

# THE 12-INCH AUTHORITY

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# DANCE MUSIC

Volume 12 Issue 1 January 3, 1989

# PAULA ABDUL



## BREAKOUTS

### CLUBS

Sa-Fire

"Love Is On Her Mind"  
(Cutting/Mercury 12")

Rick Astley

"She Wants To Dance With  
Me" (RCA 12")

### SALES

Paula Abdul

"Straight Up"  
(Virgin 12")

Kon.Kan

"I Beg Your Pardon"  
(Atlantic 12")

New Order

"Fine Time"  
(Qwest/WB 12")

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SOME ICE-T  
AND A GOOD BOOK

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**FIGURES ON A BEACH**

**"YOU AIN'T SEEN NOTHING YET"**

MAXI SINGLE (D-21131)

Produced by Ivan Ivan

Additional production and remix by Justin Strauss  
for Just Right Productions

From the album **FIGURES ON A BEACH** (1-25804)



**ICE-T**

**"HIGH ROLLERS"**

MAXI SINGLE (D-21149)

Featuring new versions of "The Hunted Child" and "Power"

Produced by Ice-T and Afrika Islam

Recorded and remixed by Mark (Full Moon) Wolfson

From the album **POWER** (1-25765)



**BOOK OF LOVE**

**"LULLABY"**

MAXI SINGLE (D-21101)

Produced by Flood and Ted Ottaviano

Additional production and remix by  
Justin Strauss for Just Right Productions

From the album **LULLABY** (1-25700)



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## ON THE COVER

The new year starts off featuring Virgin recording artist **Paula Abdul** whose debut Virgin LP "Forever Your Girl" features some of the hottest writers and producers in the business, including L.A. & Babyface, Oliver Lieber, Glen Ballard, Siedah Garrett, Jesse Johnson, Curtis Williams and Elliot Wolf. Her current 12" "Straight Up" is exploding at clubs and retail. It took off by surprise when programmers started playing the album cut. Paula's career began at age 18 as an LA Lakers cheerleader. It was through this gig that the Jacksons discovered her and asked her to choreograph their "Torture" video. So began a career working with names like Janet Jackson, ZZ Top, and even on Eddie Murphy's film "Coming To America." This multi-talented performer is only 24—she has a bright future ahead of her!

# DANCE MUSIC

REPORT

VOLUME 12 ISSUE 1  
JANUARY 17-FEBRUARY 3, 1988

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# REVIEWS

MIKE ROBINSON

## BOOK OF LOVE

"Lullaby" (Sire 12" 0-211010)

Produced by Flood and Ted Ottaviano

It is always a joy for me to review records from favorite groups that succeed on both a dancefloor level and on a more personal, ephemeral plane as real music and possibly art. Book Of Love has remained a favorite by combining intelligent lyrics, beautiful melodies and lush electronic orchestrations and productions to create dance music that is timeless.

Lullabies have traditionally been soft, pretty songs used to lull squalling babies to sleep, soothe the savage beast, and allay a fear of the dark. Mothers, almost universally, have used these lulling, little pieces to induce a calm sleep in their children. All this comes through in Book Of Love's new twelve inch, "Lullaby."

Book Of Love succeeds in distilling the essence of a lullaby—the softness, the prettiness, the sleep-inducing narcotic that allows us all to have peaceful dreams and instills it into this song and onto vinyl. With a clever use of modern technology (re: synthesizers) Book Of Love has created a piece of music that is timely and classic. All this and a dance beat too (121 BPM).

The appeal to a gay/boystown crowd is unmistakable. The sheer, delicate loveliness of "Lullaby" ensures its place as a morning music/night ending number that gently eases the crowd out into the cold, dark night. Such new music programming radio stations as WDRE will almost certainly give "Lullaby" immediate exposure as will the rock playing venues where Book Of Love have a cult-like following.

There was quite a bit of post-production work that deserves credit. Additional production and remix are by Justin Strauss for JustRite Productions. Daniel Abraham is credited as remix engineer. Eric Kupper did the additional keyboard programming and Chop

Nunez the edits. The various mixes include the Pleasant Dream mix and Dub as well as the "B" side *Insomnia* mix and *Dub Somnia*. Now I know that "Lullaby" was released in 1988 (very late December) and 1989 still has a lot of music to go but I have a sneaking suspicion that this new Book Of Love 12" will be on my best of list when the time comes around for its compilation. At least at this point it has a tremendous head start.

## MODERN ROCKETRY

"Get Ready" (Megatone 12" MT164)

Produced by Ken Kessie and Morey Goldstein

That staple of dance music, the remake, is once again fashionable. Indeed, it never really went out of style. But spurred on by the success of Kylie Minogue's cover of Little Eva's "Locomotion," it seems that Hi-NRG producers on both sides of the Atlantic are jumping on the band wagon, dusting off the old chestnuts of the fifties and sixties and updating them for the dancefloor of today. Megatone Records and their recording artist Modern Rocketry have reached back into the vaults of Motown Records (a popular repository of classics) and emerged with their interpretation of Smokey Robinson and the Miracles hit, "Get Ready." Two other dance artists have already covered this song in the last two years or so, Robin Stanley and Carol Hitchcock, so it remains to be seen if the world is once again "ready" for another cover of "Get Ready." However, this version has some fine points in its favor.

Producers Kessie and Goldstein and Modern Rocketry have stripped the song down to its bare essentials. Synthesizers provide the backdrop with a bit of percussion here and a small flourish there to highlight the nicely done female vocals. It is all very spare and underdone and yet maintains the feeling of the song that came through in the original and remains here. At 132 BPM, Modern Rocketry's "Get Ready" has a very good shot in the Eurobeat clubs.

The "A" side features a "Fasten Your Seat Belt" mix. The flip has a Power Radio mix and something called LCD7/Bonanza cuts which appear to be bonus beats to be used for remixing "Get Ready" for your own satisfaction. Nick John must also be given credit for additional track production.

## AND THEN FEATURING TOM CARABBA

"Landslide" (Straylight Records 12" SR 008)

Produced by Steve Mercer and Mark Styles

There are some records that need to be listened to numerous times before you sort of "get" them. Still other records benefit from being played on a loud music system with a hot sweaty dance floor reacting. In the case of "Landslide" by And Then, both these effects come into play to peak my appreciation of this single and indeed help me formulate my review.

Already receiving a bit of play in the Eurobeat/NRG underground, "Landslide" at 124 BPM has a boystown appeal. Lead singer Tom Carabba uses his voice, a tenor that reaches almost to falsetto, to cut through a wall of sound production. His is a voice that could best be described as a cross between Gene Pitney and the late great Roy Orbison. Once again we have what I refer to as natural disaster love. You know, Martha and the Vandellas had both a Heat-wave and Quicksand when they felt amorous. And Carole King felt the earth move under her feet. So this single follows in the tradition of so many other songs right up to the "disco" era that have attempted to describe the almost indescribable feelings of falling in love.

Also of note is the "B" side cut, "Why Can't I" (128 BPM). It once again features Carabba's high vocals, this time delivering a love gone wrong song. There are echoes of Bronski/Communards in the song that make it quite appealing.

(Continued on page 6)

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# DANCE MUSIC

R E P O R T

## ADMINISTRATIVE ASSISTANT

It's a rare occasion that Dance Music Report has an opening, but Barbara will be departing on short notice and we need an extremely bright, efficient person to handle numerous office responsibilities. Knowledge of computers is almost a must. Pressure on deadlines can be intense. We admit it's a lot of hours for nominal pay. Job responsibilities include lots of phone work, data entry and ability to work with numbers. We need a detail-oriented person with the very rare character traits of loyalty and honesty. If you think you meet the qualifications, call **Stephanie Shepherd** at **212-860-8550** to arrange for an interview.



Sutra and Fever Records, in association with the Record Pool Business Center (RPBC), celebrated the Holiday Season with a company party held at NYC's 1018 in late December. Performers for the evening included: Brian Keith (Sutra), Sandée (Fever), Rocco (Sutra), Chrissy H-Ecca (Bluedog), Level One (Fever), Little Suzy (Fever), Nayobe (Fever Mgmt., WTO), and Marc Anthony (Bluedog). Pictured enjoying the festivities are (L-R): Back Row: Sal Abbatiello, President Fever Records & Mgmt; Margo Urban, member of THE COVER GIRLS; Art Kass, President Sutra Records. Front Row: Angel Sabater, member of The Cover Girls; Sandée, who performed her current single "Notice Me"; and Caroline Jackson, member of The Cover Girls.

# REVIEWS

(Continued from page 4)

Since Straylight Records is a small, New York-based indie label, you might have a little trouble locating this single. (Retailers and DJs—for further info you might try (212) 725-2858). Anyway, give this one a few spins before making up your mind. Since a good many dancefloor crowds tend to resist new music at first, slip it in unexpectedly. You might surprise the floor and yourself.

## PAULA BRION

"Excuses" (Tommy Boy 12" TB 925)

Produced by Tony Lee and Eugene Bussey. Mix by Eugene Bussey and Greg Smith

Flush from its 1988 successes with rap music (Stetsasonic and De La Soul) and new music/hip hop (Information Society), Tommy Boy is branching out just a bit to fill the niche left vacant by the demise of West End and Prelude Records, namely the field of hard core R&B, club music. Around the beginning of December, Paula Brion's "Excuses" was getting previewed on some of the more popular mixes by well-known DJs on New York radio. By the time of its late December release, the buzz had begun. So with the new year, it appears this single is about to break big.

Upon analysis, the explanation for success is simple. You take a good beat (120 BPM), give it a strong bass line, add some simple synth and piano riffs to flesh things out and you have the beginnings. To this you add catchy lyrics that everyone can relate to—"Excuses," we all make them up and we all accept them from our lovers and loved ones. But here comes in one of those variables that accounts for the appeal of this single where others have failed to click, namely Paula Brion. To put it bluntly, she sings the shit out of the record, putting her own indelible essence of soul and feeling to what could have been just another "my man done me wrong" song. It is a rip-roaring, tour-de-force, diva-making performance that brings to mind the greats—Loleatta, Jocelyn, need I say more.

The "A" side gives you a vocal and dub, while the "B" side features a Liar's Choice Dub and a radio edit. I could go on and on needlessly. Suffice to say, "Excuses" by Paula Brion, the first big R&B/Dance/Club record of 1989. With its universal appeal to all segments of the dance market, whether it be house or Hi-NRG, "Excuses" is bound to be a chart topper.

## TIM BORDEN

### FRONT 242

"Front By Front" (Wax Trax LP 054)

Produced by Front 242

If the first part of the year is any indication of things to come, 1989 will be the year industrial/DOR breaks through in a big way. There are more high quality, commercially viable DOR records breaking this month than I can ever recall. New Order, Nitzer Ebb, Book of Love, Kon Kan, and Front 242 are among the most prominent and potent.

Front 242's new album has some superb dance cuts that can be played anywhere New Order will work. Kicking off the lineup is the current hit "Headhunters," (123) in a very danceable and fairly mixable LP version. But the real gem on this album is "First In/First Out," an infectious and hard-hitting industrial party jam. On this track, the Front almost sounds like they are having a good time, but "First In" doesn't sacrifice any industrial force to achieve its more limber qualities (including, dare I say it, a modified house beat). This song has incredible remix possibilities. If done correctly, it could dominate the dance charts.

Another pick is the energetic "Im Rhythmus Blieven" (125), fronting the more traditional 242 heavy piston beat and shouting vocals. This will get them jumping in the DOR clubs. "Work O1" (130) is another energetic, housey cut, which would be a great transition for a DJ to smoothly get from the current crop of high speed house into the world of 130+ DOR. Check it out.

"Front By Front" also offers a variety of slower industrial funk cuts, including "Blend The Strengths" (105), "Until Death" (110), "Circling Overland" (105) and the truly weird "Felines" (84), which is right out of a horror show soundtrack.

As someone only moderately into Front 242, I can say this LP really made me appreciate this groundbreaking DOR group. I can only hope and expect "Front By Front" will have the same effect on many others.

### NEW ORDER

"Fine Time" (Qwest 12" 21107)

Produced by New Order; additional production and remix by Steve "Silk" Hurley

Somehow, when I saw Steve Hurley's name on this record, I knew I was going to like it a lot. Sure enough, from the first smack of the drumbeat, the "Silk Mix" perfectly combines the distinctive New Order sound with clean house, cross-format danceability. For more mixing fun, Hurley's "Messed Around" dub provides many options.

For a fuller New Order sound, the A-side features a 7-inch, LP and original mix. These versions are more danceable than their names might imply, with a tasty break or two and a nice heavy beat. Check them out.

Even for DOR DJs, I would recommend the "Silk Mix," given the growing acceptance of industrially modified house beat (see Front 242 review). The start of 1989 sees the dance/house sound and DOR dovetailing gracefully, if somewhat unexpectedly. Kon Kan and Book of Love each present equally excellent house and DOR versions on their latest records, providing the versatile DJ with many options for various crowds or programming situations. Erasure does this (but less effectively in terms of mixability and energy) on the 12 inches of "A Little Respect."

"Fine Time" continues New Order's leadership in the DOR and broader dance community. The mixes are great, with more variety than New Order has offered in the past. Two copies make it even

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the mind hears,  
the brain says listen,  
and the feet say dance!

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The Raw & The Cooked, (RS-6273).

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MANAGEMENT: AGM MANAGEMENT, Tony Meilandt

(Continued from page 6)

# REVIEWS

more fun. Looks like 1989 could be a great dance music year based on "Fine Time" and other early product. Cross your fingers. 126 BPM.

## PAULA ABDUL

"Straight Up" (Virgin 12" 96594)

Produced by Elliot Wolff and Keith Cohen

Speaking of superb remixes, this 12 inch is one of the most imaginative and useful ever. It features a Kevin Saunderson/Bob Grosse techno/house mix which increases the normal 98 BPM of the song to 116, making it possible to use this song in a mix set toward the bottom of the normal house/dance music range. And it doesn't sound ridiculous in the process.

The house mix has extensive added keyboard, rhythm and vocal production which helps the mix stand well on its own. The mix is a godsend to the many mixing DJs who will love putting this hot song in the middle of their energy sets, instead of down at the bottom of the BPM sweep. Thanks to all concerned for keeping the DJ in mind.

There are three great 98 BPM mixes: a good extended 12 inch treatment, an on-target "Power Mix" which will be the choice of many radio stations, and a cool Marley Marl mix that adds rap and go-go elements and fits "Straight Up" into yet another club environment. The 12 inch and Power mixes are by Christer Modig and Boris Granich.

"Straight Up" is such a strong song that it probably would have gotten good cross-format play even without these great remixes. But the sensitive, street-smart 12 inch treatment will add immeasurably to the song's success. I have to wonder if it is arrogance that keeps most artists, producers and labels from coming up with truly usable remixes for a variety of DJs and dance markets. Most songs need a lot more help than "Straight Up."

## WILL TO POWER

"Fading Away" (Epic 12" 8183)

Produced by Bob Rosenberg

"Fading Away" should contribute to Will To Power's continued success in the dance clubs. The 12 inch features back-to-back Shep Pettibone remixes (with Chop Nunez edits) which prep the song well for cross-format success.

One side has the Big Beat Mix and the Rhythm Dub. These cuts have the customary Will To Power style, their own light and white version of the Miami sound. DJs, if you played "Dreaming" and "Say It's Gonna Rain," the new one should be no problem.

Flip the record over for the Power House Mix and Dub, which sport a clean, pop-house sound, with hints of Todd Terry at times. All the mixes have respectable mixing structure, with adequate intros and breaks. "Fading Away" is another fine song from Will To Power. 122 BPM

## CORINA

"Give Me Back My Heart" (Cutting 12" 223)

Produced and mixed by Aldo Marin, Gus "TK" Rodriguez and George Mauro

Here's a hot new Latin record. "Give Me Back My Heart" is already holding its own on dance floors I saw over the weekend. The energy in the vocals and the mixes make this song a promising crossover possibility.

Vocally, Corina is something of a combination of Taylor Dayne and Sa-Fire. As she grows as an artist, I can see hit potential for her. It will help if her material continues to be as appealing as "Give Me Back My Heart."

The mixes include a good extended club treatment, with decent intro and good mixable break. The 7 inch mix has the radio appeal of a recent Cutting success, "Boy, I've Been Told." For two-copy mixers, the dub provides a good alternate way into the song in the first minute. There's also bonus beats and an echo-laden percappella.

"Give Me Back My Heart" is good mainstream Latin dance-pop, a safe bet for many dance clubs and a potential radio record as well. 121 BPM

**DJ Notes:** If you passed on "The Lover In Me," give Sheena another chance with the new set of mixes out from MCA. Although the song is charting high, it is a sleeper in some markets (including Chicago).

Records I've seen work and are charting in major Chicago area clubs include Fast Eddie's "Yoyo Get Funky" and "Hip House" (DJ Int'l), Tonasia's "Wondering" (Micomac), Daddy O and Antman's "Jam On Bass" (Time-X), Liaz's "Zero Sensation," (Soraya's "I Never Loved You" (Subculture), Below Zero's "Heart My Heart" (Chazz), Julian Perez's "Stand By Me" (DJ Int'l), Roxanne Shante's "Sharp As A Knife," Pajama Party's "Yo No Se" (Atlantic), Luther Vandross's "She Won't Talk To Me" (Epic), Sweet Sensation's "Sincerely Yours" (Alco), Nia Peeples's "I Know How To Make You Love Me" (Ultmix) version, Mercury), Samantha Fox's "I Only Wanna Be With You" and "Love House" (Jive), Morris Day's "Are You Ready" (Warner), REM's "Orange Crush" and "Stand" (Warner), and Pobi's late sleeper "Dance With Me" (Hitt).

If you have a chance to catch Luther Vandross and Anita Baker in concert, please don't miss it. It was one of the best performances I've seen.

## ART FREEDLAND

### NAYOBE

"It's Too Late" (WTG Records 12" 41-08182)

Produced by Andy Tripoli and Bobby Khozouri

Nayobe, a Fever records native who has been sorely missed since her debut album marks her return with "It's Too Late." Her latest is of the same latin Hip-Hop style that made her one of the shining stars of 1987 dance music. The latin themes are greatly enhanced through "Little" Louie Vega's mix, which is powerful. Yet

(Continued on page 10)

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# INDUSTRY UPDATE

BY STEPHANIE SHEPHERD

**A**s anticipated, the year is starting off with a number of personnel changes. **Cary Vance** has been named National Director of Dance Promotion for **Virgin Records**. Donna Rego will remain West Coast Dance Promotion Manager. Iris Dillon will remain involved—more details when they are available. . . . **Bob Kreizel** has left Vinyl Mania for a position as singles sales specialist for **Capitol** distribution. His main goal is to increase the label's retail visibility especially with the 12" configuration. He can be reached at (201) 342-4900. . . . **Mike Robinson** is no longer at Vinyl Mania. He can be reached at (212) 686-0526. . . . **Patti Firincilli** is no longer at Trutone Mastering. She can be reached at (201) 864-3229.

