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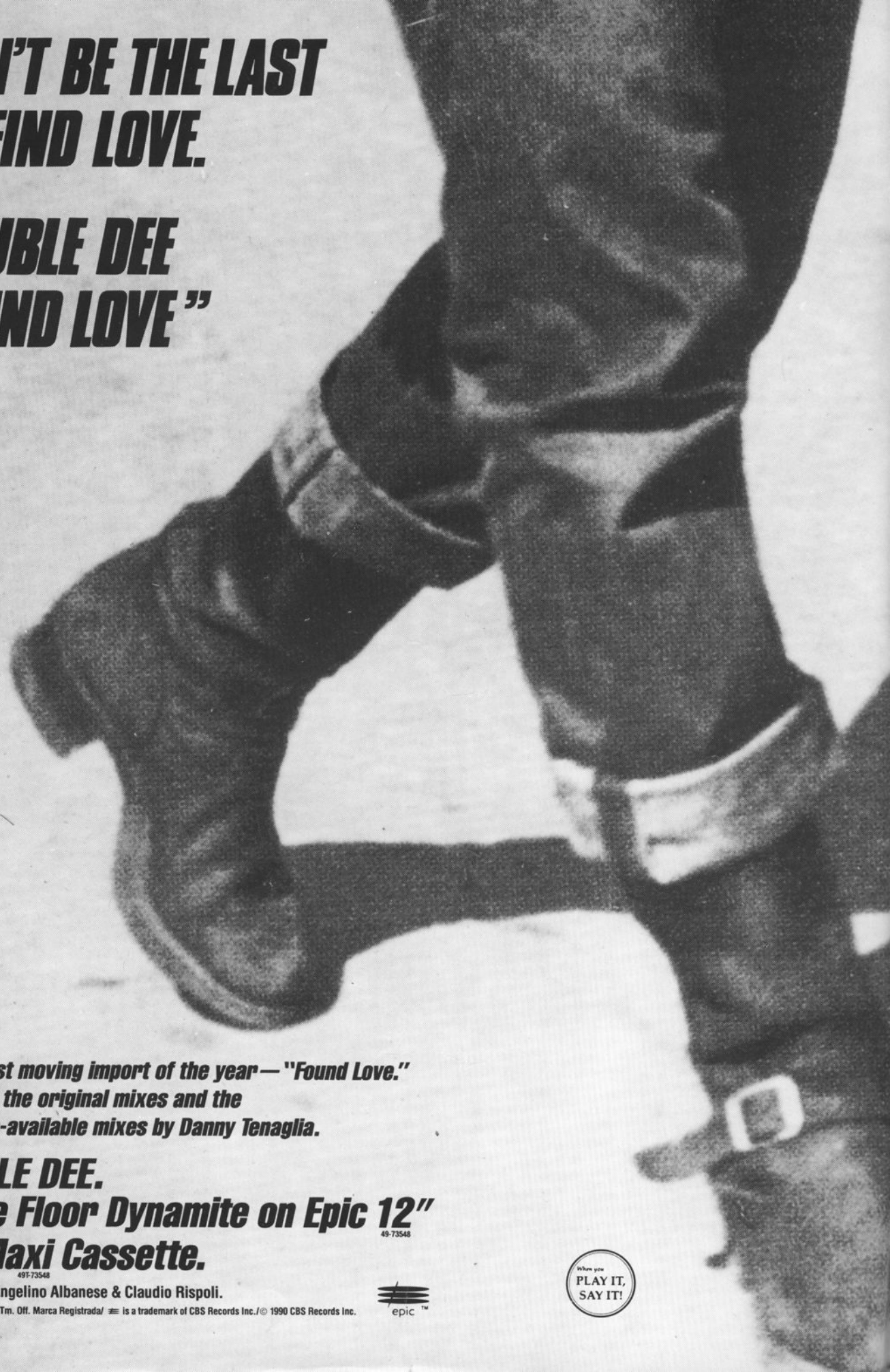
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BOOTIFUL BETTY

by Michael Paoletta

the top ten. So, why all the do over a girl named Betty (or, rather Alison)?

Perhaps it's because this 20-year-old is enjoying her first real taste of sweet success. "It's all happened so fast that I really can't justify it. This year has gone by so quickly for me. The work keeps me very busy and it gets kind of hectic -- 6 1/2 day work weeks at about 20 hours per day." Whew! But Alison doesn't seem

It's not often that I meet an artist who so completely wins me over by the end of a conversation. Yet this is just what happened when I interviewed our Miss Boo. Betty, that is. Betty Boo! Those close to her, however, tend to call her by her real name, Alison Clarkson.

It's also not often that an artist enters the DMR Top 80 Checklist at the number one position, but that is exactly what Betty Boo's "Doin' The Do" accomplished in the last issue (Volume 13, Issue 18). A feat rarely done. And in the UK, her long player, "Boomania," recently entered the charts at number four, while her first two singles -- "Doin' The Do" and the '60s-inflected pop gem "Where Are You Baby" -- zoomed into

to mind this crazy schedule at all which can easily be attributed to her down-to-earth quality which encompasses talent, determination and luck. "I was very lucky to be at the right place at the right time." But it did take her about three years to really become knowledgeable about the music industry and to acquaint herself with people in the business whom she needed to know. And, she has a real knack for talent.

For this half Malaysian, half Scottish loner, it all started about two years ago when she and two of her friends formed an all-girl rap group and dubbed themselves the She Rockers. As luck (and talent) would have it they found themselves featured artists on a West London compilation album with a hip hop jam entitled "First Impressions." "We got a lot of recognition from that because of the fact that we were girls and in London there weren't that many female rappers around. There were (and still are) groups like the Cookie Crew and Wee Papa Girl Rappers. Everyone was really interested in us and Public Enemy got to hear about us and they wanted to produce a song for us."

It was at this time that the small UK hip hop record label Music Of Life became interested in the girls. "We told the company that Professor Griff (of PE) wanted to do something for us. So off we went to New York and recorded a few tracks in Public Enemy's studio. It all fell through, however, because of so many personality clashes between the She Rockers and Public Enemy. It was a male/female thing. And just personalities in general." It seems that PE wanted the She

ALISON IS THE FIRST ONE TO ADMIT THAT DURING HER TIME AS A SHE ROCKER SHE WAS QUITE THE FIERY, ARROGANT AND BITCHY ONE!

Rockers to do their rap and then leave the studio. Alison, however, wanted to be involved with the actual music, too. But Alison is the first one to admit that during her time as a She Rocker she was quite the fiery, arrogant and bitchy one! Thus, the clash with PE can be easily explained and understood. A record did result from this pairing, "Give It A Rest," and that seems to have been the exact sentiments of the record company.

This trip to New York left Alison with a somewhat empty feeling and upon returning to England decided to leave the She Rockers (as did another member). The two of them banded together under the moniker Hit And Run. As Hit And Run, the two girls recorded some demos. Three months later, Alison decided to, once again, head for the door marked EXIT. Suffice to say, she entered another marked SOLO ARTISTS ONLY.

"I thought this is it. It was three group members, then two and now one. Now, it's got to work. So I went to Rhythm King Records in London and played my demo for Martin Heath (the

boss) and he was quite impressed with it." Martin relayed to her that the Beatmasters were looking for someone to perform on their LP track "Hey DJ" Martin asked if she'd be interested and that weekend she wrote a rap for the song. The record company loved it and decided to release "Hey DJ" as the next single. It reached the top ten last October. "For me, that was a very good stepping stone towards my solo career because it was only inevitable that people would expect another song from me after having done that." Martin Heath must have come to the same conclusion as well because he had plans of developing Alison Clarkson as a solo artist. And "Doin' The Do" was the first reward of this belief in Clarkson as a solo artist.

As a kind of advance, Rhythm King Records bought Alison some equipment for her home -- a sequencer, sampler, keyboard and a few other bits and pieces. Alison is the first one to defend her self-taught musicianship and credits it to having a good ear. "I learned how to use all the equipment by reading the owner's manuals...I locked myself in my room for several weeks and wrote all the material for my album and the record company loved every song." And it is in Alison's songwriting where her real talent lies. As a matter of fact, she wrote or co-wrote all but one of the songs on her album. It then took about six weeks for the

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ALISHA'S GOT THE RIGHT NUMBER

By Dean Ferguson

Though Alisha's only recently reached the ripe old age of 22, she's got industry credentials as impressive as those of most seasoned veterans. At 14, she was the lead singer of a New York-based rock and roll band called the Babysitters before hooking up with Vanguard Records' Mark Berry in 1983. She recently scored yet another top ten dance hit with her MCA debut single, "Bounce Back" and appears ready to continue the hit streak with its rapidly rising follow-up 12", "Wrong Number."

When talking to DMR recently, Alisha told us about how, in the beginning, she recorded demos of every type before Berry brought her "All Night Passion" in the summer of 1983. "At the time...all I wanted was to break into the music business. How many options were opened to me? I mean, I couldn't exactly start out (at 15) as a cabaret singer! (laughs) When Mark brought us 'All Night Passion,' we grabbed it. It was a great song...and it gave me the chance to finally have a record out (since Vanguard was ready to go with the project)." That's how Alisha fell into contemporary dance music, a format she has come to love dearly. "Once 'All Night Passion' broke, and I started doing club dates, I loved it. It was, like, I was born to do this! Now, dance music means everything to me."

As is quite often the case in the music business, things took a while to get going and the waiting game, Alisha recalled, can be incredibly difficult for a young performer to understand at the beginning of a career. "All Night Passion" was recorded in the summer of 1983, with a tentative November release planned, although it didn't actually hit the street until February of '84. We asked her what it was like to finally hear herself on the radio for the very first time.

"Mark Berry called and said, 'Your song is going to be on 'KTU (NY's now defunct WKTU/Disco 92) tonight.' I can remember that it was, like 6:00 pm when

he called and then waiting for hours...calling everyone I knew telling them to listen, until they finally played it...at three minutes after 9 on February 1, 1984!" Alisha recalled, laughing at the exactness of her own memory. She continued, "we ran through the house screaming. It was such an incredible moment! All the hard work, and the endless waiting had finally paid off."

It took more than a year before the release of her equally popular follow-ups, "Too Turned On" and "Baby Talk" in the summer of 1985, established Alisha's stellar reputation in dance music circles. "At the time, we didn't realize just how successful I was becoming. Now I look back on it and think, 'Wow!' As small a label as they were, I have to give Vanguard Records all the credit. I was their last dance artist and they really did the job for me."

Although Vanguard had been successful in the dance



market with Alisha and other artists like Roni Griffith, Poussez and Bobby Orlando, the label was in the process of being sold. It was rumored that Vanguard would soon be pursuing different musical avenues, which prompted Alisha and her management to contemplate the inevitable switch to a major label. Of course, they considered the risks. "I'd always heard that (analogy about) being a big fish in a small pond as op-

posed to the other way around, but we felt that Vanguard had taken me as far as they could. It was time to move on."

Of all the companies interested in Alisha at that point, RCA offered the young singer's lawyers the most promising package. Her music was subsequently featured in the movie "Mannequin," which RCA followed with the release of two more Mark Berry productions, "Into My Secret" and "Let Your Heart Make Up Your Mind." Neither of those singles achieved the level of success Alisha had been used to and so, last year, her management company went label-shopping again.

Alisha also decided that perhaps it was time to try new pro-

ducers, enlisting the talented Michael Jay for her debut MCA collection, "Bounce Back." While looking for material for this new album (her third), Alisha fell in love with Jay's Fire On Blonde productions "Wrong Number" and "Bounce Back." "Originally, Michael was only supposed to do the four songs he wrote for the album, because I really wanted to work with a variety of producers this time." That, of course, changed when she went out to California and started working with him -- everything went so well that they decided to do the entire album together.

For her next project, Alisha would still like the input of a number of different producers and among those she admires most are LA & Babyface, Teddy Riley, Clivilles & Cole, Jimmy Jam & Terry Lewis, Shep Pettibone and Stephen Bray. She's keenly aware of each of the aforementioned's dance credentials, though there are pop producers she admires equally. "I would die to work with Quincy Jones and, also, Stock Aitken Waterman.

