best Group/Duo, Female

Bananarama (London Records)

Best Group/Duo, Male

The Pet Shop Boys (EMI)

Best Group/Duo, Mixed

David Diebold & Kim Cataluna (Megatone)

Best Live Performer

Martha Wash (RCA)

Best Radio Station

KISS 108, Boston, MA
Jerry McKenna, Music Director
Sunny Joe White, Program Director (1990)

Best HiNRG Nightclub

The Ice Palace, Fire Island, NY

Best HiNRG Producer or Production Team

Stock Aitken Waterman (NOTE: 3rd year in a row)

Best HiNRG Songwriter or Songwriting Team

Stock Aitken Waterman (NOTE: 3rd year in a row)

Best Commercial 12" Remix

"My House" by Paul Lekakis
Remix by Shep Pettibone

Best Remixer

Shep Pettibone

Best Newcomer

Lonnie Gordon (SBK)

Best HiNRG Remake

"California Dreaming" by Midnight Shift (Principal-UK)

Best After-Hours 12"

"Cruising For Bruising" by Basia (Epic)

Best Domestic Label, Major or Major-distributed

Charisma

Best Domestic Label, Independent

ZYX

Best Import Label

PWL-UK

Regional HiNRG DJ of the Year Winners

West Coast: Tom Johnson, The Probe, Los Angeles, CA
Mid-West: JD Arnold, Rich's, Houston TX
North East: Tony Phinn, Feathers, NJ
South East: Stephen L. Freeman, Tacky's, Ft. Lauderdale, FL

Continued on page 32

in a room

DO WHAT YOU WANT

MIXES BY DAVID MORALES AND C & C

Produced by Rog Nice, Dose and Aldo Marin for Cutting Music Productions
Management: AM/PM Entertainment

REVIEWS

FINAL EXPOSURE

"Vortex"
+8 Records (Canada)

This one is for the diehard techno freaks. You can't just throw this stuff on any old turntable and expect to get it. You have to get out, strap yourself to those bass bins and feel it. If that doesn't do the trick, you're probably

dead. Seriously though, watching Vortex kick into action at 1 am on a Wednesday night at Limelight will make a true believer out of anyone. Forget production values, equalization, and common sense, this track works at a primal level. It just doesn't get any harder or rawer than this. Fans of Joey Beltram will instantly recognize the wall of bleating analog synthesizer mayhem. But this record, unlike Beltram's solo masterpiece "Energy Flash" is team effort featuring the able assistance of Belgian compadre Mundo Musique, and Canadian whiz kid Richie Hawtin. In just a few short months Canada's artist run +8 label has established itself as force in the emerging techno revolution. If the reactions I've been seeing at NY's top clubs on Friday and Saturday nights are any indication, these guys are here to stay. Keep it up!

Jared Lewis Hoffman

M PEOPLE

"Colour My Life"
DeConstruction UK
Produced by
Mike Pickering

With a wonderful opening burst of wah-wah guitar drifting over a rolling drumbeat, British DJ/remixer Mike Pickering's latest project, M People, arrives with "Colour My Life." What seems to begin as an indie dance piece soon changes direction as classic disco violins and modern house piano introduce

the soul-stirring vocals of a mysterious female. Both the feet and imagination go to work as the vocalist pleads "Fill my canvas with everything nice." Visualize vibrant splashes of color over a percussive groove that seems more at home in a soul environment, yet is accessible for the truly adventurous DOR DJ. The flipside is a sparse vocal mix using piano reminiscent of the Rio Rhythm Band's "Carnival de Casa" to create a Latin feel for the aptly-titled "Cuba Mix." With something for every palette, M People deserves a chance to brighten dancefloors this summer.

Joe Alfaro

**SUB
SCR
IBE**

PHOTON FEATURING

PAULA BRION
"Generate Power"
Strictly Rhythm 12'
sr1251

Produced by
DJ Pierre

Paula Brion's long awaited return has finally arrived with the help of the renowned DJ Pierre, who in a combined effort have brought us this underground house groove which should have no problem crossing over for major club and radio play. This track utilizes a vocal sample of "I Got The Power" song with some horn samples to generate a slammin sound which is pumped along with a bassline which seems to bounce along to no avail. As far as Paula's vocals are concerned, they are up to her usual excellence, and are even featured on a capella version. There are several mixes which feature all of the outstanding attributes of this track, with the Wild Pitch Mix being my ultimate fave. This track has been creating a major buzz due to an exclusively limited test press release, but since it is due out commercially, as you read this, the public's demand will finally be satisfied, so they themselves may Generate Power.

Mo Arora

PSYCHOTROPIC

"Feel Surreal"
ffrr-UK
Produced by
Face and Nicely

Psychotropic is hot -- not only have they produced quite possibly the best instrumental of 1991 in "Hypnosis," but now they return with another dancefloor smash. "Feel Surreal" is a step in another direction for the group. Unleashing an uptempo, Italo-piano groove, the cut is irresistible as the title is repeated with an effect similar to Xpansions' sleeper hit "Elevation."

Fans of the traditional Psychotropic nagging groove will also enjoy the untitled B-side. Raze-type beats and atmospheric synths recall the effortless euphoria of earlier hits "Psychosis" and "Hypnosis." Since those hits are now hard to find, this record should be sought out before it disappears.

Joe Alfaro

QUADROPHONIA

"Quadrophonia"
RCA/ARS Promo

Techno for the masses. God bless RCA for taking chances. Of all the big labels they seem to be the first through the gate with the hot new dance sounds. Quadrophonia made it's rounds as a killer import this past winter, helping to pave the way for this spring's techno onslaught. Ironically, it's only been a few months, and Quadrophonia already sounds a bit dated, but that's only because the techno sound has been evolving at such a breakneck pace. For the uninitiated, this track is a perfect starting place, which is exactly why RCA has chosen to ally itself with ARS Records of Belgium (remember Technotronic?) in packaging the domestic release. The domestic release makes its bid for the fickle American market by playing up the Rap remixes, but purists, will stick with the orchestral stab laden instrumental. Either way, Quadrophonia, is going to be turning a lot of heads, and delivering killer dancefloor all summer long.

Jared Lewis Hoffman

OMAR SANTANA
"Come On And Jam"
Big One Records
(Import)
Produced by
Omar Santana

Pinch me -- I must be dreaming. Omar Santana, the super hyped editor, who's done the most intense editing I've ever heard, goes solo artists? Well party people, open your eyes and ears because Santana's back and he's fierce. This track is definitely smoking. This industrial techno cut has a percussion track that is so hard the ceiling will split in half and the keyboard sounds are so cutting, the paint will peel off

REVIEWS

the wall as soon as the needle drops. This Oh, Oh production has four mixes total with the A-side consisting of the Original mix, which Omar raps hip house style, and a nice instrumental. The B-side has the Boy Genius Mix, a super dope dub, and the Subterranean Mix, a more housey mix. Look out world, Santana madness is here!!

Todd Greenhouse

SOLD OUT
"Shine On"
Joey Negro Remix
CBS-Germany
Produced by
Sold Out

If modern disco is what you crave then there is no one better than Dave Lee, aka Joey Negro, to deliver the goods. His golden touch has not only resulted in his own cult success, but should do the same for the second of three remix 12" singles for Sold Out. "Shine On," the group's current single, is a funky-horned, nostalgic organ-plonked deep house

trip fueled by a jazzy bassline and cool vibes. The strength of the instrumentation is evident on the flip. Two copies and the bonus dub could be used as an extension to Sarah Warwicks' inspirational vocal version.

An additional mix by John Waddell is also quite good. The extended intro leads into a more vocal-oriented mix on the Stansfield soul tip. Positive and lovely, this track deserves to be picked up domestically and given an equal chance to shine on urban radio.

Joe Alfaro

TONASIA
"Tears Of Tears"
Mic Mac 12" MIC-559
Produced by
Owen O.S. Soba

For all of you freestyle aficionados still remaining out there, Mic Mac brings back Tonasia to the dance scene, who you might remember for his hit "Wondering." Tonasia's latest effort is very strong, to put it simply. This single should do unbelievably well in the freestyle community and attain radio

play in it's perspective markets. "Tears Of Tears" is a hard hitting track with a melodic hook and should have you singing along in a matter of minutes. Though this track clocks it at about 120 BPM it seems much faster, due to the fact that the drum programming is so overpowering. There are six versions in total, which include four separate bonus beats, enough for any finicky DJ, and a radio and club mix. Another attribute to this track, is the superb editing by Henry "The Saint" Santos and Carlos "The Man" Berrios. Tonasia is back and is stronger than ever, so just sit back and enjoy.

Mo Arora

UNITY
"Unity"
Cardiac 3-4013-0-DJ
Produced by
Paul Witts and Robert
Manley

Here's more devastating hard house from the posse at Cardiac Records. This record is definitely a 100% pure slammin house track that will cause a earthquake on your dancefloor. It's destined to be one of the hottest club records this year. With lots of heavy piano, a fierce groove, and a catchy hook with exceptional female vocals. Its

message drives the path to the true definition of unity. There are 3 mixes with the A-side consisting of the USA mix, very clean production, and the B-side consisting of a radio mix and a super hyped slammin dub version that will surely shatter your imagination. Watch out music directors, this one's heading for commercial radio without a doubt. Keep bringing on the slamming tracks Cardiac!

Todd Greenhouse

XOR
"Ego Sum Abbas"
Trance Records LSD
001 (Import)
Produced by
Dreams Unlimited
Connection

An excellent techno house record thanks to the use of unique synthesizer sounds and a driving percussion track. "Ego Sum Abbas" is a song which races through your mind, body and soul while stimulating the senses. It's like going on a musical adventure with each version being a new place. Just when you think it's over, it jumps back to a new beginning. There are four different mixes

with the A-side consisting of the Paenitentlagite mix, a nice synthesized house cut, and Nocturno Tempore mix, similar to stuff put out by L.F.O. The B-side consists of the Dulcissime mix, my choice mix, and Dies Nox Et Nomnia mix, not as much confusion as the other mixes, but very useable. A great record to show off your light show. If you like any songs by L.F.O., 808 State, and Bass-O-Matic, you will crave XOR. It's a must for the techno house junkie.

Todd Greenhouse

DMR Volume 14 Issue 13 incorrectly listed The Orb's *Adventures Beyond The Ultraworld* on Big Beat Records. The Orb is on Big Life Records, available as a double CD set in the UK and a single CD in the US.

HOT MIXES
every month
for over 4 years

Fully Produced
Remixes by
Master Mixer
CAMERON PAUL
Rated No. 1
by over 100
major radio stations

promotional use only

Video...

"Cameron Paul Tells All"

One of a kind video. How to become a successful DJ/Remixer by one of America's foremost in the field.

(62 minutes)

mixx-it

2652 Broadway

Redwood City, CA 94063

Tel: (415) 367-8126 Fax: (415) 368-8425

Best of Mixx-It Series
and Beats & Pieces (Vol. 1, 2 & 3)
CDs and 12" Records available

DANCE
STREET
CLUB
R & B
HIP HOP
Longer, Easier
Intros
DJ Friendly
Breaks
BPM Counts
Enhanced
Beats and
Samples

Mixx-It Slip Mats Available

LETTERS TO THE EDITOR

Dear DMR,

I'm writing in response to your article pertaining to Roland Clark of Urban Soul. It seems to me that he has a loss of memory. I'm the manager of Movin' Records in New Jersey. The statements made by him in reference to Tony Humpries and "The New Jersey Sound" are totally "bogus".

Roland has made a career of denying the fact that he does not need any help in making him who and what he is. Not only did Tony Humpries play his material when others thought it not worthy but Roland personally begged me to give Tony his reel of "Alright", to have him play it. The demo had potential, Tony played it and the rest is history.

It is ironic that support from Tony Humpries, 98.7 KISS FM radio, Club Zanzibar, and N.J. local support he has received an independent record deal, a top 10 record in the UK, and that same record was picked up by Chrysalis UK/USA. Tony Humpries did his mixes on it and Tony's protege' Atlantic's Ceybil did the ad lib's. It goes on with Roland producing tunes for Ceybil's LP which is due out shortly.

Roland is "All-Right" in saying that he in the so called "clique" because negatively and egotism is not what Jersey is about. Those type of people don't last long in this business and truly never become millionaires.

Roland must learn that you don't burn your bridges because you'll never know when you have to walk across them again.

Joe Smith
Manager
Movin' Records

Dear DMR:

I've been in the music business for 23 years. This is the first letter I've written about the business. There are three things I need to say:

1. Vince Pellegrino's article Marketing 12" Sales In The 90's should be required reading for all record company personnel, particularly at the major labels.
2. Your new format is very promising. Keep up the good work.
3. Stephanie - good luck to your future, although you don't need luck.

Joe Dale
Gramophone
Chicago, IL

LOOKING FOR RARE 12" RECORDS?

Always 1/4 million 12" records in stock. From 70's to current, original and re-issues. Import and domestic. Catalog \$10. Call, fax or send your want lists today. We ship worldwide. Major credit cards accepted. Visit our store at 802 Chambers Street, Trenton for new 12" records, CD's & tapes.

**WE BUY 12" AND CD COLLECTIONS.
NO QUANTITY TOO LARGE OR SMALL. TOP \$\$\$ PAID. CALL NOW.**

ART'S

DISCOUNT CD's • 12" RECORDS • TAPES

5 Roosevelt Avenue, Trenton, NJ 08620

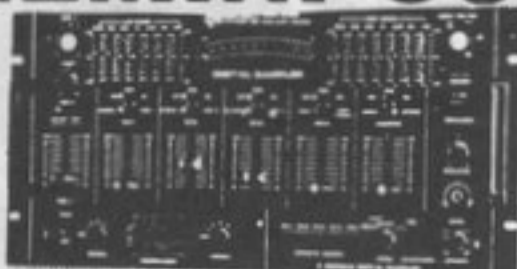
Phone: 609/291-0487

Fax: 609/298-0452

SOUND EXPRESS

N.J.'s HOTTEST DANCE MUSIC STORE and MORE!

GEMINI SUPER SALE



PDM-5000
NOW ONLY **399.95***
8 Sec Sampling MIXER

GIVES YOU MORE SAMPLING POWER FOR THE MONEY!

*Limited time offer - price to change without notice

MAIL ORDER AVAILABLE - MAJOR CREDIT CARD ACCEPTED

For the latest in HOUSE-TECHNO-FREESTYLE-DANCE MUSIC
Call now 908-757-1744 FAX 908-754-3872 for newsletter
Located in Plainfield and New Brunswick, New Jersey

RETAILERS

Increase Your Volume and Visibility

Contact Karen Harris at DMR

212.677.6770

for Sales Information

H.O.U.S.E. WORK

by Michael Paoletta

With New Music Seminar 12 an event of the past, I find that I must mention some of the topics raised, questions asked, bizarre statements made, as well as nightlife excursions made during the seminar's short New York stay. And, later on in my column, I will discuss the latest in vinyl must-haves.

The number one question asked of me personally (and it was asked many, many times!) was how my H.O.U.S.E. WORK column would be affected, if at all, by the recent addition of promo-mogul Vince Pellegrino to DMR as co-publisher. To everyone that asked I told the same thing: I have been re-assured that my column will stay as is and, hence, will continue to write about the music that truly moves me.

The vinyl/CD issue proved to be a major topic, once again, with DJs heatedly disagreeing with every reasonable remark made by Numark's Barry Seiden. For example, Junior Vasquez was explaining how 12" vinyl is much more workable in a club DJ booth -- not being as delicate as a CD. I agree with this 100% but I also understand the point made by Barry Seiden which is that we must stop comparing vinyl to CDs. They are in no way similar and until we recognize this truth we will continue to respond negatively to playing CDs (in the environs of a club). Let's face it, vinyl is being deleted by the majors, but this is where the independents are finding a little niche for themselves.

This area was covered in the "Will Independent Labels Survive?" panel. A panel where Mark Finkelstein, owner of Strictly Rhythm, pointed out that "when picked up by a major, the indie should maintain its vinyl output while the major concentrates on maxi-cassettes and CDs." Curtis Urbina, of Quark Record, agreed with this and discussed his recent deal with EMI's Slammin' Records wherein "the major will pay for pressing, marketing and promotion, while I will have rights to 12" vinyl and maxi-cassettes."