Reel Record Pool member **Larry Murray** has opened a new retail outlet called **Planet Krypton Records**. The store will specialize in DOR, new music and imports. The shop is located at 3118 Long Beach Road, Ocean-side, NY 11572 and can be reached at (516) 763-1882. . . . **Philip Goldstein**, former president of Tropique Records and producer of Phyllis Nelson's "Don't Stop The Train" and Double Discovery's "Can He Find Another One" has formed a new company called **Fireworks Music Ltd.** The firm will specialize in booking, promotion, licensing and production. For further information please call (407) 243-2960.

**KQQK** 106.5 in Bellaire Texas has appointed **Alex C.** (formerly with Dance Texas) and **Steve Chavez** as co-directors of music for the station. The staff is committed to breaking new music in the Houston market. They have already been successful with such cuts as "Change On Me" by Cynthia, "All In Vain" by J.M. Stik, "When The Time Is Right" by Sassa, "I Burn" by Marshall Jones and "I'm Over You" by Sequel. **KQQK** has been airing a "Hot Mix Party" on Saturday nights for 6 months which has equalled the top stations in the ratings. For details contact Alex at (713) 498-3754

or (713) 665-5959. . . . **Rick Kahn** has been named General Sales Manager at the new X-100, KXXX-FM in San Francisco. Most recently he held a similar position at KMEI. The station has appointed **Liane Wong** as News/Public Affairs Director. She was a weekend air personality and will now join morning man Don Bleu weekdays from 6-10 AM.

**Prefille Records** President Cory Robbins has upped **Brian Chin** to A&R Director, named **Fred Feldman** Promotion Assistant and **Ed Simek** to the position of Vice President of Production and Purchasing. . . . **L&D Ropiak** of **Apepton** and **Reynald Deschamps** of **MTI Export** are opening a new label called **USA** (United Sounds Of America) Records. The label will be distributed through MTI. For more information contact Dereck Ropiak at (212) 944-0002 or Reynald Deschamps at (718) 786-8473.

**Tutta Fruitta Records** is a new label formed by President **Marc de Noel**. The label will be releasing their first 12" "Magic Man" by **Bicha** in early January. de Noel will be handling advertising, marketing and promotion along with his assistant **Mike Myers**. **Eddie Muentes** of Hit Records will be handling club tours, audio and video mixing and industry events. Offices are located at 125 72nd Street, Ste. 3L, North Bergen, New Jersey 07047 and can be reached at (201) 861-9735. Hotline number for retail order and distributors is 1-800 356-1896. . . . **Gibson Productions** has moved to 375 North Broadway, Ste. 205, Jericho, NY 11753. Their phone number is (516) 942-8500.

Correction: **Funky Tune Records** was mistakenly listed as Funky Town Records in this column. Their number is (718) 776-1963. . . . The **Urban Teen Music Awards** will be held at the Apollo Theatre in Harlem on February 25. The event is a "people's choice" award and nominations will be voted on by the general public through a national balloting system. For details contact David Peaslee or La Vaba Mallison at (212) 749-2383.

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(Continued from page 8)

# REVIEWS

Nayobe's great vocals ring through. 112 BPM. Since Hip-Hop is seldom produced anymore it is a welcome sight to see the characteristic "Bonus Beats" and "Acapella" pressed on "It's Too Late." All of which make the mechanics of DJing a challenge. Produced and written by Andy Tripoli and Bobby Khouzouri "It's Too Late" is the second single lifted off the "Twins" motion picture soundtrack. It also is one of the strongest records out.

## LUTHER VANDROSS

"She Won't Talk To Me" (Epic 12" 49-08178)

Produced by Luther Vandross & Marcus Miller

In my utopian world Luther Vandross reunited with Jacques Fred Petrus and reformed "Change" and it would be 1980 once again. But since time waits for no one I'll have live with my idealism. Since his departure from that group Luther has become one of the most successful crossover acts of the '80s, expanding his R&B successes to the mainstream. His follow-up to the recent success of "Any Love" is a 117 BPM single entitled "She Won't Talk To Me." Still featuring Luther's wonderful voice but differing from much of his previous material through its variety and treatment of mixes. Remixed by Keith Cohen "She Won't Talk To Me" receives more production values that are associated solely with dance product. Who would have ever associated "Acid House Dub" and "Percepella" with Luther Vandross product. The treatments given are mild in comparison with their progressive names and work well to give the track some "bite." Enough bite to warrant serious club attention but not fierce enough to be a significant club shaker. Great radio potential and a "Black Chart" smash.

## SAMUEL

"Open Your Eyes"/"Don't Set Me Free" (Cutting Records 12" CR-224)

Produced by Aldo Marin

This is one double track record that should have not been overlooked during the holiday hiatus. Latin themes over a strong 123 BPM rhythm make "Open Your Eyes" a club must. Samuel's rich, deep voice delivers the track in a compelling manner, while backing vocals are provided by Sa-Fire.

The soulful texture of Samuel's voice works best with the House oriented "Don't Set Me Free" on the flip. In true garage fashion "Don't Set Me Free" at 124 BPM works its magic with accented vocals and a relentless rhythm line. A dub is provided along with an all important (Ha Ha) 7" mix.

Two diverse styles of dance music are offered in this latest offering from Cutting. Both work and are excellent!

## DEBBY HARRY & BLONDIE

"12" Dance Mixes" (Chrysalis LP)

Produced by Various Producers

Debby Harry represents one of the true pioneers of contemporary dance music. Her humble beginnings in 1975 as the lead vocalist for Blondie took her from an underground "wave" band member to the forefront of pop with the '79 release of "Heart Of Glass." A disco track from a band whose following was that of punkers. In almost three years following that initial success, Debby and the band notched four number 1 singles (including "Heart Of Glass"), all of which are included in this compilation. After some solo ventures bandmembers Chris Stein, Frank Infante, Jimmy Destri, Gary Valentine and Clem Burke broke away from Debby and the band disbanded. "Backfired" (1981) also included in this repertoire was Debby Harry's first significant solo release and though almost forgotten by most is still a cut record of sorts at dance clubs. Keeping in touch with the constantly evolutionary music trends more recently Debbie has had some solid successes in the pop/dance genre. This double LP represents an evolutionary trip through the music of Debbie Harry.

Each of the twelve cuts are extended mixes and most were unavailable until now. Overseas the 12" mix of "Denis" and "Rapture" have been available for about 12 months. Import buyers at that time were able to get some feel on the direction the mixes would take. "Denis," at approx. 140 BPM is a good NRG track more appropriate for aerobics classes than NRG clubs... mixed by Danny D. "Rapture," the perennial club favorite receives a strong mix from Teddy Riley and Gene Griffin. The added rhythm line is geared to a "street" crowd and in this reviewer's opinion too harsh for the fun "tongue in cheek" lyric. A thunderous bassline, simple Casio rhythms and added seagull sound effects make up the treatment for "The Tide Is High." It now works as a great sleaze track... courtesy of Cold Cut. Though the mix isn't particularly suitable for club play "The Jam Was Moving" is a lively 125 BPM pop track that has a pretty funky arrangement. "Heart Of Glass" receives a techno-house treatment from whiz remixer Shep Pettibone. Some of the musical flow is lost through this direction but the drive is enhanced. Now jocks have the ability to play this classic during contemporary sets. "Call Me" from the "American Gigolo" soundtrack enjoys a Ben Liebrand mix that really is respectful of the original mix. Added is an appropriate rhythm line and a contemporary synth line. The remaining tracks: "In Love With Love," "Rush Rush," "French Kissing In The U.S.A.," "Feel The Spin," "Backfired," and "Sunday Girl" are all previously released mixes.

If not the definitive Debbie Harry collection this double record remix package represents some of her most memorable works. Well worth the investment by fans, jocks and music enthusiasts. On CD it is an absolute gem. Since her material is of classic proportion there will be some who feel that the treatments given tamper the intent of the original. Still great for variety.

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## JOHN GRIFFIS

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"The Miami Bass Wars" (Pandisc LP 8802)

Produced by Pandisc Music Corp.

THE "R" (RENARD WITH NO REGARD)

(Continued on page 24)

## FEBRUARY

21 thru 25, 1989

## PANELS ON:

## TUESDAY, FEBRUARY 21, 1989

10:00 A.M. REGISTRATION OPENS  
 3:00 P.M. REGIONAL DJ MEETINGS (Two Parts)  
 PART #1 (The business side)

PART #2 (Spinners Demonstration)  
 10:00 P.M. OPENING PARTY

## WEDNESDAY, FEBRUARY 22, 1989

10:00 A.M. REGISTRATION OPEN  
 10:00 A.M. EXHIBITS OPEN  
 (Panelist To Be Announced)

1:00 P.M. NATIONAL "DJ" PANEL  
 2:30 P.M. RETAIL AND MARKETING  
 2:30 P.M. VIDEO PROMOTION/PRODUCTION  
 4:00 P.M. PUBLISHING

4:00 P.M. URBAN RADIO  
 5:30 P.M. CLUBS, BOOKING & ARTIST MANAGEMENT  
 5:30 P.M. REMIXERS

10:00 P.M. ARTIST SHOWCASE AT  
 (Artist To Be Announced)

## THURSDAY, FEBRUARY 23, 1989

10:00 A.M. REGISTRATION OPENS  
 10:00 A.M. EXHIBITS OPEN

(Panelist To Be Announced)  
 11:00 A.M. RECORD POOL DIRECTORS - (Workshop)  
 1:00 P.M. PROMOTION



2:30 P.M. PRODUCERS  
 4:00 P.M. CHARTS, PUBLICATIONS & TIPSHEETS  
 4:00 P.M. RAP MUSIC  
 5:30 P.M. MANUFACTURING /DISTRIBUTION  
 5:30 P.M. A & R  
 10:00 P.M. ARTIST SHOWCASE AT  
 (Artist to be Announced)

## FRIDAY, FEBRUARY 24, 1989

10:00 A.M. REGISTRATION OPENS  
 10:00 A.M. EXHIBITS OPEN

(Panelist To Be Announced)  
 11:00 A.M. INDEPENDENT LABELS

1:00 P.M. CROSSOVER RADIO  
 2:30 P.M. RECORD POOLS & RECORD LABELS  
 4:00 P.M. ARTIST

7:30 P.M. COCKTAILS  
 8:00 P.M. AWARDS BANQUET  
 10:00 P.M. ARTIST SHOWCASE  
 (Artist and Location To Be Announced)

## SATURDAY, FEBRUARY 25, 1989

1:00 P.M. BARBECUE / PICNIC  
 10:00 P.M. ARTIST SHOWCASE

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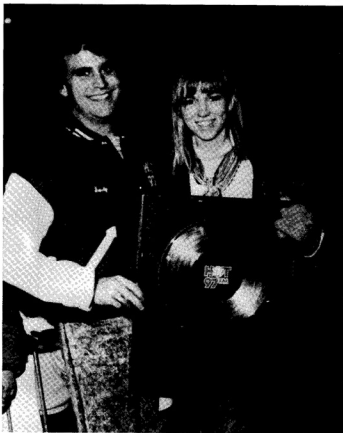
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# VENUES

# HOT DATES

BY BOBAN



HOT-57's Steve Ellis presents Atlantic's DEBBIE GIBSON with her "Artist Of The Year" Award at recent HOT NIGHT soiree at Wetlands Park in Central Park, NYC. Gibson's long-awaited second album, *Electric Youth*, is released January 16th. Initial single from the album, the ballad "Lost In Eyes" is currently out.

#### MARIA VENCHURA (Jive)

Contact: General Talent International  
Jon Ade 212/245-3939  
01/27 CA San Jose, Club Essex  
01/27 CA Hayward, Images

#### THE COVER GIRLS (Fever)

Contact: General Talent International  
John Ade 212/245-3939  
01/28 NY Queens, Paieds  
03/01 CA San Jose, Sports Arena  
03/03 CA Los Angeles, Shrine Auditorium

#### ADEVA (Cooltempo/Chrysalis)

Contact: General Talent International  
John Ade 212/245-3939  
02/11 NY Jamaica, Queens Manor

#### TONE LOC (Delicious)

Contact: General Talent International  
Jerry Ade 212/245-3939  
02/04 NJ Belmar, Key Largo  
02/05 NY W.Babylon, Shalamar

#### JOHNNY O (Mic Mac)

Contact: General Talent International  
John Ade 212/245-3939  
01/20 NY New York, Roseland  
01/28 CA Berkeley, Pauli Ballroom

#### LOOSE TOUCH (Ligosa)

Contact: General Talent International  
John Ade 212/245-3939  
01/21 NY Staten Island, Wave Street  
01/27 NY New York, Roseland  
01/28 CT New Haven, Skidders  
02/03 IL Chicago, Schwinn Hall

#### NANCY MARTINEZ (Vendetta)

Contact: General Talent International  
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02/02 NJ Morristown, South Street  
02/03 NJ Jersey City, Fores  
02/04 NJ Woodbridge, Liberties  
02/05 NJ Woodbridge, Liberties

#### VILLAGE PEOPLE (CBS Australia)

Contact: Talent Consultants International  
212/582-9661  
02/04 NY Brooklyn, Spectrum  
02/11 NY Mineola, Dimensions

#### SWEET SENSATION (ATCO)

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01/20 NJ Belmar, Key Largo  
01/21 NJ Woodbridge, Liberties  
01/24 FL Ocala, Cahootz  
01/25 FL Orlando, JJ Whispers  
01/27 FL Clearwater, Moonbeams  
01/28 FL Hialeah, Convention Center  
02/10 CA San Bernardino, Orange Pavilion  
02/11 CA San Diego, Sports Arena  
02/25 NY Brooklyn, Spectrum  
03/01 CA San Diego, Sports Arena  
03/03 CA Los Angeles, Shrine Auditorium

#### BRENDA K. STARR (MCA)

Contact: General Talent International  
John Ade 212/245-3939  
01/28 NY Brooklyn, Spectrum  
01/21 NJ Woodbridge, Liberties  
02/03 NY Forest Hills, Paieds  
02/11 NY Maspeth, Our Lady Of Hope Church



THE BRONSKI's tour stopped at THE PALACE in Los Angeles on December 28th. The duo expects to release their version of the hit "You Make Me Feel Mighty Real" in the next few months. PICTURED L-R: JONATHAN HELLYER, JEFFREY LEPIE (booking agent), AND STEVE BRONSKI.

# VENUES

## HOT DATES

### JASMIN ROCKS NY CLUBS

#### TONY TERRY (Epic)

Contact: General Talent International  
John Ade 212/245-3939

- 02/16 MD Baltimore, Palladium
- 02/25 MD Baltimore, Power Plant Hall

#### CANDI (RS)

Contact: General Talent International  
John Ade 212/245-3939  
Contact: BAM Management/Somersault Records  
Nancy Mayer & Bruce Bradley  
416/365-1509

- 01/18 NS Halifax, Rose's Cantina
- 01/19 NS Halifax, Rose's Cantina
- 01/20 OU Montreal, Dance Music
- 01/20 OU St. Jerome, Superpop
- 01/22 ON Toronto, Switchback TV

#### OTIS DAY (MCA)

Contact: Talent Consultants International  
212/592-9661

- 01/20 TX Houston, Houston Country Club
- 01/21 LA New Orleans, Hilton Hotel
- 02/04 TX Galveston, Mardi Gras
- 02/11 NV Reno, University Of Nevada
- 03/02 OH Cleveland, John Carol Univ.

#### WILL TO POWER (Epic)

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John Ade 212-245-3939

- 01/20 NY New York, Emerald City
- 01/20 NY Queens, Silver Screen
- 01/21 NY New York, 18 West
- 01/21 NJ Jersey City, Foxes
- 01/27 NY Cleveland, Coconut
- 02/10 CA San Jose, Convention Center
- 02/11 CA Los Angeles, Orange Pavilion
- 02/15 FL Winter Haven, Polk County Fair
- 02/25 KY Louisville, Splash

#### DENISE LOPEZ (Vendetta)

Contact: General Talent International  
John Ade 212/245-3939

- 01/20 NY Merrick, Escapes
- 01/21 NY Staten Island, Wave Street
- 01/21 NY Brooklyn, Spectrum
- 01/27 NY Westhampton Beach, Wings
- 01/28 NJ Clifton, Joey's Place
- 03/01 CA San Jose, Sports Arena
- 03/03 CA Los Angeles, Shrine Auditorium



Emerald City's, and HOT-97's Saturday Night Dance Party DJ, GLENN FRISCIA poses with the legendary Venues columnist.



CBS Associated recording artist JASMIN and E/P/A Director of Dance Music BRYAN CRONIN (center), visiting CLUB 101's and Billboard Reporter DAVE MORALES.



JASMIN and Billboard Reporter KEITH JACOBSON in the record room at New York's Private Eyes.



T.C.I.'s MITCHELL KARDUNA, and myself, surround Bryan as he learns of Emperor Hirohito's condition.

# LONDON CALLING

BY PAUL ABLETT

It's 1989, and London's clubland is waking up slowly. Nicky Holloway has changed his club name from "Made On Earth" to "Sin" and now runs on Friday and Saturday at the Astoria. The selection of music is the same mix of European and American dance sounds but he is planning to have two PAs each week, something that is a treat rather than the norm in London. Turntable Orchestra has just done a turn and this week the New Beat group A Split Second is planned. In future Tyree and Adeva is planned. Adeva, with her new single "Respect" on Chrysalis, has hit big with England's club goes going straight to number 1 in Record Mirror's club chart polled from national DJ reaction sheets. This chart in the pop weekly, Record Mirror is the best barometer, for English and American dance promo records often guaranteeing a significant placing in the National "Gallup" Charts. In fact this record has already entered at No. 40 with the UK equivalent of a bullet. Another US artist showing the same potential is Kym Mazelle who has collaborated with Dr Robert on a new song called "Wait" out on RCA. Kym, who is everybody's favorite PA at the moment, is signed to EMI and Dr Robert (who is taking time out from the Blow Monkeys), who is with RCA, has brought the two companies together on this project, which is good to see. Incidentally, it has had a good chart placing in the Record Mirror club chart and has entered the National Chart at 38.

Her original mentor, Marshall Jefferson, is hanging out in London and is busy doing remixes all over town. He is also a regular visitor to what is fact becoming (musically at least) London's answer to the

Paradise Garage—High On Hope. Mentioned a while back in this column, this club pulls a regular crowd who come to dance not to pose; a must for any visitors to London!