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ROBERT OWENS

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CLUB PLAY ACTION

#21 DANCE MUSIC REPORT TOP 80 CHECKLIST

#15 BILLBOARD HOT DANCE MUSIC CLUB PLAY

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SNEAK PREVIEWS

by Stephanie Shepherd

Observing the plight of a retail slump as we approach the normally busy Christmas season, I thought I would see if any of the forthcoming releases could perk up the mood. Excitement hangs heavy in the air at Atlantic. Pardon me while I rave. Destined to be his most successful album of his career, Jellybean makes a comeback with "Spilling The Beans." The credit line-up includes the Weathergirls, China Phillips, Siedah Garrett, Martika, Hall & Oates, Nile Rodgers, Kenny G and Gerald Albright. The first single "What's It Gonna Be" features vocalist Nicki Harris who did background vocals on Madonna's tour. A great crossmix was provided by Dave Shaw. Another strong single possibility is "What's Up Baby" which features Cindy Valentine's strongest vocal performance to

date. If that's not enough there's a Dave Morales mix of "H.O.U.S.E." by Doug Lazy -- really gets those juices flowing -- wow does this kick. And a hip-house cut from Bingo Boys featuring rapper Princessa formerly on 4th & B'way. The tune called "How To Dance" uses snippets of classics like Chic in a most unusual and ear-catching fashion. Picked up from England for the world is a track called "Mood Food" by Four to the Floor -- etheric house with introspective lyrics. "Love So Special" by Ceybil is generating a big buzz in New York as a white label. Tony Humphries turned in a killer mix for "Sun Rising" by The Beloved. The next Phil Collins single titled "Hang In There Long Enough" has an incredible mix and sounds more like Peter Gabriel. Mojo Nicosia is stretching the boundaries with

For fall releases, a double album from Robert Palmer titled *Don't Explain* will be issued on cassette and CD only.



his mix of Ratt's "Loving You Is A Dirty Job." Also look for upcoming LPs from The Pajama Party, Little Louie Vega, Candy Flip and Soho.

Virgin has some hot LPs in the offing including *Refugees Of The Heart* by Steve Winwood, PIL's Greatest Hits, *Cold Kickin' It* by EU and a Jesus Loves You LP which may appear as a Boy George album. The new Inner City album titled *Fire* ships in late October. While some of the material is geared to radio, the first 12" called "That Man He's All Mine" will have two pressings. The commercial 12" contains six mixes and a special promo only 12" will feature six drastically different mixes as a way of thanking the DJs. The next Kid Frost single is "Ya Estuvo" (That's It). Dave Durrell and DNA provided mixes for Ryuichi Sakamoto's "We Love You." Frankie Knuckles has remixed Soul II Soul's "Missing You." He also mixed Lalah Hathaway's "Baby Don't Cry" which will include a Yvonne Turner mix of "Heaven Knows"

on the B-side. King Swamp, comprised of former members of Shriekback and Gang of Four, releases "Wise Blood."

EMI is riding high on the sales of Queensryche with over 600,000 units sold. For fall releases, a double album from Robert Palmer titled *Don't Explain* will be issued on cassette and CD only. Out of the 26 cuts, 16 are jazz standards and the remainder are pop rock. The concept is reminiscent of "Breathless." Other albums to look for include *UK Blak* by Caron Wheeler, The Pet Shop Boys' *Behavior* (look for an interview in these pages soon), *Medicine Man* by Bobby McPherin and *A Whole 'Nother Thing* by the O'Jays. Add to this list a bevy of reissues from Jan and Dean to the Chipmunks.

The Epic line-up starts with an Italian import by Double Dee titled "Found Love" remixed by Danny Tenaglia (who is relocating to New York for those who follow these things). Front 242 will maintain their alternative stance on "Tragedy Of You." "I Like You" by the Culture Beat has found appeal with the younger demos. Remixes by Digital Underground, Matt Dike and Mike Ross and Keith Cohen add punch to Louis Louis' "Rodeo Clown." Look for new albums from Alexander O'Neal, Tony Terry, Brenda K. Starr and Victoria Wilson James who sang "A Dream's A Dream" on the Soul II Soul LP. WTG is planning an album titled *Christmas In The City* which will be released in both Spanish and English. Included are versions of "Felice Navidad" and "Santa Claus Is Coming To Town." Featured artists include Denise Lopez, Paris By Air, the Covergirls, Nayobe, Brenda K. Starr and Louie Louie.

Look for more fall release news next issue.



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DEEPEST NEW YORK

by Michael Paoletta

Autumn has most assuredly arrived in the city and with it has come a steady flow of product -- some great and some not-so-great. Basically, I will only be reporting on what I consider to be the cream of the crop. And sorting through my latest crop of new release I find that there are about 13 or so records that fall into this category. Some of the records are by well known artists while others are by completely unknowns, yet all have a common thread -- a groove deep enough to incite your feet into a moving pattern! And we mustn't forget that the sounds of the deepest New York encompass all musical styles and forms, it does not just refer to HOUSE! With this in mind, we can start our journey down the path of new releases.

Two of the most anticipated releases finally see the light of day and both have been remixed

by Tony Humphries. Actually, Tony has been playing these two songs (as well as a host of others that will soon be finding their way to vinyl) via acetates at his home base, Club Zanzibar, as well as on his mastermix radio show for the past several months. Because of this, much excitement has been created on the streets of New York regarding these unobtainable gems. New York record stores even have signs posted at their counters stating "We do not have the following records so don't even ask us..." That is, until now.

The highlight for me is Ceybil's "Love So Special" (Atlantic 12" 0-86124). This 122 BPM R&B club scorcher has the talented Ceybil handling the role of the diva in a manner that will leave you breathless. The rhythm track and keyboards work overtime and Ceybil is quite the serious one when she laments "I'm

not gonna be a fool for you no more. My love's so special." Tony's Extended Mix, Remix Dub and Original Underground Mix should more than excite you.

The other gem belongs to "Part Of Me" (123 bpm) by Donna McElroy (Reprise 12" PRO-A-4426). Though the song may have a definite new jack swing attitude, it is through the additional production and remix by Tony Humphries that the song is able to take on a more R&B club feel. It is slammin'. And Donna McElroy's gritty, earthy vocalizing is easily comparable to that of Mavis Staples. 'Nuff said.

Continuing in the Warner Brothers corner we see that they are gearing up for a club-heavy season. Gwen Guthrie returns in fine form with her latest, "Miss My Love" (Reprise/WB 12" 21586-0; 113 bpm), which finds our favorite diva returning to her roots. More specifically, her days of "Peanut Butter," "Hopscotch" and "Seventh Heaven." This Guthrie/Dunbar/Shakespeare production has a definite classic feel while the remix and additional production by Yvonne Turner pump it up '90s style. Top notch. FYI, Gwen's forthcoming LP, *Hot Times*, features a club track worth serious investigation -- "Feel Good." Otherwise, the LP is chock full of beautiful ballads and more radio oriented dance music. The remake of "Never Knew Love Like This Before" is pure joy...On Sire Records, the orbital house sounds of Baby Ford will heat up many a dancefloor. The double-sided 12" contains "Let's Talk It Over" (121 bpm) and "Change" (118 bpm). Both groove in that unmistakable ambient manner that has made Baby Ford a darling of the musical scene (Sire 0-21557)...The much anticipated and lengthy wait for the domestic release of Monie Love's "Monie In The Middle" (Warner Brothers 12" 0-21737) is finally over. Arriving with no less than 6 mixes, "Monie In The Middle"

finds Ms. Love, once again, going right for the jugular with that fierce, retro hip house sound she so popularized on the import "Grandpa's Party." Monie's quick witted tongue doesn't let up for one second. Ditto for the rhythm track (115 bpm)...Also worth checking into is the new TKA long player entitled "Louder Than Love" (Tommy Boy/WB LP TBLP 26290). It features two very tasty tracks: a remake of Deodato's Garage classic "Are You For Real" (106 bpm) with its shuffling Soul II Soul feel and the Technotronic feel of "Crash (Have Some Fun)" (124 bpm).

The independent front is equally active with the following singles already (or soon to be) causing havoc in the underground dance clubs. First up is the return of The Associates with "Fire To Ice" (Charisma 12" DMD 1521; 126 bpm). "Fire To Ice" has been getting major play, especially the dreamy instrumental versions, on Bobby Konders' NYC radio mastermix shows. And it's no wonder, he supplied the brilliant remixes on the 12". It's typical Bobby Konders -- jazzy, ambient and beautiful. Just like his composition "The Poem." "Fire To Ice" is especially delicious when played next to The Beloved's "The Sun Rising" (which, by the way, Tony Humphries is remixing). Brilliant..."Wake Up!" is the title of the latest form Sex-O-Matic (Quark 12" QK027). This Karen Finley-like downtempo (92 bpm) groove is too funky and equally as fresh. Already gaining mucho attention in the NY clubs that count! "Wake Up!" -- definitely not for Jesse Helms aficionados. Sinfully delicious. Contact 212.489.7260...The sound of Chicago returns in a big way with the latest from Master C And J. Entitled "Master Of Love (Satisfaction Guaranteed)," it harks back to the Salsoul/West End days but with an overall '90s

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SOUNDS OF THE SOUTH

By John Griffin

Well, we're certainly behind the US efforts in the Middle East down here. Let me demonstrate. Over at the Power Pig in Tampa (WFLZ), they're running a new contest. All you have to do to win is say "Saddam Hussein Sux" as many times as you can in 9.3 seconds. You get a gallon of free gasoline for each repetition. Clever idea, good message, too. None the less, the "war effort" hasn't slowed the release of new vinyl in these parts. I don't think I'll ever get caught up on this stack of discs, but I'll give it a shot; you give 'em a listen, OK?

From down in Miami comes MK2 with "Get Down" (Rockin' Time 12" RT-001: phone 305.654.9074) and from the James Brown intro to the last beat this midtempo rap tune really cooks. The Eric Griffin touches are evident throughout and both rappers deliver straight up. The addition of a dub version to the vocal version (both 5:06) enhances the mixing possibilities tremendously. Sounds like a promising first offering from this new Miami rap group to me (100 bpm).

Next up is another newcomer, MC Gold with "Blinddate" (Champion 12" CR-0001: phone 305.836.2944). This one will take you back to the days of the four-track studio and the simple beat box rap. It's a tale about a blind-date gone just a bit wrong and it'll probably manage to upset a few of the larger ladies in the crowd. I think I like the hook, "I'll be doggone," better than the story. Anyway, if you're into simple sounds with some heavy bass, then check this one out. Vocal, instrumental and bassapella provided.

So what else is real fresh? How about Jazzi and Neat with "Ouch Me Baby" backed up with "Watch The Girl Get Raw" (Always Fresh 12" AWF-001: phone 305.584.2583). Another new label, another new two girl rap group, another old melody laid down in the background (this time it's "And The Beat Goes

On" followed by a little Rob Base). Actually, the rap delivery is pretty good, although I think I prefer the flip side boast rap to the one on the A-side; I also think that the flip side title-hook is superior to that of the front side. D.J. Man (another Skyywalker veteran) produced and arranged both tunes and Frank Cornelius provided the mixes. This one's not quite up to Salt 'N' Pepa standards yet, but worth investigating.

Here comes yet another new Miami label with New Energy and "Move Your Feet" (Dynamix II 12" DX II 5001: phone 407.694.0866). This is a really clever hip-house style tune from David Noller, one of the originators of Dynamix II. The hook on this one, "Hey you, move your feet!" is really catchy and the weird vocal distortion makes it even more effective. The rest of the rap is delivered clearly and cleanly by K Suave. There are four short mixes including an electro house mix (4:18), house of blade runner mix (3:36), house mix (3:30) and scratch, sample, a capella (3:01). This one is quite infectious, well worth more than a couple of spins, but you're certain to need two copies. Surprise, surprise! Look who else is on this label. It's Dynamix II with "Just Give The DJ A Break 1990" (Dynamix II 12" DX II). This new version of the (120 bpm) S. Florida vocoder smash has a real vocal mix performed by Breezy Beat MC, a scratch mix, bonus beats and there different a capella versions. The new vocal mix is hot, but not a one of these Albie Nieves edits is longer than (3:00), so they best serve as nice supplements to the more lengthy original. If you don't have it, you'll surely need two copies of this disc to stretch it out a bit.

From over Orlando way comes DJ Magic Mike and the Royal Posse with "M & M Gettin' Off" (Cheetah 12" TCRC 9503: phone 407.236.9494). The original version (4:08) was on the first Magic Mike LP while

the remix version is on the current LP, *Bass Is The Name Of The Game*. Now there's also a bassed out club mix and a half house mix, both (7:02), a bassed out radio edit and a house beats mix. These new extended mixes are very good, filled as usual with lots a cuttin', scratchin' and samples all laid down over a very steady dance beat. The intermittent rap delivery is maybe just a bit on the fast side for NYC, but it's still right on time down here. What more can I say? "Yo Mike!" Meanwhile, two other members of the Royal Posse have also dropped a new disc. Who Dat you say? None other than Vicious Base with "Drop The Bass II (The Sequel)" backed with "Come On" and "Comin' On Strong" (Cheetah 12" TCRC 9505). These tunes are also both remixed from the versions released on the two Magic Mike LPs. Obviously there's plenty of bass on both sides, although "Drop The Bass II" may shake the whole house down, whereas the Felix Sama edit of "Come On" will merely knock the windows out. For bassaholics everywhere.