While stressing the fact that Big Beat will continue to release vinyl product, Craig Kallman (Big Beat honcho) noted that the label's recent acquisition by Atlantic Records was out of pure necessity: "Because some of my artists are geared more towards the pop/radio market, I realized that without the help of a major I could never reach the label's true potential in the marketplace because promotional costs are too high for a small label like Big Beat." (Those desiring more information on promotional costs and the like should do themselves a favor and read the book *Hit Men* by Fredric Dannen.)

Regarding the vinyl deletion problem: I believe that if less and less vinyl is released and product is only released on CD and cassette, the we will most definitely see a huge increase in the bootlegging of product onto vinyl. Certainly something worth pondering.

Also something worth pondering is why, during the "DJ As Artist" panel, an audience member requested a panel "outing." This panel was not about being gay and/or lesbian, but about being a DJ as well as an artist. (I fully understand where the audience member was coming from, but this was not the time or place to bring up the topic of "outing." Besides, as far as I know, none of the panelists are gay and/or lesbian.) Anyway, Judy Weinstein, of Def Mix Productions, brought the house down when she responded ever so succinctly by proclaiming "I like d - - - too much!" 'Nuff said.

The "Producers And Reproducers" panel brought together a luminous panel where it was firmly agreed upon that reproducers really need and deserve to be given a point (or 2) instead of a standard flat fee for projects they work on. Could this be why many remixers/reproducers are going on to become producers???

Initial inspiration for a song was also a major topic of the day with David Cole stating that "everyone gets their inspiration from one source or another." But it wasn't until audience member Byron Stingily (of Ten City fame) approached the microphone and questioned Damon Rochefort (of Nomad) about sampling Ten City's "Devotion" for Nomad's "(I Wanna Give You) Devotion" that the energy level really rose. Rochefort admitted that he did get the initial inspiration from Ten City's song but that Sharon Dee Clarke supplied the vocals on the Nomad record. Stingily did not believe this, so Rochefort asked Ms. Clarke (who happened to be in the audience) to approach the microphone, at which time she gave the people in attendance an a cappella rendition of the song's basic hook. She ably won us over!

And, it was Damon Rochefort who gave non-musicians the best piece of advice: "It's the ideas that count. I'm not a real musician, but I work with a good engineer who I explain everything to. People wanting to get into remixing should just go into a studio and make their own record. Get an underground buzz going..."

For me, NMS nightlife highlights included: the party at The Loft, given by frr/London Records and DMC, where we grooved to DJ Ralphie Dee as he played "7 Ways 2 Love," "The Whistle Song," "The Temperature's Rising," "Thrill Me" (more about this song later), and "Ride The Rhythm;" Club Zanzibar's 2nd annual NMS event with fab live performances by Vicky Martin (doing a fierce remake of Stevie Wonder's "All I Do"), Intense (performing their latest "I See You" as well as an a cappella rendering of "Let The Rain Come Down"), and CharVoni (raising the roof with "Always There" and "I Wanna Be Your Lover"). As usual, Tony Humphries more than



The Loft Party at NMS '91 -- L - R: Tommy Musto (remixer), Victor Simonelli (remixer/producer), Abigail Adams (Movin' Records), John Coppola (Columbia), Ted Patterson (DJ-Atlanta).



At NMS '91 -- L - R: Gail Brusewitz (Ear Candy Records), Gail "Sky" King (remixer/producer), Larry Flick (Billboard Magazine), J.D. Arnold (DJ at Rich's in Texas), Greg "English" Jones (Cardiac Records). Kneeling: Thomas Davis (Basement Boys)

Continued on page 26



Hot Mixers Panel Review: Expanding Your Audience And Career

by Ali Lexa

Moderator: Dave Costanza

Panelists: Charles Dixon (Tommy Boy Records), Mohamed Moretta (KPOW), DJ MoonPup (KPWR), Hosh Gureli (KMEL), Jerry McKenna (MD-WXKS), Steve Anthony (KTFM), Julian Perez (B96)

This panel addressed the duties and demands on DJ's that put together "mix" shows for radio. The basic concept being, of course, to keep a continuous beat going. While this is always par for the course in clubs, it requires quite a bit more work to keep it interesting on the air.

Most of the conversation covered the advantages and effectiveness of using "club" DJs on the air. While some discount mix-shows as merely being a "club on the radio," you have to realize the coverage and power that a radio station has, this alone really makes these mix-shows more effective and powerful than any club could possibly be. At the same time that it's attracting the club going audience it's exposing countless others to a lot of music that they wouldn't hear otherwise.

The hotmixers that are able to translate their successes in the clubs to the radio are quickly proving their value, and many are even moving on to become music or program directors.

One of the strengths of hot mixing is the freedom from strict playlist programming. The mixer can keep the flow going and take his listeners on a tour of familiar, not-so-familiar and classic cuts. When this is done well it makes the listening much more exciting and less predictable than the standard "hit" programming.

The ability to utilize tape edits, samplers, drum machines as well as the turntables allows these mixers to put together shows that would be impossible in a club environment was also discussed. The precision and creativity obtainable is much greater than what one could hope to achieve with the turntables alone.

Another advantage mentioned was the insight and awareness that can only be obtained by someone who plays (or has played) in a club. The only place where you're going to get instantaneous feedback and observe the effect (or lack of effect) created by a record is in a live club environment.

The hotmixers that are able to translate their successes in the clubs to the radio are quickly proving their value, and many are even moving on to become music or program directors.

Another topic covered was how a DJ can break into mixing for the radio. When you're submitting tapes to the program director at a

The days of the demo that just represents the basic song idea, with real simple production are long gone. Apparently a demo should sound as close to the finished product as possible.

station, they have to be clean, precise and original. This means you're going to have mix to a reel to reel and you're going to have to do some edits. If you don't know how to edit then that's something you'll either have to learn, or get with someone who knows how and let them do the edits while you handle the turntables. You should also familiarize yourself with the basic format covered by the station. Don't think that making a tape that's real wild or outrageous is going to attract the PD's attention. Keep it clean and accessible, you can always throw in a few tricks later, when you've got a few hours to fill on the air.

A lot of mixers are now featuring guest mixers on their programs. This is a great way to break in and it also fills their shows with variety and new ideas.

One tip on how not to get in good with a program director is to tell him or her that their show sucks, and that you're the only one who can make it happen. Remember, they've put a lot into their programming and even though they are always looking for new talent, they're not going to deal with someone who insults what they've done. So try and appreciate what they are broadcasting. If you are that talented, then expand on what they're already doing. Demonstrate for them how you can take their ideas and make them better.

The general consensus on the part of the DJ's, program directors as well as the record labels is that this is a great trend in radio programming, it keeps listening interesting. At the same time it's exposing a lot of music that would otherwise not be aired. It will probably continue to grow to the point that any pop or modern station can only hope to remain competitive in it's market by utilizing mix shows.

ASCAP Panel Review: ASCAP Presents Making A Good Song Great: Rap/Dance

by Ali Lexa

Moderator: David Renzer (Zomba)

Panelists: Karen Durant (Almo-Irving), Craig Kallman (Big Beat), Afrika Islam, K-Cut, Thomas Davis (Producer) and D-Mob.



One of the more popular panels at past New Music Seminars has been the ASCAP panel. Tapes submitted by unsigned artists are evaluated by members of the panel. This year the panels were expanded so that professionals who specialize in certain formats would be addressing music of their expertise. Besides the Rap/Dance panel, one was held for Alternative/Industrial and one for Heavy Metal/Hard Rock.

The panel works kind of like a big A&R meeting. Of the many tapes submitted for consideration about fifteen or so were evaluated. As the name of the tape was announced the artist and/or producer would come up to the mike while their song was being played.

It seems rather than "making a good song great", they might have called this panel "getting a good song signed." A lot of the tapes were very well done, but, as anyone who has ever tried to get a record signed knows, there's always something missing or something that's not quite right. A lot of the discussion centered around structure, emphasizing the hook and it's placement.

The panelists from the labels were very helpful in describing what they listen for when they're submitted a tape. A song has to jump out and establish it's hook very quickly. The production and mix are also very important. The days of the demo that just represents the basic song idea, with real simple production are long gone. Apparently a demo should sound as close to the finished product as possible. This seems ironic since it's probably going to get re-recorded and remixed a couple of times anyway.

Some of the songs played utilised a lot of sampling. This prompted a discussion of all the legal and ethical connotations of sampling

Enola Gay Porter summed up the nature of the beast when she said "If the club is doing great...it's the ambience, or the new decor. If business is slipping, it's the damn DJ."

other records. The legalities of sampling were also addressed in depth at the sampling workshop panel. It seems label people are usually aware of which record samples are going to create the most problems. It wouldn't hurt to do a little research if you're going to use a sample. You don't have to go out and get legal permission to use a sample on your demo, but you can usually get a real good idea as to the willingness of the copyright holder to give permission or create problems. This information could prove invaluable if a label is interested in your song, but has some hesitance because of the sample you are using.

The artists and producers on this panel were also very helpful. Some good comments on the more house oriented records dealt with the common mistake of getting too busy, too soon. If you start out with everything going at once, how are you going to create any kind of build? House music, which is basically linear, can only create tension, release and build by adding or subtracting tracks. Leave yourself somewhere to go.

You can get a lot out of this panel even if your tape isn't played. The variety of songs and problems covered are bound to address something relavent to your own paticular record. And the information should prove very helpful in preparing your tape for serious consideration by a label.

New Music Seminar Report

by Jared Lewis Hoffman

It's Thursday morning and the last few weary souls are slowly packing their bags, splashing cold water on their faces, and lurching off for the airports. New Music Seminar 12 is over, some will say, for better, others, for worse. Either way, there's no denying that a lot of serious business gets put away every year during this one very hectic New York week.

The New Music Seminar is a labyrinthine web of both public and private events. The wheeling and dealing that makes up the heart of the beast is both unpredictable and unscheduled. The panels and discussions mask the activities of the inner sanctum with a slick, professional, and not always successful, facade.



We at **TWELVE INCH DANCE RECORDS** carry not only a complete line of domestic and import dance releases, we **SPECIALIZE** in hard-to get and out-of-print disco classics. We also specialize in imported disco/underground CDs as well as extended play CD singles. If it's hard to find, we'll try to find it for you! With two locations now to serve you staffed with friendly, knowledgeable DJs, you'll appreciate our expert advice. **RETAIL ONLY.**

HOUSE, PROGRESSIVE, R & B SPECIALITIES

800 North Charles Street
Baltimore, MD 21201

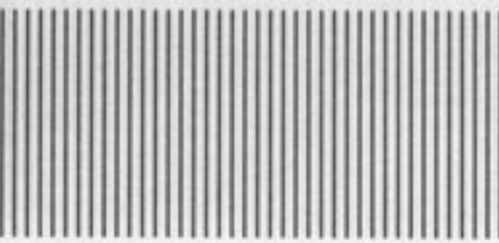
Tel: (301) 332-0844 FAX: (301) 332-1257

HI-ENERGY, AEROBICS, CLASSIC SPECIALITIES

2010 P Street, NW
Washington, D.C. 20036

Tel: (202) 659-2010 FAX: (202) 659-1733

We ship by UPS, same day service M-F until 2 pm.,
Major Credit Cards accepted.



As always, each person comes away with their own perception of what worked and what did not. The extent to which you are able to make the unscheduled, unseen, seminar network work for you will probably outweigh the content of the panels in judging overall value.

Nonetheless, an often overwhelming array of information is presented in the course of four short days, and it's always impossible to visit all the panels you would like. As follows, our guide to some of the panels you may have missed:

DJing in the 90s (Part 1)

This panel was intended as a guide for the up and coming young DJ, but quickly veered left when a show of hands revealed the room to be consist almost entirely of hardcore Billboard reporting DJs and label personnel. Hosted by Billboard Magazines's Dance Editor, Larry Flick, the panel consisted of Rick Squillante a former Billboard reporting DJ, and currently in Dance Promotion for Virgin Records, J.D. Arnold a current and well seasoned Billboard Report, Karen Fulgenzio, manager of Billboard's dance charts, Glenn Friscia, New York mega DJ and HOT 97 master mixer, and Enola Gay Porter, Director of the Midwest Dance Association.

Suffice to say, there are no short cuts, or golden keys to becoming a pro DJ. The recurring theme of the advice offered focused on the tried and true, actually make that "tired and true," pillars of success: hard work and perseverance. Discussion turned to what it takes to become a Billboard reporter. Karen Fulgenzio explained that the panel is divided geographically with the number of DJs determined by an area's Arbitron rating. Within each market, she seeks the best, hardest working and most reliable DJs. The bottom line: be the best, and make sure Karen knows about it.

Discussion ranged from what do you do when someone hands you a record when you're working and wants you to play it, to how to manage your club owner. Enola Gay Porter summed up the nature of the beast when she said "If the club is doing great...it's the ambience, or the new decor. If business is slipping, it's the damn DJ." As for playing records cold, it's a toss up. Glenn Friscia says he'll always audition the track on his headphones, even at the Palladium, if it's hot, why not spin it.

DJing in the 90s (Part 2)

After brief intermission, a new panel filed in for part 2 moderated, once again, by Billboard's Larry Flick. The topic for part 2 was "What happens after DJing, where does your career go from here?" The panel consisted of five individuals all of whom have moved well beyond the confines of the typical DJ career. Frankie Knuckles, the legend, DJ and remixer, George Hess, former DJ and now head of dance promotion at Arista, Money Penny, DJ, love goddess and Editor of the Brand-X underground tip sheet, Barry Seiden representing Numark and Jr. Vasquez, again, the legend, the DJ, the remixer.

Once the nuts and bolts, the how did you get into that voodoo that you do, and similar questions were out of the way, the inevitable CD versus Vinyl debate reared its ugly head. Preaching a newfound sensitivity towards DJs Numark's Seiden explained that CDs will never ever be quite the same as vinyl, Numark mourns the loss of vinyl as much as any of us, CDs, however, are here to stay, so get with the program. Seiden agreed that the physical aspect of scratching

and blending are limited on CD, but suggests that with experience, the new media will reveal a new set of tricks and techniques. Jr. Vasquez admitted that the demise of vinyl is one of the main reasons he is moving out DJing and into remixing.

Conversation turned towards how to launch a career in remixing. One point became clear very quickly, if you want to remix, you've got to live in New York or LA. Remixing work comes from the nature of the relationships formed between top DJs and the label promotion and A&R types they deal with on a day to day basis. George Hess said "You've got to be more than just a DJ, you've got to make some noise." For better or for worse, the big decisions, and big ears, are based in NY and LA. End of story.

Money Penny had a lot to share about the differing roles of the DJ at home and abroad. In the UK, most DJs seem eager to move into record label roles, strengthening, and rejuvenating the industry, while in the US, the focus is on remixing, which is much further down the line in the decision making process. Not enough time was spent on this point, which seems to be at the core of why dance music is still the bastard child at so many big labels.

New Music Nights

by Karen Harris

The nighttime parties and shows have always been an added highlight to The New Music Seminar, and this year was no excep-

Hitmix Records

NOW READY FOR PRIME TIME PLAYERS

LATOUR
People are still ~~having sex~~ *getting jacked*

A. Remix
B. Quick Mix

MUSTO & BONES
Dangerous on the Dance Floor

A. Remix
B. Quick Mix

INNEFFECT
Forever Amour (Original Version)

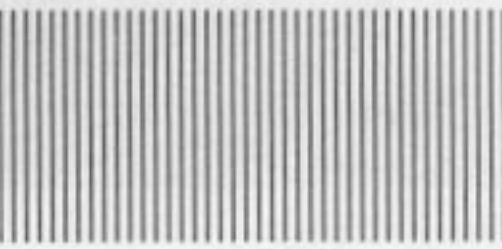
A. Remix
B. Quick Mix

BROTHERS IN RHYTHM
Such a Good Feeling

A. Remix
B. Quick Mix

Every song features a bonus "Quick Mix" designed for the D.J., who likes a song "Just for the hook of it".