Over Christmas week, Chicago's Fast Eddie proved to English clubgoers that Hip House produces an exciting live performance. Eddie performed hip-hop aerobics along with his dancers while rapping into a headset; the audiences loved it. Tyree, who is due in February, will get the same treatment, judging by the response to his new LP "Tyree's Got A Brand New House."

English DJs are looking into the current freestyle releases from New Jersey and already the style magazines are shaping up to introduce Miami Bass to their readers for the first time. You have been warned! While it would be very easy to accuse England of being trend conscious, at least we are open minded with different styles of music. While New York and Chicago dominate our dance scene over here, we do have our own music to offer. A compilation called "Warriors Dance and Acid Trax" is picking up good reviews all around. Largely the production work of Kid Batchelor (Bang the Party), it is a heady mix of Techno and reggae dub, especially on "Kid's Aura." Other tracks betray a Tackhead feel and all in all it is refreshingly different. From Europe comes Westbam whose "Monkey Say, Monkey Do" 12" has apparently filtered to the US. The LP contains a mix of hip-hop and house produced in true Germanic style. Apparently Westbam is a travelling DJ who sets up tent in European towns and does a couple of disco nights before moving on. Details from Kurt in Berlin on 030 262 6530.

Next to last but not next to last, the Technics DJ Mixing Championships heats are happening all over Britain and there are likely to be more than a few contenders to take Cash Money's crown.

Last but not least, please note my mailing address: Paul Ablett, Soul Underground, 15 King Street, London SW1.



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# READERS COMMENTARY

Dear Editor:

I wish to respond to Brian Chin's column, "No More Static," in DMF's Dec. 26-Jan. 16 issue. As usual, Brian's observations were, for the most part, a bitingly accurate commentary of the current plights of both club DJs and club music.

However, I disagree with his assertions concerning the state of club promoters, DJs, and the Billboard dance chart. The idea that promoters control what is played in clubs in naive, to say the least. Of course, it would also be naive to assume that all Billboard reporters report only the records that are currently top 25 records for them. My point is, while some "reporters" may judge on their top 25 reports, they're still going to play whatever the hell they want in their clubs. If a charted record is labeled "hyped," it's safe to assume that record is not as strong as it appears. Brian points out the various pressures jocks have because of club owners, radio and ignorant patrons—I doubt if a jock would continually play a poor record that could cause him/her grief.

What a good promoter should do (and often does) is convince a disc jockey to try a record out at the club several times before s/he gives it a thumbs down. Too often, a jock will get a record and just say, "Oh yeah, I got it but it's not for my club. I can't use it." I ran into this type of opposition on two rather notable occasions, both concerning rap records. The first was Eric B & Rakim's "Paid In Full," which for weeks received little mainstream support. However, as the record entered the top 10 (it peaked at 3), many of the jocks who said they couldn't use rap actually (and finally) tried the record and found out it worked for them. The second situation concerns Tone Loc's "Wild Thing," which has already surpassed the sales figures needed for gold certification. While mainstream jocks are on this one at this point, there was a significant number who did not play the record until it was requested, simply because rap (presumably all rap) did not fit the club's format. Luckily, the West Coast, MTV and radio gave this record tons of early support, so the requests came early. Oh, yes, one more thing. This record was my priority the very week we sent it out, so the lack of interest was not for the lack of me working it.

As promoters, it's safe to say we've all received "help," whether we asked for it or not. However, rarely does an undeserving record climb the chart and crack the Top 5, as Brian says, because of the Billboard panel's diversity (both in programming and attitude). In fact, when discussions concerning undeservingly high-charting records come up, only one title is consistently mentioned. The record is Eleanor's "Adventure," which was a number 1 Billboard dance record earlier in '88. Some things have to be considered here, though. Sony had just bought CBS, and Eleanor, who is Filipino, represented Sony's first major artist development project for CBS. The pressure on the club promotion department to deliver this record was tremendous, and the department responded by working the hell out of it. Eleanor herself made so many promotion calls that we promoters used to kick each other that she'd called us to promote the record. Eleanor also made a major club circuit and city tour—she was in L.A., Miami (the Winter Music Conference) and she was at Boston's National Dance Music Awards and Conference, to name a few places. Her picture appeared in the dance music trades and in pool newsletters. Also, and perhaps most importantly, Shep Pettibone's remix of "Adventure" incorporated some easily recognizable elements of D-Train's "You're The One For Me" (like the bassline and synth riffs). In a day of sampling and borrowing from other records, a lot of jocks picked up on the D-Train riffs and got into the record.

In short, if the jocks weren't sold on the record, they were sold on the act, and the label's sincerity to support it. The overall prom-

otion plan worked, and that boosted this record.

There are intricacies in the promoter-DJ relationship that must be considered. If a jock is helpful to a particular promoter (that is, works with the promoter in regard to the chart positions of the records he is reporting, listens to all the records and gives honest feedback, and at least gives the promoter's priorities a few spins before s/he says "No Go"), that promoter will not continually put that jock on the spot by demanding reports on records that will make that jock look bad. Keep in mind that Sharon Russell, manager of Billboard dance charts, watches over her panel like a hawk, and she frequently questions reporters about records that look out of place on their charts. If she feels a reporter's charts are inaccurate, that jock can, and usually does, lose his/her reporter status.

Besides, with all the different formats represented on the panel, and the even more personalities, it's inconceivable that any promoter can have a lock on the panel. Most of the jocks are too outspoken and cynical to be cowed by the so-called "Strong-arm tactics." What can a promoter threaten with? No more service? Big deal! Many Billboard jocks get free pool service, and at the very least, they can afford to purchase the few records they don't get for free. Threatening a jock's Billboard status doesn't work, either, because Sharon will almost definitely support her reporter.

The integrity of promoters is in question here, but what about the integrity of reporters? How about those who threaten not to add and hold off adding records because you didn't go to their birthday party, or you didn't send them a shirt or award someone else got, or because the artist didn't perform at their club, or you never got them a job remixing a project on your label?

Brian makes an excellent point with his statements regarding disc jockeys who are merely using spinning as a stepping-stone. Now, the end-all in the club business is not disc jockeying, it's going on to remixing and producing. Just being a DJ isn't good enough anymore, and it's apparent in the professionalism of the reporters who are involved in non-disc jockeying projects. Such reporters are often unavailable for weeks at a time, which can be extremely frustrating if all you're looking for is an opinion on a record. Since there's something better than merely degrading within the grasp of a lot of these jocks, they take their Billboard status and responsibility lightly. Of course, some of these otherwise involved jocks are available for promotion calls on an almost weekly basis, but how many times do promoters call, week after week, and hear "Sorry, I haven't had time to listen to your record yet?"

Finally, the whole concept of "hyping" a record on the dance chart doesn't make sense. A high chart number on the club play list does not necessarily equal high sales, and the promoter's boss(es) certainly are aware of the sales figures. Also, radio does not automatically add records because they chart high on a national dance chart. Programmers are far more concerned with local sales figures and "phones" than a national list. Otherwise, Pam Russo's "It Works For Me," which didn't crack the Top 25 of Billboard's dance chart, wouldn't have been a huge success radio-wise on the West Coast, and Will Downing's "A Love Supreme" (Top 5 Billboard club play), a solid national club record, would have been a huge radio hit. A hyped record goes no further than the dance chart, and in these days of crossover radio, that's not enough to justify a promoter's job.

While the Billboard club chart is not perfect, it concerns the integrity of promoters and reporters alike. And users, whether they be promoters or reporters, do not last long. I understand Brian is extremely passionate about the music, and that makes him quite

(Please turn to page 24)

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# SNACK PREVIEWS

BY STEPHANIE SHEPHERD

**Mario Rios** of **Polygram** has made the definitive New Year's prediction. His prophecy is that Tom Jones will be produced by Full Force and have a Top 5 pop record. All kidding aside, strong response in Miami to **Sa-Fire's** ballad "Thinking Of You" has forced a rush release of the single. **Animation** will have a new Polydor 12" called "Room To Move" written by Cilmie Fisher and mixed by Jeff Lorber taken from the "My Stepmother Is An Alien" soundtrack, the **Latin Rascals** will release a 12" titled "It Must Be You" mixed by Little Louie Vega, Todd Terry and the Latin Rascals and **Jackie Jackson** will have a 12" titled "Stacy" produced by Robert Brooks who is a solo artist on MCA and produced "Where Is The Love" for Stephanie Mills.

**Profile** has a new rap album by **Special Ed** called "Youngest In Charge." This is Brian Chin's current favorite. The first single will be "I Got It Made" b/w "Hoe Down" produced by Howie T. . . . Look for a new **Cherrelle** 12" called "Affair" on **Tabu** due out the second week of February. Also on Tabu will be a promo only 12" mix of **Alexander O'Neal's** "What Can I Say To Make You Love Me" done by Keith Cohen and Steve Beltran.

Island is releasing the long-awaited **Mica** (pronounced Meesha) **Paris** 12" of "My One Temptation" remixed by Bruce

Forest. There will be a new **Arrow** 12" on Mango. 4th & Broadway will have a Fly Guys mix of "Love Is The Way To My Heart" by **Pam Russo** and a 12" by **The Lost Boys** called "Time For A Change"—a house groove from Canada.

**Alisha** has been signed to **MCA**. . . . Nightmare U.S.A. has placed the **Dee Morris** cover of the old Isley Brothers tune "This Old Heart Of Mine" with **TSR** and the original 60's **Flirtations** doing "Back On My Feet Again" to **Megatone**. . . . **Tuff City** recording artists **The Klub** have completed their debut single titled "Stand Up." The song was written, arranged and produced by Capitol recording artists Glenn "Sweety G" Toby. The group is managed by Reggie Smith and Randall Toby of International Entertainment Network.

**Tommy Boy** is slated to release a cover of the Floaters' classic "Float On" b/w remixes of "Miami Bass" by **Stetsasonic** featuring the **Force M.D.'s**. Due in February are a **De La Soul** LP titled "3 Feet High And Rising," a new **Latifah** 12" called "Inside Out," a new solo rapper named **Uptown** doing "Dope On Plastic" and a **De La Soul** 12" called "Me, Myself And I" . . . **Vendetta** is preparing a new **Denise Lopez** 12" titled "Too Much Too Late" and a 12" by **Mark Califa** (formerly known as Nolan Thomas) called "Once Around The Block" mixed by Jim Lyons and Dave Darlington.

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| <input type="checkbox"/> All Night Passion            | <input type="checkbox"/> Give Me Just A Little More Time | <input type="checkbox"/> Mama Used To Say                    |
| <input type="checkbox"/> And The Beat Goes On         | <input type="checkbox"/> Good Times Lu Freak             | <input type="checkbox"/> Mandiply                            |
| <input type="checkbox"/> Babe We're Gonna Live        | <input type="checkbox"/> Hands Up                        | <input type="checkbox"/> Move Your Body                      |
| <input type="checkbox"/> Beat The Clock               | <input type="checkbox"/> Harmony                         | <input type="checkbox"/> Must Be The Music                   |
| <input type="checkbox"/> Best Part of Breakin' Up     | <input type="checkbox"/> Heaven! Stopped Dancin'         | <input type="checkbox"/> Nasty Girl                          |
| <input type="checkbox"/> Body Music                   | <input type="checkbox"/> Honey To A Bee                  | <input type="checkbox"/> Native Love                         |
| <input type="checkbox"/> Boogie Oogie Oogie           | <input type="checkbox"/> I Like What You're Doin'        | <input type="checkbox"/> No Favors                           |
| <input type="checkbox"/> Born To Be Alive             | <input type="checkbox"/> If I Do Anything For You        | <input type="checkbox"/> One More Shot                       |
| <input type="checkbox"/> Burn Rubber                  | <input type="checkbox"/> Instant Replay                  | <input type="checkbox"/> Planet Rock                         |
| <input type="checkbox"/> Celebration                  | <input type="checkbox"/> IQU                             | <input type="checkbox"/> Shake It Up Tonight!                |
| <input type="checkbox"/> Cheap Thrills                | <input type="checkbox"/> I Specialize In Love            | <input type="checkbox"/> Soul (Hushy)                        |
| <input type="checkbox"/> Colour My Love               | <input type="checkbox"/> Keep In Touch (Body To Body)    | <input type="checkbox"/> Spank                               |
| <input type="checkbox"/> Come To Me                   | <input type="checkbox"/> Knock On Wood                   | <input type="checkbox"/> Superbreak                          |
| <input type="checkbox"/> Contact                      | <input type="checkbox"/> La Bamba                        | <input type="checkbox"/> Sweat Away                          |
| <input type="checkbox"/> Crank It Up                  | <input type="checkbox"/> Let Me Take You Dancin'         | <input type="checkbox"/> Take Your Time                      |
| <input type="checkbox"/> Cuban Que Sera Mi Vida       | <input type="checkbox"/> Let's Hit Chart                 | <input type="checkbox"/> There But For Grace Of God          |
| <input type="checkbox"/> Dance To Drummers Beat       | <input type="checkbox"/> Living On Video                 | <input type="checkbox"/> This Time Baby (In And Out Of Love) |
| <input type="checkbox"/> Dancin' In Heaven            | <input type="checkbox"/> Looking For The Perfect Beat    | <input type="checkbox"/> Wake Night Now                      |
| <input type="checkbox"/> Dancing The Night Away       | <input type="checkbox"/> Love & Desire                   | <input type="checkbox"/> You Dropped A Bomb On Me            |
| <input type="checkbox"/> Do You Wanna Funk            | <input type="checkbox"/> Love Come Down                  | <input type="checkbox"/> You're The One For Me               |
| <input type="checkbox"/> Double Dutch Bus             | <input type="checkbox"/> Love Come Down                  | <input type="checkbox"/> We Are Family                       |
| <input type="checkbox"/> Don't Stop To You Get Enough | <input type="checkbox"/> Love Come Down                  | <input type="checkbox"/> Wet My Whistle                      |
| <input type="checkbox"/> Dyno To Be Dancin'           | <input type="checkbox"/> Love Come Down                  | <input type="checkbox"/> When I Hear Music                   |
| <input type="checkbox"/> Feels Like I'm In Love       |  |  |
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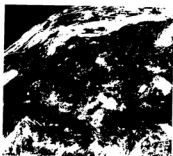
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|--------------------------|----|----|---|
| <input type="checkbox"/> | 1  | 9  | TOPE LOC—Wild Thing<br><i>Delmark DV 106</i>                            |
| <input type="checkbox"/> | 2  | 1  | SAMANTHA FOX—I Wanna Have Some Fun<br><i>Jive 1155</i>                  |
| <input type="checkbox"/> | 3  | 32 | INNER CITY—Good Life<br><i>Virgin 9040</i>                              |
| <input type="checkbox"/> | 4  | 2  | INFORMATION SOCIETY—Walking Away<br><i>Tommy Boy TB 919</i>             |
| <input type="checkbox"/> | 5  | 15 | ERASURE—A Little Respect<br><i>Sire 2159</i>                            |
| <input type="checkbox"/> | 6  | 10 | THE BOYZ—Dial My Heart<br><i>Motown 4814</i>                            |
| <input type="checkbox"/> | 7  | 3  | SHEENA EASTON—The Lover In Me<br><i>MCA 2394</i>                        |
| <input type="checkbox"/> | 8  | —  | PAULA ABDUL—Straight Up<br><i>Capitol 2293</i>                          |
| <input type="checkbox"/> | 9  | 19 | ROB BASE & DJ EZ ROCK—Get On The Dance Floor<br><i>Profile PRO 7239</i> |
| <input type="checkbox"/> | 10 | —  | KON-KAN—I Beg Your Pardon<br><i>Affinity 8040</i>                       |
| <input type="checkbox"/> | 11 | 66 | SANDEE—Notice Me<br><i>New Sensory 50-50</i>                            |
| <input type="checkbox"/> | 12 | 14 | SALT N PEPA—Get Up Everybody<br><i>New Release MP 5003</i>              |
| <input type="checkbox"/> | 13 | 6  | KARYN WHITE—The Way You Love Me<br><i>Mercury 2123</i>                  |
| <input type="checkbox"/> | 14 | 13 | DENISE LOPEZ—if You Feel It<br><i>Vandetta</i>                          |
| <input type="checkbox"/> | 15 | 34 | EIGHTH WONDER—Cross My Heart<br><i>WTO 41-0789</i>                      |
| <input type="checkbox"/> | 16 | —  | NEW ORDER—The Time<br><i>Mercury 21107</i>                              |
| <input type="checkbox"/> | 17 | 11 | CAMOUFLAGE—The Great Commandment<br><i>Profile 2124</i>                 |
| <input type="checkbox"/> | 18 | 47 | RICK ASTLEY—She Wants To Dance With Me<br><i>RCA 8838</i>               |
| <input type="checkbox"/> | 19 | 25 | ART OF NOISE feat. TOM JONES—Kiss<br><i>Profile 2125</i>                |
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| <input type="checkbox"/> | 21 | 70 | BOBBY BROWN—Roni<br><i>MCA 2393</i>                                     |
| <input type="checkbox"/> | 22 | 5  | MICHAEL JACKSON—Smooth Criminal<br><i>A&amp;M 42-0799</i>               |
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| <input type="checkbox"/> | 27 | 30 | ADEVA—Respect<br><i>Chrysalis 4V 4330</i>                               |
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| <input type="checkbox"/> | 36 | 64 | FRONT 242—Headhunter<br><i>Nasty M 503-790-74</i>                       |
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| <input type="checkbox"/> | 39 | 12 | BOBBY BROWN—My Prerogative<br><i>MCA 2394</i>                           |
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| <input type="checkbox"/> | 43 | —  | SECRET SOCIETY—We Belong Together<br><i>Cutting 2293</i>        |
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| <input type="checkbox"/> | 45 | —  | RICHIE RICH—Turn It Up/Salsa House<br><i>Mercury 2125</i>       |
| <input type="checkbox"/> | 46 | 55 | SIMON HARRIS—Here Comes That Sound<br><i>London 886-413</i>     |
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| <input type="checkbox"/> | 68 | —  | CHERYL PEPSII RILEY—Me Myself and I<br><i>Columbia 44-08171</i> |
| <input type="checkbox"/> | 69 | 46 | TKA—Don't Be Afraid<br><i>Tommy Boy TB 920</i>                  |
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| <input type="checkbox"/> | 75 | —  | KID 'N PLAY—Gettin Funky<br><i>Columbia 44-08182</i>            |
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| <input type="checkbox"/> | 77 | —  | MC HAMMER—Pump It Up<br><i>Capitol V 15438</i>                  |
| <input type="checkbox"/> | 78 | 71 | VICKY MARTIN—Not Gonna Do It<br><i>Motown 4820</i>              |
| <input type="checkbox"/> | 79 | —  | ONLY IN THE DARK—Make Noise<br><i>Profile PRO 7217</i>          |
| <input type="checkbox"/> | 80 | 43 | STETSASONIC—Talkin' All That Jazz<br><i>Tommy Boy TB 919</i>    |



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# Hi-NRG/EUROBEAT

BY CASEY JONES

The primary exponent of Hi-NRG, **Ian Levine**, is consistent in his fecundity at producing and delivering product. In gestation now are imminently-due works by some of the scions of the Motown legend.