Also from the Cheetah stable comes Schnitt Acht with "Sub-Human Mind" (Magii 12" TCRC 9105). The Sub-human side of this disc has the remix version of the tune, while the mind side has the extended dub. As you probably know, this group is very "alternative" and this tune is really "industrial." It has a con-

stant anvil beat, rapid-fire keyboards similar to "Flight Of The Bumblebee" (Rimsky-Korsakov) and both vocoder and "normal" vocals. The dub is a much longer version than the remix and provides a host of mixing possibilities...lotsa clear beats and catchy rhythms that could serve as a bridge for a host of other tunes. This will do quite well with alternative venues, but it may find its way into more than a few house mixes, too. Very danceable (120 bpm) and pleasantly different from much of the other Florida products.

On the slower side, Signature scores with "Take A Chance On Love" (Tropikol Blu 12" TB-0002). This is a soulful R&B number that features a strong female lead who pleads "take a chance on love with me." The entire production is very well done - the backups and the horns are adequate compliments to the outstanding (and unknown) lead singer. Her voice and vocal style remind me quite a bit of Cheryl Lynn; they're that good. Urban radio should be all over this one. Also excellent for a slow turn around the dance floor (76 bpm). Album version, instrumental (both 5:32) and radio edit provided.

As usual, Hot Productions has a number of new groups and releases just out. One of them is R.P.M. with "Tic-A-Nobe" (Hot 12" HAL 12180: phone

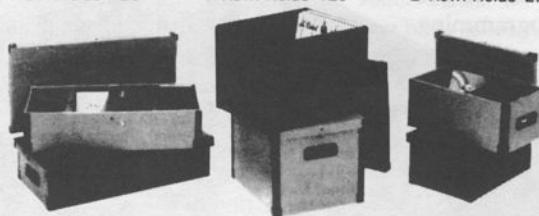
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RHYTHM RADIO

By Karen Harris

FRANK WALSH

**WPOW
96.5**

Miami, FL

"I started my radio career in the mid 70's, at the age of 15 working at the original 96X here in Florida. I worked with Joel Denver, Jerry Clifton and Beau Raines. The format at that station changed to disco while I was there, and I moved up the ranks to assistant program director. The station from then on was known as Disco 96. It was one of the first disco stations in the country, and I began one of the country's first live dj mix shows. This was in 1979."

Since that time, Frank Walsh has worked at several stations in programming and as an air personality, most recently at WPOW in Miami, the number one CHR station there. Success has come from his innovative approach to programming, and the ability to break records through the many hours of live mix programming

the station currently airs.

"My love for music got me into radio, and when 96X changed to disco music, I got into dance music. From there, I moved to ZETA-4, that changed formats to become I95, becoming a top 40 station in the early 80's. There I worked with Keith Isley. Again, I worked in programming and had an on-air shift. I moved to Y100 where I first worked with Bill Tanner, then I left for San Antonio. Out there I worked at KTFM and KITY for about two years. Finally, I got homesick, and moved back to Florida to work at Rhythm 98, a small Miami station. It was a challenge to take a station with a small signal and try a lot of progressive programming. It was a true dance/urban station as far as programming went, which is a very popular format around the country now. Because of the success of the station, I ended up staying there for about three years till 1987, where I joined Power 96- WPOW. I wanted to work with Bill Tanner again, and I'm enjoying it a lot. I also think we have one of the best owners in the business in Greg Reed."

...dance music is much more accepted than it used to be. It's not called disco anymore and there is so much more variety in the music.

Power 96 currently leans towards dance programming wise, but keeps the CHR feel. Being number one in their market, Frank feels, "dance music is much more accepted than it used to be. It's not called disco anymore, and there is so much more variety in the music. With freestyle, urban, pop and rap music part of the dance music realm, I

think dance music's popularity has increased tremendously."

Currently the country's leading live mix show programmer, Power 96 carries midday and evening mix shows daily. The night mixers include Ciro, Mohammed Moretta, Eddie Mix, Dancin Danny B, Lazaro Mendez and Phil Jones. And, although most of the music is current, it also includes some classic disco dance music segments. Frank comments, "while the mixers play by rotation, they have freedom to play new music and what they foresee as being the top songs in the clubs. So, every night we have a few new songs being played on the mix show. It's definitely a way for me to track what's happening, and get a response.

"In general, I'd like to see more programmers use people on the street for input in music played. Club and street music is very much happening. Just take a look at sales. For those of us who are programming to a 12 to 34 age group, we should try and keep in tune with what's happening. There's so much good product out there, and you have to be out looking for it. If you only rely on magazines and tip sheets, you're not going to know what's going on.

"If you look at the overnight request sheets from other stations across the country, the titles used to include a lot more adult and CHR product than you see now. Now, successful stations (ratings wise) have request sheets that include more rap and dance."



T A S T E M A K E R S

BAILY COLEMAN

KRIZ 1420 SEATTLE, WA

The hottest record we have and probably around the country is "Fairweather Friend" by Johnny Gill. It's got heavy phones and is a smash record. Also hot is Pebbles "Giving You The Benefit." Don't want to leave out the new one from Bernadette Cooper "I Look Good." It's done in a unique style. Teena Marie's "Here's Looking At You" is another hot record. It's a hit. Also, Caron Wheeler "Livin In The Light." She's got a smash of her own finally. Al B Sure "Misunderstanding" is a nice comeback record from him. Anita Baker "Soul Inspiration" is one of the better cuts off her album.

RICK UPTON

KSRP 92.9 SAN ANTONIO, TX

The best test for us is Johnny Gill "My My My" which shows incredible upper demos - female. Janet Jackson "Come Back To Me" is the same. It's a top five tester. MC Hammer "Have You Seen Her" will not go away. "Won't Give Up On You" is one of the best testing songs here right now. Ms. Adventures "Undeniable" is still doing very well. "Black Cat" (by Janet Jackson) is getting tremendous top five sales after only a couple weeks of airplay in the city. The Righteous Brothers still can't stop selling those records. "Unchained Melody" is top five call-out and request. James Ingram "I Don't Have The Heart" is also doing very well.

ERIC STRYKER

WHXT 99.9 EASTON, PA

Vanilla Ice is doing well - in the course of two weeks it's moved to top five request. Also showing initial life is Candyman "Knockin Boots." The Boys record looks like it has some potential. Obviously the video has helped in generating some phones. That's about it for right now.

JONATHAN DUNNINGS

WJMH 102.1 GREENSBORO, NC

Vanilla Ice "Ice Ice Baby," LL Cool J's "Booming System," and Candyman "Knockin Boots" are the three hottest songs on this station. Also doing very well in this area is Black Box "Everybody Everybody." The new Al B Sure "Misunderstanding" is really smoking in our tests. Stanly Clarke/George Duke "Mothership Connection" is doing real well.

Snap "Ooops Up!" is also doing very well. Pebbles "Giving You The Benefit" is very hot. Janet Jackson "Black Cat" and Tony Toni Tone "Feels Good" are doing very well. Johnny Gill's "Fairweather Friend" and Tracy Spencer "Save Your Love" are both sounding good.

LOU SIMON

KZHT 94.9 SALT LAKE CITY, UT

"Ugly" by the U-Krew from their album is getting number one phones. All the remixes of "Suicide Blonde" (by INXS) sound great on the air. Also we're getting a good phone reaction from an old club track called "Boom Boom Dollar" from King Kong & The Jungle Girls. It's a novelty Euro-dance record that sounds great on the air. A record that just won't die in this market is UB40's "The Way You Do The Things You Do." We took it to number one earlier in the summer for three weeks, now the other stations around here are banging it in. We're playing "Groove Is In The Heart" by Deee-lite, and it sounds wonderful. We're starting to get phones on that. Tracks that are getting good reaction every night are "What Time Is It" by Don't Know Yet, and "Grand Piano" by the Mixmasters on Pandisc.

CHERYL BROZ

KRBE 104.1 HOUSTON, TX

"Unchained Melody" by the Righteous Brothers is my number one requested song. It's mass appeal and doing excellently in call out. "Ice Ice Baby" by Vanilla Ice is another blowout for the 18 to 24 year olds in call-out and requests. Depeche Mode "Policy Of Truth" is doing extremely well for us here. Excellent call out research for five or six weeks. George Michael "Praying For Time" shot up the charts here. It's doing extremely well. The newest thing is "Groove Is In The Heart" by Deee-lite. What an excellent song. "Ooops Up!" seems to be taking off pretty well. Hall & Oates "So Close" is another hit. "Knockin Boots" by Candyman is doing extremely well in sales and in requests.

LEE CHESTNUT

WAPW 99.7 ATLANTA, GA

The most exciting song on the radio now is Deee-lite "Groove Is In The Heart." Requests have taken off in the last couple of weeks and once the video becomes popular, the record will take off. Big requests and sales on Vanilla Ice "Ice Ice Baby."

The Black Box record continues to do really well. We just started on the new Human League which sounds good, very much like their early 80's style. "Pray" by MC Hammer is a big request record for us. We're still on the Beats International record "Won't Talk About It." It sounds real good on the air here. On the horizon the new Prince record "New Power Generation" is supposed to be the next big single. George Michael's next cut "Freedom 90" - not a remake of the old Wham song will probably be big for him. I like the new Information Society a lot. We've been playing that a little bit. Soho continues to do well - we've had consistent top 20 requests on it since we've been playing it.

EFREN SIFUENTES

KDON 102.5 SALINAS, CA

Maxi Priest is number one doing exceptionally well in our call out. Vanilla Ice "Ice Ice Baby" is exploding on the radio here burning up the phones. Def Con 4 "Natural High" is doing exceptionally well with our upper demo request call out. Bell Biv Devoe "I Thought It Was Me" we added this week, doing fairly well in it's initial stages. We also added Elisa Fiorillo which is a groovy mix. We're playing the Jam Mix. Candyman is a top request song here. "My My My" Johnny Gill is doing well, and I can't wait to play "Fairweather Friend" the next single. Beats International "Won't Talk About It" is doing good for us - another groovy track. Lisa Stansfield "This Is The Right Time" is sounding good - we're playing the Shep Pettibone Mix. "Breakdown" by Seduction is also doing good in it's early stages. Lalah Hathaway "Heaven Knows" is fairly healthy. We're also playing the Deee-lite cut "Groove Is In The Heart" and it's heating up the airwaves. Tony Toni Tone "Feels Good" has got good call out response.

MIKE SNOW

KKBQ 92.9 HOUSTON, TX

One of the biggest records for us is the Righteous Brothers "Unchained Melody." The new Snap is really happening. Black Box is taking off. Also everybody's talking about Vanilla Ice "Ice Ice Baby." The new Pet Shop Boy's called "So Hard" looks really good. The brand new Adamski looks good for the clubs called "Bass Jungle." It's gonna be hot. Also watch out for Deee-lite. "Groove Is In The Heart" is gonna be huge. Everybody's talking about that one. The new Cathy Dennis is a hit. DNA with Suzanne Vega ("Tom's Diner") is doing well too. We're getting positive results on that.

RETAILING

by Karen Harris

Many thanks for your comments and suggestions for this column - keep those letters and pictures coming. One of the ideas I received was a request for an update on staffing and hiring that could benefit retailers large and small for the upcoming busy season. Without going over information you are already aware of, here are a few suggestions that may aid in finding sales and management personnel.

Fall and winter are generally the busiest of hiring times. The volume of customers increases, and employees returning to school are a few of the reasons why. Your decision to hire new staff should be well thought out in terms of time you are able to devote for taking applications and interviews, as well as training time needed for the new person(s) to learn your store procedures.

For large chains with Personnel or Human Resource departments, the easier method of acquiring sales help is to leave the majority of the search to the individual store as much as possible. Newspaper ads may not always be cost

Using a separate phone message machine for screening telephone calls, or requesting resumes in your ad can cut down on some of your search time.

effective. Major chains such as Record World/Square Circle utilize flyers and pedestal signs in the individual stores, and open houses in the main warehouse to attract applicants. According to Ellen Weiss, director of Human Resources there, "a general shortage in labor for the last two years in this area and our expansion have forced us to streamline our hiring systems."

In addition to the standard help-wanted signs in the front window, if you are a moderate to large sized store that constantly has the "revolving door" situation, you may have to devise year round methods of keeping qualified applicants handy. College placement department ads are helpful, and internship or other school credit programs bring a number of applicants. City youth development programs are also more than willing to supply you with applicants year round free of charge.

Finding management personnel should be mainly reliant on local newspaper ads and employment agency outreach for pre-screening. Using either of those methods increases your chance of finding mature qualified individuals who are more eager to work, and generally may be more skilled. Using an employment agency may also prove more cost effective in the long run because of the extra time needed to properly screen this more specialized person. Using a separate phone message machine for screening telephone calls, or requesting resumes in your ad can cut down on some of your search time.