All on the newest Hitmix Volume. Get it now for the price of an import, only \$12.95
Call (312) 731-9760



It was agreed from the start that all DJs are artists, since they perform for a crowd, with Judy adding, that DJs are receiving "chump change" and little respect for the job that they do.

tion. There has been a noted increasing reluctance from some club owners and managers, however, to let NMS badge holders in freely, and incidents at The Building Monday and The Palladium (where security was more violent and obnoxious than I've ever seen) on Wednesday caused the cancellation of two major closing night parties. I hope this year was an exception rather than more of a premonition of things to come.

Beginning Sunday night for me at the Giant Step "Doin The Jazz Thing" show at the Village Gate, which was to feature KRS-ONE and BDP, Rappin' Is Fundamental and others, there was such a huge turnout that many seminar attendees including myself didn't make it inside.

Monday night's battery of parties and shows fared much more success. First stop - the Major Labels party which was a happy, fun gathering of press and record execs you've talked to all year but never met face to face. Onto the Mercury bash at Roseland, a smashingly festive gathering of more record execs and a few attendees who dared to dance before the highlight performance later by Crystal Waters. From there, it was on to The Ritz, where the early show featured EMF, the late show Bootsauce and De La Soul. Both shows were excellent, and so was the subsequent after show party for EMF. It was no-go at the Def Jam gathering at Sound Factory which was impossible to get in to.

Tuesday found me at several record company bashes, including the BMG party early on (complete with cotton candy, ice cream and hot-dogs), then to Club Negril to catch a few freestyle acts. The showcased bands were Rare Arts (with Paula Brion featured on one tune), and The Latin Alliance - consisting of Kid Frost and other Latino rappers who have joined forces to do a short U.S. tour, speaking positive messages for youth. For a 360 degree change of pace, I then travelled over to The Building to catch L.F.O. - some wicked industrial techno-house from Europe. Ear plugs were handed

out at the door, (rightfully so) and the bass was so boomin that I couldn't feel my own heartbeat. From there it was off to The Limelight to catch Crunch-O-Matic finish up their set. One thing I must say - I've never seen anyone play an oxygen tank so well. It was a fierce show!

Although Wednesday was plagued with club closings mentioned earlier, there was a bash at The Bank worth catching (with Tony Humphries at the turntables early on), featuring D'borah. A good time was had by all. Over to the Limelight where N-Joi, Moby and Nomad worked the crowd into a frenzy! All in all - a mellow but worthy ending for a weeks worth of fantastic new music.

New Music Seminar 12

by Mo Arora

This seminar did not differ that greatly from previous years. It was basically a chance to meet with people that you might only speak to on the phone and get to discuss relevant issues with peers and distinguished people in the music business. If that was not enough, then there was always the 8th floor bar where all the major record deals were made, and the partying continued at all the label parties and club events throughout the city. All in all it was an enjoyable experience.

DJ As An Artist

This panel discussed many relevant topics concerning DJs as artists, with such key people as Jellybean, Judy Weinstein, Robert Clivilles, Freddy Bastone, Mike "Hitman" Wilson, and moderator Dave Dorell. It was agreed from the start that all DJs are artists, since they perform for a crowd, with Judy adding, that DJs are receiving "chump change" and little respect for the job that they do. The panel also addressed the question of DJs moving into production, which brought a question from the audience on how C&C makes their music, which Clivilles answered by saying, "We basically go into the studio and have a lot of fun. We just go in and jam." The panel discussed issues of launching careers of artists by developing artists on compilation projects, which Jellybean is famous for doing. The three newest DJs to become artists are Frankie Knuckles (Virgin Records), Dave Morales (Mercury Records) and Freddy Bastone, who stated that he will even be singing on his debut album.

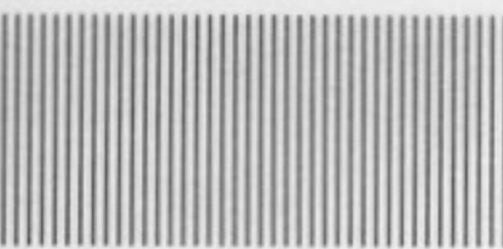
The Rave: Up From The Underground

by Andyboy

Up until the "Rave Up: What Do All Night Parties Achieve?" panel at this summer's NEW MUSIC SEMINAR, "rave," to many Americans, meant nothing but a line of cheap hair products. Alright, alright, I know you're the hip and happening person that you think you are, but for the sake of those who aren't so blessed, let me explain "the rave". A rave is basically a huge, usually outdoor, party where thousands (in some cases over 10,000) revelers ("ravers") gather to not only enjoy each other, but to bathe in the music throughout the night and well into the next day. And we ain't talking folk rock and Bergenstocks here either. It's House, and more often than not, Techno -- the underground club music that's got ravers heading for the hills, the beaches, stadiums, warehouses and even vacant airline

MAINLINE
Records Lighting & Sound

Record store counter person wanted for Dance Music specialty store, buying and selling dance music to DJs. Good managerial qualities needed along with a strong knowledge of dance music.
Call 718.359.4848 after 11 am. Speak with Frank.



hangers. Some of these children may look like hippies, but don't even try to slip a little Joan Baez on the ol' 1200s because...well, just don't...unless, of course, you've got a killer track to lay under it and then it could actually be kinda cute. Anyway, a real rave is like Woodstock gone House with lots of lasers, enormous sound systems and anywhere from hundreds to many thousands of people coming together with one thing in mind -- to have fun!

Several of the most influential rave promoters and supporters spoke on the "Rave Up" panel: Charles Cosh (UK) -- owner of rave promotion company, Synergy, and manager of several rave bands including The Shamen and Homeboy, Hippy, and a Funky Dred; Luca de Gennaro (Italy) -- a promoter of Italian raves; Frankie Bones (US) -- producer, remixers, and rave DJ in Europe; Chris Crunch (US) -- a rave promoter in L.A.; Nigel (UK) -- founding member of the rave-born band N-Joi and rave organizer; Greg Jones (US) -- one of the Wild Pitch Boys who organize independent parties in the NY area; Brian Turner (UK) -- of rave promotion company Blast Hard; and moderator Tony Fletcher (UK/US) -- of Factory Records (I believe), music journalist, and co-promoter of Limelight's progressive Communion night in New York.

First asked of the panelists was for them give some background on the origin of the rave. The stories, from L.A. to London to Italy, were generally the same: the rave developed to fill the need for a scene where none existed. Over priced, poorly run, and pathetically DJed clubs just weren't cutting it for those who needed more out of a Saturday night than a Bud Lite commercial come to life. As Chris Cosh explained, there was zero club scene in L.A. -- bars close at 1:30 and Top 40 rules, dude. L.A.'s very aware and demanding underground core of clubbers found the high covers, carding, boorish security, and metal detectors -- the trappings of the establishment nightclub -- so frustrating they took control of their scene. Illegal, yet highly organized parties began to surface in abandoned warehouses, complete with their own sound systems, their own security, and most importantly their own DJs playing the music their crowd demanded. The energy they created or released, rather, was a rush that has helped to maintain a new momentum for a scene that, until it blossomed underground, did not exist.

Because of the illegal and underground nature of these parties, a strong sense of unity and loyalty developed among those present. Kids willingly drive hundreds of miles to attend raves set in remote locations (i.e.: in the mountains of Italy). Often buses are hired to bring in those who've purchased combination bus/rave tickets. People want to be there. They are drawn to others who simply want to have fun together. The vibe is entirely positive, at times almost overwhelming. The energy created by the music, the setting, and so many who've come together to be together is very powerful. "So much love and unity -- we need this" said Frankie Bones. Nigel noted

that the Saturday night crime rate in London has dropped due to so many attending raves. Although up to 20,000 have gathered to bask in this energy, this vibe, it is the music that is at the heart of any rave.

The Wild Pitch parties in New York, are not raves in the European sense, but they are events where music is the sole focus. Held in various spaces around the city, people go to the Wild Pitch parties to not only hear, but to dance to good music and, as Greg Daye put it, "vibe" together. There's no liquor, a cheap cover, and between six to seven rotating DJs. You're gonna get music! In New York, its House to R&B to Reggae. In Europe it's Techno. Whether it's from the UK, Belgium, the favored U.S., or the newest source for the hardest Techno -- Italy, it's got to be hard! Techno or R&B is really not the issue. It's the music!

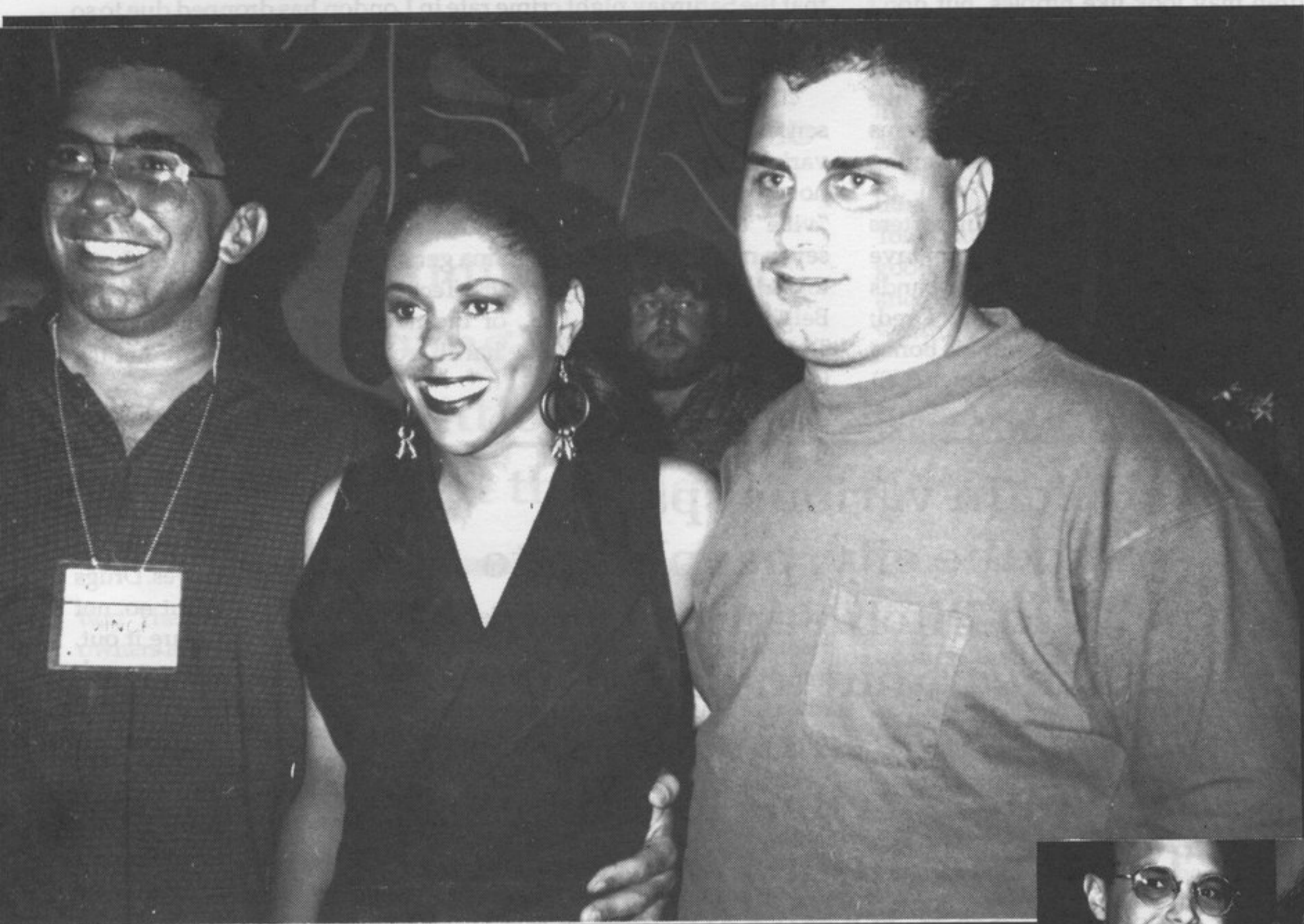
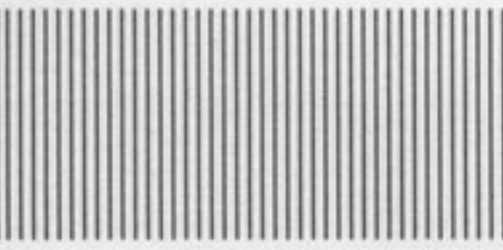
**Held in various spaces
around the city, people go to
the Wild Pitch parties to not
only hear, but to dance to
good music and, as Greg
Daye put it, "vibe" together.
There's no liquor, a cheap
cover, and between six to
seven rotating DJs. You're
gonna get music!**

O.K., what about the drugs, right? Tony asked the panelist to raise their hands if they'd ever done X. Most did. Articles about raves ignore, deny, or belittle the presence of drugs at raves. Drugs are definitely there, but no, not everyone is on X. Figure it out, there simply is not enough ecstasy at any one event to get 20,000 people high. The questionable quality of ecstasy, especially, as was pointed out, that out of Manchester, has led many to forego the drug altogether and let the music take control. For the majority of ravers, the music is the drug -- nothing else is needed, thank you. Frankie Bones said he "wouldn't be here today to promote a drug thing," he was there "to promote a music thing."

It was the anti-rave hysteria created by the British press a couple years ago about X crazed kids, mass orgies, and total chaos, that just about killed the rave scene altogether. The police closed many raves due to pressure from the tabloid reading public. In L.A. there is a special police force assigned to seeking out and dispersing raves. In New York, well, the rave scene is not as developed, and as someone pointed out, the police have better things to do. Some have begun to work with the police at raves, but complain they can no longer have their sound systems loud enough for the people to "feel the pressure" of the music, which is key. Others stated that the police simply hate seeing anyone have a good time, and that they will continue to seek out new sites, thus maintaining the standards their crowd has set.

In closing, the big question: how does one go about starting their own "rave scene". The advice was basic and sensible. Start small, establish backers, and promote your event. The parties are expensive, and should one fail, or get busted, your out more than a car payment! Many said, because they believe in the importance of what they are doing so much, they take the risk, and gladly back their own events, others find sponsors.

The "Rave Up" panel was on of the most, informative, and most disciplined panels I've attended in four years of New Music Seminars.



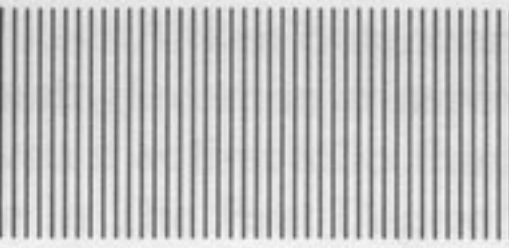
Vince Pellegrino SIN/DMR, Crystal Waters (Mercury), Gino Caporale (WIOQ, Philly hotmixer).