With the sheer volume of product being prepared by Levine for release—barely into 1989's first quarter—and given the apostasy of many of Europe's production houses moving away from the mellifluous arrangements that have been patented hallmarks characteristic of the purist Hi-NRG sound, Levine alone stands to inherit the genre's moniker, and singlehandedly steward its off-chart course. Nightmare releases expected to ship by Valentine's include: **Bobby Taylor** & **The Vancouvers**, an early Motown act who penned many of that label's hits under the *nom de plume* **The Corporation**. Their offering, "Do Unto Others" (132) is similar to **Dan Hartman's** "Instant Replay"; **Jean Terrell** (who was **Diana Ross's** replacement as the **Supremes'** lead) has the new **Inner City**-like Detroit Techno track, "You're The Answer To My Dreams" (121); **Mary Wells** returns with "Walk The City Streets" (128), lush with robust orchestration framing a big string section; **R Dean Taylor** (known for his early seventies "Indiana Wants Me") with a **Phil Collins** "You Can't Hurry Love" finger snapper titled "Truth Hurts" (168); **Barrett Strong** (who penned "I Heard It Through The Grapevine," and in the last six months has grossed \$2.5 million off the California Raisins TV adverts for the song's use). His collaboration with Levine is with "No More Confusion" (123), "a modern interpretation" of the "Grapevine" sound; **Chuck Jackson's** "All Over The World" (120), is a throwback to the genre of such **Spinners** soul notables as "Could It Be I'm Falling In Love" and "I'll Be Around"; "Good For Nothing" (126) by **Blinky Williams** (who recorded a duet LP with Edwin Starr in the late sixties) is a House-meets-Hi-NRG style that music scribes

are beginning to denote as New House; **Syreetta** (**Stevie Wonder's** first wife, who had a worldwide #1 hit with **Billy Preston**, "With You I'm Born Again"). "If The Shoe Fits," her upcoming twelve, clocks in at 136, and is rising like the **Pointer Sisters'** "Jump"; **Thelma Houston's** "Don't Touch My Heart" (124) is done in an updated fashion of her evergreen, "Don't Leave Me This Way." Also scheduled for imminent release: a re-recording of Levine's first even writer/producer-credited song, "Reaching For The Beat" (136) by the original group, **The Exciters**, a Northern Soul band that captured the #30 slot on the British pops when release in 1975. The new arrangement is comparable to **Rainey's** (& **Louise Thomas's**) "I Can Fly"; **Boys-town Gang** (silent since the death of founder **Bill Motley**), the reunion recording will feature leads by alumna **Jackson Moore**. Title: "Wanted For Murder" (132); **The Elgins** (who originated "Heaven Must Have Sent You" in 1966) have re-recorded the classic that **Bonnie Pointer** went on to immortalize, in a style similar to her interpretation (132); **Linda Clifford** (a once-contender for the Miss America crown) rebounds with "Backfired" (136), piano dominated, with an arrangement that draws on the appeal of earlier **Giorgio Moroder**-produced **Irene Cara** hits; **Jigsaw's** "Strategy" (127): Italo-beat arrangement (like **Eddie Huntington** meets **Michael Fortunati**); **Kevin Moore's** "You Spin My World Around" (128). This New Yorker has a vocal deliver similar to the late **Sylvester**, and the Bobby Orlando-lifted octave modulating bass line belies Levine's production hand; **Filrations'** "Back On My Feet Again" (180!), like "I'm So Excited" (this is the original group's first recording since disbanding in 1973, and features lead by **Pearly Gates**) . . . Perhaps most anti-

(Continued on page 21)



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dated of his upcoming catalog is **Moonstone's** interpretation of **ABBA's** "The Visitors" (132), completely updated, following the structure of Hot Tracks' special version. Levine has sworn "faithfulness" to the original sound." On Saturday Records, **Ernest Kohl's** NRGizer cover of **Donna Summer's** "Rumour Has It" is coming with original philharmonic mix back with a Levine remix.

**Stock Aitken Waterman** are sequestered behind the consoles of their own studio warren "discovering a new sound" that may keep them ascendant for yet another year. Not all they touched in '88 alchemized into gold. (I was surprised **Hazell Dean's** LP sold only 40,000 units in the UK, despite its yield of three top-40 singles there.)

Being prepared in the studio now are tracks for the forthcoming **Jason Donovan LP**, and **Donna Summer's** much heralded long player, "Another Time, Another Place" will be ready to sieve mid-February (UK).

Forgive me for prematurely muffling the thunder of an overall solid return LP from **Donna Summer**, but any singer could've done the job on this SAW collection. The arrangements seem to throw a blanket on her voice as one might do to smother a smoldering fire (a fire that I hope isn't Summer's smoldering career). I recommend the purchase. Stock the sales when the LP delivers domestically in March, even though the old girl isn't down to her last hot coal.

None of the cuts are really telling that Summer is the voice box, but one, "Love's About To Shine" (127), does let her shine, re-creating much of the magic that was her amiss on her post-Casablanca (and post-Moroder) efforts. (This should've been the first pull of the album!) Side A opens on "I Don't Wanna Get Hurt" (121), which is perky, but a faceless stock tune that could just as easily have ended up on **Kylie Minogue** or **Hazell Dean** albums.

I've wailed out the long night of her absence expecting sheer brilliance in those grooves and while, alas, I'm settling for a little less here, those PWL aces have provided an album's worth of material that does earn its UPC bar code!

The first twelve, "This Time I Know It's For Real" (117) is less speculation that it is gut augury and faith. The formula, pure Stock Aitken Waterman, may (and for that fact alone) shake the dust off Summer's tattered profile. And even if the songs share the same computer chip, this package is a sure-shot to reacquaint her to those fans of old. I like it better with every successive play I give it. And if I wax divided on the parts, it's the whole that compensates. (Personally, my vote for the title of this comeback release would've "Try Me Again, I Know We Can Make It.")

Also notable: **Phil Harding & Ian Curnow** have completed their rmx of **ABBA's** "Lay All Your Love On Me" for **Information Society** (Tommy Boy), due soon.

Domestically, Hot Sounds in Florida is ready to roll with "new" **Bobby "O"** and Divine discs. "Shout It Out"—**Divine** (130) is actually the last of the Bobby "O" sessions with Divine. The next "O" twelve, also 130, is "One In A Million." Sweet Setters take note that a "Story Of O" CD is set to ship, and is ideal for Aerobic workouts. Hot has also announced **DSK** featuring **Christine Wiltshire** (from **Phreak, Musique** and **Class Action** fame), and their soon-due 12-inch, "Faster & Faster" (124). NRG Records is "rush releasing" **Left Lane's** "Ooh I Like It" (124).

In NY, **Man Parrish** has produced a **Company B** soundalike for Dream Records. "Angel" by **Angel** (similar "from-tempo-to-key" to "Fascinated"). Parrish has also completed for the **Village People** a cover of the **Temptations'** "Can't Get Next To You" (107, R&B groove), with no label details available as of press time.

Italy—remains solidly allied with (and serving) Hi-NRG demand around the globe. In fact, Italobeat is a big commodity in the Far East, where much of the product enjoys duplicate recognition as pop and dance chart leaders. Italian Product On Shelves Now: **Artium**—"Midnight Dancer" (Time, near 130); **Tina Gabriel**—"If You Say You Love Me" (MEM/122, very **Kylie Minogue**); **Lisa Johnson**—"Say Goodbye" (Time/125); **Pat & Bel**—"Sophisticated" (Disco Club/near 120, SAW-like); **Fred Ventura**—"The Years" (Time/131); **Ursula**—"Young People" (Time/128); **Spagna**—"I Wanna Be Your Wife (CBS rmx) . . .

## DANCE MUSIC REPORT

## Hi-NRG TOP 40

TC	LC	ARTIST—Title (Label)	WEEKS ON CHART
1	35	PET SHOP BOYS—Left To My Own Devices (Parlophone-UK)	127
2	6	MARC ALMOND—Tears Run Rings (Capitol)	136
3	3	HAZELL DEAN—Turn It Into Love (Capitol rmx)	120
4	2	YAZZ—The Only Way Is Up (Elektra)	125
5	11	BANANARAMA—Love, Truth & Honesty (London)	118
6	1	KIM WILDE—You Came (MCA rmx)	121
7	34	RICK ASTLEY—Take Me To Your Heart (P-Cassion-UK)	119
8	40	QUANTIZE—You've Lost That Lovin' Feeling (RCA-UK)	126
9	6	DEAD OR ALIVE—Turn Around And Count To Ten (Epic-UK rmx)	134
10	9	QUARTZ LOCK—Love Eviction (Retro-UK)	124
11	4	MORY KANTE—Ye Ke Ye Ke (Polydor)	126
12	18	KYLIE MINOGUE—Pourquos Made It Heaven (PWL-UK)	118
13	29	KIM WILDE—Never Trust A Stranger (MCA-UK)	128
14	27	YAZZ—Stand Up For Your Love Rights (Big Life-UK)	127
15	22	ASTAIRE—Rival Love (Passion-UK)	129
16	19	MARK FARINA—To My Heart (Asa-Italy)	118
17	12	BLUE ZONE UK—Jackie (Anita m/m)	136
18	20	1000 OHM—You're The One (ARS-Belgium)	125
19	14	DIEBOLD & CO.—Set Me Free (Megatone)	130
20	26	MANDY—Victim Of Pleasure (PWL-Germany)	124
21	37	LOCAL HERO—Daydream Believer (Ariola-Germany)	130
22	15	OH LAMOUR & MODERN ROCKETRY—No More Tears (Megatone)	132
23	17	JASON DONOVAN—Nothing Can Divide Us (PWL-UK)	120
24	—	MODERN ROCKETRY—Get Ready (Megatone)	132
25	13	GREEN OLIVES—Live Into The Night (Energy-Italy)	128
26	36	SALVAGE—Don't You Want Me? (Made Up-Italy)	131
27	10	KYLIE MINOGUE—The Loco-Motion (Geffen)	130
28	32	SWEET CONNECTION—Need Your Passion (Blow Up-Germany)	120
29	38	BAD BOYS BLUE—A World Without You (Cocoon-Germany rmx)	124
30	—	EASTBOUND EXPRESSWAY—Whirlash (Megatone)	132
31	31	10 IN VIDEO—Don't Stop Touching	132
32	—	MIKE HAMMER—Dive (Time-Italy)	130
33	—	OFFSHORE—All Work No Play (Reflection-UK)	132
34	RE	TOPAZZ—Vision Love (Rampart)	136
35	—	BARDEUX—Hold Me Hold Me (Synhedge)	125
36	25	LOUISE THOMAS—Can Fly (Inghams-UK)	136
37	30	QUANTIZE—The Sun Ain't Gonna Shine Anymore (Passion-UK)	128
38	—	JON OTIS—Is This Really Love? (Lobo-UK)	132
39	28	SINITTA—I Don't Believe In Miracles (Farfare-UK)	120
40	39	ALAN BARCKLAY—Don't Let Me Go (Asa-Italy)	126

The Hi-NRG Top 40 is compiled from charts submitted by regularly reporting DJs from across the U.S. & Canada. It reflects both American discolorator response and is not necessarily an indicator of retail sales.

• Available On CD Single

# STUPID DEF

BY P F I N E

**S**lick Rick, who back in the days was Doug E. Fresh's partner and a major key to his success ("The Show") has released his long awaited debut LP "The Adventures Of Slick" (Def Jam/Columbia). Rick, a member of the Kango Crew of Music & Art High School in New York City, has put together 12 jams with various producers including himself, Hank Shocklee and Eric Sadler, and Jam Master Jay. "Treat Her Like A Prostitute" and "The Ruler's Back" are two previously released demos that became big underground hits in New York City. The first was originally done with Doug E. Fresh and often performed live by the duo. "The Ruler's Back" uses lazy trumpet blasts and dirty shakers. "Mona Lisa," is the LP's hottest cut. It has a dope snare pattern, and uses a back and forth vocal approach between himself; Slick Rick and M.C. Ricky D. He raps a story about picking up a "low life" named Mona Lisa. Overall, Rick raps a relaxed style along with the clever impersonation of many other voices combined with simple beats consisting of shakers, flat bass lines, standard break samples and a funky sounding snare drum.

**Ultra Magnetic MC's** have released 15 songs, when put together as a set are entitled "Critical Breakdown" (Next Plateau). The LP includes the current single, "Watch Me Know" b/w "Ease Back" as well as most of Ultra's previous singles. The theme of the LP is built around that Ced-Gee is the world's best producer, Kool Keith is "the best MC in the whole wide world" and all other MCs and producers are "ducks." Kool Keith rhymes are often very funny like, "... hang with Barney Ruble ... In Bedrock ... and ... Spanish girls they like to call me Pancho ... " While Ced-Gee's rhymes are hard and always strongly delivered. "Give The Drummer Some," which was produced by Paul C, has a fly beat which includes a dope horn blast. This LP is strictly for the hardcore B Boy.. No love songs on this debut LP!

**Original Concept**, made up of Doctor Dre, Easy G, Rapper G, and T-Money, have released 17 cuts/15 songs on their debut LP, "Straight From The Basement Of Koolie High" (Def Jam/Columbia). This LP is a mesh of drum beats, samples, hooks, loops, scratches, cuts and new things that only the producer, Dr. Dre know about. Dre and his posse use more records and more types of music to sample with than I've ever heard. They love girls with big breasts and make fun of girls with a moustache. Throughout the LP they use samples from the movie, "Fast Times At Ridgemont High" and an interview from Jeff Foss at WRHU-FM in Hempstead, New York. ("Cause We're Original" uses reminiscence of Queens beat, "We Will Rock You" and raps by Dr. Dre in the harmony of the Beatles' "Sgt. Peppers ... " The O.C. LP is good and is highlighted by its numerous cuts and mixed bag of music.

**DJ Red Alert**, the Saturday night mix DJ on WRKS-FM, New York City has released a compilation LP "We Can Do This" (Next Plateau). It features all new party remixes, promos from his radio show by his son Little Rob and others, and a new Salt-n-Pepa cut, "I Gotcha (Once Again)." That song has a deep bass line that rides perfect over a dope beat with some decent horn hits. Other groups featured on the LP included Setsasonic, Rob Base & DJ EZ Rock, Boogie Down Productions, Just-Ice, Ultra Magnetic MC's, Antoinette, 45 King and more. Overall listening to DJ Red Alert's compilation, which is very similar to his radio show, was enjoyable.

"The R" (Uni/MCA), is the third single from the "Follow The Leader" LP, by **Eric B & Rakim**. The 9 minute plus remix was completed by England's CJ Mackintosh and Dave Dorrell. It includes a new dope bass line as well as samples from previous Eric B & Rakim records. As always Rakim's lyrics are on point, "... wondered how come the album was late ... I was givin' you time to get the last one straight ... " This 12" UK remix, along with their past UK remix of

"Paid In Full," has given the group much club and European exposure. Release after release this duo along with Public Enemy has proven to be one of the top rap groups in the industry.

**Big Daddy Kane** has released a 12" remix, "I'll Take You There," from his "Long Live The Kane" LP (Cold Chillin'/Warner Bros.). In the remix, off the Staple Singers classic, Marley Marl adds some Isaac Hayes samples and others over Kane's lyrics about a promised land of peace. The B side, "Wrath Of Kane," is the cut that seems to be getting most people's attention as Kane raps fast-paced rhymes over a hype beat. His rhymes are hardcore and clever, and show us why Kane is the strongest new rapper out. The track has a great guitar lick and some dope turntable and edit effects.

I got another **Super Lover Cee & Casanova Rud** 12" in the mail last week. It was a 12" version of "I Gotta Good Thing" (DNA/Elektra). The record came with a Super Lover Cee button and some dope grooves. The single, produced and written by Paul C, features some dope music, samples, and more. He's clearly got some talent and I'm sure we will hear from more in the future. Super Lover's rhymes are clever and dope: "... I belong in a museum because I'm all natural art ... " His rapid fire delivery flows perfectly with Paul C's hyped beat.

**Freak L** has released his second Vandy C-produced 12", "Line For Line" b/w "Pen To The Paper" (Urban Rock). The A cut has some dope rhymes that are sharply delivered. Musically the beat is nice with some nice horn hits. The B cut uses "Before I Let Go" and some other dope samples. His lyrics are sharp and catchy: "... Freak L can slam it ... be chillin' on Canoid Camera ... god damma ... ask me how I am ... Yo! Vandy, when are we gonna get that LP!!!

"Hype According To Ms. Melodie" (Jive/RCA) is the self-produced EP by **Ms. Melodie** which includes "To Sing All Night," "What Do You Do," and the title cut. "To Sing All Night" offers a dope beat with a fly bass line. The three cuts include cuts and co-production by husband KRS-One. Also involved with KRS-One is the new **Steady B** 12" remix of "Serious" (Pop Art/Jive). The new version features some funky horns and a deep bass line.

Mantronix has recently sworn to going back to the basic of hardcore hip hop beats. One of his new groups, **Q.B.C.** (Queens Brooklyn Connection) is one which he will be showing us his newly rediscovered street production skills. Their new 12" "Back To School" b/w "Just Adjustin' My Mike" and "We've Got A Lot To Prove Out There" (Capitol) is full of James Brown beats, many cuts and scratches, and other forms of recent hip-hop music. Lyrically the vocals are smoothly delivered and the rhymes are meaningful.

Next Plateau has picked up London's own Simon Harris's newest project, **Ambassadors Of Funk** and their 12" "My Mind's Made Up" b/w "Just A Groove." Both cuts are club-oriented and are produced by Acid Fingers. **Extra Curricular** have released their second 12", "Go With The Flow" (Posse). It offers a nice beat with some dope horn blasts both on the radio and club mixes. **Bass House Funk**, a new West Coast group who do a Bay area video show devoted to rap, have released a 12", "Be Where You Are" b/w "Red Ruby Lips" (Hip-Hopolics Records 415-346-3798). The A side is a slow love jam with some nice back up vocals while the B cut is a R&B meets hip-hop jam.