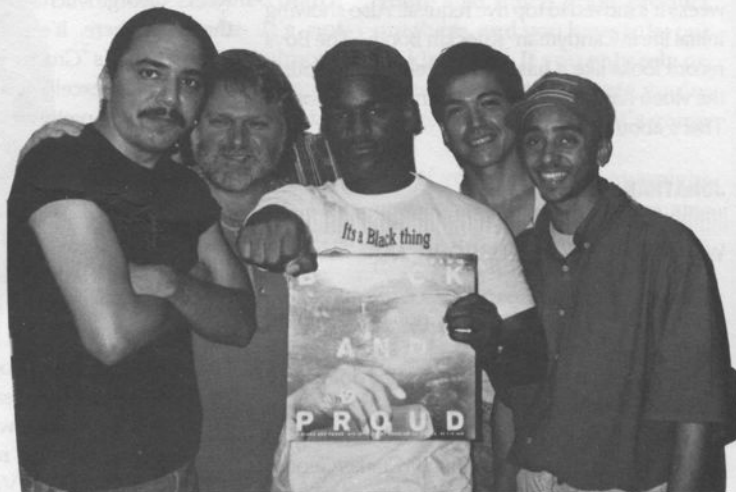
Hiring sales personnel for smaller

specialty stores seems to be less of a chore, according to many retailers I spoke with. If this is the case, keeping tabs on your regular customers may prove helpful for their references when help is needed. Setting up a reference or application file to refer to may be all you need. According to Susan Morabito at BPM Inc. in New York, "being a specialty store is an advantage. We are small, and usually find the help when we need it quite easily. Our regular clientele is usually knowledgeable, and more often than not, they are perfect candidates. We always have a steady stream of requests for employment here."

Though state laws vary, retailers should be up to date on ethical and legal hiring practices. There may be laws you are not aware of when it comes to what questions you are legally allowed to ask of an applicant. To avoid any possibility of a lawsuit, it is imperative you keep up with laws regarding hiring personnel. For information in your area, contact your state personnel consulting group, or the National Association of Personnel Consultants at 703.684.0180. Local employment agencies, trade organizations (such as the New York Job Development group), and state personnel consulting groups also hold seminars on hiring, firing, and other topics of

interest to retailers. Your local unemployment office may also be able to help with more information.

Proper screening and setting aside the time for a successful personnel search are your keys to finding the help you need. Appearance, punctuality, and employment background are some important factors to determine an applicant's qualifications. However, as many employment agencies stress, gut feelings about the potential employee are most important. They also contend there are no ground rules set in stone when it comes to actually questioning an applicant, other than legal limits. Remember, everyone is different, and your determining factor should be based mostly on ability and skill rather than personality and ability to "fit in."



Intelligent Hoodlum at S&J One Stop

(Pictured L to R) Milton Nazario, Ronnie Laubus, Tragedy - aka Intelligent Hoodlum, Gene Rombola, Ray Colon

DMR

Vol 13 Issue 19 October 7 -- October 25, 1990

TOP 80 RETAIL

TC	LC		
1	2	DEEE-LITE -- What Is Love	Elektra 66622
2	14	VANILLA ICE -- Ice Ice Baby	SBK 19724
3	7	LISA STANSFIELD -- This Is The Right Time	Arista 2049
4	11	GEORGE LAMOND -- Look Into My Eyes	Columbia 73509
5	1	BLACK BOX -- Everybody, Everybody	RCA 2...
6	4	BELL BIV DEVOE -- Do Me	MCA 24037
7	8	TWO IN A ROOM -- Wiggle It	Cutting 237
8	37	JANET JACKSON -- Black Cat	A&M 75021
9	5	PRINCE -- Thieves In The Temple	Paisley Park 21598
10	3	STEVIE N -- Dirty Cash	Mercury 875-803
11	15	PEBBLES -- Giving You The Benefit	MCA 24075
12	16	TONY TONI TONE -- Feels Good	Polygram 879-437
13	13	MAXI PRIEST -- Close To You	Charisma 96463
14	28	SOHO -- Hippy Chick	UK Import
15	6	CYNTHIA & JOHNNY O -- Dream Boy Dream Girl	Mic Mac 539
16	21	SNAP -- Oops Up	Arista 2071
17	18	NAYOBE -- I Love The Way You Love Me	WTG 41-734-30
18	22	LL COOL J -- The Boomin System	Def Jam 44-73458
19	64	SOUL II SOUL -- People	Virgin 96445
20	49	BETTY BOO -- Doin' The Do	UK-Import
21	17	CLUBLAND -- Let's Get Busy	Geffen 21609
22	29	THE BOYS -- Crazy	Motown 4730
23	--	SEDUCTION -- Breakdown	A&M/Vendetta 75021
24	40	SINEAD O'CONNOR -- Emperor's New Clothes	Chrysalis 23568
25	30	DESKEE -- Dance Dance	RCA 2649
26	27	BLUE PEARL -- Naked In The Rain	Big Life/Polygram 877-615
27	34	CARON WHEELER -- Living In The Light	EMI 56175
28	9	CANDY FLIP -- Strawberry Fields	Atlantic
29	--	INXS -- Suicide Blonde	Atlantic 87860
30	74	808 STATE -- Cubik	Tommy Boy TB 959
31	12	EN VOGUE -- Lies	Atlantic 86168
32	--	JESUS LOVES YOU -- Generations Of Love	Virgin 96446
33	36	ABBY LYNN -- No More Tears	MicMac 540
34	33	DINO -- Romeo	Island 422-878
35	39	YAZZ -- Treat Me Good	Big Life 877-617
36	20	TKA -- I Won't Give Up On You	Tommy Boy 954
37	44	YVONNE -- Can't Face The Fact	Cutting CR 238
38	--	INFORMATION SOCIETY -- Think	Tommy Boy 961
39	--	BEATS INTERNATIONAL -- Won't Talk About It	Elektra 0-66623
40	26	LIZ TORRES -- If You Keep It Up	Jive 1354

TC	LC		
41	--	MS. ADVENTURES -- Undeniable	Alco 96453
42	47	NITZER EBB -- Getting Closer	Geffen 4128
43	--	DNA with/Suzanne Vega -- Tom's Diner	UK Import
44	57	THRILL KILL KULT -- Daisy Chain For Satan	Wax Trax 9140
45	31	WENDELL WILLIAMS -- Everybody	Minimal 251
46	65	SAMUELLE -- So You Like What You See	Atlantic 86151
47	10	THE TIME -- Jerk Out	Paisley Park 21701
48	25	KEITH SWEAT -- Make You Sweat	Elektra 66683
49	32	HUMAN LEAGUE -- Heart Like A Wheel	A&M 75021
50	23	FREESTYLE ORCHESTRA -- Keep On Pumpin' It Up	SBK 19718
51	--	MC HAMMER -- Pray	Capitol 15617
52	51	BLACK RIOT -- Just Make That Move	West End 9001
53	38	JUDY TORRES -- Please Stay Tonight	Profile 7304
54	54	DIGITAL UNDERGROUND -- Packet Man	Tommy Boy 955
55	19	KYPER -- Tic Tac Toe	Atlantic 86183
56	45	DURAN DURAN -- Violence Of Summer	Capitol 15612
57	--	ROBERT OWENS -- Happy Days/Far Away	4th & B'way 440-514
58	72	DON'T KNOW YET -- What Time Is It	Epic 49-73458
59	--	STAX -- Mary Had A Little Boy	Import
60	--	BOOGIE DOWN PRODUCTIONS -- Love's Gonna Get You	Jive 1367-1-JB
61	42	PROJECTION -- Heart And Soul	MCA 24050
62	24	REAL LIFE -- God Tonight	Curb V77053
63	73	TEENA MARIE -- Here's Looking At You	Epic 49-73495
64	63	ATC -- It Ain't Over	SBK 19714
65	68	ALISHA -- Wrong Number	MCA 24051
66	56	NICK KAMEN -- I Promised	Atlantic 86161
67	52	JANE'S ADDICTION -- Stop	Warner Bros. 21559
68	--	D SHAKE -- Yaah	RCA 2655
69	48	MC HAMMER -- U Can't Touch This	Capitol Z15571
70	--	DJ PIERRE -- Time And Time Again	Jive 1369
71	--	PAIN -- Bank To The Beat	Martru 804
72	--	OAKTOWN 3.5.7. -- We Like It	Capitol V 15596
73	80	JANET JACKSON -- Come Back To Me	A&M 12345
74	--	CORO -- Can't Let You Go	Cutting 236
75	--	MIKE "HITMAN" WILSON -- Another Sleepless Night	Import
76	70	CYBER AKTIF -- Temper	Wax Trax 9117
77	77	KWAME -- Ownlee Eue	Atlantic 86199
78	78	LYDIA RHODES -- DJ Give Me That Funky Bass	MCA 24027
79	--	JEFF REDD -- What Goes Around	MCA 12-53919
80	43	PAT & MICK -- Use It Up Wear It Out	UK Import

HiNRG/EUROBEAT

by Dean Ferguson

One of the nicest things about the current change of seasons is that the nights are getting longer and, to fill them, we've got a slew of NRGetic new products to cover this time out, starting with some terrific new domestic releases.

some subtle industrial touches that give it a second-to-none, turbo-charged NRG appeal. Also quite nice is the B-side bonus track, "It Must Be Obvious" (122 bpm). Definitely an effort that's been well worth waiting for! Almost as eagerly anticipated by NRG aficionados is the latest from Information Society, "Think" (Tommy Boy/122 bpm), which NRG jocks across the country are already reporting in drones. Those who were looking for another "Lay All Your Love On Me" might've been disappointed by the new single's techno-freestyle flavor though this one's looking like a solid NRG hit regardless. Purists will be much more satisfied with the nice new Oak Lawn remixes of T-4-2's "Don't Let My Love (Push You Away)" (123 bpm). The newly extended (perhaps by Bay Beat's Walter Winston and Sam Boulineau?) "techno" and

"pushy beat" versions are both terrific and could be just the ticket for putting this alternative/NRG underground smash on the pop mainstream map. Contact the label at 214.520.2855 for more information.

Anything Box remains one of the industry's best kept secrets in spite of the group's back-to-back top five club hits "Living In Oblivion" and "Jubilation." Their third Epic 12" is yet another treasure certain to bring them to the NRG pinnacle this time around, if only for the variety of top-notch tracks provided. On side one we've got "Soul On Fire" (126 bpm), a lightly alternative, killer track with across-the-genres hit potential, followed by the exquisite "Our Dreams" (118 bpm), an irresistible late night track that's perfectly complimented by a newly remixed, downbeat acoustic version of the group's breakthrough hit, "Living In Oblivion" (100 bpm). The new 12" is another collective masterpiece from this amazing trio and their gifted producer, Jon St. James. Another under-appreciated dance band is Celebrate The Nun, who return this week with a wonderfully NRG-friendly new 12" called "She's A Secretary" (Enigma/128 bpm) that's certain to please fans of their marvelous debut single, "Will You Be There."

Simon Rogers has given the Lightning Seeds' "All I Want" (MCA/122 bpm) a dramatic new remix that's quite engaging in spite of the fact that most of delightfully tortured vocals have been dropped out. Happily, the original LP mix is provided on the flip for resourceful club jocks like yourselves (you'll want to pick up two copies of this wonderful single in order to explore the endless creative possibilities contained there in!). Ditto for the latest from Erin Cruise, whose sophomore single, "Never Enough" (Purple Heart/126 bpm), is every bit as satisfying as the advance preview cassettes had hinted at. A variety of inno-

vative mix choices are provided for creative club play and two copies of this new 12" are definitely required, simply because the "Psychodansic" instrumental, with its Black Box-styled keyboard work, is so much fun to drop into and out of. Erin's perfectly pitched vocals are, again, nothing short of spectacular and this one's destined to pick up where the label's inaugural release, "Eat Your Heart Out," left off. For more information, contact Purple Heart's Barry Sudano at 213.275.5123. Incidentally, Purple Heart's indefatigable promotional whiz-kids, Beth Foster and Doreen Freidman, have left the company (very amicably) to form their own international management, promotion and public relations firm, BDF Entertainment. Both women have the kind of credentials that most PR people would kill for. They're dedicated, motivated and incomparably qualified. The BDF team can be reached through their new offices in Miami at 305.949.4532. I must add that I'm surprised Beth Foster isn't pursuing a lucrative major label A&R career. Her ears are among the most finely tuned in the business (bar none!) and she's better than most at picking out the *real* hits first.