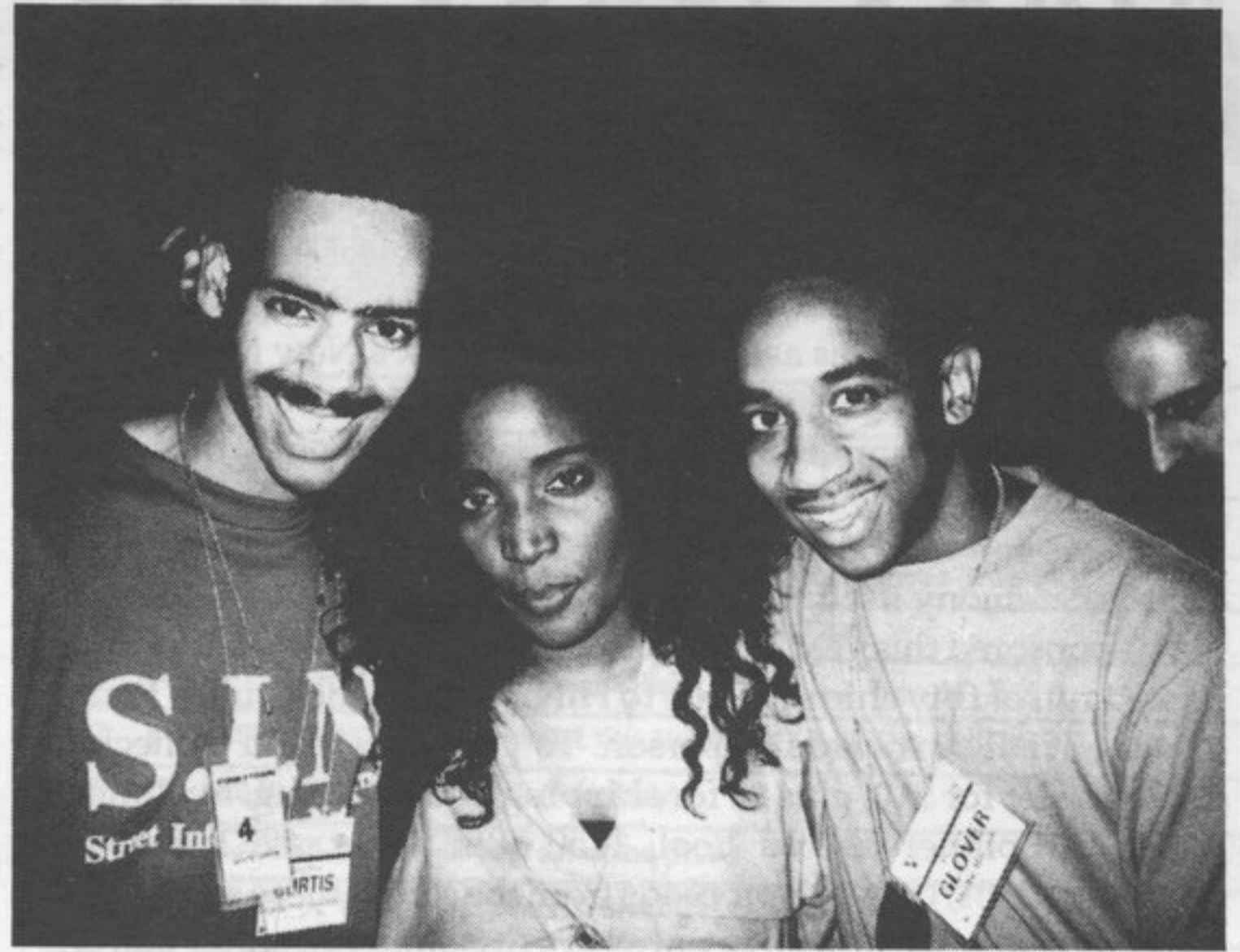
Mario Rios (Club Promo, Mercury), Alyssa Lexy (Retail Promotion, Mercury), Anthony Sanfilippo (Dir. Dance A&R/Promo London).



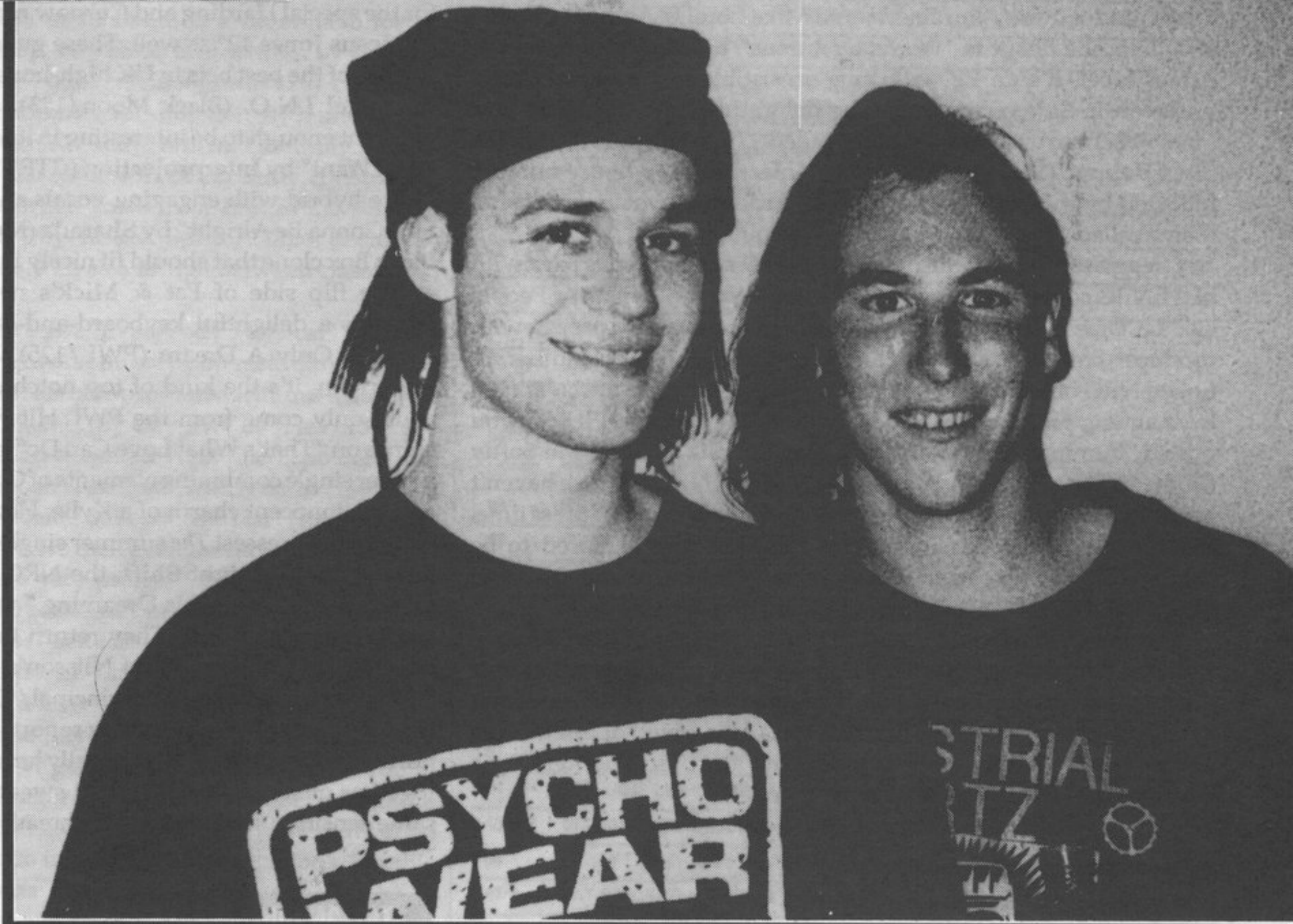
Outside the Roseland Mercury Records bash are (L-R): Keith Ferguson, Walter Green (Polygram), Gerrie Summers (journalist), Leslie Drye (PWL).



BMG's Party at BMG Recording Studios L-R: Geoff Curtis (WPGC), D'Borah (artist), Thomas Glover (Studio Records)



L to R: Pete Waterman (PWL-UK), Dean Ferguson (DMR) holding Stock Aitken Waterman's "Hall Of Fame" award from 3rd Annual HiNRG Awards.



Caught at the EMF Party is none other than EMF's James Atkin and Manager Bob-O.

HiNRG/EUROBEAT

by Dean Ferguson

Before we get started on the hot new releases for this week, I'd like to take a moment to answer the question that everyone was asking me at last week's New Music Seminar. Yes, you can still get one of the special, high-tech, third annual HiNRG Awards commemorative T-shirts you saw on all the hottest bodies at our recently concluded industry pow-wow. Although the volunteers ran out of these neon-on-black collector's items at the awards ceremony itself, Spinner Record Pool of Boulder, Colorado (who sponsored this year's shirt promotion) has printed up another, limited run of fifty shirts for sale to HiNRG fans who couldn't make it to the HiNRG Awards in person. To get yours, send a check or money order for \$10, plus \$3 for shipping and handling, to: Randall Edwards, Spinner Record Pool, 1750 30th Street, #222, Boulder, Colorado 80301, USA. All proceeds from the sale of these spectacular shirts, available in extra large only, benefit Spinner Record Pool, one of America's biggest supporters of HiNRG dance music. Order yours today!

AMERICAN HINRG RELEASES

With so much domestic chart action these days devoted to imports and acts of foreign origin, it's a real treat to find a home-grown talent as exciting as Vicki, a lovely young thrush whose debut 12", "Full Time Lover" (Reiter/123) is winning over pop and NRG programmers alike. Her vocals, a cross between Cathy Dennis' and Taylor Dayne's, perfectly compliment a slick and generous high-house production by Jim Cherry and Mike Lorello. Another impressive domestic debut is "Works Of Atreus" by Moodswing on the Atreus label. It's an EP with four irresistible instrumental dance tracks on it. Side one features the delightfully dreamy "The Jazz Man" (122) and an ethereal beauty called "Time Warp" (123). On the flip, "Happy" (124) is a subdued yet infectious pop-house number followed by this set's best offering, a dark and mysterious closing theme called "The 6 Train" (124). Don't miss it!

Gregg Stone, the handsome lad who hit some seasons back with his HiNRG cover of the Trammps' "That's Where The Happy People Go" on Dice is back in the studio working on a new project with producer Bob Parr. Rough edits of his new single, an industrial-tinged NRG offering called "I'd do It All Again" (127) are creating a buzz among progressive insiders who say it's a smash. I'll keep you posted. Coming this month from Megatone is "Killing Me Softly (With His Song)" by Linda Imperial (126), an NRG diva we haven't heard from in a while. Though unavailable for preview at press time, this remake of the classic Roberta Flack track is rumored to be commercial dance/pop of the highest caliber. Contact the label directly at 415.621.7475 for more information.

The new commercial 12" and CD single remixes of Cher's "Love And Understanding" (Geffen/118) are a pop/dance enthusiasts dream come true. Junior Vasquez has added just the right production touches to compliment this massive top 40 hit, giving it full throttle dance floor credibility without sacrificing any of songwriter Diane Warren's melodic integrity. Very well done!

BRITISH HINRG RELEASES

Destination's current chart smash "Save Your Love For Me" (Almighty/125) gets treated to a delicious new high-house remix this week courtesy of Rod Warren and Ian Terry, whose energetic flip

The new commercial 12" and CD single remixes of Cher's "Love And Understanding" are a pop/dance enthusiasts dream come true.

side companion piece, "Planet Of Love" (130), is starting to gather enthusiastic club play reports of its own. Claudia T's eagerly anticipated "Watch Me" 12" (Loading Bay/130) is every bit as good as advance word had hinted at. It's bright and busy, with an equally lovely B-side bonus, "Fatal Destination" (128).

The unmistakably magic touch of Phil Harding and Ian Curnow adds just the right sparkle to "Like It Is, Like It Was" by Freedman (Parlaphone/124). Thanks to Phil and Ian, this duo's debut is bright, crisp and bursting with commercial pop and dance potential. Look for the special Harding and Curnow remix touch on the next American Jesus Jones 12" as well. These guys are all over the place!

One of the best bets in UK high-house this week is "Love Power" by Angel I.N.O. (Black Moon/123), a Rozalla rip-off that's just different enough to be interesting in its own right. Also quite good is "All I Want" by Interprojection (CTR/126), a first-rate, R&B-tinged dance hybrid with engaging vocals and a super bassline. Ditto for "It's Gonna Be Alright" by Sharada (Media/121), a softer-sounding Black Box clone that should fit nicely into most crossover programs.

The flip side of Pat & Mick's new "Concert Megamix" 12" contains a delightful keyboard-and-samples extravaganza called "This Is Only A Dream (PWL/125). Produced by Stock Aitken Waterman, it's the kind of top notch commercial high-house that could only come from the PWL Hit Factory. The SAW team also shines on "That's What Love Can Do" by Boy Crazy (Polydor/113), a super single combining elements of Cheryl Lynn's "Got To Be Real" and the innocent charm of a Kylie, Hazell or Sonia. It's terrific.

Stop the presses! The summer single for 1991 has arrived! It's the latest from Midnight Shift, the NRG Award-winning trio whose debut effort, "California Dreaming," went on to become one of last year's biggest 12" hits. They return this week with an amazingly effective HiNRG medley of Nilsson's "Without You" and ABBA's "The Winner Takes It All" (Principal/130). The 12" is *already* garnering top five sales and club play reports from all over, including two northeast #1s! These two classically heartbreaking titles work so well together melodically that you'd swear they'd been penned by the same sensitive soul. Absolutely breathtaking.

ITALIAN HINRG RELEASES

The Funky Sisters follow their successful remake of "Babe, We're Gonna Love Tonight" with a quasi-original called "Lovely Feeling"

(Radiorama/126). With a nod and a wink to Stock Aitken Waterman, the Sisters have concocted a slick sophomore single certain to inspire some enthusiastic dancing this summer, even if at first folks think that they're shuffling to a remix of "Love In The First Degree." Continuing with the familiar, "Love Me Now" by Queen Mary (Pavesi Sound/127) is actually a techno-house remix of Viola Wills' "Love Pains." Casual sampling is one thing but this sounds like an international licensing felony to me. Your dollars are much better spent on a truly terrific original like "Everybody May Be Wrong" by Citizen Kane (X-Energy/125). This one's a contemporary, Italo-house ass-kicker featuring a very effective and engaging Madonna-clone vocal. It's hot!

Linda Martin, the sexy American-born diva whose first Flea 12", "Stay," set many NRGetic heart a-flutter, is back with a terrific follow-up called "Flashback" (Flea/134). It's a well thought out, thoroughly charming new Frankie Lee production that should insure the rapid expansion of her already considerable international HiNRG following. Don't miss it. Its perfect to mix with "Fire One The Moon" by FCF (FCF/134), an ambitious, albeit brisk, attempt on producer Mark Farina's part to regain some of the club support he's lost in recent years. With his production partners Fadinger and Crivillente, Farina's latest features some clever electronics and some jazzy sax breaks to highlight a *very* nice melody. Try it.

The new remixes of Jinny's wildly popular "Keep Warm" are getting decidedly mixed reviews. On one hand, the addition of some delightfully jazzy horn and keyboard touches are a plus but those prominently featured new rap refrains are distracting and uninspired. Stick with the original, soon to ship domestically on Next Plateau. Another new Italian 12" to avoid is the remix of Secchi's "Keep On Jammin'" on X-Energy. All of the original's energy has been stripped away in favor of a lackluster hip hop edit that lacks any substance or style.

Sabrina's new 12", on the other hand, is a must-have for all purveyors of quality Euro-pop. Produced and written by Giorgio Moroder, "Shadows Of The Night" (Videogram/126) continues Sabrina's steps in the right commercial direction with an electric, "Life Dance"-inspired high-house production that's simply irresistible. Speaking of Moroder, the same sort of carefully constructed electronic percussion that worked so well for him in the 70s gets industrialized on "Oh Kay!!!" by Task 4 (Space/128), a decidedly dark instrumental that works well as a bridge between classic and contemporary sets.

For the physically fit, we've got "Everybody Physical" by Body Power (A-Beat-C/142), a bright and bubbly pop record that should happily find its way into lots of aerobic programs without delay. Not quite so attractive is "I'm A Macho" by Coy McCoy (Flea/139). It's typical Italo-robic fare with an accented lyric line espousing the joys(?) of an exaggerated testosterone level. Much more enticing is Antonella's delightfully innocent "Babe, I Love You" (Radiorama/139), a beautiful charmer certain to melt even the most jaded HiNRG hearts. Also nice is Mr. Beat's very pretty "Change" (Flea/134), a well sung, well orchestrated traditional HiNRG piece sure to please the purists among us. Ditto for "Sex Heroes" by Lou Grant (Time/136), another enticing, traditional Giacomo Maiolini production whose only drawback is Lou's heavily accented English.

Before closing for this week, there's a dynamite new single from Sweden's Sonet label that we've got to tell you about. It's "If You're Alone Tonight" by Ankie Bagger (124), another stunner from the lady whose "Where Were You Last Night" became something of an anthem last year in its various international incarnations. On this new one, Ankie's using some incredibly catchy vocal hooks to highlight the interaction between a beautiful, intricate melody and one of the most infectious tribal rhythm tracks that *anyone's* come up with since Barry White's "My Sweet Summer Suite." Cheers and FLM!