New 12's of notability include an X-rated version of "Janet Reno" (Luke Skywalker) by **Anquette**, "Lay Back And Chill" (Epic) by **Freeze Factor** and produced by James Mtume, "Shotgun" (Rap-A-Lot/A&M) by **Raheem** from his debut LP "The Vigilante," "She Put Me In A Trance" b/w "Still Doin' It" (Effect/Luke Skywalker) by **Tony Rock** with production and guest vocals by **M.C. Shy D**, "Mission To Rock" b/w "Back Up Jack" (Clockin' ZZZZ's 212-459-4707) by **M.C.**

(Continued on page 24)

# RAP

## DMR TOP 60

### Volume 12 Issue 1 January 17 - February 3, 1989

TC LC

♦ 1	4	<b>ONE LOC</b> —Wild Thing <small>Delicious/4th &amp; Beary DV 1033</small>
♦ 2	5	<b>EAZY E</b> —Eazy Does It <small>Priority 5710 LP</small>
♦ 3	7	<b>NWA</b> —Gangsta Gangsta <small>Ruffhouse/Priority VL 57103</small>
♦ 4	9	<b>SALT N PEPA</b> —Get Up Everybody <small>Next Plateau MF 50052</small>
♦ 5	15	<b>KID N PLAY</b> —2 Hype <small>Sirenet LP 55L 5152</small>
♦ 6	20	<b>PUBLIC ENEMY</b> —It Takes A Nation Of Millions ... <small>Def Jam 57W-4320 LP</small>
♦ 7	8	<b>ICE T</b> —Power <small>Warner Bros. LP 33751</small>
♦ 8	33	<b>BOOGIE DOWN PRODUCTIONS</b> —Jack Of Spades <small>Profile LP</small>
♦ 9	2	<b>ROB BASE &amp; DJ EZ ROCK</b> —Get On The Dance Floor <small>Profile LP</small>
♦ 10	1	<b>PUBLIC ENEMY</b> —Night Of The Living Bassheads <small>Def Jam 57W 4321 LP</small>
♦ 11	43	<b>SLICK RICK</b> —The Great Adventures Of Slick Rick <small>Def Jam LP FC 14013</small>
♦ 12	55	<b>ERIC B &amp; RAKIM</b> —The R <small>Atlantic 8012</small>
♦ 13	16	<b>MC HAMMER</b> —Let's Get It Started <small>Capitol LP 90024</small>
♦ 14	22	<b>SALT N PEPA</b> —A Salt With A Deadly Pepa <small>Next Plateau PL 1011 LP</small>
♦ 15	3	<b>SIR MIX A LOT</b> —My Posse's On Broadway <small>Nearby ML LP out</small>
♦ 16	—	<b>SWEET TEE</b> —It's Sweet Tee <small>Profile LP PRO 1289</small>
♦ 17	27	<b>LATIFAH</b> —Wrath Of My Madness/Princess Of The Posse <small>Tammy Boy 918</small>
♦ 18	28	<b>CASH MONEY &amp; MARVELOUS MARV</b> —Find An Ugly Woman <small>Swingby Bag 3LX 40142</small>
♦ 19	40	<b>SWEET TEE</b> —On The Smooth Tip <small>Profile PRO 7230</small>
♦ 20	38	<b>MARLEY MARL</b> —In Control <small>Cold Chillin'/WB LP 32783</small>
♦ 21	1	<b>KING T</b> —Act A Fool <small>Capitol LP 90544</small>
♦ 22	10	<b>MC HAMMER</b> —Pump It Up <small>Capitol 91522</small>
♦ 23	6	<b>KID N PLAY</b> —Gettin' Funky <small>Sirenet 0319</small>
♦ 24	12	<b>ROB BASE &amp; DJ EZ ROCK</b> —It Takes Two <small>Profile LP 1287</small>
♦ 25	36	<b>SLICK RICK</b> —Teenage Love/Treat Her Like A Prostitute <small>Def Jam profile reissues</small>
♦ 26	13	<b>BIG DADDY KANE</b> —Long Live The Kane <small>Cold Chillin'/WB 37181 LP</small>
♦ 27	39	<b>BLACK BY DEMAND</b> —Can't Get Enough/All Rappers Give Up <small>Cherry 78 821</small>
♦ 28	—	<b>JAZZY JEFF &amp; FRESH PRINCE</b> —He's The DJ I'm The Rapper <small>Cherry 78 821</small>
♦ 29	23	<b>STETSASONIC</b> —Talkin' All That Jazz <small>Cherry 80 18 914</small>
♦ 30	—	<b>SKINNY BOYS</b> —Skinny (They Can't Get Enough) <small>Just LP 1130</small>

TC LC

♦ 31	—	<b>BOOGIE DOWN PRODUCTIONS</b> —Still No. 1 <small>Just 1189</small>
♦ 32	18	<b>ICE T</b> —I'm Your Pusher <small>Warner Bros. 31028</small>
♦ 33	32	<b>DE LA SOUL</b> —Jennifa (Taught Me)/Potholes On My Lawn <small>Tammy Boy TB 917</small>
♦ 34	31	<b>BIG DADDY KANE</b> —Wrath Of Kane <small>Cold Chillin'/WB 31082</small>
♦ 35	—	<b>GANG STAR</b> —Movin' On <small>Wild Pitch WP 1009</small>
♦ 36	—	<b>MILLI VANILLI</b> —Girl You Know It's True <small>Arista A21-0769</small>
♦ 37	24	<b>BIG DADDY KANE</b> —I'll Take You There <small>Cold Chillin'/WB 31082</small>
♦ 38	—	<b>RODNEY O &amp; JOE COOLIE</b> —Me And Joe <small>Egyptian Empire LP 02047 90777</small>
♦ 39	34	<b>RED ALERT</b> —We Can Do This <small>Next Plateau LP 1016</small>
♦ 40	49	<b>ULTRAMAGNETIC MC'S</b> —Critical Beatdown <small>Next Plateau PL 1013 LP</small>
♦ 41	17	<b>SIR MIX A LOT</b> —Swass <small>Nearby ML 72313 LP</small>
♦ 42	19	<b>7 A&amp;3</b> —Coolin' In Call <small>Capitol 31096</small>
♦ 43	—	<b>BOOGIE DOWN PRODUCTIONS</b> —By All Means Necessary <small>Just 1189 LP</small>
♦ 44	47	<b>MS. MELODIE</b> —To Sing All Night <small>Arista 1108</small>
♦ 45	—	<b>EPMD</b> —Strictly Business <small>Fresh LP 0008</small>
♦ 46	—	<b>MC HAMMER</b> —Turn This Mutha Out <small>Capitol 1 15027</small>
♦ 47	56	<b>JAZZY JEFF &amp; FRESH PRINCE</b> —Brand New Funk <small>Just LP 1140</small>
♦ 48	—	<b>CASH MONEY &amp; MARVELOUS MARV</b> —Where's The Party At <small>Swingby Bag FLX 40015</small>
♦ 49	—	<b>CHUBB ROCK</b> —Chubb Rock <small>Sirenet LP 21824</small>
♦ 50	54	<b>ANQUETTE</b> —Respect <small>Lake Shywalker LP XL 103</small>
♦ 51	53	<b>SUGAR BEARS</b> —Don't Scandalize Mine <small>Next Plateau MF 50083 LP</small>
♦ 52	44	<b>BIZ MARKIE</b> —Somethin' For The Radio <small>Cold Chillin'/WB 31018</small>
♦ 53	51	<b>K9 POSSE</b> —Ain't Nothin' To It <small>Arista A21-0762</small>
♦ 54	42	<b>REAL ROXANNE</b> —The Real Roxanne <small>Sirenet LP 21827</small>
♦ 55	45	<b>DON BARON</b> —Action <small>UnivisCA 8011</small>
♦ 56	58	<b>KID N PLAY</b> —Rollin' With Kid N' Play <small>Sirenet LP out</small>
♦ 57	25	<b>ULTRAMAGNETIC MC'S</b> —Ease Back <small>Next Plateau MF 50087</small>
♦ 58	—	<b>EAZY E</b> —We Want Eazy E <small>Priority/Atlantic 80110</small>
♦ 59	52	<b>ROB BASE &amp; DJ EZ ROCK</b> —Joy And Pain <small>Profile LP</small>
♦ 60	26	<b>ANTOINETTE</b> —Baby Make It Boom <small>Next Plateau MF 50020</small>

(Continued from page 15)

## COMMENTARY

valuable in our corner of the music industry. His comments were not malicious, and though most were well-placed, those concerning Billboard reporters and promoters did not examine all the sides of that issue. As a promoter, I'm proud of what I am and what I do, and while there are things that upset me, too (like the lack of DOR records on the national club charts), I try to keep cynicism at bay and I always try to hang onto perspective. Generalizations do not eradicate problems, and there's always more than one side to a given story. Thank you.

Dave Lombardi  
Nat'l Club Promotion,  
Island/4th & B'way Records

*Brian Chin responds:* Dave, I sincerely thank you for being the first promotion person in ten years to have ever responded seriously to any of my comments about club promotion and it's effects on DJs and the various charts—not just Billboard's but individual pool charts and reports to local radio, too. Promotion was not even a major point in my piece, but I realized (after Stephanie pointed it out) that it would be a lightning rod for reaction.

I appreciated your well-considered commentary, and everyone knows you're not pressuring DJs. But I think that the profusion of items that you've addressed itself underscores how many extraneous considerations now crowd the agenda of the DJ. And pointing out the opportunism of some DJs shows how the young have been taught by crooks to be crooks. My main point was that while we're all trying to divide turf, make a name and a buck, and hack reports, the club-going audience has fallen out of the habit of perceiving the DJ as the keeper of music. And without respect for the DJ, the club, the music and the artists, it's no wonder that kids are not even respectful enough of each other to keep from fighting and making our kind of entertainment more dangerous than any of us dreamed it would be.

(Continued from page 22)

## STUPID DEF

**Tatiana**, "Move Your Body To The Beat" b/w "Do Your duty" (Vision) by **Beatmaster Clay D & The Get Funky Crew**, "Hit It" b/w "So Ruff" (BMW Records 213-755-4744) by **Wee Rock Krue**, "You Know What I'm Sayin'" b/w "Pump-It-Up" by **Maria Mar**, and "Never Had It Never Will" b/w "Cool Rude" by **DLR**, both on Toë Ragg Records/We Mix at 818-782-1975, and "Cutie Pie" (Hot/Atlantic), a slow rap jam by Florida's **L'Trimm**.

Expect upcoming releases from **Kool G. Rap & DJ Polo** with a 12" and LP titled, "Roads To The Riches" (Cold Chillin'/Warner Bros.), a new Profile 12" with **Jazzy Joyce** and a M.C. whose name is being kept quiet, a new **L.L. Cool J** 12", a new **Kool Moe Dee** 12", a **DJ Cash Money and M.C. Marvelous LP**, "Where's The Party" (Sleeping Bag), and a 12", "Self-Destruction," which attacks the problem of black on black violence, by various artists involved with the "Stop The Violence Movement," to be released by Jive on Martin Luther King's Birthday, January 15.

Send all product in all forms (LP, CD, Cassettes, 12", 7" and videos) and any other promotional material to P. FINE: 5 University Place, Flat 623, New York, NY 10003. Thumbs up & BE GOOD!!! SHALOM!!



(Continued from page 10)

## REVIEWS

"How Hard Can You Throw It?" (Pandisc 12" 030)  
Produced by The "R" (Renard With No Regard)

### SMOKEY DEE AND DJX

"All You Need Is The Bass (These Days)" (Pandisc 12" 028)  
Produced by DJX & Smokey Dee

Just a few days into the new year and "they're back." (No, not the poltergeists this time.) Who, then? It's the crew that brought you "The Bass That 8 Miami" (at least some of them, anyway). They've got some new friends and they're here and ready to BOOM... and BOOM they do, maybe even more so than they did the first time! Each side of this interesting disc has four outstanding Miami Bass cuts for your listening pleasure.

"Bass Wars," "Bass It Yáil," and "Battle For The Planet Of Bass" all bear the distinct stamp of the master—DJX. Each of these cuts have a boomin' bass, numerous snips and samples ("What should the President say to Mrs. Meier? Get it Girl, Got get-get it girl!"), the clever high and low voices that have graced several DJX releases, and the wailing guitar. Why mess up a winning combination, right? Any of these could have been the first single from the LP, but they weren't. Instead, Smokey Dee & DJX came first, with a tuff enuf rap delivered over a Rob Bass background. Of course DJX adds some other samples and cuts (and bass, yes), but this is more of a straightforward rap with fewer "special effects." (Check out the two mixes on the 12" if you want more.)

"How Hard Can You Throw It?" by The "R" (Renard With No Regard) featuring Ced What? leads off the second side. This cut is quite different from the A side. The two rappers ask you (over a boomin' bass line and a few samples) the musical question "How hard can you throw it?" (If you have to ask "throw what?" you've missed something.) Should encourage more than a few dancers to hit the floor and "throw it." (The 12" has 4 versions.) "Country & Western Rock" by **The Rock Rangers** is definitely unusual. It's not really C&W at all, but the whip effects and a few other goodies lend just a touch of Western flavor (Yee-hah!) to a very clever, boomin' rap. Could be a floor-packer—very appealing and recognizable. "Let's Get Started" by Thumbs & The Hoesties is a rap delivered over a reconstituted "Munsters theme." Toss in some scratchin', vocoder, and a pumpin' bass and stir... out comes another powerful Miami bass munster, er, ah, monster (sorry). Should be a really big hit with the bass crowd. "Bass Attack" by The We Down Express is the last cut—and its far more similar to the lead-off DJX cuts than anything else on this side, although it, too, is pretty different from the A side cuts—bit its still boomin'! (A special note: just like the first LP, the tape is mixed, but the record isn't. However, the tape mix is much better this time out... I promise.) If you're a Miami Bass fanatic this is another must-have LP. Pandisc Records—(305) 948-6466.

### BARBARELLA

"High Energy" (Roll 12" promo)  
Produced by Barbarella

This is so different from anything else out in Miami, I hardly know where to start. First, I guess, I better warn you that this is *not* a cover of the Evelyn Thomas classic at all... the title is the only thing the two records share. (This one is good enough, it could become just such a classic one day, however.)

No mistake here—this is a HI-NRG record—pumping along at 128 BPM. Barbarella delivers the sing-song vocals (and smooth voice-over raps) in a sultry, appealing style (very "Miami"). The hook "If you can't get what you want, get HI-NRG from me" is very catchy and delivers just what it advertises. The 3 wonderful mixes and edits on the A side (Ciro Llerena and Phil Jones, respectively) pump with infectious beats, keyboards, and various special effects. The mixes are DJ friendly—the ins and outs are E-Z and the breaks well placed. If that's all there was, I could heartily recommend this offering, but it's not... flip the disc over and you get three more mixes provided by Manny Lehman (NYC/Vinyl Mania). Of course, NYC and Miami have different tastes in music and Manny gives the tune more of a

(Continued on page 26)

# IMPORTS

## ART FREEDLAND

### CRUISELETTE

"Do You Know The Way To San Jose?" (Nightmare 12" England)  
Producers Ian Levine and Steven Wagner continue their "formula" dominance of Hi-NRG fare with their latest revival. This Bacharach/David composition made famous by "Dionne" in '68 receives a spirited arrangement and vocal delivery by Nightmare's studio trio known as "Cruiselette." Frequent import buyers will recognize all the over used production values in "Do You Know..." reminiscent of Offshore's "All Work & No Play" and the arrangement certainly could be ascribed to that of Seventh Avenue's "The Love I Lost." Even the guitar workings are familiar. Critics of their "clone" production style have to agree that they target their product well and that it does sell. "Do You Know The Way To San Jose?," at 134 BPM is a fervent NRG track that should chart extremely well and work as prime time product.

Ditto for the Gee Morris cover of the Isley Brothers "This Old Heart Of Mine" on Nightmare. 132 BPM... also very good.

### REAL LIFE

"Send Me An Angel" (Curb Records 12" West Germany)

No I am not five years late in this review, but with this new '88 version renewed interest in overlooked danceable pop-rock may occur. This fab Australian quartet led by David Sterry first debuted this track here in the States in late '83. Aided greatly by the emergence of music videos, "Send Me An Angel" charted well, breaking into Billboard's Top 30. Alternative club and radio formats found this band fit well into their now popular Brit synth style (after the successes of Yazoo and Depeche Mode).

Pressed on red vinyl "Send Me An Angel" is now available with two(2) new '88 versions." Remixed by Nigel Wright both the Heaven No. 7 mix and the Cloud Nine Mix make the track a must for dance-floors. The versions differ in rhythm construction, but both are 128 BPM. With the successes of Erasure and New Order this track can fit inconspicuously with sets of this genre. One of my favorite mainstream DOR tracks of all time made even better with these new mixes. This should be a part of your collection.

### LILAC

"Come Come Come" (Flea 12" Italy)

After their success last year with "Jump To The Music" no one should be surprised Lilac's latest "Come Come Come" is this issues hottest import. A feverish 136 BPM tempo and an over-zealous lyrical arrangement make this an NRG barnstormer. This track is a burner with aerobic programming a sure bet. The vocals have tinges of Sylvester's styling cutting through and the production features lively interplay between vocals and music. The extended "Orient Express" mix at 7 minutes should be all you'll need. For those who like to play there are some snippets of some individual production tracks pressed on side A, though I think a sampler would be needed to make full use of them. Hot NRG!

### BOYZ IN SHOCK FEAT. CAROL LEMMING

"Give Me Back Your Love" (Jack Trax 12" England)

With Acid, Techno and Freestyle making up most of the progressive "trends" of late, most attention has been drawn away from their basic "house" roots, sometimes complicating the musical and lyrical message. Carol Lemming, who is the featured vocalist on this Boyz In Shock track also penned the single. She delivers her lyric in a spirited manner, uncluttered by a simple but intense Dean Zepherin & Paul Denton production. Four mixes are pressed, one of which is Marshall Jefferson's. The labeling on the jacket and record differ so you guess which one's correct. Not since H.O.U.S.E. by Adonis has

a house import received so much early attention. This is one to watch... 128 BPM.

During the holiday hiatus Italy's **Time Records** has been busy releasing fine NRG product. Five of their releases are solid efforts that are receiving attention at NRG clubs. Released just before the holidays, "Midnight Dancer" by **Atrium** is a 126 BPM track that features lively production with a steady paced male vocal. **Aleph** returns with "Check It Up" which will please but not enthrall his fans... still good at 125 BPM. Mid-Tempo mainstay **Fred Ventura** jumps BPM to 126 with "The Years"... solid performance just a bit more boring than the 126 tempo would indicate. "Action," the latest duo from **Gipsy & Queen** is the title track from their latest import LP. It's strong arrangement and melody make this their strongest single to date (for the American mainstream). Great for aerobics (except for when the rhythm bottoms out)... 127 BPM. **Lisa Johnson** winds up my product review from Time Records with "Say Goodbye"... which is wonderfully catchy and very euro/pop. Nice track!