Breathe is a group that NRG fans can't seem to get enough of lately, with a wildly popular new sleaze import (see UK News ahead) to compliment their fab new domestic 12", "Say A Prayer" (A&M/118 bpm). The latter is a pop/NRG delight scoring plenty of club play points in the south and mid-west regions. Already a Top 40 radio hit, "Say A Prayer" is accomplishing an extremely rare reverse crossover onto some of HiNRG's most exclusive club jock playlists. Other current titles to note that are crossing from other formats into the HiNRG mainstream include Liz Torres' "If You Keep It Up" (Jive/122 bpm), "Naked In The Rain" by Blue Pearl (Big Life-Polygram/115 bpm) and Preska's "Let's Get

AMERICAN HINRG RELEASES

The most exciting release of the season so far is undoubtedly the new Pet Shop Boys 12", "So Hard" (EMI/123 bpm). After a year or so spent producing artists like Dusty Springfield and Liza Minnelli, Neil Tennant and Chris Lowe are back with a stellar effort that's already taking the NRG community by storm. Coproduced by the Boys and Harold Faltermeyer, "So Hard" is a progressive programmers delight. The new 12", mixed by Julian Mendelsohn features

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Real" (Epic/120 bpm), which is particularly noteworthy for the beautiful instrumental 'red zone' mix on side two (an after-hours delight!).

Though it saw some action a few months back as an import, the new Virgin-US release of "Generations Of Love" by Boy George's *Jesus Loves You* (117 bpm) deserves a second shot simply because the track is so magnificent. Do yourself a favor and listen again. Trust me! Devo's *NRGetic DOR 12*", "Post Post Modern Man" (Enigma/132 bpm) is another one that's been around for a while and, in spite of some solid (top 5) crossover NRG success in the southwest, appears to have floundered even in some of the more progressive markets. Mix it up a bit, boys, and you'll love the results. The Devo platter could be just the ingredient needed to subtly spice up a peak time HiNRG set!

BRITISH HINRG RELEASES

The pre-release buzz on the new *Michael Fortunati 12*" we wrote about some weeks back is building to a fever pitch. Due out any minute now on John McDonald and Phil Harding's new Blue August label, Fortunati's "Danse Avec Moi (Dance With Me)" is shaping up to be the first bona-fide import HiNRG smash of the fall season. Clocking in at a brisk 132 bpm, this new Phil Harding production is, in a word, irresistible. In spite of its French lyric line, an early "Danse Avec Moi" test pressing was a hands-down Fire Island floor packer during the last few weekends of summer. Don't miss it! Harding's PWL compadres Dave Ford and Pete Hammond also have new product out this week, starting with the former's *2 In A Room* update of "The Flasher" (Lisson/117 bpm). Dave produced, arranged and remixed this infectious high-house instrumental that's punctuated at just the right intervals with a carefully placed "I've got a trumpet, I'm gonna blow" sample by TR. Meanwhile, the usually innovative Pete Hammond's responsible for a rather blase new *12*" by Mark Alex called "Quick,

Quick" (PWL/186 bpm) an aerobic snore that's only redeeming feature is jazzy little sleaze track, "Starvin' Love" (120 bpm), on side two.

As I said before, *Breathe* is on a hot streak. Their new UK *12*", "Say Hello" (Virgin/103 bpm) is morning music of the highest caliber. David Glasper's wonderfully sensual lead vocals are oh-so apropos for late-night ice-breaking, especially over this stunning new EG remix. Equally attractive is Susaye Greene's first Motorcity sleaze foray, "Stop, I Need You Now" (102 bpm), a wonderful showcase for this former Supreme's incredible vocal range. Ronnie McNeir's got a dreamy Northern Soul-styled single called "Keep On Giving Me Love" (Motorcity/109 bpm) that's sure to excite the late-night set, especially with Tracy Ackerman and Jackie "I Believe In Dreams" Rawe providing some flawless backing harmonies. Just as engaging is McNeir's subtly NRGetic flip side, "You're My Number One" (130, but feels slower). The Susaye Greene and Ronnie McNeir twelves were both produced by Ian Levine, who's also responsible for one of the best sleaze tracks to emerge so far this year: "Keep This Though In Mind" by Johnny Bristol (Motorcity/99 bpm). This one is absolutely gorgeous, especially the techno-perfect, DNA flavored Rick Gianatos remix on side two, so grab it while you can! The only disappointment in the latest crop of Motorcity releases is Mary Johnson's "Come To Me," which sounds incredibly weak in spite of a vocal assist from Gee Morris and Sarah Parnell. Not even the 'deep house' remix by Casper can save it although Johnson himself sounds fine. It's just not a good record.

GERMAN HINRG RELEASES

"Blue Train" by Avalanche (Teldec/120 bpm) is a beautiful fusion of contemporary NRG styles that shouldn't be missed. Lovely Asian accents underscore

continued on page 21

DMR NRG TOP 50

TC	LC		BPM
1	1	BLACK BOX--Dreamland (RCA) LP-all cuts	122
2	2	TECHNODIVA--I Found Love (Megatone)	126
3	5	NILLA BACKMAN--Even If You Say (Downtown-Italy)	133
4	6	OBSESSION--Love Insurance (Almighty-UK)	128
5	3	PAT & MICK--Use It Up & Wear It Out (PWL-UK)	126
6	8	PROTOTYPE--Come Back To Me 1990 (Pandisc)	132
7	10	MIDNIGHT SHIFT--California Dreaming (Principal-UK)	123
8	15	LISA STANSFIELD--This Is The Right Time (Arista)	125
9	12	TRISHA--Every Time You Want (Beat Club-Italy)	130
10	4	ANYTHING BOX--Jubilation (Epic)	122
11	14	INDECENT OBSESSION--Tell Me Something (MCA)	122
12	7	LORRAINE MCKANE--You Make Me Feel Brand New (Profile)	132
13	9	REAL LIFE--God Tonight (Curb)	130
14	17	49ERS--Girl To Girl (4th & B'way-UK)	123
15	18	YAZZ--Treat Me Good (Big Life/Polygram)	117
16	16	CERRONE--Never Let A Day Go By (H.A.L.)	125
17	13	BANG--Holding My Heart (Vendetta)	114
18	20	JASON DONOVAN--Another Night (PWL-UK)	114
19	28	HIPSHOT--Meet Me In Heaven (Play)	120
20	24	MADALIENE LANG--Soleil (RCA-Germany)	122
21	11	KYLIE MINOGUE--Better The Devil You Know (PWL-UK)	122
22	23	BLUE SYSTEM--Magic Symphony - PWL Remix (RCA-UK)	121
23	26	FAYE FORMA--Tonight (Power-UK)	132
24	34	HUMAN LEAGUE--Heart Like A Wheel (A&M)	120
25	43	KIM WILDE--Can't Get Enough (MCA-Germany)	127
26	21	NICK KAMEN--I Promised Myself (Atlantic)	130
27	27	PAUL ZONE--Love Is The Message (ZYX)	125
28	38	RENE FROGER--Are You Ready For Loving Me (PWL-ZYX-Germany)	124
29	35	CAUSE & EFFECT--What Do You See (Exile)	126
30	33	WILLIAM PITT--Such A Lonely Night (Jupiter-Germany)	112
31	-	PET SHOP BOYS--So Hard (EMI)	123
32	39	THE SUPREMES--Stoned Love 1990 (Motor City-UK)	125
33	30	CHYP-NOTIC--Nothing Compares 2 U (Coconut-Germany)	120
34	22	49ERS--Don't You Love Me (4th & B'way)	121
35	-	YELLI--Let's Go Round Again (Fanfare-UK)	121
36	19	LAURA BRANIGAN--Turn The Beat Around (Atlantic)	125
37	29	ERASURE--Star (Sire)	122
38	45	TASHA--Not Feeling Blue (Beaver-Hong Kong)	130
39	-	PAUL LEKAKIS--Tattoo It (Sire) LP-all cuts	
40	25	MARK ALBANO--Take A Chance On Me (Chazz Jazz)	124
41	46	ROBERT MICHAEL BRAWN--Danger Zone (Crescent Noon)	132
42	-	DUSTY SPRINGFIELD--Reputation (Hot Tracks Remix)	130
43	-	THE ASSOCIATES--Hip On Ice (C/Virca-UK)	130
44	-	T-4-2--Don't Let My Love (Oak Lawn)	123
45	37	BAD BOYS BLUE--How I Need You (Coconut-Germany)	123
46	-	POWERBASS--I'm The Law (Principle-UK)	126
47	31	DAVID DIEBOLD--Sex Technology (Megatone) LP-all cuts	
48	44	ERNEST KOHL--Follow Your Heart (Wide Angle)	120
49	48	CLIFF RICHARD--Stronger Than That (EMI-UK)	122
50	-	JANET--One Day (Discomagic-Italy)	131

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

WEST COAST BEAT

By Bill "Beatboy" Barbenboim

In the rosy land of music, the big boys rule and the little guys get pushed further down in to the gutter. Yet there is a little guy out of Seattle who must be getting enough vitamins because he is growing and may soon be giving the big boys a run for their money. Yes, I am talking about the little giant from Seattle, **NastyMix Records**.

This is one company with a great and devoted staff, who is willing to put in those extra hours for a good cause, which in this case is fresh and innovative music. The whole "package" of the label looks good and most important of all it sounds terrific. All the "Nasty" artists have bio's and great logos that increase their visual recognition and develop identities for all the groups. That's right the company is into artist development (which is more often than not nonexistent with the independent labels until at least the artist has proven itself). Albums and not just 12" are put out by most of their acts.

NastyMix, for those of you who don't know, is not just limited to rap projects. The **Accused**, the "splatter kings" of metal core, also have a project out on the label. Their fourth (first on NastyMix) offering, the speed metal *Grinning Like An Undertaker* LP has already garnered MTV **Headbanger's Ball** video airplay.

Even though their music is definitively speedmetal, even those unaccustomed to this raw genre can appreciate the relentless pounding and guitar work of **The Accused**. And now the "splatter kings" have joined the thousands of other groups trying to spread positivity throughout the world (we've got to wonder how many of them really mean it?), with anti-drug and anti-violence songs on the album. They call it "splatter with a conscience."

When one thinks of NastyMix Records one can not help but associate the label with **Sir Mix-A-Lot**. He has definitely been the franchise player for the

company. Ever since his early success with "Square Dance Rap," Mix has been producing quality records that have been consistently selling well. His first album, *SWASS*, has sold over a million copies and the current *Seminar* LP has already been certified gold. Moreover, the latest single, "I've Got Game," should help Mix land his second platinum album.

Crime, gangs, drugs and other problems are indeed common place in the community where **Mix-A-Lot** grew up. Yet even though he has achieved wealth and success Mix has never forgotten his roots. He has not lost touch with reality that has sold him over two million of records. Many of his hits like "Posse On Broadway" and "My Hoopie" are "pure street operas" as told seen through the eyes of Mix's homeys from the same otherwise anonymous neighborhoods that he rhymes about.

Mix is able to take on the role of a storyteller, who is able to see ordinary situations and regular material items in a positive and unique light. He tries to break-down the stereotypes of "Beepers" by painting them as a means of communication between man and woman, as opposed to their negative and more publicized use (and I don't mean by doctors). He shows us the funny side of owning a beat-up car in "My Hoopie." And in "The Game," he explores the sleazy world of pornography and prostitution through the eyes of its central character, **Coco**.

The **Mix-A-Lot** posse can also funk up the jam as we can hear on their latest 12" release, "I've Got Game." This one is pure dancefloor scorcher dedicated to pursuit of women. This up-tempo rap offering should be perfect for most West Coast clubs. Radio should also be receptive to the light-hearted rhymes and the "U Can't Touch This" style funky riffs.

The latest discovery of Nasty Nes and the crew is the versatile

Criminal Nation, MC Deff and DJ Eugenius. They are called **Criminal Nation** "because that's the way we feel our music is...criminal. And we feel that's the way society labels our music because of the way we put it across. **Criminal Nation** describes a nation of black youth on the uprising."

Criminal Nation's versatility is exemplified on their first **NastyMix 12"** release. On this three-song EP, we get a glimpse of three sides of this multi-faceted group. There is the party side on "Insane," the dark side of society on "Homicide," and the socio-conscious side on "Criminal Hit." This should stir enough interest and hype to help their debut *Release The Pressure* LP get a warm reception from radio, especially college specialty shows, and hip-hop fans alike. Watch this group they're gonna be big!