DMR **NRG** TOP 50

TC	LC		BPM
1	1	VICKI SHEPARD--All I Ask Of You Remix (Loading Bay)	129
2	4	LONNIE GORDON--Gonna Catch You (SBK)	122
3	3	BANANARAMA--Long Train Running (London)	119
4	8	KYLIE MINOGUE--Shocked/DNA-Harding & Curnow Remixes (PWL-UK)	122
5	5	C&C MUSIC FACTORY--Live Happy (Columbia LP cut)	125
6	10	FIFTY HERTZ--Get Up (Discomagic-Italy)	127
7	9	JASON DONOVAN--When I Get You Alone (Hot Tracks Remix)	124
8	2	LES BLUE BELLES--S.O.S. (Time-Italy)	130
9	19	CLAUDJA BARRY--Love Is An Island (RCA)	126
10	13	SWEET 'N' SOUR--Chinatown (VCN-UK)	134
11	12	CLUBHOUSE--Deep In My Heart (Atlantic)	122
12	7	PET SHOP BOYS--Where The Streets Have No Name (EMI)	130
13	18	DELAGE--Running Back For More (Polydor-UK)	125
14	16	ROZALLA--Faith In The Power Of Love (Pulse 8-UK)	125
15	25	BELLA & BLUE--Magic (Flea-Italy)	134
16	36	ERASURE--Chorus (Mute-UK)	132
17	29	DESTINATION--Save Your Love For Me (Almighty-UK)	125
18	22	JINNY--Keep Warm (Italian Style-Italy)	126
19	23	SUZANNE JACKSON--U Came 2 Me (Eye To Eye-Italy)	124
20	26	ELLYN HARRIS featuring ERNEST KOHL--I Specialize In Love	126
21	32	MAN PARRISH & PAUL PARKER--From Here To Eternity (Loading Bay)	123
22	20	PET SHOP BOYS--Losing My Mind b/w Jealousy (Parlaphone)	122/98
23	6	OBSSESSION--If I Can't Have You (Almighty-UK)	122
24	27	DONNA LUNA--Come On, Come On (Flea-Italy)	138
25	24	BROTHERS IN RHYTHM--Such A Good Feeling (4th & B'way)	126
26	11	HAZELL DEAN--Better Off Without You (Lisson/PWL-UK)	123
27	--	MIDNIGHT SHIFT--Without You (Principal-UK)	130
28	34	MOSAIC III--Dance Now (Logic-UK)	123
29	35	SECCHI featuring ORLANDO JOHNSON--Keep On Jammin' (ZYX-Germany)	122
30	--	BOY KRAZY--That's What Love Can Do (Polydor-UK)	113
31	15	THE UPFRONT--Dim All The Lights (L.T.M.P.)	120
32	14	DESTINY LOVE--Call Me Tonight (Almighty-UK)	121
33	31	IRENE--Sunday (Stil Novo-Italy)	126
34	17	SECCHI featuring ORLANDO JOHNSON--I Say Yeah! (Epic)	120
35	37	THE TWINS--All Mixed Up (PWL-UK)	120
36	--	FRAZIER CHORUS--Nothing (Charisma)	118
37	41	RICKY DAVIES--What A Mistake (FCF-Italy)	126
38	--	LUISA FERNANDEZ & PETER KENT--Illusion (Bellaphon-Germany)	120
39	--	BANANARAMA--Heartless/Ain't No Cure (London LP cuts)	121/124
40	49	SINITTA--Love, Love, Love (Hot Tracks Remix)	122
41	48	STEPHEN KEYES--Cherry Pie (CJM)	126
42	42	KYLIE MINOGUE--Always Find The Time Remix (Disco-Tech)	123
43	38	RODEO JONES--Get Wise (A&M-UK)	122
44	--	FREEDOM--Like It Is, Like It Was (Parlaphone-UK)	128
45	28	QUANTIZE--There'll Always Be A Place b/w Stop (Passion-UK)	124/122
46	--	CANDY FLIP--Redhills Road (Atlantic)	125
47	--	PAT & MICK--This Is Only A Dream b/w Megamix (PWL-UK)	126
48	--	GIORGIA MORANDI--With Love (Flea-Italy)	134
49	--	ANKIE BAGGER--If You're Alone Tonight (Sonet-Sweden)	122
50	30	AVALANCHE--Love Me, Please Love Me (East West-Germany)	102

Compiled from charts submitted by reporting DJs and retail outlets across the US by Dean Ferguson.
Beats per minute courtesy of Chuck Davis of the Ice Palace and the Silver Lining, NY.

RHYTHM RADIO

Crossover Radio - NMS '91

As discussed in DMR's last issue, the CHR (hit radio) format has drastically changed over the past five years as a result of dance music's enormous crossover potential. Crossover radio by definition is the new Top-40, that can and will be influenced by any specific music form strong enough to dominate it. At this year's Crossover Radio panel, several important topics were discussed, with the topics pre-planned by the moderators followed by extremely limited audience participation. Participants this year were: moderators Ray Caviano (Cardiac) and Joey Carvello (Atlantic), panelists: John Christian (Hot 97.7), Albie D. (WPGC), Pam Grund (Q102), Rick Hayes (KTFM), Dana Lundon (WLUM), Kevin McCabe (Hot 97), Don Parker (KBOS), Kip Taylor (WQXA).

Are Hit Records Getting Lost?

This first question put to the panel was answered yes by John Christian, who felt that hits were becoming more regionally oriented. It was agreed upon that programming based on a national profile was a mistake. Pressure on music and program directors from labels about product stations were already working was said to cause programmers to feel like traffic cops. Kevin McCabe brought up the point that "quality is preferable over quantity" regarding adds. Pam Grund responded to the topic with the question, "how can they be getting lost when you're within your market?" Joey Carvello added, "you can't call a hit out of the box." Rounding out the discussion was Kip Taylor, who responded, "dance people are more passionate about the music, not the add."

Pressure on
music and program
directors from
labels about
product stations
were already work-
ing was said to
cause programmers
to feel like traffic
cops.

by Karen Harris

The music and
program
directors need to
be the number
one decision
makers for the
song to song
adds.

Testing New Product/Consultants

Appropriately enough, the panel attempted to define what makes "a hit." It was generally agreed upon that "hits" were a record to record situation. Dana Lundon added that her search for potential hit product included looking "where people react to things," such as television advertisements that use popular tunes, and sports short musical interludes during game play - places where there is a large crowd response.

On the subject of radio consultants, it was agreed that once the initial set-up work was done, the music and program directors need to be the number one decision makers for the song to song adds. Kevin McCabe added, "the gut is your consultant."

Latin Freestyle - Is It Dead?

This question was met with a number of varied opinions. Agreed upon points were that yes, certain sounds do become played out, and that quantity is the key. If there is a Latin audience that enjoys the sound, it is appropriate to play it. As with any type of music, Rick Hayes commented on the need to "find the right records that work" for your station. Dana Lundon raised the point that "a Latin audience does not always mean the record will or won't work," reminding everyone that popular area sounds don't always reflect your demo.

Pop/Rock Add Pressure

Joey Carvello commented initially on this subject that he sensed an attempt to save Top-40 rock records not working. A brief discussion erupted about the Top-40 radio sound of old, and it's more

modern, dance oriented form. Albie D. commented, "the old form of Top-40 served more of a particular audience." John Christian added the budget factor between pop and dance promotion was a big part of the controversy, and the ability of larger pop departments to work their product to a wider span of stations.

House Music - Is It Evolving?

On the subject of House music, it was agreed upon that House remixes tend to work well. Most panelists also agreed that the popularity of that type of music again depends from market to market. Club play and street level reaction was seen to be a determining factor.

After acknowledging a few fellow radio programmers in the audience, the floor was open to questions and comments. This year there didn't seem to be any real challenges put to the panelists by the audience except one record company member who felt he was being ignored by radio because he was a smaller label. After the panel discussion ended, I felt communication between various programmers across the country was strong, and their continuing efforts to support music radio that works for listeners, including dance music, would endure.

**Crossover radio
by definition is
the new Top-40,
that can and will
be influenced by
any specific
music form
strong enough to
dominate it.**

S.I.N. RADIO MIX SHOW TOP 30

TC	LC	ARTIST	Song Title	Label
1	4	B.G. THE PRINCE OF RAP	This Beat Is Hot	Epic
2	7	KLF	3 A.M. Eternal	Arista
3	2	JOMANDA	Got A Love For You	Big Beat/Atlantic
4	1	LISA LISA	Let The Beat Hit 'Em	Columbia
5	12	HEAVY D & THE BOYZ	Now That We Found Love	Uptown/MCA
6	16	DJ JAZZY JEFF & THE FRESH PRINCE	Summertime	Jive
7	11	CLUBHOUSE	Deep In My Heart	Atlantic
8	10	RHYTHM SYNDICATE	P.A.S.S.I.O.N.	Impact
9	26	AFRIKA BAMBAATAA	Just Get Up And Dance	EMI
10	-	C&C MUSIC FACTORY	Things That Make You Go ...	Columbia
11	19	CHUBB ROCK	The Chubbster	Select
12	29	DSK	What Would We Do	London/frr
13	3	CORINA	Temptation	Cutting/Atco
14	-	RAZE	Bass Power	Atlantic
15	13	GEORGE KRANTZ	Din Daa Daa '91	Cardiac
16	-	BROTHERS IN RHYTHM	Such A Good Feeling	4th & B'way
17	15	808 STATE	Ooops	Tommy Boy
18	27	D'BORA	Dream About You	Smash
19	-	MOSAIC III	Dance Now	RCA
20	-	CULTURE BEAT	No Deeper Meaning	Epic
21	21	STEVIE V	That's The Way It Is	Mercury
22	-	FRANKIE KNUCKLES	Whistle Song	Virgin
23	24	N-JOI	Malfunction	RCA
24	5	CRYSTAL WATERS	Gypsy Woman	Mercury
25	-	CUT 'N' MOVE	Get Serious	Epic
26	-	DE LA SOUL	A Rollerskating Jam Called ...	Tommy Boy
27	9	SANDEE	Love Desire	Columbia
28	8	BINGOBOYS	Borrowed Love	Atlantic
29	28	CHOSEN FEW	Positivity	Fokus
30	-	2 IN A ROOM	Do What You Want	Cutting/Charisma

Compiled from S.I.N. Radio Mix Show DJs nationwide

TOP ADDED

1. UNITY	Unity	Cardiac
2. MARKY MARK & THE FUNKY...	Good Vibrations	Interscope
3. PRINCE	Get Off	Paisley Park/WB
4. LFO	We Are Back/LFO	Tommy Boy
5. ROZLYNE CLARK	Gorgeous	Atlantic

Chart supplied by Street Information Network™ Newsletter. Copyright 1991.
For further information call 212-956-2188.

REMIX SERVICES

by Gary Hayslett

This DJ Remix Services column was created to provide coverage on a growing segment of the music, of particular interest to club and radio DJs and the music buying public at large. We are proud to be on top of these services and to provide the most current reviews possible. Competitor of DMR, Streetsound, also reviews Remix Services. Their July issue contain reviews that prove that DMR is the leader in providing the most consistent, timely reviews. Their July issue reviews included Hot Tracks SA-10/1 (DMR March 16th), Clubtrax CT-17 (DMR April 27th), Mixx-It CP 43 (DMR April 27th), Disco Mix Club April Issue (DMR May 11th), Ultimix 38 (DMR May 11th), and Powerhouse #7 (DMR June 1st). Clearly DMR is for those who need to be out front and I am proud of the fact we are! I have also received comments that I don't "trash" very many services or their remixes. The intent of the column is to provide an overview of the material contained on the issue and to point out the highlights. If an issue is particularly good, I'll say it is, if in general it isn't, I'll say that too. And *sometimes*, you have to *read between the lines*. You know, if you can't say something nice, don't say anything at all . . . Now, here come the remixes!

● FUNKYMIX - ISSUE 8:

This edition opens with a track from Chicago artist LaTour and "People Are Still Having Sex" which is treated to a severely intense beat track running underneath throughout the mix that will tear up your sound system. People are still having sex. . . "yes we are! yeah!" add cute effect as do the moans appropriately placed. This is one mix you simply can not be without! De La Soul's "Ring, Ring, Ring (Ha Ha Hey)" is next, followed by Samatha Fox's "Hurt me, Hurt me (But The Pants Stay On)" which is given a funkier mix in a sultry sort of way. This mix almost has a "bad ass" feel to it not found on the 12", which had a more commercial feel to it. I didn't care for the 12", but would certainly play this mix. The 1990 Funkymix Medley- Part 1 is a downtempo mixture of hits. Despite the lower tempos, it has a nice groove to it with transitions that very well done harmonically which many medleys lack. Great for early evening filler (I've heard that no self respecting DJ would play a medley during the evening, but I've seen medleys make a crowd turn wild in the middle of the night.). The Sissy Penis Factory with the oh, so clever name is the next with "Everybody F - - - Now" certainly not for the faint of heart. The structure is good although I don't see many radical differences here. Nikki D continues with "Daddy's Little Girl", followed by "Step To Me", from Mantronix. Tara Kemp's "Piece Of My Heart" is treated to a meaner edge sound, giving it more funk and soul as opposed to the almost "pretty" laid back groove on the original. It will have more impact at the dance floor level. Also included on this package are "Jazzy Way" by Scratch Chuck T. and "Romeo and Juliet" from Malcom McLaren. Overall a very appealing package. For order information, contact Funkymix through Ultimix at 919-271-2781 or FAX 919-230-2367.

● METROPOLIS - 00.04:

Although I've said before that the style of music this service remixes is not my forte', this issue could certainly persuade skeptics into followers of this genre of music. Side A begins with "Einheit" by Zip Zap that is the best described as an energetic foray into kick ass industrial via this mix. Really tight! The second cut is "Atomic Playboy" by Space Trax which is the most commercial sounding mix of the four on this issue. Side B features "Father Forgive Them" from Holy Noise which is an energetic, mostly instrumental mix that would mix well with the likes of LaTour. 127 BPM make this kick. Rounding this edition off is "Dance Tones" by Hypersonic. You've

heard me describe Eon's Spice' as "space disco" and I would classify "Dance Tones" as "Space industrial." Very spacey, but tough sound to the mix. Definitely a strong presentation for those of you into this type of music and a good issue to investigate even if you aren't (you might be after listening to this). Contact 214-393-2024 for ordering information.

● HOT TRACKS NRG FOR THE 90'S:

The diva of Hi-NRG, Ms. Hazell Dean introduces the sixth issue in this series with a reconstruct-ured mix which begins with a more accessible intro. The import 12" mix had a tendency to wander and lost energy in the process. This flaw has been attended to through this mix with better flow which helps retain the energy from start to finish. As much as I adore Hazell, I really believe the import 12" was lame. Hopefully, this mix will help her gain the recognition she deserves. Next is Obsession's hugely popular "If I Can't Have You". There isn't much different here than on the import, save for the break. If you don't have the 12" you'll want this issue for this cut though. Up and coming (to mainstreamers) "Diva of Dance" Lonnie Gordon is included with "Gonna Catch You". NRG fans have supported this major talent for quite some time and should be delighted to know that she has been signed to SBK here in the U.S. This tune is already one of the summer's most talked about releases and the mix here gives somewhat of a "disco" feel, less Black Box oriented as well as a really *hot* break. This is one of those tracks like "How To Dance" that has several versions available on Remix Services, all of which are appealing in their separate ways. Lastly, is a track NRG jocks have been "raving" about (so *naturally* I ignored it because of this) which is the "B" side on the import R.S.V.P. It actually is charting as a "B" side to the point the Hot Tracks NRG team were convinced to lengthen and remix this three minute version into a full fledged mix. After first listen, I *immediately trashed this* as being totally lame "fluff" and "filler." Upon subsequent listens, it is apparent that I was eager to dismiss this due to all those "ravers" touting it's merits. This is truly an NRG purists delight and clearly should have been the "A" side release on the 12". Smooth vocals and a new drum track added to the mix make this an NRG jock's dream come true. Excellent effort from J. Marks Andrus. Three of the four are definitely worth having. For order info, contact NRG For The 90's through Hot Tracks at 918-663-4567 or FAX 918-663-4569.