### STOCK AITKEN AND WATERMAN

"S.S. Paparazzi" (PWL Records 12" England)

Only SAW can produce a track that is so wonderfully creative, progressive and mainstream... all at the same time. Rarely do they occur as artists and when they do their material is usually away from their "formula" path and just plain fun. As with "Roadblock," "S.S. Paparazzi" represents a fun Acid excursion clocking in at 125

(Continued on page 29)

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# REVIEWS

New York feel. It's not so heavily layered and some of the special effects are different—it just has more of a "house" feel overall. The vocals are more up-front and the beat is far more prominent. Indeed, the flip mixes are every bit as useful and appealing as the A side mixes. All-in-all, a real treat for that special Hi-NRG fanatic on your gift list. ("What is it? Essence of man." It also "smells" like essence of "hit" to me.) This one keeps on giving from some time to come.

## RARE DESIGN

"Too Late For Love" (City Heat 12" 002)

Produced by Osmar Vazquez

Coming to sunny South Florida for your winter vacation? If you are, get ready for a full dose of the "Miami" sound. There are several excellent "Miami" offerings on the market right now, and this one is probably the most popular.

"Too Late For Love" comes to us with an A side club mix (5:40) and a flip side radio mix (4:50) and dub mix (5:30)—all at a floor-packing 122 BPM. Of course, the mixes are filled with layers of keyboards and bass and the lovely female vocals are very strong for Miami—outstanding. The hook "It's too late, it's too late—for love (for you're taking my love away)" is very effective. It also has a nice vocal interplay between the lead vocalist and the backups—very cleverly mixed. The dub is very "dubby" with echoed vocals and various different twists and turns, but it really is "stand alone" quality. It also would be very useful to extend the excellent club mix. (Although I like the club mix, the slow intro is a bit difficult to mix, so you'll probably have to skip over it, or better yet, start with the dub mix and come back to the club.) The break in both vocal mixes adds a wailing guitar—some what of a surprise—but it works out rather well. The break is quite short, however, so not too much room to play. In both club and dub, the out is nice, long, and simple if you choose to exit there instead. Well produced, well performed, and well mixed—and well worth checking out. City Head Prod., 341 NW 135 Ave., Miami, FL 33122, (305) 866-1432.

## CHILL DEAL

"We Are On" (Florida International LP/cassette promo)

Produced by Chill Deal

Humm . . . after opening this well-wrapped little package. I know I must have been "good" all over last year. Otherwise, Santa wouldn't have brought me the best little rap album in all of Florida, if not the entire US of A. (Perhaps you got on in your stocking, too, although I rather imagine you got a lump of coal, better luck next year. . . .) Anyway, let's hear what's up.

Here are eleven cuts geared to thrill almost any rap enthusiast. There's just about something for everyone. Side One leads off with a snappy little introduction (called "Intro"—how clever!) that tells us about the guys. It's followed by the album version of "Fat Butt Girls" (5:17)—the first single by the group (previously reviewed—DMR v. 11, no.18). This version is intermediate between the two on the 12", but just as good as either. Next comes the most clever rap I've heard in—well, I don't know how long. It's called "She's All About Money" (5:11). The rap warns us about a couple of girls whose only concerns are how much money a guy has and what he can buy them. (Of course, we know what the guys want too, but that's another story!) Anyway, the rap is clear and clever and the "dissing" back and forth between the guy and the girl is hilarious and original. (I can only give you a small sample in this space: I wish I could deliver it all to you.) "What you mean, we ain't got no money? We got more money than you and your Daddy." ("How you know, you ain't seen my Daddy.") "I seen you Daddy at the bus station, with a dirty shirt on . . . eating a dripping egg sandwich . . ." ("Uh-uh that was *your* Daddy.") The banter back and forth is great and the final "dissing" is not to be missed. This will be a monster . . . you heard it here. Next come two short cuts that could also be singles, if they were just a little longer. "Get A Little Stupid" (2:42) is perhaps the best dance cut on the album—full of scratching and beats and another clever ap to boot. "Clear" (3:48) is the first real "boast-rap" on the LP. It, too, is quite

danceable and the interplay of the rappers is every interesting. (Chill Deal never depends on just one rapper, but instead utilizes the mingling of multiple rap voices to increase their impact.) Side one closes with "Chill Deal Will" (5:06). This was the flip side of the first 12" and has also been reviewed previously in DMR.

The flip side offers up a stirring, slow jam called "By My Side" (8:52) that is reminiscent of LL Cool J (at least part of the time—but, then again it's difficult to imagine a slow rap that doesn't sound sorta like "I Need Love.") Nice change of pace that also shows versatility. Next comes "Shake That Thing" (3:41)—another clever rap/scratch dance cut that exhorts the girls to "shake that thing." (I think these guys have a serious butt fixation, but I guess there's nothing wrong with that.) A good party cut that oughta shake more than a few "backyards." "All The Way Down" (3:59)—more partying, more butt shaking, but a little bit more suggestive than the other cuts (sounds like the guys want to "shake" something else!) Another good dance/party cut—very catchy—nice break included, too. "Boodie, Boody" (4:09) is a different rap altogether—very 2 Live Crew in style, lyrics, and delivery. Of course, the guys are still searching for girls with "that booty," but the whole thing sounds like a very casual "Miami" rap. The concluding cut is a cover version of "Do It Till You're Satisfied" (which replaces a cover of "Why Can't We Be Friends" originally set for the LP, but deleted when something appropriated "turned up.") I'd recommend this LP if "She's All About Money" were the only decent cut—luckily, they're all good. The production is also head and shoulders above many rap records I've heard (not to mention many non-rap records, too). One of the best rap LPs in quite a while. If you didn't find one under your tree, just call Florida International Records/Coast to Coast Studios at (904) 744-7774. I'm sure they can help you out.

## FRANCES

"Surrender Your Love" (Crystal 12" RY-1000)

Produced by Joker's Wild Productions

If you're a fan of the "Miami" sound, then you'll be glad to know that the new year has something new and interesting in store for you. The evolution of the "sound" continues and "Surrender Your Love" may just be the "new" Miami sound for 1989.

Frances's first solo offering comes to us with four mixes. The A side offers both a dance mix (7:33) and a radio edit (5:07). The dance version has a nice, long intro starting with the beat and filled in gradually with the various musical layers. (The Spanish guitar that underlies part of the melody is especially pleasing.) Frances, who performed with Ish's Time Traveler in 1988, delivers chorus and verse in fine Miami fashion. The hook, "Surrender Your Love To Me" works quite well and the mix highlights the vocals whenever they return to that particular line. The break is definitely "progressive." (It has a blend of sounds without a strong Latin influence, although the "feel" remains.) There's also a nice long out for easy mixing and a big "wash" of sound at the cold end in case you're feeling a bit lazy. The radio edit loses the lengthy intro (surprise?) and has a somewhat different break (I actually prefer it to the previous one). The excellent vocals also seem to be pushed forward in this mix—should be right on target for POWER/HOT radio formats. The flip offers up a rather modest "melian" dub (6:49) and an instrumental (7:04). Either one would be equally useful to extend the A side mixes. The last version is really beautiful and displays marvelously the "hybrid" sound that is becoming more prevalent in "Miami" records. (The special touch of producer Rudy Gil of Secret Society is very evident.) 122 BPM. Crystal Records (305) 223-4372. Recommended.

## BRIAN KEITH

"Touch Me (Love Me Tonight)" (New Image 12" 901)

Produced by Darryl Payne and Eric Matthew

Alas, some things just aren't timed right. A three-minute egg isn't right at two minutes, or at five . . . and a new record label with a new release, easily noticed and appreciated in July may be completely lost in the pre-Christmas shuffle of December. That appears to be exactly what has happened to this outstanding release by Brian

# FINETUNING

BY MARK WEINSTEIN

**C**lassroom hi-jinx and a funky talent show are the premise behind "Rollin' With Kid 'N Play," the rap duos third video for **Select**. Co-directed by Producer **Hurbie "Lovebug" Azor** and "Yo! Show(s)" **Ted Demme**, this one will likewise feature dope dance moves and a cameo by **Salt-N-Pepa**. **Virgin** will add a grace note to the life and times of the legendary **Roy Orbison** with a video for "You Got It" directed by **Leslie Libman**. The posthumous clip is being culled from coverage on recent tour dates in Belgium. The track appears on Orbison's current LP, "In Dreams."

**Lever** take their cues from cover graphics in "Just Coolin'"—the video for the title track of their current **Atlantic LP**, directed by **Jane Simpson**. Fifties/tropical in feeling, the clip also features a cameo by **Heavy D** and some splashy choreography by **A.J. Johnson**.

**Fine Young Cannibals** will be releasing an **IRS/MCA** video for "She Drives Me Crazy" which, in addition to being their first from "The Raw And The Cooked" is also their first in over two years. Directed by **Philippe DeCoulfe**, the clip will feature the quirky costumes, mime-like movement and cone shaped additions to female anatomy introduced in his **New Order** video, "True Faith."

**Polygram** will be following up **Michelle Shocked's** very successful "Anchorage" with a video for "When I Grow Up" shooting with **Adrian Edmon Tson**. Edmondson, who is better known as Neil on MTV's "Young Ones," is also the director responsible for **10,000 Maniacs** "Like The Weather" last year. Hopefully the winds will be blowing in that direction this time around.

**Cookie Crew** turn it out Stateside in "Born This Way," their first American video for **Polygram** directed by the ever-congenial **Fab 5 Freddie** for **Calhoun**. The clip mixes fluffy character bits with a visual look that recalls **BDP's** "My Philosophy" (also directed by Freddie). The song was penned by **Stetsasonic's Daddy-O**.

**Edie Brickell** gets a retro touch in "Circle," **Geffen's** follow-up to "What I Am," directed by **Larry Williams** for **DMA**. Filmed on location in Haight-Ashbury, the clip features a sort-of counterculture ambience built around a cafe setting. Future releases from **Geffen** include **XTC's** "Mayor Of Simpleton," a **Masters Of Reality** video on **Rick Rubin's DEF American** label and a debut clip for Rappers **7 Eight 3**.

Ex-Polygram staffers **Len Epanand Claude Borenzweig**, working together again under the banner of **Flashframe Productions**, recently completed their first project, for **Wing/Polygram** artist **Dugan McNeill**. Polygram will also be releasing a clip for **Sa-Fire's** "Thinking Of You" for **Cutting/Mercury** and a debut video by **MC Rei & The House Rockers**.

An **RIAA** release dated January 3, 1989 shows increases in Gold music video certification from 19 to 31 and increases in Platinum music video certification from 9 to 10 between 1987 and 1988. The release also cites the RIAA's introduction of the Multi-Platinum music video category as an "indication of the popularity and success of music video sales."

The Multi-Media "Miss M." will be launching the **Atlantic** soundtrack from her new film "Beaches" with a video for "Wind Beneath My Wings" directed by **Matt Mahurin**. Mahurin, best known for **Tracy Spence's** "Fast Cars" also worked with Atlantic recently on **Judson Spence's** "Love Dies In Slow Motion" a very cinematic domestic life on-the-skids sort of piece.

**A&M** is in production on a video for **Toni Childs** "Walk And Talk Like Angels" as a follow-up to her award winning work with **Comic Sensa** on "Don't Walk Away." The new clip, directed by **David Ashwell** for **Ashwell Film Co.**, falls more into the stylized performance vein.

Shedding light on the ethnic origins of Brother **RIC** (Who spells his name **Ocasnik**), **Christopher Otsek** will make his **EMI** video debut with "She Did It," directed by **Jeff Stein**. Stein is responsible

for such classics as **The Cars** "You Might Think" and **Tom Petty's** "Don't Come Around Her No More." Other Vets working with new talent include **Paula Greif**, who also worked with **EMI** recently on their first clip for **Christopher Max**, "More Than Physical," which uses something called "Ray-O-Graph" technique.

A **Sweet** classic gets an update from **GWR's** all-girl band **Girls School** in an **Enigma** video for "Fox On The Run," directed by **Jean Pellerin**. And also in the campy vein is the labels recent release for **Dead Milkmen's** "Punk Rock Girl." This one updates a tradition as old as "Ariel" and "The Boy From New York City" with lyrics like—"If You Don't Have Mojo Nixon/Your Record Store Needs Fixin'."

Busy quarter at **MGMM**, with CBS West Coast assignments for **Eddie Money** and **The Bangles** and a **WCUK** shoot for **Les Rita Mitsouko** also featuring **Sparks**. **Tim Pope** is responsible for **Bangles** "Eternal Flame," a series of dissolving portrait shots, as well as the Mitsouko clip "Singing In The Shower," as yet unscheduled for American release. The Eddie Money clip, "The Love In Your Eyes" was directed by **Nick Morris**.

**Sam Raimy**, director of such classics as "Evil Dead" and "Evil Dead II," will be working with **Royal Court Of China** on what is described as "A dangerous performance piece" for the song, "Half The Truth." The clip supports the groups' second **A&M LP**, "Geared and Primed." Also upcoming at **A&M**—**John Hiatt's** "Drive South."



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OFFER EXPIRES 12-31-88

(Continued from page 26)

# REVIEWS

Keith on New Image. Let's see if we can't rectify the situation.

Darryl Payne & Eric Matthew provided us with many hit records in the early eighties—especially those of Sharon Redd, Sinnimon, and Gary's Gang. Now, after a hiatus of several years, they're back with a new label and a "stable" of both "old" and new artists. "Touch Me (...)" is the label's first effort.

The A side mix (5:30) appears to be the club version. It begins with some very clever percussion followed by the "trademark" piano and the smooth vocals. Brian's potent vocals (and the underlying shuffle-beat) really move this one along (116 BPM). The hook "touch—touch—touch me (and love me and hold me); touch—touch—touch me (and love me tonight)" is quite catchy—a quick grabber on the dance floor the first time through. The break has some scattered vocals and the wonderful piano moves forward again. After the break, the vocals reappear, this time double layered. The out is a cappella and rather short—slight fade to cold end. The flip offers an instrumental (5:27) and a radio edit (3:40). The instrumental is actually filled with vocals throughout—quite different from the A side mix. This is really a house mix or a dub mix rather than an instrumental—it could easily stand alone without the A side at all! The radio mix is ready for POWER/HOT format. So now you know—don't miss this one!

## STAGE IV featuring Luly

"Real Love" (Angel Eyes 12" AER 005)

Produced by Rick Moncaa

Excited? (Perhaps you were S-O-E-X-C-I-T-E-D by Stage IV and Angel Eyes a few months back that you've been waiting on the edge of your seat for the next disc ...) Anyway, you should be excited if you're into the "Miami" sound. This is another outstanding effort from Stage IV.

"Real Love" arrives with five different mixes, including a Miami Bass mix (5:01), a Be-bop-a-pop mix (4:37), a be-bop-a-dub mix (4:10), a Eurohouse mix (8:33) and an energy mix (3:47). The Miami bass mix is a nice blend of styles—typical keyboards with the Latin touch, but a pumping bass pulses below. Luly delivers the vocals in fine "Miami" style, although it must be noted that her voice is stronger than the "classic Miami" female vocalist. The various special effects and underlying male vocals enhance the production. (As the guy says "I've been invaded by bass!"—and so have all the A side mixes.) The Be-bop-a-pop mix loses some of the keyboards—seems rather sparse at times. (The slow intro has to be overlooked if you want to mix with this version.) Again, the bass and the male vocals serve as interesting contrast to Luly. The Eurohouse mix is real smooth, real strong and far more elaborate than the A side mixes. Although the hefty bass remains, the entire feel is downright jazzy (the jazzy piano break is top notch), I like this mix much better for this song—the various rhythms, special effects, and Latin touches really bring out the best in everyone involved. This is "the cut." The intro and exit are also both DJ friendly. The energy mix seems the best possibility for radio, but give it a listen, too—nice, but short. Angel Eyes—(305) 558-1881, 9900 NW 80th Place, Hialeah Gardens, FL 33016.

## PATTI FIRRINCILI

### NEW ORDER

"Fine Time" (Quest 12" 0-21107)

Produced by New Order

It's great when there's a New Order release; you know you'll love it, you know you're going to dance, enjoy the words and hear new groove lines and interesting, vivid sounds. And this is no exception. Hey, it was tough to try and sit down to write this. If you can't dance to this, may we suggest a transplant?

All three mixes on the A side glow with the familiar air of New Order and there is strong evidence of a Euro feel throughout the production. You will be impressed. At 126 BPM, it soars.

Flip over to Steve Hurley's mix; it feels sparser and seems to

have more foot and draws from his "house" background to round out the feel of the mix. It will be up to each of you to figure out your preferences.

The messed around mix is even truer to the house formula and includes the amiable bell and synth sounds of the original and is another opportunity to just play this record.

"Don't Do It" is another cut that will knock out N.O. fans. Somehow reminiscent of "Love Vigilante," it's downtempo groove and dreamy feel will delight and interest. These guys are fab.

## NITZER EBB

"Control I'm Here" (Geffen 12" 0-21111)

Produced by Flood

With each and every release, these guys get stronger, accruing fans like some CDs gain interest. Nitzer Ebb is one of the premier industrial edged bands who combined the synth sounds with more aggressive vocals and samples as opposed to their more popish counterparts who incorporated the gloominess with the non offending and lighter synth sounds.

These guys are hard deliberately and winningly. The record gains more and more momentum as it spins on your turntable. At an impressive 126 BPM, you'll have no problem trying to program the strategic dancefloor initiative mix (SDI) or the hard core mix. Who says our music isn't affected by politics?

This is a powerful record to say the least. Expect to get some mileage from playing K.I.A., too. How about some of the rest of you playing more of what the progressive guys do?

## PAILHEAD

"Trait" (Wax Trax EP 047)

Produced by Pailhead

This is an interesting EP. You'll think of head bangers, rock and super aggression while you listen and wonder about all this angry energy while you grimace and thrust while you dance. Actually, it's great stuff.

Lyrics are listed on the back cover and they are deep. Gain some insight into the makings of Pailhead who definitely don't sing about acne and kid stuff.

"Don't Stand In Line" is a danceable and workable cut. The fave of this reviewer is "Anthem," with lyrics like "you are in control of your thinking" and what not; really. The groove is reminiscent (vaguely) of Gary Glitter. You'll love those thrashing guitar sounds. Hot stuff.

"Ballad" is trippy, in a sense. These guys are deep and make hard, kicking music. Latch on. For the progressive set, again.

## DAIZ BROTHERS

"Blow Some Trait" (Bassment 12" BM0064)

Produced by Craig Bevan

Those fun lovin' Diaz Brothers are at it again and with 4 mixes at that. With reverence to the recently incarcerated JB, the boys break out the vegematic and , sencing and sampling with the hint of the ever popular acid flavorings that add psychedelia to the dancefloor. It moves, guys. And, it's fun.