In future columns look out for spotlights on other **NastyMix** artists, like **Kid Sensation**, **Whiz Kid With YSL**, **High Performance**, **Side FX** and soon-to-be-released **Blu Max**. It's gonna be **NASTY!!!**

From the cold winters of Seattle, we will venture down south to the ever-warm and "lovely" city of **Compton**. Ever since **Ice Cube** has left **NWA** there has been talk about the future of **NWA** projects and how well they would do without one of their chief members and lyricists. The controversial, unspoken rivalry was further fueled when **Ice Cube** released his solo project with great out of the box success. Will **NWA** still be able to do well? Well, now that **NWA's** latest EP is finally out, the answer to that question will be revealed. Or will it? You know that with all the controversy surrounding the **NWA/FBI** incident, the publicity tremendously increased the exposure of the group. Thus this album, which is not intended for airplay will most likely sell well not only to the die-hard hip-hop

followers of **NWA**, but to wannabe's whose curiosity was aroused with all the publicity. And like **Steven Tyler** of **Aerosmith** does, **NWA** should also thank the press for helping them sell thousands of extra records just for the simple fact that there's some (in this case a lot of) profanity on the album. And that's what it comes down to **NWA** will definitely sell plenty of records, but does that necessarily mean the work is good? In this case the answer is...maybe.

100 Miles And Runnin' is no worse than any other of **NWA** releases, yet it is no different or better. "Just Don't Bite It" is supposed to be a funny piece dedicated to the art of fellatio. Yet it is just another take off on "A Bitch Iz A Bitch," and not as funny, in poorer taste and without any message or interesting innuendo's. "Sa Prize (Part 2)" is the answer to "Fuck The Police." It retains all the power and energy of the original and probably gets their message of police brutality across better. Yet it is only a sequel trying to capitalize on the original song's earlier commercial success. There's nothing special about the title cut and all the other two tracks "Real Niggaz" and "Kamurshol" are simple fillers, that seem to be proud of their pointlessness. By now, you can probably tell that I wasn't too impressed. But the sad situation here is the fact that I know thousand of hip-hop fans will be.

And now for a commercial of my own. I need your input to make the column better. So please do not hesitate to call me at 415.964.BEAT with any relevant info. I also need promo's, in 12" vinyl format (2 copies preferred) or in CD or tape form, to fuel my musical appetite for reviews. Videos and other promotional items are also welcomed. Send all materials to **Bill Barenboim, c/o Divine Beat Sounds, 2210 Rock Street, Suite 5, Mountain View, CA 94043 and call me at 415.964.BEAT.**

West Coast Dance Rock Top 25

1	3	THE SOUP DRAGONS "I'm Free" (Big Life-UK)
2	15	INXS "Suicide Blonde" (Atlantic)
3	1	DEPECHE MODE "Policy Of Truth" (Sire)
4	2	SINEAD O'CONNOR "Stretched Across Your Grave" (Chrysalis)
5	--	THE CURE "Never Enough" (Elektra)
6	6	SOHO "Hippychick" (Savage-UK)
7	8	NITZER EBB "Fun To Be Had" (Geffen)
8	11	THRILL KILL KULT "Cuz It's Hot" (Wax Trax!)
9	7	THAT PETROL EMOTION "Abandoned" (EP-Virgin)
10	19	PIXIES "Bossanova" (4AD-Elektra)
11	14	JANE'S ADDICTION "Ritual De La Habitual" (LP-Warner Bros.)
12	--	GENE LOVES JEZEBEL "Jealous" (Geffen)
13	4	NEW ORDER "World In Motion" (Geffen)
14	12	MEAT BEAT MANIFESTO "Helter Skelter" (Wax Trax!)
15	16	PSYCHIC TV "Beyond Thee Infinite Beat-LP (Wax Trax!)
16	18	HILT "Stoneman" (Netzwerk)
17	--	INFORMATION SOCIETY "Think" (Tommy Boy)
18	23	DNA with Suzanne Vega "Tom's Diner" (A&M-UK)
19	--	BABYFORD "Let's Talk It Over" (Sire)
20	21	FRONT LINE ASSEMBLY "Iceolate" (Wax Trax!)
21	17	CONSOLIDATED "Message To The People-Dysfunctional" (I.R.S.)
22	--	BOXCAR "Gas Stop" (Arista)
23	--	T 4 2 "Don't Let My Love" (Oaklawn)
24	--	HUMAN LEAGUE "Heart Like A Wheel" (A&M)
25	--	ANYTHING BOX "Soul On Fire" (Epic)

Compiled by Ali Lexa from key West Coast DJs

DMR TOP 40 RAP

Vol 13 Issue 19 Oct. 7 -- Oct. 25, 1990

This chart was compiled from sales reports.

TC	LC		
1	2	NWA - One Hundred Miles And Running	Priority LP 7224
2	1	BOOGIE DOWN PRODUCTIONS - Edutainment	Jive LP 13581-J
3	12	SPECIAL ED - Legal	Profile LP Pro 1297
4	3	M.C. HAMMER - Hammer Don't Hurt 'Em	Capitol LP C 492857
5	4	THE 2 LIVE CREW - Banned In The USA	Luke LP 91424-1
6	6	D-NICE - Call Me D-Nice	Jive LP 1202
7	11	ICE CUBE - Amerikkka's Most Wanted	Priority LP - 57120
8	--	TOO SHORT - Short Dogs In The House	Jive LP 1348-1-J
9	14	X CLAN - To The East Blackwards LP	4th & B'way 444019
10	5	KOOL G RAP AND DJ POLO - Wanted Dead Or Alive	Cold Chillin' LP 926165-1
11	8	ERIC B & RAKIM - Let The Rhythm Hit 'Em	MCA LP 6416
12	13	MASTER ACE - Take A Look Around	Cold Chillin' LP 9-26179-1
13	7	POOR RIGHTEOUS TEACHERS - Holy Intellect	Profile LP 1289
14	10	KWAME - Of A New Beginning	Atlantic LP
15	16	CPO - To Hell And Black	Capitol LP 94522
16	19	KSOLO - Tell The World My Name	Atlantic LP 82108
17	18	COMPTON'S MOST WANTED - It's A Compton Thang (Street Version)	Capitol/Orpheus LP 75627
18	30	VANILLA ICE - Hooked	Ultra LP ULT4019
19	15	3 TIMES DOPE - Live From Acknickulous Land	Arista LP 8615
20	--	LL COOL J - Mama Told Me To Knock You Out	Def Jam LP C46888
21	31	CHOICE - The Big Pay Back	Rap-A-Lot LP RAP105-4
22	20	DJ MAGIC MIKE - Bass Is The Name Of The Game	Cheetah LP 9403
23	RE	A TRIBE CALLED QUEST - Peoples Instinctive Travels...	Jive LP 1331-4-J
24	17	PUBLIC ENEMY - Fear Of A Black Planet	Def Jam LP CK 45413
25	25	INTELLIGENT HOODLUM - Black 'N Proud	A&M LP 5311
26	9	WEST COAST RAP ALL STARS - We're All In The Same Gang	Warner Bros. LP 2624
27	33	SNAP - World Power	Arista LP 8536
28	32	DIGITAL UNDERGROUND - Sex Packets	Tommy Boy LP 1026
29	34	THE AFROS - Kickin' Afrolistic	Columbia LP 46802
30	23	KID FROST - Hispanic Causing Panic	Virgin LP 91377
31	NE	THE JAZZ - To Your Soul	EMI LP 93320
32	21	GHETTO BOYZ - Grip It On That Other Level	Rap-A-Lot LP 103
33	29	POISON CLAN - 2 Low Life Muthas	Effect/Luke LP E 3001
34	27	MELLOW MAN ACE - Escape From Havana	Capitol LP 91295
35	24	ABOVE THE LAW - Living Like A Hustler	Ruthless/Epic LP 46041
36	35	3RD BASS - The Cactus Album	Def Jam 45415
37	36	ANTOINETTE - Burning At 20 Below	Next Plateau LP PL-1021
38	22	MC SMOOTH - Smooth And Legit	Crush LP 25444
39	39	MC TROUBLE - Gotta Get A Grip	Motown LP MOT 6303
40	38	2 LIVE JEWS - As Kosher As They Wanna Be	Kosher/Hot LP 3328

Betty Boo

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completion (the actual recording).

Co-producing the album with Alison were two male musicians who go under the moniker King John. Because they are true blue musicians, it was a wonderful environment for which Alison to be in. She could supply the ideas (melodies, arrangements, etc.) which King John would then translate into music. There was no need to hire outside musicians as King John did it all. Alison continues with "I'm a bit like a very young version of George Michael who can write songs but can't really play instruments. He can only play them in their simplest form."

It was during the recording of her album that she discovered, first hand, the trials and tribulations of being a woman in a male-dominated world of the recording studio. "When I was recording '24 Hours,' I was messing around with a sampler (and I've

got the same one at home) and was told 'Don't touch that darling. Please, darling, could you sit down over there. Don't touch that.' I said, 'Look mate, I've got one of these at home. You know, this is my studio time. Don't tell me what to do.'" Alison continues with "I might be known to have quite a bit of an attitude. People know me to be quite moody, someone who is very determined. That's only because of the males who try and take things over. But now I think people know better than to tell me what to do." Though she and her boss, Martin Heath, get along like sister and brother, there are instances when their opinions do clash! Once again, usually because of the male/female thing.

And what about Alison's relationship with her record label here in the US -- Reprise/Warner Brothers? "Because America is a territory that I'm not familiar with and it's such a big place I'm not going to attempt to stick my nose in. I'm going to leave it to the professionals this time." Reprise Records will even keep her image as is which Alison describes

as "very sort-of sixties. A lot of people say I look like Natalie Wood so I emphasize the fact that I've got a '50s/'60s face." It is a hard-core, tough image from the past with a contemporary slickness that bodes well for the future Miss Clarkson. She credits her UK popularity to this, saying "I'm special because of my image. I don't look like every other rapper."

Her advice to others toying with the idea of entering this dizzying world of music: "The only way to get anywhere is to have positive thinking and really think a lot about what you're doing. When I write my songs (and raps) I listen back to them in order to get an outsider's viewpoint -- would I listen to that? So every song that I write is to my personal taste. I don't just cater to Joe Blow on the street. I always make sure that I like the songs and that I can listen to them."

So, what exactly is meant by "doin' the do?" According to Alison, there are two meanings -- her own and one given by James Brown. For Alison, "doin' the

do" refers to her being in total control. She remembers a time in school when her math teacher would always ridicule her for not being more proficient in the area of math. Well, in "Doin' The Do" she goes back to the school, and more specifically her math teacher, and seeks revenge in the form of giving her ex-teacher a difficult time and telling him how much money she has earned from her song which, in the end, is about him. Now, she's the one at the top! It's Alison's way of saying, like Helen Reddy before her, "I am woman. Hear me roar."

But it was James Brown who actually coined the phrase "doin' the do" in one of his early songs. "For him, it meant going down on a woman," says Alison, rather coyly.

The choice of meanings is ultimately left up to you. As is the choice of believing in Betty Boo. But why would you want to pass up something as innovatively fresh and hip as "Boomania?" Think about it.

DEEPEST NEW YORK

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house appeal. Production credits go to Edward Crosby and Jessie Jones who worked with Liz Torres during her "Mind Games" and "Can't Get Enough" days. The remixes have been deftly handled by Thompson & Lenoir, Jessie Jones and J. Vincent (Street Side Records 12" SS-103)...For Chicago-inspired sampled house tracks, you need look no further than the **Party Time Compilation** (Get Down Productions LP GD105). Eight tracks are spotlighted with the highlights being "Let's Get Down," "Happy," "No Time Everybody Clap Hands" and "Keys To The House." Really worth searching for if your tastes delve into the "Sound Factory sound." For this and the Master C And J record mentioned earlier, please contact 312.521.6300 or 312.342.3959.

Returning to the majors, we find Polygram really giving it to us with two new releases. The first is from **The Soup Dragons** and is entitled "I'm Free" (877-843-1). It is a strangely psychedelic romp through the latest musical force emanating from Manchester, England and its infamous Hacienda

club. "I'm Free" is definitely DOR, yet its downtempo groove (104 bpm) make it very welcome in clubs that cater to the underground and house set. Already a smash in alternative clubs, "I'm Free" will be broken (in a big way) into the house clubs via the same jocks who have always had a fondness for Ram Jam's "Black Betty." If all this grooviness weren't enough, the track even features Junior Reid helping out with the vocals. With "I'm Free" it's time, once again, to educate all the people in clubland...And for more of that oh-so-catchy D-Mob sound you will want to drop the needle on **Cathy Dennis'** instantly infectious "Just Another Dream" which has been completely overhauled by Shep Pettibone (877-963-1). For those who care, these remixes sound nothing like their import counterparts. Cathy, as many of you will recall, was the talented vocalist behind D-Mob's "C'mon And Get My Love" and "That's The Way Of The World," both number one hits! "Just Another Dream" (119 bpm) was co-produced by Dancin' Danny D and Miss Dennis. There are five mixes to choose from with side one leaning towards the pop arena and side two being more R&B club influenced. Guaranteed to be massive at both club and radio levels! You have been warned.