● DISCO MIX CLUB - JUNE:

After a simply *stellar* release from DMC on their May issue, I was somewhat disappointed in the June issue. The May issue was a tough act to follow and as always, let your ears be the judge. Beginning the set is Claudja Barry's "Love Is An Island" with remix and additional production by Jurgen Korduletsch (I always thought that was *such* a cool name!). This has a driving mix reminiscent of the era in dance (disco?) when the music was what mattered and was fun. Very appealing. K.C. Flight appears with "Voices" followed by "Island Of Raggae" mixed by the ever talented Commission. This is a journey to Jamaica, full of island flair. The second disc starts with a Deee-Lite minimix which is "nice." Natalie Cole is next with "This Will Be" (what, I don't know, but *not* a hit!). Cathy Dennis is given a stripped down mix on "Touch Me" which is really *late*, in my opinion. Amy Grant's "Baby Baby" is given a very soulful interpretation for pleasing effect courtesy of Steve Anderson. Kid Creole's "It's A Wonderful Thing Baby" is treated to a fun kind of grove. Kenny Thomas is given a laid back groove in the Phil Kelsay remix

Continued on page 31

DMR

Vol 14 Issue 14 August 3 -- August 16, 1991

TOP 80 RETAIL

TC	LC		
<input type="checkbox"/>	1	1	LISA LISA & CULT JAM -- Let The Beat Hit 'Em Columbia 44-73834
<input type="checkbox"/>	2	8	B.G. THE PRINCE OF RAP -- This Beat Is Hot Epic 49-73842
<input type="checkbox"/>	3	3	CORINA -- Temptation Cutting 248
<input type="checkbox"/>	4	9	C&C MUSIC FACTORY -- Things That Make You Go... Columbia 73688
<input type="checkbox"/>	5	11	HEAVY D & THE BOYZ -- Now That We Found Love MCA 54088
<input type="checkbox"/>	6	7	JOMANDA -- Got A Love For You Big Beat 0031
<input type="checkbox"/>	7	10	DJ JAZZY JEFF & FRESH PRINCE -- Summertime Jive 1442
<input type="checkbox"/>	8	2	CRYSTAL WATERS -- Gypsy Woman Mercury 868-209
<input type="checkbox"/>	9	4	COLOR ME BADD -- I Wanna Sex You Up Giant 40031
<input type="checkbox"/>	10	6	NOMAD -- Devotion Zyx Import
<input type="checkbox"/>	11	5	K.L.F. -- 3 A.M. Eternal Arista AD 2231
<input type="checkbox"/>	12	32	CHUBB ROCK -- The Chubbster Select 22379
<input type="checkbox"/>	13	16	RARE ARTS -- Boriqua Posse Strictly Rhythm 1227
<input type="checkbox"/>	14	13	2 BROTHERS ON THE FOURTH FLOOR -- I Can't Help Myself Zyx 6455
<input type="checkbox"/>	15	20	CLUBHOUSE -- Deep In My Heart U.K. Import
<input type="checkbox"/>	16	14	SANDEE -- Love Desire Fever/Columbia 73754
<input type="checkbox"/>	17	12	SA-FIRE -- Taste The Bass Mercury 868-305
<input type="checkbox"/>	18	--	FRANKIE KNUCKLES -- The Whistle Song Virgin 98754
<input type="checkbox"/>	19	18	BOYZ 2 MEN -- Motownphilly Motown 2090
<input type="checkbox"/>	20	35	GEORGE KRANZ & DOUG LAZY -- Din Da Da '91 Cardiac 4016
<input type="checkbox"/>	21	19	ELECTRONIC -- Get The Message Warner Bros 21832
<input type="checkbox"/>	22	21	SOUNDS OF BLACKNESS -- Optimistic Perspective 1200
<input type="checkbox"/>	23	23	RHYTHM SYNDICATE -- P.A.S.S.I.O.N Impact 54063
<input type="checkbox"/>	24	24	SEAL -- Crazy Sire 41003
<input type="checkbox"/>	25	15	ALEXANDER O'NEAL -- What Is This Thing Called Love Tabu 73804
<input type="checkbox"/>	26	25	LUTHER VANDROSS -- Power Of Love Epic 73778
<input type="checkbox"/>	27	26	THIRD BASS -- Pop Goes The Weasel Def Jam 44-73702
<input type="checkbox"/>	28	33	SIOUXSIE & THE BANSHEES -- Kiss Them For Me Geffen 2650
<input type="checkbox"/>	29	17	PET SHOP BOYS -- Where The Streets Have... EMI 56217
<input type="checkbox"/>	30	34	STEREO MC's -- Elevate My Mind 4th & B'way 519
<input type="checkbox"/>	31	22	THOSE GUYS -- Tonite MCA 54069
<input type="checkbox"/>	32	50	PCP -- Keep It Up Dance RCA 2858
<input type="checkbox"/>	33	42	ICY BLU -- Pump It (Nice N' Hard) Giant 40032
<input type="checkbox"/>	34	54	BROTHERS IN RHYTHM -- Such A Good Feeling UK Import
<input type="checkbox"/>	35	45	BINGO BOYS -- Borrowed Love Atlantic 86024
<input type="checkbox"/>	36	41	THELMA HOUSTON -- Throw You Down Reprise 40080
<input type="checkbox"/>	37	44	L.L. COOL J -- Six Minutes Of Pleasure Def Jam 73821
<input type="checkbox"/>	38	48	808 STATE -- Ooops Tommy Boy 986
<input type="checkbox"/>	39	66	ERASURE -- Chorus Sire 40123
<input type="checkbox"/>	40	59	DJ QUIK -- Tonite Profile 7338

TC	LC		
<input type="checkbox"/>	41	52	JOANNA -- Freak It Project X 10008
<input type="checkbox"/>	42	69	SLAM SLAM -- Move MCA 54085
<input type="checkbox"/>	43	74	S'EXPRESS -- Nothing To Lose Sire 21789
<input type="checkbox"/>	44	--	NAUGHTY BY NATURE -- O.P.P. Tommy Boy 988
<input type="checkbox"/>	45	56	AFRIKA BAMBAATAA -- Just Get Up And Dance EMI 56225
<input type="checkbox"/>	46	47	SLICK RICK -- I Shouldn't Have Done It Def Jam 73740
<input type="checkbox"/>	47	43	BASS-O-MATIC -- Fascinating Rhythm Virgin 96391
<input type="checkbox"/>	48	57	SHEILA E -- Droppin' Like Flies Warner Bros. 19567
<input type="checkbox"/>	49	30	DE LA SOUL -- Ring Ring Ring (Ha Ha Hey) Tommy Boy 965
<input type="checkbox"/>	50	68	CUT N' MOVE -- Get Serious Epic 49-73815
<input type="checkbox"/>	51	27	STEVIE V -- That's The Way It Is Mercury 868-357
<input type="checkbox"/>	52	39	TITIYO -- My Body Says Yes Arista 2223
<input type="checkbox"/>	53	38	DAMIAN DAME -- Exclusivity LaFace/Arista 4001
<input type="checkbox"/>	54	31	FACE -- Forever Yours Mic Mac 557
<input type="checkbox"/>	55	58	ARETHA FRANKLIN -- Everyday People Arista 2240
<input type="checkbox"/>	56	28	CORO -- Fallen Angel Charisma 96336
<input type="checkbox"/>	57	72	N-JOI -- Malfunction RCA 62006
<input type="checkbox"/>	58	--	VOICE FARM -- Free Love Morgan Creek Promo
<input type="checkbox"/>	59	--	KRISTY MACCOLL -- Walking Down Madison Charisma 96342
<input type="checkbox"/>	60	40	DEEE-LITE -- E.S.P. Elektra 66550
<input type="checkbox"/>	61	--	2 IN A ROOM -- Do What You Want Charisma 96320
<input type="checkbox"/>	62	62	ED O.G & THE BULLDOGS -- Bug-A-Boo PWL 867-355
<input type="checkbox"/>	63	29	DEBBIE GIBSON -- One Step Ahead Atlantic 86025
<input type="checkbox"/>	64	36	TRACIE SPENCER -- This Time Make It Funky Capitol 15704
<input type="checkbox"/>	65	37	ANGEL -- Your Love Just Ain't Right Virgin 96363
<input type="checkbox"/>	66	60	GARY CLAIL -- Human Nature RCA 2855
<input type="checkbox"/>	67	65	DJ PIERRE -- I Might Be Leaving You Movin' 012
<input type="checkbox"/>	68	--	MOSAIC III -- Dance Now RCA 2024
<input type="checkbox"/>	69	46	ENIGMA -- Mea Culpa Pt 2 Charisma 96352
<input type="checkbox"/>	70	61	BLACK BOX -- Strike It Up RCA 2792
<input type="checkbox"/>	71	53	BANANARAMA -- Long Train Running ffrr/London 869-395
<input type="checkbox"/>	72	51	JELLYBEAN -- Spillin' The Beans Atlantic 86031
<input type="checkbox"/>	73	70	TARA KEMP -- Piece Of My Heart Giant
<input type="checkbox"/>	74	--	CULTURE BEAT -- No Deeper Meaning Epic 49 73881
<input type="checkbox"/>	75	64	EMF -- Unbelievable EMI 56209
<input type="checkbox"/>	76	--	D-ROCK -- I Can't Believe It's Over Zyx 6640 US
<input type="checkbox"/>	77	--	DSK -- What Would We Do London/ffrr 869 465
<input type="checkbox"/>	78	--	JINNY -- Keep Warm Virgin Import
<input type="checkbox"/>	79	71	BETTY BOO -- Hey DJ I Can't Dance... Rhythm King/Sire 40025
<input type="checkbox"/>	80	73	DJ DICK -- Weekend TSR 867

H.O.U.S.E. WORK

Continued from page 11

satisfied; the strictly underground event sponsored by Maxi, Acebeat, Eight Ball, Strictly Rhythm, and Movin' record companies. Humphries, once again, turned us on musically, as did Danny Tenaglia. My only complaint: the "Close 'n play"-type sound system; and, the last night of the seminar -- Wednesday, July 17th -- saw ultra-diva Ultra Naté performing for the first time with her 4-piece band, Faith. The event took place at Limelight. Ultra supplied just the right amount of attitude, while Faith supplied all the necessary grooves. It was *the* live event of the seminar. Singing songs from her forthcoming (?????) long player, Ultra seduced us from the opening notes of "It's My World" to the closing refrain of "Rejoicing." Ultra is definitely someone to watch out for!!!

And just what were the songs of the seminar? Aside from Frankie Knuckles' "The Whistle Song" and Crystal Waters' "Makin' Happy" (which we re-named "Makin' Snappy"), be on the lookout, in the weeks ahead, for the following: "The Pressure, Pt. 1" -- Sounds Of Blackness, "Ain't No Way" -- Cheryl "Pepsi" Riley and "Ride On The Rhythm" -- "Little" Louie Vega and Marc Anthony.

Speaking of new music, let's delve into some of the vinyl given to me during the seminar. We will start with our friends in Jersey...

The fab "Thrill Me" (mentioned earlier) by Rhythm Section featuring Sunday is the latest from Movin' Records (contact 201.674.7573). Diva Sunday heats up the pumpin' rhythm track with a down-right ferocious delivery that successfully competes with the bass, handclaps and cowbells. Piano and vibe sprinkles are featured in the 2 mixes provided by Tony Humphries; Pop's Thrill Mix and Six

O' Clock Thrill. The Travelin' Mix (by George Lockett Jr.), too, deftly pleases and we must love the wailing breakdowns. Also included is a techno-styled mix entitled K.F. In The Spirit. (If the reaction caused by this record, when played at the frr/London Records and DMC party, is any indication, then Movin' Records looks set to have one of their biggest hits to date!) You have been warned!!!

Also emanating from New Jersey is the latest from fave group Intense. With an EP entitled "Movement Soul" (Acebeat Records -- contact 201.482.7936), Intense stay quite true to their Jersey sound with 3 songs that each feature a positive, uplifting vibe. The stand-out track is "Holding On," a song that incorporates some of the same vitality commonly heard on R&B club songs from the '70s. It may have a definite retro quality, but the rhythm and keyboard are definitely in the '90s pocket. "Mighty Love" finds Intense entering a Jomanda-like groove. Check out the UK Mix and the Original Mix. Also included is the laid-back groover "I See You." Throughout all the songs, it is the vocal harmonizing of Tyrone Payton, Jasmina Oliver and Khison Vuane, though, that stands out. And when Jasmina lets loose, there ain't nothin' able to stand in her way!

Chicago releases worth investigating include 2 treats from House N Effect Records (contact 312.271.5696). UBQ Project return with an EP entitled "Volume II." This time around the Project features Kathy Summers on vocals, a vocalist who can be compared to Sima from M.C.J. As a matter of fact, the EP's stand-out cut "Feel My Soul" (The Chicago Mix) sports a "Luv Dancin'"-like approach to M.C.J.'s "(To Yourself) Be Free." Ms. Summers is also featured on the hypnotic "When I Fell N Love." "Cosmic Rhythm," the only instrumental track on the EP, is true bliss as snyth swells surround the slammin' rhythm. And, yes, it will remind you of another track. This is a definite must-have. . . On the same label is Gary Wallace Presents Ecstasy with "Gotta Have You." Borrowing heavily from First Choice's "Let No Man Put Asunder," "Gotta Have You" features many finger snappin' house treatments (4 On The Floor Mix, Instrumental, Underground Mix and, of course, the Finger Snappin' Mix), as well as a serious Georgie Porgie Club Mix. . . On Burnin' House Records (contact 312.342.3959), we have Felicia Oliver with "Do It To The Music," a serious, serious underground house groove (that is not a remake of the Raw Silk classic). With Felicia delivering such simmering vocals over a definite hip-grinding bassline, there is no way to ignore the trance-like quality of this gem. Edward Crosby supplies the mixes that matter: Club 107.5 Mix and Sex You Up Mix.

From New York indie label, Quark Records (contact 212.489.7260), we finally have the groove-induced and greatly anticipated "Find A Groove" by Man-Freddy featuring Kevin Williams. Sporting some serious house grooves, Man-Freddy (a.k.a. Freddy Bastone) certainly knows the ingredients needed to please an underground dance floor. And New York City's main club person, Kevin Williams, supplies the ever-so-dreamy, yet demanding, vocals that will easily have you doing what the song's title implies. This is pure deep house as it was meant to be. And we love the keyboard sprinkles and Inner Life samples. The only mixes to play are the Danceteria Mix, Original Mix, and Dance-A-Dub Mix. "Find A Groove" is already huge in NYC's underground club scene -- a message to the wise!

Also from the Quark family, Minimal Records to be exact, is "Why Can't We See" by Blind Truth featuring Tata and Toney. Written, programmed, mixed and produced by Victor Simonelli and Arthur Baker, "Why Can't We See" delves into many musical genres, all the while maintaining its decidedly house attitude: Debbie's Blind Date Mix enters Underground Solution territory; the Milano Mix adds a bit of a hard edge for a more techno approach; and, the Hubba-Dubba Mix is a cooler-than-cool dub. (A bit of trivia: the Tata featured on "Why Can't We See" is none other than Tata Vega, the disco diva who gave us 1978's "I Just Keep Thinking About You Baby.")

THE MOST COMPLETE PHONE ORDER COMPANY TO HIT THE COUNTRY

WE SHIP THE SAME DAY VIA U.P.S. TO YOUR HOME

- COMPLETE LINE OF 12", LP'S COMPACT DISC & CASSETTES
- U.S. 12" & CASS-SINGLES \$3.50
- IMPORT 12" SINGLES - \$6.75
- IMPORT LP'S - CD'S - CASSETTES \$7.99 & UP.

SPECIALIZING IN THE LATEST DANCE & POP RELEASES

(305) 888-1069 - FAX: 638-9824

Audiophile Quality...

EUROPADISK LTD.

U.S.' Most Complete Facility!

Mastering & Manufacturing

- CD Production
- CASSETTE Duplication
- 12" DMM Vinyl
- Complete GRAPHICS DEPT.

COMPLETE PACKAGES with state-of-the-art Neve Digital Mastering for CD. Studer and Lyrec HX-Pro Cassette Duplication. Direct Metal Mastering for Vinyl and a complete in-house art department - design, layout, typesetting, color separation.