For all of you who can't get enough of that funky stuff, flip over for the Break Beat Mix. The tempo is a bit slower than the house mix and very hip. If you truly love to make those dancers DANCE, you'll be playing this one. Weird ending.

## THE YOUNG GODS

"L'Amour" (Wax Trax 12" 057)

Produced by Rolli Mosimann

Dust the cob webs out of your ears and make a resolution to delve into the industrial, rock and righteous sound of The Young Gods. These guys are up and coming with the teen set as well as the alternative and progressive music lovers.

"L'Amour" comes on with a fiery vengeance and the power to sonically rearrange your face. The live drums dominate although the sampled guitar sounds are given solo passages. Sung in French with a Dionysian fervor, this uptempo tune can warm any chilly dancefloor. Not to be missed.

**W**hen Stephanie and I discussed this issue, she asked if I had any predictions for 1989. I figure England is not ready to let go of this whole acid house thing meaning we'll probably see a lot of white English boys making dance music sampling everything ad infinitum. By now, I figure you've all heard **New Order's** "Fine Time." The angst is gone, it's party time. Nuff said. Also, **Adrian Sherwood** and **Keith LeBlanc**, in a collaboration where they call themselves **The Forehead Brothers**, take a lot of old aerobic stuff and do their thing with it. The track is included on the Nettwerk sampler "Pay It All Back Volume 2" which features other unreleased material by **African Head Charge**, **Barmy Army**, **Mark Stewart**, **Lee "Scratch" Perry** and others from the On U Sounds stable, all produced by Sherwood. Both the CD and cassette contain seven bonus tracks, but more on that next issue.

A healthy development this past year was the acceptance of thrash and speed metal into the heavy metal mainstream evidenced, for example, by the platinum success of Metallica (which peaked at 6 on Billboard). I expect this trend to continue with new bands getting a fair shake resulting in a resurgence of local scenes. On the flip side, as more and more bands enter the neo psychadelic/neo folk/neo rock vein, I think a lot of originality will be sacrificed for a new formula rock. The potential glut of bands who are a throwback to early 70's progressive rock is endless. This may be great for album oriented radio but I shudder to think how boring it may be for those of us in our relentless search for new and interesting music. Bands playing it safe to make it; bands given a shot at radio exposure/commercial success taking the plunge into the formula pool on subsequent recordings so as not to blow what they've accomplished. This is not new but why do I see it happening more?

We really need another movement to blow the top off of corporate rock the way punk did. The English think that's what (acid) house is doing. I'm hoping it'll be speed metal. Twelve year old kids should be listening to bands like Voivod and—a plea to club bouncers—please don't stop the kids from stage diving!

Of course, the big thing to hit this year, not that major labels are kicking in is worldbeat, world music, or whatever you'd like to call it. Sire's Ofra Haza is on her way to 100,000 with "Shaday" being out only a couple of months. The trendsetting Shanachie is constantly expanding their roster and the "big guys" are taking note(s) signing up some of the better known acts. A club just opened this month in New York which caters exclusively to the music of Israel, Arabia, Africa and so forth. Called **Hype**, it is run by **Leonard Abrams**, music editor of Details Magazine who also ran Hotel Amazon. Having been a tastemaker all the years I've known him, Leonard supports world beat fully. Look for a column devoted exclusively to this subject in an upcoming issue. But, for now, a question I'd like to put out is—who listens to this music? Is it the hipsters, the intellectuals...? Can it be accepted into the mainstream? (MTV passed on "Galbi" and "Im Nin Alu" because they were too "weird"). I welcome your comments.

In the meantime, a couple of releases came out at the end of the year which I'd like to briefly mention this week. **The Dead Milkmen's** "Beetzebubba" (Fever/Enigma) blend the rhythmic funk of Red Hot Chili Peppers/Royal Crescent Mob with the quirkiness of They Might Be Giants. (Actually, it's the Dead Milkmen's quirkiness that influenced They Might Be Giants). This quartet was actually borne out of a fanzine the Philadelphians started up about six years ago. (Send for a copy at PO Box 58152 Philadelphia, PA 19102-8152. Yes, they're still publishing). The band hasn't lost their sense of humor after all this time ("Beetzebubba" is their fourth long player), nor have they abandoned their punk ethic from days gone by ("I Walk The Thinnest Line," "Smokin' Banana Peels"...). "RC's Mom" is great white trash funk and the single, "Punk Rock Girl," is all of the above—in short, a great pop tune. The video is truly a work of art with these

boys not exactly born to the profession of acting. It carries their sense of humor and should be in regular rotation on MTV, what with its zombies, glorp, tobacco topped pizza... A couple of personal faves are "Ringo Buys A Rifle" and "The Guitar Song." My Many Smells and "Bad Party" are other key tracks from this album which is getting lots of alternative radio play.

**Soft Cell** were huge here when they covered "Tainted Love" (which put them in the Guinness Book of Records for Billboard chart longevity), yet none of their originals fared as well. **Marc Almond's** solo recordings, though works of art, were never released here until now. One of the most distinctly beautiful voices in contemporary music, Marc has a gift of emoting in such a way few others possess. You're all, no doubt, familiar with, if not already playing "Tears Run Rings." Potentially a pop hit, this dance song has ace remixes by **Justin Strauss** and is replete with Marc's wonderful vibrato which sends shivers up my spine.

"The Stars We Are" is a stellar album with epic production by Marc and 2/3 of **La Magia** (The Magic)—**Annie Hogan** and **Billy McGee** who've been with Almond since the **Willing Sinners** days. As we were on the subject of world music, there is a definite Eastern influence on such songs as (my personal favorites) "The Sensualist" and "She Took My Soul In Istanbul." "The Sensualist"—the name says it all—is a hypnotic, very seductive song with Eastern melodies played by a 9 piece string section (**The False Harmonics**) conducted and arranged by McGee. "Istanbul" is slower, more deliberate with heavy percussion and backing vocals by **Suraya Ahmed**. Love, fear and passion are recurring themes in "The Stars We Are" fluctuating between complete and total love and momentary ecstasy (the duet with **Nico** "Your Kisses Burn"); the lush and beautiful "Only The Moment," another favorite, with a trumpet that is at times subtle until the break). I could go on and on about this album that is already guaranteed a place atop my list for '89, but I urge you to pick up a copy for no words could do it justice. If you're not already convinced, Marc Almond is the Frank Sinatra of the 80's with the last line of the LP summing up "The Stars We Are" so well: "And I a fool for love."

## DANCE MUSIC REPORT

(Continued from page 25)

## IMPORTS

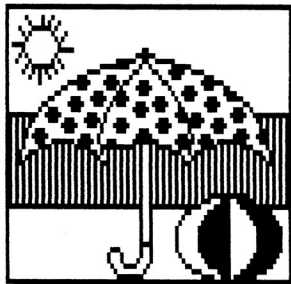
**BPM.** Filled with samples, snippets and believe it or not a music line that is partially kazoo-ed. Not nearly as catchy as "Roadblock" nor creative but still it is a solid party record. Plenty of mixes... too numerous to name.

### CETU JAVU

"Have In Mind" (ZYX 12" Germany)

After their huge success and moderate domestic success with "Situations," the West German industrial synth band Cetu Javu follows-up with "Have In Mind." Led by singer/songwriter Chris De Mere, Cetu Javu continues their Depeche Mode cloning style in brilliant fashion. "Have In Mind" works itself similarly to that of other successful synth/pop tracks. Based on an infectious synth line and a lethargic, but synth vocal lyric it surely is perfect for side stateside attention. The crossover lends itself to a variety of new mixes. It could conceivably receive a pop/hop treatment à la "INSC0," a house mix or stay untouched with its mild industrial synth sound. Excellent for all formats.

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# TOP 80 CHECKLIST

## Volume 12 Issue 1 January 17 - February 3, 1989

TC	LC	
0	1	<b>ERASURE</b> —A Little Respect Capitol 45-103—118 BPM
0	2	<b>INFORMATION SOCIETY</b> —Walking Away Sireny Bay 10 818—118 BPM
0	3	<b>SA-FIRE</b> —Love Is On Her Mind Capitol 45-103—118 BPM
0	4	<b>TONE LOU</b> —Wild Thing Delicious 07 100—128 BPM
0	5	<b>INNER CITY</b> —Good Life Virgin 8029—88 BPM
0	6	<b>PET SHOP BOYS</b> —Left To My Own Devices EMI 15817—128 BPM
0	7	<b>ROB BASE &amp; DJ EZ ROCK</b> —Get On The Dance Floor Pulsar 1009—118 BPM
0	8	<b>RICK ASTLEY</b> —She Wants To Dance With Me RCA 8889—118 BPM
0	9	<b>ADEVA</b> —Respect Columbia 45 4328—118 BPM
0	10	<b>GUY</b> —Teddy's Jam Upfront/MCA 2382—107 BPM
0	11	<b>SWEET SENSATION</b> —Sincerely Yours A&M 8518—88 BPM
0	12	<b>DURAN DURAN</b> —All She Wants Is Capitol 45-103—118 BPM
0	13	<b>MORRIS DAY</b> —Are You Ready Warner Bros 2116—133 BPM
0	14	<b>SIMON HARRIS</b> —Here Comes That Sound London 864-12—118 BPM
0	15	<b>SANDEE</b> —Notice Me Fontana 87-409—117 & 123 BPM
0	16	<b>RICHIE RICH</b> —Turn It Up/Salsa House Mercury 87-117—113-121 BPM
0	17	<b>MARTIKA</b> —More Than You Know Columbia 44-0133—118 BPM
0	18	<b>PAULA ABDUL</b> —Straight Up Virgin 8029—88 BPM
0	19	<b>SAMANTHA FOX</b> —I Wanna Have Some Fun Jive 1152—123 BPM
0	20	<b>WILL TO POWER</b> —Fading Away Epic 48-0412
0	21	<b>SHEENA EASTON</b> —The Lover In Me MCA 2384—118 BPM
0	22	<b>TKA</b> —Don't Be Afraid Sireny Bay 10 818—118 BPM
0	23	<b>ART OF NOISE FEAT. TOM JONES</b> —Kiss Chiswick 87 028—118 BPM
0	24	<b>NEW ORDER</b> —Fine Time Gestet 103 21-121—132 BPM
0	25	<b>GLENN MEDEIROS</b> —Never Get Enough Of You Atlantic 128—128 BPM
0	26	<b>TODD TERRY PROJECT</b> —Various Cuts Fresh LP 8208
0	27	<b>Kon Kan</b> —I Beg Your Pardon Atlantic 8822—120 BPM
0	28	<b>TEN CITY</b> —That's The Way Love Is Atlantic 8844—120 BPM
0	29	<b>SEDUCTION</b> —Seduction Mercury 15 701
0	30	<b>TAYLOR DAYNE</b> —Don't Rush Me A&M 401-8723—130 BPM
0	31	<b>TONYTONITONE!</b> —Baby Doll A&M 401-8723—130 BPM
0	32	<b>JOMANDA</b> —Make My Body Rock Big Beat 88 004
0	33	<b>NITZER EBB</b> —Control I'm Here Capitol 45-103—118 BPM
0	34	<b>EIGHTH WONDER</b> —Cross My Heart WTO 41-0759—117 BPM
0	35	<b>HEAVEN ON EARTH</b> —On An Angel's Wings Atlantic 8822—120 BPM
0	36	<b>LUTHER VANDROSS</b> —She Won't Talk To Me Epic 48-0178—117 BPM
0	37	<b>GEORGE BENSON</b> —Twice The Love Polygram 888—118 BPM
0	38	<b>RED FLAG</b> —Russian Radio Sireny/Baby 7131
0	39	<b>KIRBY COLEMAN</b> —Hey Ton' West Pointers 07 8007—117 BPM
0	40	<b>ROYAL HOUSE</b> —Yeah Buddy Sireny 10A100—121 BPM

TC	LC	
0	41	<b>BANGLES</b> —In Your Room Columbia 45-103—118 BPM
0	42	<b>MARCUS LEWIS</b> —The Club A&M/CBS 429-100—118 BPM
0	43	<b>LLOYD COLE &amp; THE COMMOTIONS</b> —My Bag Capitol 45-103—118 BPM
0	44	<b>MICHAEL JACKSON</b> —Smooth Criminal Epic 48-0789—120 BPM
0	45	<b>WEE PAPA GIRL RAPPERS</b> —Heat It Up Jive 1152—123 & 125 BPM
0	46	<b>HAZEL DEAN</b> —Turn It Into Love Capitol 45-103—118 BPM
0	47	<b>TODAY</b> —Him Or Me Mercury 87-117—113 BPM
0	48	<b>BOBBY BROWN</b> —Roni MCA 2371—124 BPM
0	49	<b>WAS NOT WAS</b> —Walk The Dinosaur Columbia 45-103—118 BPM
0	50	<b>OMD</b> —The Brides Of Frankenstein A&M SP 1238—123 BPM
0	51	<b>SIOUXSIE &amp; THE BANSHEES</b> —The Killing Jar Capitol 45-103—118 BPM
0	52	<b>NEW KIDS ON THE BLOCK</b> —You Got It Columbia 44-0133—114 BPM
0	53	<b>GINA GO GO</b> —I Can't Face The Facts Capitol 45-103—118 BPM
0	54	<b>MC HAMMER</b> —Pump It Up Capitol 45-103—118 BPM
0	55	<b>STEVIE WONDER</b> —My Eyes Don't Cry A&M 401-8700—89 BPM
0	56	<b>MILLI VANILLI</b> —Girl You Know It's True A&M 401-8700—89 BPM
0	57	<b>ANNIE LENNOX &amp; AL GREEN</b> —Put A Little Love In Your Heart Columbia 44-0133—114 BPM
0	58	<b>U2</b> —Angel Of Harlem Warner 8029—88 BPM
0	59	<b>FRONT 242</b> —Headhunter Jive 1152—123 BPM
0	60	<b>THE BOYZ</b> —Dial My Heart Mercury 87-117—113 BPM
0	61	<b>PIA PEEPLES</b> —I Know How (To Make You Love Me) Mercury 87-117—113 BPM
0	62	<b>PAJAMA PARTY</b> —Yo No Se Atlantic 8844—120 BPM
0	63	<b>ROBBIE NEVIL</b> —Back On Holiday Sireny 10 818—118 BPM
0	64	<b>RAZE</b> —Break 4 Love Columbia 44-0789—120 BPM
0	65	<b>CORINA</b> —Give Me Back My Heart Capitol 45-103—118 BPM
0	66	<b>MICHAEL RODGERS</b> —I Like It Like That WTO 41-0759—117 BPM
0	67	<b>SALT N PEPA</b> —Get Up Everybody West Pointers 07 8007—117 BPM
0	68	<b>KARYN WHITE</b> —The Way You Love Me Warner Bros 2100—106 BPM
0	69	<b>CHAKA KHAN</b> —It's My Party Mercury 87-117—113 BPM
0	70	<b>ROBERT PALMER</b> —Early In The Morning Sireny 10 818—118 BPM
0	71	<b>ERIC B &amp; RAKIM</b> —The R Jive 1152—123 BPM
0	72	<b>KID 'N PLAY</b> —Gittin' Funky Sireny 82319
0	73	<b>DENISE LOPEZ</b> —If You Feel It Polygram 15 701B—118 BPM
0	74	<b>CAMOUFLAGE</b> —The Great Commandment Atlantic 8820—120 BPM
0	75	<b>TONASIA</b> —Wandering Mercury 87-117—113 BPM
0	76	<b>BASSIX</b> —Hands Full Of Nothing Riviera/RCA 1201—102 BPM
0	77	<b>SASSA</b> —When The Time Is Right Polygram 15 701B—118 BPM
0	78	<b>YAZZ</b> —The Only Way Is Up Sireny SP 3030—120 BPM
0	79	<b>BANANARAMA</b> —Love, Truth & Honesty Sireny 10 818—118 BPM
0	80	<b>MARIA VENCHURA</b> —My Heart Holds The Key Jive 1152—123 BPM

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Marc Stone, MD



**[1] WOHT (New York NY):**  
Bobby Brown "Roni", Corina "Give Me Back My Eyes", Debbie Gibson "Lost In Your Eyes", Sweet Sensation "Sincerely Yours", Al B. Sure "Rescue Me", Salt 'N' Pepa "Fast & Shout", Adeva "Respect", Gina Go "I Can't Face The Fact", Kylie Minogue "It's No Secret."

**[2] WUPR (New York NY):**  
Tiffany "All This Time", New Kids On The Block "You Got It", White Lion "When Children Cry", Debbie Gibson "Lost In Your Eyes", Sheena Easton "The Lover In Me", U2 "Angel Of Harlem."

**[3] WHYT (New York NY):**  
Sherif "When I'm With You", Debbie Gibson "Lost In Your Eyes", Guns N' Roses "Paradise City", Bobby Brown "Roni", Mike & The Mechanics "Living Years."

**[4] WKRB (Brooklyn NY):**  
Nayobe "It's Too Late", Tiffany "All This Time", Debbie Gibson "Lost In Your Eyes", Samuel "Open Your Eyes", Pet Shop Boys "Let's Go On A Journey", Pilot Jones "Fall Out Of Love", Duran Duran "All She Wants Is", LoriMarie "The Way Love Should Be", LNR "Work It To The Bone", Ten City "That's The Way Love Is", Freestyle Express "I Wanna Rock."

**[5] WKSS (Hartford CT):**  
Eddie Brickett & The New Bohemians "I Am What I Am", Camouflage "The Great Commandment", Mike & The Mechanics "Living Years", Kylie Minogue "It's No Secret", Al B. Sure "Killing Me Softly", White Lion "When Children Cry", Debbie Gibson "Lost In Your Eyes", Roy Stewart "My Heart Can't Tell You No", Vanessa Williams "Dreamin'."

**[6] WUSL (Philadelphia PA):**  
Vanessa Williams "For You", Taylor & Bell "All I Want Is Forever", Donna Allen "Joy & Pain", Jonathan Butler "More Than Friends", The Boys "Lucky Charm", Freddie Jackson "Closer Than Friends", Surface "Closer Than Friends", Freddie Jackson "You & I Gotta Thing."

**[7] WNNK (Harrisburg PA):**  
Joan Jeff "Little Lie", DJ Thomas & Duvy Springfield "The Grooving Pain's Theme", Mike & The Mechanics "Living Years", Kon Kan "I Beg Your Pardon", Debbie Gibson "Lost In Your Eyes", Roy Orbison "You Got It", Anita Baker "Just Because", Bobby Brown "Roni", Huey Lewis "Give Me The Keys", Breaths "Don't Tell Me Lies."