Not a label to be outdone, Epic Records has obtained the domestic rights to the

massive underground Italian import "Found Love" by **Double Dee Featuring Dany** (49-73548). It is Italo-house at its finest. "Found Love" clocks in at 125 bpm which makes it just right for peak play. It's retro. It's contemporary. It's jazzy. And it's quite stylish. It devilishly samples from Rose Royce's "Do Your Dance" as well as from the Love Unlimited Orchestra and Jimmy "Bo" Horne. We just love the pumped-up rhythm track and the never ending keyboard work. Of the six mixes, none disappoint. The Found Dub mix is especially appealing. Once again, the Italians show us the way to get the groove just right (even if it means sampling the hell out of our own songs).

Lastly, we arrive at the import 12" of the week. A record that we have been reading and hearing about since last summer. A record that has definitely been worth the wait. "Another Sleepless Night" is brought to us by **Mike "Hitman" Wilson Featuring Shawn Christopher** (Arista-UK 12" 613 506). It has its roots in the Detroit techno sound but the warmth created by Shawn's voice, coupled with the beautiful arrangement, manages to take "Another Sleepless Night" into that realm of club music that is solely reserved for songs of a "classic stature." This is club music as it was meant to be. Sheer ecstasy. 122 bpm.

Until next time...keep on pumpin' it up!

SOUNDS OF THE SOUTH

continued from page 11

305.666.0445). This is a pop-flavored tune with charming female vocals and one of the weirdest hooks I've ever heard. How does "A tic-a-nobe," Mama said, "A tic-a-nobe" grab you? (Don't ask me! I don't know...) As strange as that might sound, it doesn't detract from the song. In fact, the actual story line is pretty good and both the vocals and the instruments are well performed. The bass line really pumps throughout both the radio edit and the extended mix (6:15). Easy intro, constant beats and numerous breaks make for easy mixing, too (112 bpm). Oh yes, the flip side, titled "As One" is another smooth, slow-burner reminiscent of Vesta Williams

and "Congratulations."

Meanwhile, Artie Jacobs and Command Performances have taken on Carol Jiani and her new single, a cover of the 1975 Yvonne Fair classic, "It Should Have Been Me" (Lanmere 12" promo: phone 305.447.9332). This tune has been a staple for certain "entertainers" for years -- and they should be glad to have a couple of new versions. Now there's a dance mix (speeded up to 98 bpm), a swing beat mix and an instrumental. Carol carries the vocals off without a hitch, breathing new life into this great old song. The music itself is rather simple (very much like the original), but the new arrangements also allow for easy mixing. The male rap in the middle is an all new touch here, so now we also get to hear a bit of the guy's side of the story, too. Might go real well with a downtempo Soul II Soul set. Well worth a listen.

Just in from N. Miami Beach comes that heavy-hitting group Various Artists with *Rap Miami Style* (Pandisc LP PD-8811: phone 305.948.6466). This LP includes everything from The 2 Live Crew with the clean version of "Me So Horny" to Young & Restless with "B-Girls" to DJ Magic Mike & Vicious Base with "Drop The Bass." Among others, you'll find the Get Fresh Girls performing "I Seen Your Boyfriend," the Party Rock Crew, Clay D, Kool Slic and F.U.S. with a new release, "We're From Miami." This disc provides a cross-section of some of the various rap styles that emanate from South Florida...an excellent "Sampler" for those unfamiliar with all the different trends in Florida rap. (This is exactly the type of compilation album that does so well overseas -- for some reason, the trend has never caught on well in the States.) Anyway, until next time, keep dancin'!

HiNRG/EUROBEAT

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a marvelous Depeche-flavored production that makes the most of "Blue Train"'s wonderful, instantly memorable melody. Simply great! Ditto for handsome Tom Carabra's Fancy-produced debut 12", "The Deliverance" (Hansa/125 bpm), an aggressive, powerful HiNRG track that's off to a fast start with USNRG jocks, though Kim Wilde's off to an even faster start with her latest, "Can't Get Enough (Of Your Love)" (MCA/126 bpm). It's a slightly over-produced, but nonetheless infectious, HiNRG monster that's already halfway up the American NRG chart!

Chyp-notic's slowed the pace down a bit for their follow-up to "Nothing Compares 2 U," an appealing new morning music track called "If I Can't Have U" (Coconut/104 bpm) that'll sound lovely out of Blue Vision's "Tubular Stance" (Bellaphon/104 bpm), an interestingly off-beat, techno-sleaze cover of Mike Oldfield's incredibly soulless seventies hit, "Tubular Bells." On

the same label, newcomers Ultramatix have given Elton John's pop ballad "Sacrifice" an NRGetic (118 bpm) interpretation that's perfectly beautiful in its simplicity. John Farnham is back with "That's Freedom" (RCA/123 bpm), danceable pop music that should quickly find a happy disco-home with programmers who've embraced his classic after-hours track, "Age Of Reason." Two new German twelves that might've fared better over the summer are "Suntan" by Number 9 Dream (Papasayo/129 bpm) and "Super Europe" by Monique (Edeltojn/124 bpm). Both are extra-pretty, disco-tea records that should've come out in June.

ITALIAN HINRG RELEASES

After a month long holiday, the Italians are back in motion with lots of interesting new product, starting with two excellent traditional pieces from producer Giacomo Maiolini. First is Danny Kieth's "Lean On Me" (Time/132 bpm), featuring an emotionally charged vocal that

perfectly compliments a dramatically NRGetic melody. The other is the equally good "Queen For A Day" by Helena (Downtown/134 bpm), a bright and bouncing GM production that'll perk up even the sleepest dance floors joyously! Both GM titles could quickly become aerobic standards as well. The physically fit may also want to try "Take Me To The Top" by Advance (Asia/139 bpm), Dr. Money's "Love That Body" (Time/136 bpm), Thomas & Shubert's "Deep In My Heart" (Flea/135 bpm and quite good!), "Radio" by Chip Chip (Asia/136 bpm) and the debut single by Kathleen Juine called "Destiny" (MCP/138 bpm), an exceptionally perky production courtesy of the talented Max Coveri.

On the high-house side, the Laura Jackson cover of Fleetwood Mac's "Dreams" (Flying/120 bpm) is well done and easier to understand lyrically, in spite of Jackson's light accent, than Stevie Nick's delightfully warbled originally was! Ian Lex is attempting a Basia-esque change of pace with his latest,

"On The Ground" (Discomagic/117 bpm). Nice try, but definitely not his forte. Much more effective is the new Fela. 12", "I Can't Wait No More" (Full Time/125 bpm) a Philly Soul/NRG marriage a la Lisa Stansfield's "This Is The Right Time." Ditto for Alphatek's "It's Time To Pump" (New Music/121 bpm) and "You & Me" by Lisa Young (Inside/124 bpm), who sounds just like Linda Clifford on her techno-NRG debut 12". "Sei Donna (You Queen!)" by Gay Buster is a classically driving, Moroder-influenced instrumental featuring some snappy drag samples thrown in for good measure.

"The Power Of Human Nature" by Double Jam (Red/Label 102) subtly rips-off the Snap sound (isn't that a contradiction!) for a very effective sleaze cover of Michael Jackson's beautiful "Human Nature." Very well done, indeed, although the best of the crossover Italo tracks this week is undoubtedly "Make It" by Second Line (Hot/124 bpm). Similar in structure to the 49ers' "Touch Me," this brilliantly produced house/NRG hybrid is an across the board delight. FLM!

PLAN AHEAD — DMR's Year End Issue
Ad Closing Deadline December 8

REVIEWS

THE BONEDADDYS

"Yes They Do"
Chameleon 12" 79085
Produced by Ed
Cherney

Take elements of funk, hip hop, house, jazz, reggae, rock and ska, combine them with politically conscious lyrics and what you get is "Yes They Do," the latest release for The Bonedaddys. This is a record bound to please the alternative dance crowd -- a crowd raised on the rhythms and lyrics of such groups as Fishbone, The Talking Heads and Was (Not Was). However, even if you don't fit this description, you should still make it a point to buy this record. Simply put, it's a great piece of dance music.

The Power Mix and The London Radio Edit (both featured on side two) are the highlights of this 12". The two mixes feature The Bonedaddy's rocking hard from square one with a powerful combination of guitar, horns, bass and drums. Samples from the talents of James Brown, Public Enemy and George Bush (I'm not joking) do well in hitting home the record's political and social tone. If you're looking for serious rebel music that speaks the truth about this country, look no further.

Side one contains The Rare Groove Mental Dub, an instrumental track that will no doubt satisfy the ears and bodies of beat junkies and sample freaks with its use of The Ohio Player's "Love Rollercoaster" and bits from James Brown. Check it. For more information, contact 213.973.8282.

Mason Miller

CAMACHO'S PROJECT FEATURING REGINA WILSON

"Slave"

Nu Groove 12" NG-059
Produced by Camacho & Craig Tindal

"Slave," the new offering from Camacho's Project, is not a great record, nor is it a bad record. The track here kicks some serious underground sounds. Of worthy mention are the piano and sax solos delivered by Ron "Deputy" Rogers. All in all,

good stuff.

However, the vocals on this track are somewhat less desirable. Though Regina Wilson's voice comes across loud and clear, her lyrics add nothing to the record's overall feel. In fact, they seem to even take away from the track's power and energy. For best results, go with the Brutal Dope Mix on side B.

Aside from the above mentioned mix, "Slave" contains five other mixes -- all of which, by the way, sound the same. Too bad for a record whose track deserves better treatment than what's found here. For more information, contact 212.398.1855.

Mason Miller

CHEROKEE

"No More Tears, No More Lies"
Produced by GT & Pee Wee

Florida has developed a reputation for the type of music that tends to filter across its borders and the Florida sound is in great demand throughout the musically literate world. GT has been a major force in this unique sound and continues his hit-making with Cherokee. The vocals are female and the track pumps. The Club and House mixes represent their respective genre's well and have endless possibilities in the mix. The only complaint I have is that the mixes could be longer, but I guess the argument for that is, that if the record controls you and not the other way around, it's time to change professions. So with all criticism aside, this 12" comes highly recommended, to those of you who are into that hype Florida Sound.

Mo Arora

DEEPTSTATE II

"Everybody Get Down"

Atlantic 12" DMD 1519
Produced by Danny Tenaglia

When Atlantic released "Let It Roll," I knew big things were in store for Doug Lazy, and when I put this 12" on the turntable I felt the say way and if my instincts are correct, MC Lt. Spice and Danny Tenaglia should be household names in just a matter of time.

This production is Hip House all the way and it pumps through and through. The six diverse mixes are so well done, they have to be heard several times to be appreciated. There are a plethora of samples to be found throughout the track, which add great substance to this production. MC Lt. Spice delivers on the vocal end and Danny Tenaglia comes through on the musical end, what a team, WHAT A TRACK!

Mo Arora

DJ PIERRE

"Time & Time Again"
Jive 12"
Produced by DJ Pierre

"Time & Time Again" is DJ Pierre's most highly developed work to date. It's also his best. Contained here is a hard hitting combination of pop, deep house and hip house that works wonderfully well. Don't be surprised to see this record receiving substantial airplay or zooming up the charts. It's that kind of record.

The six mixes included on the 12" are all well worth checking out. However, it's the Four on the Floor mix on side A that works best. The track on this mix (which sounds as if it was taken from Madonna's "Vogue") does an excellent job of supporting the bright, girl group vocals. Also

worth looking into are the New Hip House mix and DJ Pierre's Club mix, both of which go light on the vocals while highlighting the rap.

Three other mixes -- Neal's Underground mix, Four on the Floor's Instrumental mix and the A Capella mix -- round off this 12" making it a steal for the price and a must have for DJs. If you buy only one record this week, make sure it's this one. With DJ Pierre, you can't go wrong.

Mason Miller

INFORMATION SOCIETY

"Think"
Tommy Boy 12" TB 961
Produced by Fred Maher and Information Society

What do you get when you combine an innovative band and some great remixers? Well without a doubt it's "Think!" Information Society has been laying low for some time, and now they are ready to take control of the airwaves and dancefloors, here and abroad. On this 12" they maintain their trademark sound, and expand to new horizons with the help of "Little" Louie Vega and Justin Strauss, who just unleash their talents in every groove of this piece of vinyl! Not much needs to be said about this record, because it surely speaks for itself.

This long awaited single is everything you could want and have learned to expect from INFO SOC so don't even hesitate when it comes to "Think," it's a HIT!

Mo Arora

JD ELEMENT FEATURING INNOVATOR D

"Going On"
Requestline 12" SLK 1011

Produced by Jesus Pacheo and John Laskowski

This production originated in the US and jumped shore over to Italy, where it was overhauled and was then sent back for a final tune up in the US. After all is said and done, "Going On" has the potential to hit as hard as the 49ers and Black Box, without a doubt. The Italo-House sound is intact in every groove and has a mass appeal. The vocal rap is very catchy, but the (licensed) sample of "What's Going On," by Ceejay is, in my opinion, is the fuel for this fire. The vocals are superb, maybe due to the fact that the fact that they were that way a few years back when "What's Going On" was released.