EUROPADISK LTD. 75 Varick Street, New York, NY 10013
☎ (212) 226-4401 FAX (212) 966-0456

DMM
Direct Metal Mastering
TECHNOLOGY

Continued on page 32

Press Parties Pictorial

Columbia Records executives present the Record Pool Business Center/In The Music & Eddie Rivera with a double platinum album for "Gonna Make You Sweat" by C&C Music Factory at the Pool's Monday Night Feedback reception hosted by Columbia Records Music Department in New York. Pictured, from left are David Jurman, Senior Director, Dance Music; John Strazza, Manager, dance music promotion; Eddie Rivera, President R.P.B.C./In The Music Record Pool and Orlando Fussalva, Pool Director



At The Hit Factory in New York are, from left to right: Mike More, OR-N-MORE, Orfeh, OR-N-MORE, and Father MC.



Basement Boys sign publishing deal with PolyGram Music: seated (l-r) Thomas Davis, Teddy Douglas and Jay Steinhour of Basement Boys. Standing (l) Ken Smith and (r) John Titta of PolyGram Music.



Robert Smith of The Cure and video director Tim Pope held a press conference in London at the Columbia Pictures Screening Theatre on June 12th to announce the July 23rd release of The Cure's "Picture Show." The 77 minute home video on Elektra/Fiction Entertainment is the follow-up to the double platinum "Staring At The Sea." "Picture Show" is an assemblage of ten Tim Pope-directed video clips, and rare concert and behind the scenes footage.

ON THE RAP TIP

by Cliff Sheppard

I am preparing this column as I get ready for the panels and night time festivities of New Music Seminar 12.

HOT STUFF: The luscious Queen Latifah is back on the scene with "Fly Girl" (Tommy Boy), a well-structured hip-hop track that will definitely move up the rap charts swiftly. Top-40 and urban radio should take notice. Soulshock and Cutfather produced. Her LP *Nature Of A Sister* should be out soon...Sir Mix A-Lot's newest single release "National Anthem (The White House Edit)" (Nastymix) is another jam from the man that brought us the platinum *Swass* and the gold *Seminar* LPs. "National" sports some hypnotic keyboards and effects as Sir Mix attacks the government's sometimes misplaced and hypocritical priorities. It's a smash hit that is high on energy and extra funky. . .Biz Markie has a new single out called "What Goes Around Comes Around" (Cold Chillin') that's taken from his upcoming set "I Need A Haircut." Biz Markie's rapping is on the mark as he tells a story about a young lady that wouldn't give Biz the time of the day until he made it in show biz. It has a jazzy feel and there's a piano solo that's absolutely titillating. The ever present backing vocals are a wonderful touch, too. Biz has another smash hit on his hands with this catchy number. Produced by Biz for Biz Markie Productions, Inc. and co-produced by Cool V. . .Maximum 3+1 featuring Maria Thomasi drops a kicking track called "Uptown" (Promi). It has an enticing sound that sour of brings to mind Soul II Soul. The seductive rapping at times turns into smooth talking which complements Maria's dynamic vocals. The musical arrangement is fantastic with the horns seeping out and capturing attention. This would be excellent for radio. . .Kid Capri's newest release "Jokes On You Jack" (Cold Chillin') is a laid-back track with Morris Day's famous laugh thrown in for good measure. The sampled horns are an added treat and I wouldn't be surprised to see this at the top of the rap charts. It's unique and sounds wonderful on the radio and in the car. Kid Capri is a skillful artist and writer that belongs front and center with the biggest and best. Don't sleep on this. . ."Bring The Noise" by Anthrax with some help from Public Enemy's Chuck D. is outstanding! Look out for the video, which we hear is smokin'! The song's taken from Anthrax's LP *Attack Of The Killer B's* (Island/Megaforce). . .C&C Music Factory featuring Freedom Williams' "Things That Make You Go Hmmm..." (Columbia) which should amount to another big winner for the popular act. It's one of the more funkier tracks from the LP *Gonna Make You Sweat* and it has a nice remix for the clubs and another that would fit snugly in a Top-40 or Urban radio format. . .Steely & Clevi present Soundboy Clash (Profile) has an adorable LP out on Profile Records. Faves include "Reggae Rub-A-Dub Rock," a superb vocal arrangement with a flowing musical background. "Why" is lovely, but don't miss "Sunshine," a gem with beautiful vocals and an easy flowing back drop. . .New Kids On The Blocks' Donnie Wahlberg produced an impressive track called "Vibrations" (Interscope/Atlantic) for a group headed by his brother called Marky Mark & The Funky Bunch which features the samples of Loletta Holloway. Yeah, it's true the sample used is a bit tiring after so many artist have played it out, but its great to see the group give Loletta proper billing. It could be a sleeper hit. . ."Do What You Want" (Charisma) by 2 In A Room, with Todd Terry at the mixing helm, is a pop/hip-house song that should help them garner another hit. Producers Rog Nice, Doce and Aldo Marin's original production is supported by Terry's remix. With emphasis on the bass, it should help to keep the floors

thumping...Black Sheep's "Flavor Of The Month" (Mercury) is an astonishingly rocking cut with fabulous rhymes and a slamming beat. . .Missy Mist's "Let The Good Times Roll" (RCA) is rolling hard as a straight forward and hilarious jam with a radio-friendly edge. . ."Release The Pressure" (Nastymix) by Criminal Nation has a frenetic beat and music that works well with M.C. Deff's hardcore vocals. The sirens add an urgency that fits well with this project. Three splendid mixes (radio, underground dance and original) cover a lot of ground. . .Hit makers Heavy D. & The Boyz drop a large dose of dopeness with their latest LP *Peaceful Journey* (Uptown/MCA). The first single "Now That We've Found Love" is already becoming a smash hit and there's much much more to enjoy on this vivacious and entertaining set. Perhaps you will enjoy Heavy's anti-censorship approach with "Don't Curse," or "I Can Make You Go Ooh," a slower-paced jam in its own right. "Peaceful Journey" comes highly recommended and strong sales are a given. . .Cutty Rank's EP *The Stopper* (Profile) is respectable. We loved the title cut and "Pon Pause" the most, but the rest of the EP pumps hard, too.

NEWS: If you don't already know, Nastymix Records has filed a breach of contract suit against platinum-selling rapper Sir Mix-A-Lot in the Superior Court of the State of Washington. Word has it that Def American has inked a deal with the artist and are already working on an album. . .Fox TV rap show host Denise "Dee" Barnes filed a \$22.75 million suit against N.W.A. charging them with assault and battery, willful misconduct, infliction of emotional distress, libel and slander. Barnes alleges she was physically assaulted by Andre Young a.k.a. Dr. Dre, co-producer for N.W.A., at an album release party for RAL/No Face recording artist BWP on January 27 at the West Hollywood night club Po-Na-Na Souk. She claims Eric Wright (Eazy-E), Lorenzo Patterson (M.C. Ren) and Antoine Carraby (Yella) exposed her to hatred, contempt, ridicule, or obloquy with interview statements that appeared in Source and MTV News.

TID BITS: Oaktown 3.5.7 has a new LP coming out on Bust It/Capitol called *Fully Loaded*. I haven't heard it yet, but with M.C. Hammer's backing I suppose it will be entertaining. . .Oakland-based rap band 415, which made strong in-roads with their independently-release 1990 debut album *415ivin* has signed with Priority Records, and are currently finishing up an LP called *Nu Niggaz On The Blokkk* which is slated for August release. . .3rd Bass' *Derelects Of Dialect* (Def Jam/Columbia) entered the Billboard chart at no. 22. Their previous effort *The Cactus Album* peaked at 55 early last year. . .DJ Jazzy Jeff and The Fresh Prince has a new LP entitled *Homebase* (Jive/RCA), the follow-up to the gold certified *And In This Corner*. . .Comptons Most Wanted drops their LP *Straight Checkin 'Em* (Epic) with "Growin' Up In The Hood" as the first single. That song appears on the Columbia soundtrack to the movie *Boyz N The Hood*.

CERTIFICATES: C&C Music Factory's album *Gonna Make You Sweat* (Columbia) has reached the 2 million sales mark, and my home girls Salt-N-Pepa's single "Do You Want Me" (Next Plateau) has gone gold.

Send product for review consideration to Cliff Sheppard c/o Rappin' Notes, 1226-43 148th Street, Jamaica, New York 11436. I may be reached at 718.706.4010. Peace and love!

DMR TOP 40 RAP

Vol 14 Issue 14 Aug 3 -- Aug 16, 1991

This chart was compiled from sales reports.

TC	LC	Artist - Title	Label
1	1	N.W.A. - NIGGAS4LIFE	Priority LP 57126
2	5	DJ QUIK - Quik Is The Name	Profile LP 1402
3	7	ED O.G & DA BULLDOGS - Life Of A Kid In The Ghetto	PWL LP 848-326
4	6	CHUBB ROCK - The One	Select LP 21640
5	--	BOYZ N THE HOOD - Soundtrack	Warner Bros LP 26643
6	4	MC BREED & D.F.C. - MC Breed & D.F.C.	Ichiban LP 4103
7	3	DE LA SOUL - De La Soul Is Dead	Tommy Boy LP 1029
8	--	HEAVY D & THE BOYZ - Peaceful Journey	Uptown/MCA LP 10289
9	8	YO-YO - Make Way For The Motherlode	East West LP 91805
10	--	SLICK RICK - The Ruler's Back	RAL/Columbia LP 47372
11	2	ICE-T - O.G. Original Gangster	Sire/WB LP 26492
12	--	DJ JAZZY JEFF & FRESH PRINCE - Homebase	Jive LP 1392
13	15	TERMINATOR X - Terminator X And The Valley Of The Jeep Beats	RAL/Columbia LP 46896
14	18	3RD BASS - Derelicts Of Dialect	Def Jam LP 47369
15	19	RODNEY O-JOE COOLEY - Get Ready To Roll	Nastymix LP 70300
16	--	GETO BOYS - We Can't Be Stopped	Rap-A-Lot LP 57161
17	28	LEADERS OF THE NEW SCHOOL - Future Without A Past	Elektra LP 60976
18	21	KOOL MOE DEE - Funke Funke Wisdom	Jive LP 1388-1
19	9	BRAND NUBIAN - One For All	Elektra LP 660946
20	12	GANGSTARR - Step Into The Arena	Chrysalis LP 21798
21	--	COMPTON'S MOST WANTED - Straight Checkin' Em	Epic LP 47926
22	30	DIAMOND SHELL - The Grand Imperial Diamond Shell	Cold Chillin/Reprise LP 26525
23	13	MAIN SOURCE - Breaking Atoms	Wild Pitch LP WPL 2004
24	16	L.L. COOL J - Mama Said Knock You Out	Def Jam LP C46888
25	10	ANOTHER BAD CREATION - Cooling At The Playground	Motown LP 6316
26	17	EPMD - Business As Usual	Def Jam LP 47067
27	33	TWIN HYPE - Double Barrel	Profile LP 3408
28	20	K.M.D. - Mr. Hood	Elektra LP 60977
29	--	SPICE 1 - Let It Be Known -- EP	Triad EP 8701
30	23	NEW JACK CITY - Soundtrack	Warner Bros LP 24409
31	22	THE DOGS - Beware The Dogs	JR LP 2006
32	--	ABOVE THE LAW - Vocally Pimpin	Epic LP 47934
33	24	CRAIG G - Now That's More Like It	Atlantic LP 82196
34	14	GRANDDADDY I. U. - Smooth Assasin	Cold Chillin' LP 26341
35	11	O.G. S.T.Y.L.E. - I Know How To Play 'Em	Rap-A-Lot LP 57151
36	--	AMERICA'S MOST WANTED - Criminals	Triad LP 007
37	37	ICE CUBE - Kill At Will	Priority EP 7230
38	--	MC SWAY & KING TECH - Concrete Jungle	Giant LP 24419
39	25	DIGITAL UNDERGROUND - This Is An EP Release	Tommy Boy EP 964
40	29	SHABBA RANKS - As Raw As Ever	Epic LP 47310

West Coast DANCE ROCK Top 25

1	3	GARY CLAIL On-U-Sound/Human Nature (RCA)
2	6	VOICE FARM Free Love (Morgan Creek)
3	2	ELECTRONIC Get The Message (Sire)
4	7	THRILL KILL KULT Sex On Wheels (Wax Trax!)
5	5	SIOUXSIE & THE BANSHEES Kiss Them for Me (Geffen)
6	1	KLF 3 AM Eternal (Arista)
7	8	P.W.E.I. Another Mans Rhubarb (RCA)
8	9	KRISTY MacCOLL Walking Down Madison (Charisma)
9	4	JESUS JONES Right Here, Right Now (SBK)
10	16	KRAFTWERK Robotnik (Elektra)
11	20	ORB Perpetual Dawn (Big Life)
12	10	PET SHOP BOYS Where The Streets Have No Name (EMI)
13	13	CANDYFLIP Redhills Road (Atlantic)
14	18	DANIELLE DAX Big Blue '82 (Sire)
15	--	ERASURE Chorus (Sire)
16	--	EMF Lies (EMI)
17	14	THE DOVES I Wouldn't Know You From The Rest (Elektra)
18	--	MEAT BEAT MANIFESTO Now (Elektra)
19	23	KMFDM Split (Wax Trax!)
20	15	FRONT 242 Rhythm Of Time (Epic)
21	19	BIGOD20 Carpe Diem (Sire)
22	12	T-99 Anastasia (XL-UK)
23	21	INSPIRAL CARPETS Caravan (Elektra)
24	11	ENIGMA Mea Culpa (Charisma)
25	17	EMF Unbelievable (EMI)

Compiled by Ali Lexa from key West Coast DJs

REMIX SERVICES

Continued from page 24

of "Thinking About Your Love". Finalizing this issue is "Tempos Running Low" mixed by The Commission. This is the type of thing that makes DMC stand apart from other services, in that they continually create medleys that are *true genius*. This is full of downtempo tunes, cleverly crafted and is the highlight of the issue. For information on the service phone 212.777.6676 or FAX 212.777.7167.

● HOT TRACKS - SA 10 - 4:

Crystal Waters is featured with "Gypsy Woman" that starts with a minimal sort of intro with some vocal accapellas that have been altered (almost sounding as if she were making fun of her own voice) with interesting pitch changes. For unique effect, a male vocal has been added underneath to the "la da de, la de da" chorus. *Very slick*. Tough and pretty at the same time. Should have been titled the "la la" mix! Crystal seques neatly into Sheila E.'s "Droppin' Like Flies" restructured utilizing versions from the CD 5 for better sounding results. "Long Train Runnin'" from Bananarama has been given more breaks, but the most radical change is the elimination of many of the guitar passages. This mix proves what I would term "stomp" appeal. Information Society's "Now That I Have You" is turned out with the very creative use of overdubs and samples from previous Info. So. hits. This is the type of creativity that makes Remix Services *worth having*. Unique, creative mixes that people will *notice* when you play them. Also included are "Get The Message" (Electronic) and "Fascinating Rhythm" (Bass-O-Matic). LaTour is treated to still another version of "People Are Still Having Sex" (can you say "fun" mix?). That's what we have here with the cute little proclaimer "I'm a slut" subtly included in the beginning. Then the mix is straight ahead and gets better after the break. Sechi's "I Say Yeah" is given the

touch from the *very* talented J.R. Clements, who consistently creates some of the most interesting mixes around. The key elements here are the use of multi edits and clever sampling. Michael Bolton "Love Is A Wonderful Thing" struck me as an odd inclusion, but after hearing this, the inclusion seems more justified. A new drum pattern gives it dance floor credibility and more usefulness in clubs. You might be surprised (I personally still don't like the song itself, but have more respect for it via this mix). "Gloria in 3D" should have been titled "Return of the DISCO QUEENS FROM HELL!!!" Lots of screams, phones ringing, explosions and jets give this mix it's definition of campy fun. Included due to huge demand for re-release. Concluding this Special 3 Record Edition is "Return Of The Disco Queens - The 80 HiRG Medley part 2". Part 1 in this series was fabulous and even charted on DMR's own HiNRG chart do to it's immense popularity. After hearing part 1, I had very high expectations for part 2. Unfortunately, I was disappointed in the overall medley. The song titles, individually, represent some of the most classic tunes of the period. However, collectively, they don't seem to fit together as well. There is a sound drop after "Best Part Of Breaking Up" into "Give Me A Break" and there are several awkward transitions ("Best Part" . . . into "Dancin The Night," "Dancin' The Night into "Que Sera. . ." etc.) and some abrupt mixes. The whole medley almost sounds as if he was trying too hard to make these songs work together. Nevertheless, if you have part 1 you shouldn't be without part 2. It is fun, and despite it's flaws, being a medley freak, I would probably still want it for my collection. This issue is also available on CD. For information on ordering, call 918.663.4567 or FAX 918.663.4569.