**[8] WWKX (Providence RI):**  
Milli Vanilli "Grit, You're This", Ready For The World "Grit", The Boys "Lucky Charm", Stevie Wonder "With Each Beat", Taylor & Bell "All I Want Is Forever", Jam "You And Me", Robbie Nevil "Back On Holiday."

**[9] WILD (Boston MA):**  
Sweet Obsession "Being In Love Ain't Easy", Today "Girl I Got My Eye On You", Sandee "Notice Me", Stevie Wonder "With Each Beat Of My Heart", Johnny Kemp "One Thing Led To Another", Freddie Jackson "You And I Got A Thing", Christopher Max "More Than Physical."

**[10] WKXS (Boston MA):**  
Anita Baker "Just Because", Milli Vanilli "Girl You Know It's True", Z'Looke "Can You Read My Lips", Sherrie "When I'm With You", Roy Orbison "You Got It", Inner City "Good Life", Huey Lewis "Give Me The Keys", Breaths "Don't Tell Me Lies", BVAnessa Williams "Dreamin'", Survivor "Across The Miles", Debbie Gibson "Lost In Your Eyes."

**[11] WPGC (Washington DC):**  
Guy "Teddy's Jam", Michael Jackson "Leave Me Alone", James Taylor & Regina Belle "All I Want Is Forever", The Boys "Lucky Charm", Will To Power "Fading Away."

**[12] WMYK (Virginia Beach VA):**  
George Benson "Twice The Love", Milli Vanilli "Girl I Know It's True", Jonathan Butler "More Than Friends", Freddie Jackson "You An I Gotta Thing", The Boys "Lucky Charm", Paula Abdul "Straight Up", Surface "Closer Than Friends", Tyran Perry "Get Buttery!", Ready For The World "Gently", Donna Allen "Joy & Pain", L'Trimin "Cute Pie."

## MD'S/POD'S PICK HITS:

**Rox Upton/KITY (San Antonio TX):** Midnight Bar "Snake In Grass"; **Chuck Atkins/WJMJ (St. Louis MO):** Karin White "Superwoman"; **Alex Greenberg/LL Cool J (New York NY):** "That Smiling Face"; **Black On White/WGSD (Chicago IL):** "Good"; **Geilip; Mark Jackson/WHYY (Detroit MI):** Michael Jackson "Leave Me Alone"; **Debbie Gibson "Lost In Your Eyes"; Lisa Diamond/WHYY (Virginia Beach VA):** "I Wanna Be Your Boy"; **Barry Hall/ML (Boston MA):** Today "G.I. Get My Eye On You"; **Just Ryan/WKSS (Portland CT):** Konkan "I Beg Your Pardon"; **Love Loc "Wild Thing";** Queen Duran "All She Wants Is".

### [13] WPWO (Miami FL):

**The Latin Rascals** "Don't Let Me Be Misunderstood"; **Samantha Fox** "I Wanna Have Some Fun"; **The Jets** "Only Dancing"; **Selleh "Love In Your Eyes";** **Duran Duran** "All She Wants Is"; **The Boys "Dial My Heart"; L'Trinn "Cutie Pie"; Gucci Crew II "Shirley."**

### [14] WHQT (Miami FL):

**Vanessa Williams** "This Is As Good As It Gets"; **Anita Baker** "Just Because"; **Milli Vanilli** "Girl You Know Its True"; **Paula Abdul** "Straight Up"; **Faze "Cold Sweat."**

### [15] WRGI (Naples FL):

**Rare Design** "Too Late For Love"; **Jill-Ian "Under The Boardwalk"; Pet Shop Boys "Left To My Own Devices"; Rod Stewart "My Heart Can't Wait"; Eddie Money "The Love In Your Eyes"; Debbie Gibson "Lost In Your Eyes."**

### [16] WHYT (Detroit MI):

**Duran Duran** "All She Wants"; **New Edition "Stand Rant"; Anita Baker "Just Because"; Sheelt "When I'm With You"; Rob Base & DJ EZ Rock "Get On The Dancefloor"; Michael Jackson "Leave Me Alone"; Debbie Gibson "Lost In Your Eyes."**

### [17] WCRX (Chicago IL):

**Was (Not Was) "Walk The Dinosaur"; Ten City "That's The Way Love Is"; Samuel "Don't Set Me Free"; Anita Baker "Just Because"; Kon Kan "I Beg Your Pardon"; L'Trinn "Cutie Pie"; Chip E "Get Up"; Will To Power "Fading Away"; The Boys "Lucky Charm"; Paula Brun "Excuses"; Freddie Jackson "You And I Gotta Thing"; Sade "Turn My Back On You"; Today "Girl I Got My Eyes On You."**

### [18] WLWU (Chicago IL):

**Jon Astley** "Been There Done That"; **Camouflage "That Smiling Face"; Fine Young Cannibals "She Drives Me Crazy"; Yaz "Stand Up For Your Love Rights"; Nicki Kamen "Tell Me"; Book Of Love "Lullaby"; Nitzer Ebb "Control, I'm Here."**

### [19] WLUM (Milwaukee WI):

No Report.

### [20] KMJM (St. Louis MO):

**Karyn White "Superwoman"; Anita Baker "Just Because"; Surface "Closer Than Friends"; Stevie Wonder "With Each Beat Of My Heart."**

### [21] KITY (San Antonio TX):

**Kirby Coleman "Hey Tony"; 2 Live Crew "Bakkey Yak"; Gap Band "Gonna Get You Sucka"; Midnight Star "Snake In Grass"; Karyn White "Superwoman"; Debbie Gibson "Lost In Your Eyes"; Fine Young Cannibals "She Drives Me Crazy"; Pet Shop Boys "Left To My Own Devices"; Breathe "Don't Tell Me This"; James Taylor & Regina Belle "All I Want Is Forever"; Anita Baker "Just Because."**

### [22] KJLH (Los Angeles CA):

**Stevie Wonder "With Each Beat Of My Heart"; The Boys "Lucky Charm"; Rick James "Sexual Love Affair"; Freddie Jackson "You And I Gotta Thing"; Vanessa Williams "For You"; Cheryl Peppali Riley "Me Myself And I"; Surface "Closer Than Friends"; Gap Band "I'm Gonna Get You Sucka"; Troop "Still In Love"; Anita Baker "Just Because"; Paula Abdul "Straight Up"; Sweet Obsession "Being In Love Ain't Easy"; Jonathan Butler "More Than Friends."**

### [23] KPWR (Los Angeles CA):

**Bobby Brown "Roni"; Kon Kan "I Beg Your Pardon"; Erasure "A Little Respect"; Debbie Gibson "Lost In Your Eyes"; Duran Duran "All She Wants"; Anita Baker "Just Because."**

### [24] KSOL (San Mateo CA):

**Slick Rick "Teenage Love"; Bar Kays "Struck By You"; Surface "Closer Than Friends"; Vanessa Williams "Dreamin'"; Cheryl Peppali Riley "Me, Myself & I"; Rob Base & DJ EZ Rock "Get On The Dancefloor"; Jonathan Butler "More Than Friends"; Candy "I Think Of You"; Mykele "Confess"; L'Trinn "Cutie Pie"; Chuck Brown & The Soul Searchers "Balletwork"; CeCe Winans "Heaven."**

### [25] KHQT (San Jose CA):

**James Taylor & Regine Belle "All I Want Is Forever"; Debbie Gibson "Lost In Your Eyes"; Gina Go Go "I Can't Face Facts"; Geopelo "I Don't Want To Be Alone"; Candy "Under Your Spell"; 2 Looks "Can You Read My Lips"; Pet Shop Boys "Left To My Own Devices"; Marcus Lewis "The Club."**

### [26] KMEL (San Francisco CA):

**Sa Fire "Love Is On Her Mind"; Dingo "24-7"; Debbie Gibson "Lost In Your Eyes"; Anita Baker "Just Because"; Inner City "Good Life"; James Taylor & Regine Belle "All I Want Is Forever."**

### [27] KFXX (Seattle WA):

Frozen.

### [28] KMAI (Honolulu HI):

**Vanessa Williams "Dreamin'; Sweet Sensation "Sincerely Yours"; L'Trinn "Cutie Pie"; Basia "A New Day For You"; Luther Vandross "She Won't..."; Eighth Wonder "Cross My Heart"; Candy "Under The Latin Moon"; James Taylor & Regine Belle "All I Want Is Forever"; Kylie Minogue "It's No Secret"; Bobby Brown "Roni"; Konkan "I Beg Your Pardon"; Johnny O "Fantasy Girl"; New Kids On The Block "You Got It"; Marika "More Than You Know"; Debbie Gibson "Lost In Your Eyes"; Steve Winwood "Holding On"; Brenda Russell "Get Here"; Karyn White "Superwoman."**

# DANCE MUSIC REPORT

## WEST COAST DANCE ROCK TOP 25

to: to:

- 1 — NEW ORDER "Fine Time" (Qwest)
- 1 FRONT 242 "Front By Front" (Wax Trax)
- 25 Kon Kan "I Beg Your Pardon" (Atlantic)
- 2 ERASURE "A Little Respect" (Sire)
- 17 INFORMATION SOCIETY "Waking Away" (Tommy Boy)
- 3 MARC ALMOND "Tears Run Rings" (Capitol)
- 8 ART OF NOISE WITH TOM JONES "Kiss" (Chrysalis)
- 7 SIOUXIE & THE BANANAS "Killing Jar" (Geffen)
- 21 SPLIT SECOND "Mambo Ich" (Wax Trax)
- 9 U2 "Desire" (remix) (Island)
- 11 — NITZER EBB "Control I'm Here" (Geffen)
- 5 PET SHOP BOYS "Left To My Own Devices" (EMI)
- 12 CAMOUFLAGE "The Great Commandment" (Atlantic)
- 6 MOVE "Yeah Whatever" (Network)
- 4 DURAN DURAN "All She Wants Is" (Capitol)
- 16 — BOOK OF LOVE "Lullaby" (Sire)
- 17 — CCPC "Orient Express" (Amnesia West Germany)
- 22 MANUFACTURE "As The End Draws Near" (Network)
- 19 — RED FLAG "Russian Radio" (Synthecode)
- 26 OMD "Bride Of Frankenstein" (A&M)
- 21 R.E.M. "Orange Crush" (Warner Brothers)
- 22 — SCRITTI POLITTI "Provision-LP" (Warner Brothers)
- 23 SKINNY PUPPY "Censor" (Network)
- 4 DURAN DURAN "I Don't Want Your Love" (Capitol)
- 21 ESCAPE CLUB "Shake For The Shek" (Atlantic)

Compiled by Ali Lexa from key West Coast DJs.



# NEW RELEASES

## 12" s

**Audio Two** "Many Styles/The Questions" First Priority Music DMD 1274

**Average White Band** "The Spirit Of Love" Track Record Company TRK-58831-1

**Bar-Kays** "Struck By You" Mercury 872 103-1

**Bas Noir** "My Love Is Magic" Nugroove Records NG 003

**Beatmaster Clay D & The Get Funky Crew** "Move Your Body to the Beat/Do Your Duty" Vision Records VR-1218

**Big Slam** "Livin' Large" Modern Records DMD 1282

**Book Of Love** "Lullaby" Sire 0-21101

**Gary Brock** "Stuck Between A Rock And A Hard Place" Rampage Records 882

**Alex Bundini** "Piano In The Dark" Orpheus Records SPRO 04221

**Candi** "Under Your Spell" I.R.S. Records IRS-23929

**Chanelle** "One Man" Profile

**Will Clayton** "Never Too Late" Polydor 871 417-1

**Code Serious** "That's Right" Avatar Records AV 123

**Corina** "Give Me Back My Heart" Cutting Records CR-223

**D'von & Phredde** "Olah Olah/Yeah Yeah Baby" City Beats Entertainment DJ 3002

**Dezuan** "Party House" Chi-Mix Records CMR-011

**Dionne** "Come Get My Lovin'" Bigshot Records BR126035

**Eastbound Expressway** "Whiplash" Megatone Records MT 163

**8½** "Alaska/In Montreal/Miami/Red Rock Big Sky" Criterion Records EP 2501

**E.S.P.** "We Got It" Select Records FMS62324

**Fastbreak & Supreme** "My Time" Kelly Records KR-101 (100 Polity Rd., Hackensack NJ 07601)

**File 13** "Party Line" Profile PRO-7237

**Final Cut w/ True Faith** "Take Me Away" Move The Crowd Records FE 18563

**Fine Young Cannibals** "She Drives Me Crazy" I.R.S. Records IRS-23926

**4-Flay** "Feel The Music" Bigshot Records BR-126035

**Prances** "Surrender Your Love" Cystral Records RY-1000

**Freestyle Express** "I Wanna Rock" Sunshine Music Ltd. SML-2350

**Funk House Express** "On The Mix" Nu World Records NW 108

**Hi-Bias featuring Heather Cherron** "I Wanna Take You/Alleycat" Bigshot Records BR-124035

**Hot Day & Mystique** "I Found Love" Tuff City TUF 128040

**Chrissy Leocoe** "Love Desire" BlueDog/Sutra Records SB 2003

**In-Dex** "Give Me A Sign" Bigshot Records BR-129035

**K-9 Posse** "Ain't Nothin' To It" Arista AD1-9763

**Keith, Kat & Blondie** "Gotta Get Some Money" Nugroove Records NG 007

**Kon Kan** "I Beg Your Pardon" Atlantic DMD 1276

**L.U.S.T.** "2 Hot 2 Stop" Renee Records RE 111

**M.C. Malika Love** "She's Bad" Select Records FMS62323

**M.C. Bell and The Houserockers** "My Vision/Into The Future" Mercury 872 289-1

**Magnetic Touch** "You Deserve It" Cheryl Records C-0001

**Melina Marks** "Tease Me" Bigshot Records BR-127035

**Mastercraft** "On A Journey" On The Moon Records OTM1

**Christopher Max** "More Than Physical" EMI V-56122

**Jillian Mendez** "Get Up/Love's Over" Bigshot Records BR-125035

**Modern Rocketry** "Get Ready/LCD7" Megatone Records MT164

**Nayobe** "It's Too Late" WTG Records 41 08182

**New Order** "Fine Time/Don't Do It" Qwest Records 9 21107-0

**Nitzer Ebb** "Control Im Here/K.I.A." Geffen Records 9 21111-0

**Robert Palmer** "Early In The Morning" Manhattan V-56113

**Mica Paris** "My One Temptation" Island promo

**Cheryl Pepsil Riley** "Me, Myself & I" Columbia 44-08176

**Tony Rome** "One Love" Wide Angle NS 111

**Romeo Romeo** "Without Her" Invasion PAL-7244A

**Salt-N-Pepa** "Twist And Shout" Next Plateau Records NP50083

**Samuel** "Open Your Eyes" Cutting Records CR-224

**Serran** "Honor Of Delights" Wide Angle NS 108

**Brenda Starr** "You Should Be Loving Me" MCA Records MCA 23834

**Style Posse** "What Is All Mean?" Wide Angle NS 107

**Super Lover Cee & Cadanova Rud** "Gotta Good Thing" Elektra 0-66722

**Surface** "Closer Than Friends" Columbia 44 08184

**Judy T.** "Don't Make Me Read You" 4th & B'way BWAY 478

**Tanganyika (Li Roxanne)** "Tanganyika's Back" A-Side Records Intl.

**Annette Taylor** "Victim" Select Records FMS62328

**Ten City** "That's The Way Love Is" Atlantic DMD 1283

**The Gap Band** "I'm Gonna Git You Sucka" Arista AD1-9777

**The Groove Robbers** "How Far Can We Go?" TVT Records TVT 4058

**The Relvins** "It's About Time" Capitol SPRO-79502

**The Stop The Violence Movement** "Self Destruction" Jive 1178-1-JDAB

**The Uptown Girls** "Rescue Me" Oak Lawn Records OLR-132

**The Wonder Stuff** "Give Give Give Me More More More" Polydor 871 445-1

**Three Times Dope** "Greatest Man Alive" Arista AD1-9749

**Tonasia** "Wondering" MicMac Records MIC 509 AS

**Too Nice** "Two Can Play The Game" Arista ADP-9769

**Too Short** "Life Is . . . Too Short" Dangerous Music 1163-1JDAB

**Untouchable Crack** "Ugly" Nu-Vision Records

**Little Vandross** "She Won't Talk To Me" Epic 49 08178

**Milli Vanilli** "Girl You Know It's True/Magic Touch" Arista AD1-9780

**Various Artists** "Reggae Dance Hall II" Sleeping Bag Records

TLX-42013

**Will To Power** "Fading Away" Epic 49 08183

## Lps

**Disconet** "Eleventh Anniversary Program Part 2" Disconet Volume 10 Program 13

**Disconet** "Double 88 Year End Medley Explosion" Disconet Volume 11 Program 1

**Maloko** "Soul On Fire" African Music Gallery AMG-006

**Alexander O'Neal** "My Gift To You" Tabu OZ 50416

**Mica Paris** "Mica Paris" Island 90970

**Pet Shop Boys** "Club Mixes From The Introspective Album" EMI SPRO 04231

**Pablo Toto** "Dame Chocha" Smokin TAILP4443

**Various Artists** "Sleeping Bag's Greatest Mixers III" Sleeping Bag Records TLX-42015

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**NRG** Miguel Brown, Jimmy Buffin, Gas Morris, Melo, Quantize, Buck Beats, Gypsy & Queen, Yaz, Saffron, M.C., Sandra, Alcorn, Gary Cooper, Local Hero, Dan Harrow

# DANCE MUSIC

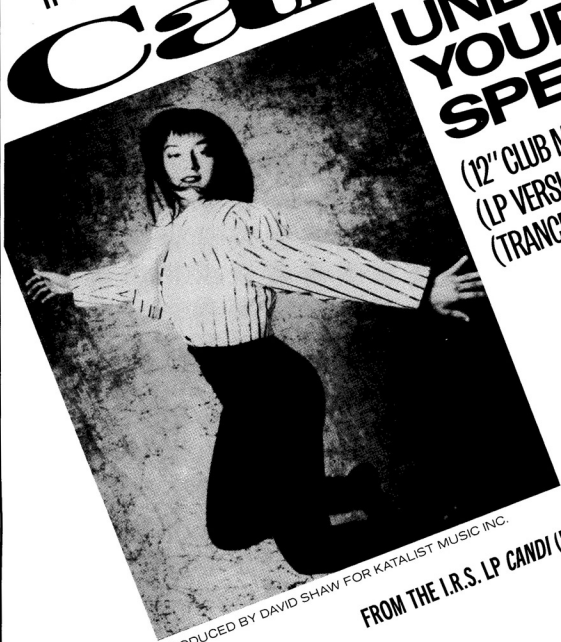
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