If you can appreciate Italo-House and/or great dance product, hunt down this record, its a hit ready to be discovered. For more information contact Requestline at 201.777.9100.

Mo Arora

REVIEWS

SEBASTIAN
"Santa Li"
Metropolitan 12"
MRC 04465
Produced by JT Irish

Metropolitan records really hit the music map with April's "Someone To Hold," and now that they have gained a substantial amount of credibility, the hits will continue to flow. This is Sebastian's second 12" and believe me it is a wonderful sounding production overall. This Freestyle/Dance single possesses great qualities throughout. The Classic Freestyle mix was definitely well thought out, keeping the DJ in mind and if that's not enough, the House mix is surely worth a whirl and is not just a filler track. It's actually unique. Sebastian's vocals are very strong complementing this great production and "Santa Li" is presented in a total of six mixes. Radio should be all over this one in no time, so the buzz should be pretty good on this 12", so check it out NOW. For more information contact Jason at 201.483.8080.

Mo Arora

SIR LOUIE 'N'
PRIME
"Get Up And Move..."
DNA International 12"
DNA-1007
Produced by Sir Louie

Sir Louie 'N' Prime's "Get Up And Move..." is possibly the most danceable, mesmerizing and trance inducing hip house record to ever emerge in the genre's brief history. In fact, this is such a dope and slamming record that you can't describe it in writing. Instead, this is a record that you can only describe in terms of body movement.

The 12" contains four mixes. For a heavy aerobic workout, go with either the Must Play dub or the Extended Vocal mix. Either way, you're treated to an excellent, sample laden and synthed up track that lays down some real serious s***. Vocally, Prime's rapping is right on time with its party feel and flavor. With this record, you'll be sweating up a storm all night. DOPE!!! For more information, contact 212.694.1234.

Mason Miller

SPECIAL ED
"The Mission"
(Remix)
Profile 12" PRO-7311
Produced by Howie Tee

"The Mission," the latest 12" release from Special Ed's Legal album, is bound to be a delight for any rap fan on the hardcore tip. Though I won't describe the rap in detail,

I will say that Special Ed's tale of the life of a secret agent is certified dope from square one. In other words, watch out James Bond!

Even if Special Ed's rap doesn't fulfill our aural cravings, don't worry. The track here, produced and remixed by Howie Tee, is nothing short of

outstanding. Utilizing the beat from Lovebug Star-ski's "At The Fever" with additional samples coming from the likes of Stetsasonic and the JB's, this track will have you jamming in on time. For the best results, play this one in your car at night.

Also included is the instrumental remix, the album version and the ragamuffin like "See It Ya" -- three other reasons why you should make it a point to buy this record. For all around dopeness, Special Ed is the rapper for you.

Mason Miller

STAX
"Mary Had A Little Boy"
Flim Flam Records
12" (Import) FFr 1223
Produced by Majesty

"Mary Had A Little Lamb" is the name of a Mother Goose nursery rhyme that I'm sure every adult remembers from his or her childhood. "Mary Had A Little Boy," however, is

the name of a pumping hip house record that only those blessed with the love of this music will appreciate. Check it out.

Both lyrically and musically, this record should have no problem hitting a home run in your ball park. It may even be worthy of a grand slam. The rap here is your basic boy meets girl, boy goes after girl, boy gets girl tale done up with a superb amount of emotion and power. And if that isn't enough, the track itself will win you over. Stax delivers an exceptional combination of drums, bass, piano, synth and samples that rock harder than anything heard in quite some time. However, don't take my word for it. Instead, listen for yourself.

Since this is an import, expect to pay a bit more. However, with three slamming mixes to choose from, you'll find that it's well worth the price. Don't miss it.

Mason Miller

RON WILSON
"Prove It To Me"
Alleviated/Gherkin
12" ML 2209
Produced by Larry Heard

Fans of Larry Heard/Mr.

Fingers will want to quickly get a copy of this deliriously beautiful record. Ron Wilson's "Prove It To Me" continues along the same groove initiated by Mr. Fingers' "What About This Love." And with Larry Heard as the producer (as well as co-writer and mixer) it is no wonder. "Prove It To Me" is the late night, laid back groove that will have clubgoers groovin' to its contemporary, yet retro, rhythms. It's moody, sexy and very beautiful.

With "Prove It To Me," underground clubgoers will be getting a real bonus in the form of a Mr. Ron Wilson. Ron's soulful singing perfectly compliments the slick rhythms found within the record's grooves. His smooth-as-silk vocalizing is nothing short of sheer brilliance. And Larry Heard has made certain that both music and voice never over-power the other. "Prove It To Me" is proof positive that this such a thing as a perfect balance between two forces.

All three mixes deserve your close attention as each is special. There is not one bad mix in the bunch. "Prove It To Me" is that perfect Larry Heard vehicle for a.m. play. Serious and delicious. 117 bpm.

Michael Paoletta

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ALISHA

continued from page 6

I've loved every SAW production I've ever heard. First of all, I love Rick Astley's stuff, and when he and I were on the same label (RCA) for a while, I used to dream..." With her incredibly blue eyes as big as saucers here, Alisha chuckles to herself and continues, "...I love his voice! If they (SAW) ever wanted to work with me I would drop dead on the floor! (Look at) what they did for Donna Summer. She needed that extra-special record to come back with and they gave it her."

Alisha's got a lot of respect for most of her dance music con-

temporaries, mentioning Brenda K. Starr and Sweet Sensation as acts whose work she especially admires. Also, "I love George LaMond's voice...he'd be great to sing with." Other dream duets for this talented young singer might include Kool & The Gang's James "JT" Taylor and, of course, Rick Astley. Asked why she hadn't pursued this very promising avenue, Alisha laughed and re-

sponded, "The closest I ever came, you're never going to believe this, was on my second album with, are you ready, Barry Manilow!" Alisha adores Manilow and, even though both were signed to RCA at the time and everything was set, the label nixed the ideas as not right for either artist.

Alisha is currently on a national club tour that in-

cludes stops in New York, Chicago, Los Angeles and various points in between. She enjoys her track dates because "They know my music, which is gratifying." Eventually she'd like to tour on a larger scale with a live band but until that big breakthrough hit happens, Alisha offers this advice: "You have to want it. If you have what it takes, then stick with it. Don't listen to the people within the business who'll try to put you down...and there will be many of them. Believe in yourself (and) never give up!"

She's thrilled with her new label, MCA, where she feels the people are as enthusiastic about her career as she is. "Paddy Rascona (NY Promotion exec) is just the best! So are all the regional promotion people I've met at MCA." Alisha also feels that she owes a lot to the club jocks and record pools who've supported her from the beginning: "I would do anything for them!" With the impressive early interest in her latest MCA release, "Wrong Number," Alisha may just have that big crossover hit she's been waiting for. Like the song says, it sounds like she's "got the right number now!" For booking information, contact Famous Artists at 212.245.3939.

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12"

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- AFTER 7 "My Only Woman" (Virgin Promo)
- A TRIBE CALLED QUEST "Bonita Applebum U.K. Remixes" (Jive 1384)
- BABY FORD "Let's Talk It Over/Change" (Sire 21557)
- BARSHA "Who's The Master?" (Bum Rush/Virgin 96436)
- BIGOD 20 "The Bog" (German Import)
- BLOWFLY & FRIENDS "Shake Your Thang!" (Oops 0001, dist. Pandisc, 305.948.6466)
- BOY WITH STYLE "Just Feel The Bass" (Pryamix 003, dist. Street Level, 212.918.2434)
- BRUTAL BILL & ANTHONY ACID "(It's Got Me) In A Spell" (City Limits 3006, dist. LaRhon, 516.253.0509)
- CAUSE & EFFECT "What Do You See" (Nastymix 74001, 206.292.8772)
- STANLEY CLARKE/GEORGE DUKE "Mothership Connection" (Epic 49 73553)
- CELEBRATE THE NUN "She's A Secretary" (Enigma 75556)
- CHEBA "The Piper" (Columbia 44 73412)
- CRIMINAL NATION "Insane" (Nastymix 76995)
- DANA "For U" (Clubhouse 105, 708.331.2409)
- DANCE ADVISORY COMMISSION "Gonna Get Over You" (Fore 1402, 718.381.2014)
- DEEPSTATE II "Everybody Get Down" (Atlantic Promo)
- DEFF BOYZ, THE featuring TONY MAC "Swing" (ZYX America 6364)
- CATHY DENNIS "Just Another Dream" (Polygram 877963)
- DIMENSIONAL HOLOFONIC SOUND "The House Of God" (Hangman 40.000, manufactured by Vista Sounds, 201.568.0040)
- D'LA VANCE "Does It Feel Good" (Epic 45 73508)
- DOUBLE ACTION "Your Love (Means Everything To Me)" (In Groove 008, dist. MTI, 718.786.8473)
- DOUBLE DEE featuring DANY "Found Love" (Epic 49 73548)
- DREAM 2 SCIENCE "My Love Turns To Liquid" (Power Move 1401)
- JOHNNY DYNELL "Love Find A Way" (Atlantic 86159)
- EARTH PEOPLE "Dance" (Underworld Records 146, Dist. MTI)
- EXPOSE "Stop, Listen, Look & Think" (Arista 2047)
- JASMINE GUY "Try Me" (Warner Brothers 21597)
- HARDCORE INC. "Sentenced To The Chair" (Precise Music Records 1403, 412.241.5716)
- HI POWER "Cult Of Snap" (Next Plateau 50128)
- HIPSHOT "Meet Me In Heaven" (Play Records 216, 216.467.4271)
- HELMA HOUSTON "Out Of My Hands" (Reprise 21769)
- ISIS "Rebel, Rebel" (4th & B'way 440 513)
- JAZZIE REDD "Beach Girl" (Pump Records 15130)
- JOESKILOVE "I Know She Likes Joe" (Uptown/Columbia 44 73524)
- QUINCY JONES ET AL "Listen Up" (Reprise 21764)
- KID CREOLE AND THE COCONUTS "I Love Girls" (Columbia 44 73514)
- KING SWAMP "Wiseblood" (Virgin Promo)
- LA DOLCE VITA "Fools For Love" (Warlock 084)
- L.B. BAD "I Like To Move" (Red Heat Records 794, dist. LaRhon)
- MASTER ACE "Music Man" (Cold Chillin'/Reprise Promo)
- GLEN MEDEIROS "All I'm Missing Is You" (MCA 53913)
- MHISANI "Y.O.U.T.H." (Timbuktu Creations 001, 415.534.8392)
- MODERN ENGLISH "Life's Rich Tapestry" (TVT 2814)
- MOE-WET featuring KAREN WAITE "Heat Of The Night" (In Groove Records 006, dist. MTI)
- MONIE LOVE "Monie In The Middle" (Warner Brothers Promo)
- MY LIFE WITH THE THRILL KILL KULT "A Daisy Chain 4 Satan" (Wax Trax 9140)
- NIKKI D "Lettin' Off Steam" (Def Jam/Columbia 44 73468)
- PET SHOP BOYS "So Hard" (EMI 56194)
- PG 13 "Teenage Reporter" (Pump Records 15129)
- SEPTEMBER "This Could Be The Night" (MPI Records 011)
- SHINEHEAD "The Real Rock" (Elektra Promo)
- SID & B-TONN "Deathwish" (Ral/Columbia 44 73466)
- SIR MIX-A-LOT "Got Game" (Nastymix 76997)
- SPECIAL ED "The Mission" (Profile 7311)
- TECHNOTRONIC "Techno Melody" (SBK 19723)
- U.K. ONE featuring TIA & CHANTEL "Yeah!" (Warlock 088)
- DEE DEE WILDE "Hooked On You" (Trans A Records 201, 305.628.9964)
- YOMO TORO "Noveleo" (Mango 537 842)

LPs

- BIGG OCEAN MOBB IV-1-5 "Wrangler Tuff" (RCA 9991)
- EURO-K "Euro-K" (Profile 1278)
- HUMAN RADIO "Human Radio" (Columbia Promo)
- MAESTRO FRESH-WES "Symphony In Effect" (LMR 1100)
- PHALON "Rising To The Top" (Elektra 60966)
- RED FLAG "Naive Dance" (Enigma 73569)
- RATED X "Ruff Stuff" (Tandem Records 23, 1900 Old Bayshore Ste 191, Burlingame, CA 94010)
- VARIOUS ARTISTS "Body Rapture" (German Import)
- VARIOUS ARTISTS "First Edition" (Art Of Mix Media Group Production Promo)

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