If you have any suggestions on what songs the services should be considering, call or me and I will pass them on to them. Phone 708.429.7830. Your comments on this column are always welcome as well. Until next time, put your feet to the beat!



*** OVERSEAS and TRADE ENQUIRIES WELCOME! ***

* THE ULTIMATE D.J. SERVICE *

DIRECT SUPPLY MAIL ORDER CLUB!

EXTENSIVE 12" VINYL and COMPACT DISC CATALOGUE

\$25.00 for LIFETIME MEMBERSHIP!

- * FREE CATALOGUES
- * FREE BONUS RECORDS
- * DISCOUNT PRICES
- * NO MINIMUM ORDERS

ORDER BY MAIL - FAX or TELEPHONE
ALL MAJOR CREDIT CARDS ACCEPTED
or send MONEY ORDER to: P.O. BOX 5719

DISC-TINCT MUSIC, INC.
ENGLEWOOD, NEW JERSEY 07631-5719
TEL: 201-568-7066 FAX: 201-568-8699

- * UNDERGROUND 12" RELEASES
- * FREQUENCIES, BASS & BEATS
- * RE-MIXES and MEGA MIXES
- * SUPER BREAKS AND BEATS
- * INDEPENDENT 12" LABELS
- * D.J.'s CHOICE RE-ISSUES
- * PROMOS for D.J.'s ONLY
- * DANCE CLASSICS

Waters

Continued from page 4

writing or the performance end of working in music, and if she'd give up singing in favor of just writing. "But after I've been doing all of this for a while I'd probably need a break. There might be a point, depending on how things go. I'd like to do both," she replied, visibly pondering her future. After once doubting the possibility of her present success, whatever she does will assuredly make just as much noise as "la-da-dee, la-da-da."

Third Annual HiNRG Award Winners by Category

Continued from page 6

Best Retail Outlet Winners (By Region)

West Coast: Prime Cuts, Los Angeles, CA
Mid-West: Importes, Etc., Chicago, IL
North East: BPM Records, New York, NY
South East: 12" Dance, Washington, DC

Best Remix Service

Hot Tracks, Tulsa, OK

Best Remix Service Edit

"Love Pains"/Liza Minnelli
Remix/Edit by Art Maharg
Razormaid Remix Service, San Francisco, CA

H.O.U.S.E. WORK

Continued from page 26

You must also check out the latest from Ed "The Red" and Nancy Kay Goltsman entitled "My Mind Is Going" by ODC (Bottom Line Records -- contact 718.373.9123). Forget about the Total Insanity Mix and stick to the Deranged Version, where techno nuances get pushed to the rear in favor of a '70s-styled jazz excursion where real guitar licks get placed next to vibes. And those ambient synth fills certainly mesmerize.

Another techno-jazz-inflected track worth your time and energy is "We Gotta Do It" by DJ Professor featuring Zappala (Atlantic Records). Originally out as an Italian import (on Media Records), this sublime track combines elements of Snap, C&C Music Factory, jazz scatting, '70s disco samples, male rappings, groovy keyboard sprinkles, rave-like synth fills, and one hell of a rhythm track. Guaranteed to make 'em sweat!

Lastly, you must make room in your playlist for Lisa Fischer's divine "Save Me" (Elektra Records). With remixes deftly handled by David Morales, "Save Me" can easily be played next to "What Is This Thing Called Love?" "I Want You -- You Want Me," "I Love The Way You Love Me," and the like. It is classic-sounding R&B club music that will easily stand the test of time. And the swirling strings, flute and keyboard in no way upstage the sublime vocalizing of Ms. Fischer. A must have!

Keep on pumpin' it up!

ADVERTISE

Increase your visibility
contact

Karen Harris

DMR

212.677.6770

DMR

Vol 14 Issue 14 August 3 -- August 16, 1991

TOP 50 CHECKLIST

TC	LC		BPM	TC	LC		BPM
1	4	CLUBHOUSE -- Deep In My Heart	Atlantic Promo --	26	36	KIRSTY MACCOLL -- Walking Down Madison	Charisma 96342 -- 105
2	6	B.G. THE PRINCE OF RAP -- This Beat Is Hot	Epic 49-73842 -- 112	27	--	SOUNDS OF BLACKNESS -- Optimistic	Perspective -- 104
3	12	BROTHERS IN RHYTHM -- Such A Good Feeling	4th & B'way 162-440-538 -- 124	28	--	MOSAIC III -- Dance Now	RCA 2024 -- 122
4	3	KLF -- 3 A.M. Eternal	Arista 2231 -- 115 or 121	29	40	ARETHA FRANKLIN -- Everyday People	Arista 2240 -- 111
5	1	JOMANDA -- Got A Love For You	Big Beat 0031 -- 120	30	5	CORINA -- Temptation	Cutting 248 -- 118
6	37	AFRIKA BAMBAATAA -- Just Get Up And Dance	EMI 56225 -- 123	31	43	BLUE PEARL -- Alive	Big Life 867-285 -- 197
7	20	HEAVY D & THE BOYZ -- Now That We Found Love	MCA 54088 -- 120	32	46	MAURICE -- Melody/Sweet Rhythms	ID 1007 -- 112
8	15	CANDYFLIP -- Red Hills Road	Atlantic 86023 -- 124	33	--	SIOUXSIE AND THE BANSHEES -- Kiss Them For Me	Geffen 21650 -- 99
9	44	C&C MUSIC FACTORY -- Things That Make You Go Hmmm	Columbia 73688 -- 113 or 122	34	--	FRANKIE KNUCKLES -- The Whistle Song	Virgin 98754 -- 122
10	21	808 STATE -- Ooops	Tommy Boy 986 --	35	10	DEBBIE GIBSON -- One Step Ahead	Atlantic 86025 -- 120
11	41	DSK -- What Would We Do	London/frr 869-465 -- 121	36	--	CUT 'N' MOVE -- Get Serious	Epic 49 73815 -- 111
12	32	RHYTHM SYNDICATE -- P.A.S.S.I.O.N.	Impact 54063 -- 114	37	--	D'BORA -- Dream About You	Smash 867279 -- 107
13	19	N-JOI -- Malfunction	RCA 62006 -- 125	38	49	NORTHERN LIGHTS -- One Too Many	Next Plateau 50156 -- 124
14	24	CHOSEN FEW -- Positivity	Fokus 005 -- 126	39	--	RAZE -- Bass Power	Atlantic 85992 -- 119
15	47	CHUBB ROCK -- The Chubbster	Select 2239 -- 110 or 115	40	--	2 IN A ROOM -- Do What You Want	Cutting/Charisma 96320 -- 122
16	30	SLAM SLAM -- Move	MCA 54085 -- 121	41	--	ORB -- Perpetual Dawn	Big Life 867547 -- 100
17	2	LISA LISA & CULT JAM -- Let The Beat Hit 'Em	Columbia 44-73834 -- 122	42	7	SANDEE -- Love Desire	Fever/Columbia 73763 -- 102 or 124
18	28	STEVIE V -- That's The Way It Is	Mercury 868-357 -- 120	43	--	MARKY MARK & THE FUN... -- Good Vibrations	Interscope Promo -- 126
19	--	GARY CLAIL -- Human Nature	RCA 2855 -- 110	44	--	CULTURE BEAT -- No Deeper Meaning	Epic 4973881 -- 122
20	26	SHAY JONES -- Are You Gonna Be There	ID 1006 -- 120	45	8	NOMAD -- Devotion	Capitol V15733 -- 115
21	14	THELMA HOUSTON -- Throw You Down	Reprise 40080 -- 125	46	--	S.S.R. -- To Be House	Next Plateau 50163 --
22	--	GEORGE KRANTZ -- Din Daa Daa '91	Cardiac 4016 -- 120	47	13	2 BROTHERS ON THE 4TH FLOOR -- I Can't Help Myself	ZYX 6455 -- 123
23	17	BINGOBOYS -- Borrowed Love	Atlantic 86024 -- 108	48	16	D.J.H. -- Oh Yeah	RCA 2816 -- 120
24	35	PCP -- Keep It Up Dance	RCA 2858 -- 122	49	31	DE LA SOUL -- Ring Ring Ring (Ha Ha Hey)	Tommy Boy 965 -- 104
25	--	DJ JAZZY JEFF & FRESH PRINCE -- Summertime	Jive 1492 -- 95	50	22	JOHANNA -- Freak It RMX	Project X 10008 -- 120

MOST ADDED

1. ERASURE	Chorus/Snappy	Sire/WB
2. PRINCE	Get Off	Paisley Park/WB
3. ARTHUR BAKER	Let There Be Love	RCA
4. DADDY FREDDY	The Crown	Chrysalis
5. LISA FISCHER	Save Me	Elektra

Chart supplied by Street Information Network™ Newsletter. Copyright 1991.
For further information call 212-956-2188.

NEW RELEASES

12"

2 IN A ROOM "Do What You Want" (Cutting Promo)
2 SMOOTH "Move To The Groove" (Martru MAR-810, dist. MicMac)
ALMIGHTY & K.D. RANKS "Trenton Where We Live" (Interscope Promo)
AND MORE "Soul On Fire" (MicMac Promo)
APOLLO SMILE "Dune Buggy" (Geffen DGC 12-21656)
ARLENE "Why U Wanna Hurt Me" (Cutting Records CR-249)
ARMY OF LOVERS "My Army Of Lovers" (Giant 0-40068)
ARTHUR BAKER & THE BACKBEAT DISCIPLES feat **LEE JOHN & TATA VEGA** "Let There Be Love" (RCA 62035-1, dist. BMG Music)
RAYMONE CARTER "The Way You Love Me" (Reprise Promo)
CHER "Love And Understanding" (Geffen GEF 12-21657)
ROZLYNE CLARKE "Gorgeous" (Atlantic Promo)
COLOR ME BADD "I Adore Mi Amor" (Giant 0-40154)
CRIMINAL NATION "Release The Pressure" (Cold Rock/Nastymix NMR 76111-1)
CYNTHIA "Break Up To Make Up" (MicMac Promo)
DAVID "No Regrets" (MicMac Promo)
DE LA SOUL "A Roller Skating Jam Named 'Saturdays'" (Tommy Boy 990)
DEE QUEST "The Truth" (Scorpio Music SM 9014, 314 W. 53rd St., N.Y.C. 10019)
DEF DAMES "Whip It" (SRC/Z: Entertainment 72445-14008-1, dist. BMG Music)
DJ LEROY "Bocachica" (Irma Records 1-50990, 212.219.9286)
T.C. ELLIS "Pussycat" (Paisley Park/Warner Brothers Promo)
ETAT SOLIDE "Think About It" (UK House Records UK 001, 313.535.6178)
FACE "Forever Yours" (MicMac Promo)
FARM, THE "Groovy Train" (Reprise/Sire Promo)
GEORGIO "Rollin" (RCA 62031-1, dist. BMG Music)
GET FRESH GIRLS, THE "Trickin' (I Seen Your Boyfriend)" (Breakaway Records BA-1001, dist. Pandisc,

305.948.6466)
A HOMEBOY, A HIPPIE & A FUNKI DREDD "Work It Out" (Tam Tam/Savage Records UK Ltd. TTT 51, 071.490.1210)
HOUSE BRIGADE "A Madd Cry" (Lumar Music Promo)
INGATOR "ManoMano" (Low Spirit EFA 04026-02 MS, Berlin, Germany, fax 49.30.324.3664)
JESUS JONES "Real, Real, Real" (SBK Records V-19742)
FRANKIE KNUCKLES "The Whistle Song" (Virgin Promo)
LATIN ALLIANCE "Lowrider (On The Boulevard) Featuring WAR" (Virgin Promo)
LE GENT "Woman's Heart" (Reprise Promo)
BIZ MARKIE "What Comes Around Goes Around" (Cold Chillin'/Warner Brothers Promo)
MARKY MARK AND THE FUNKY BUNCH "Good Vibrations" (Interscope Promo)
MASSIVE ATTACK "Safe From Harm" (Virgin Promo)
NEW ALLIANCE "No Regrets" (Revenge Promo, 718.468.4991)
NEW HOUSE CITY feat **D.J. MIKE THE 33 1/3 KING** "Money" (Red Heat Records RHR 798, dist. MTI, 718.786.8473)
NEWCLEUS "Jam On This" (Home Base Records N103A, 718.680.0873)
OMD "Pandora's Box (It's A Long, Long Way)" (Virgin Promo)
ALEXANDER O'NEAL "The Yoke (G.U.O.T.R.)" (Tabu 45 73932, dist. CBS)
POISON CLAN "In My Nature" (Effect Records E-722)
PREP MC "I Just Want To Use Your Love" (Effect Promo)
PRINCE AND THE N.P.G. "Gett Off" (Paisley Park/Warner Brothers Promo)
QUADROPHONIA "Quadrophonia" (ARS RDAB 62027-1)
RAM LUV "Freedom!" (Wiz-A-Tron Records WIZ-003, 314.385.8543)
RHYTHM, THE "I'll Do Anything For You" (WTG Records/Sony Music 41 73822)
PETE ROCK AND C.L. SMOOTH "All Souled Out" (Elektra 61175-1)
TONY SCOTT "From Da Soul" (Next Plateau NP 50166)
SENSI "Just Another Day" (Tam Tam/Savage Records UK Ltd. TTT 50, 071.490.1210)
SIR MIX-A-LOT "National Anthem" (Nastymix NMR 76993-1)
TRANSVISION VAMP "(I Just Wanna) B With U" (MCA Promo)
UNDERGROUND INC. "Magie Noire (Black Magic)" (Rey-D Records RD 1951, dist. M.T.I., 718.786.8473)
UPFRONT, THE "Dim All The Lights" (Hearsay HEAR-101, 404.321.SPIN)
KAREN WILLIAMSON "Too Late" (Tam Tam/Savage Records UK Ltd. TTT 45, 071.490.1210)
XYMOX "Phoenix Of My Heart" (Polygram Promo)
YOUNG & RESTLESS "Gimme Them Guts" (Pandisc PD-065, 305.948.6466)

LPs

LEADERS OF THE NEW SCHOOL "A Future Without A Past" (Elektra 60976)
TONY SCOTT "Expressions From The Soul" (Next Plateau PL1032)
SWEET SENSATION "Time To Jam!" (Atco 91722-1)

The Best Selection Of House Hip House,
HiNRG and Rap Is Only At Chicago's Original
Mail Order Record Store!

MUSIC ETC

641 South Plymouth Ct. Chicago, IL 60605

MAIL ORDER
3 1 2 . 9 2 2 . 5 1 5 1

ARMY OF LOVERS

MY ARMY OF LOVERS

The New 12"
and Compact Disc
Maxi-single



Produced and Mixed by Ola Håkansson,
Anders Hansson and Tim Norell

With remixes by Emil Hellman and Stonebridge,
Dave Rendall and Nuzak

From the album **ARMY OF LOVERS**

Management: La La La Enterprises





Vanessa Williams



"RUNNING BACK TO YOU"

from the album

"THE COMFORT ZONE"

her 1988 debut album **"The Right Stuff"** had the stuff that dreams are made of, with sales of over a million units worldwide and 4 top 5 multi-format hits, including **"Dreamin'"** and **"The Right Stuff."** the album received numerous accolades and awards, highlighted by 3 grammy nominations including "best new artist." 1991 marks vanessa's return with **"THE COMFORT ZONE,"** a collection of stellar songs re-affirming vanessa's status as an artist to be reckoned with. welcome to the comfort zone - when you reach it, you'll know it! featuring the first single, **"RUNNING BACK TO YOU."**

written & produced by *kenni hairston & trevor gale* for *snakehouse productions inc.*
additional production and remix by: *dj l.a. jay, rob von arx and bob rosa*
executive producer: *ed eckstine* » management: *hervey & company*

© 1991 PolyGram Records, Inc.

