



HARMONIC KEYS

Dance Music Programming Service
The Ultimate Data Source

Volume I, Issue I

A by-weekly publication

June 15, 1986

BEYOND B.P.M. The Important Next Step

THE HARMONIC KEYS DANCE MUSIC INFORMATION SERVICE is with you at last. We dedicate this, the world's largest and best source of contemporary disco/dance music data to those DJ's who are conscientious in their work and strive for a consistently perfect performance. It is for the DJ's who are willing to see beyond beats per minute and the basic alignment of rhythm structure to the vast and important world of the music underneath. It is for those who want and need to know about the other very important elements of the music they play such as keys, scales, types of chords, chord progressions and psychographic and demographic motivation the various songs have on their dance floor. We feel there is nothing to stop us from learning to be musicians and that a more learned approach would help our careers. Playing by "ear" is how most of us started and I suppose the "ears have it for now" but we are dedicated to creating a musically educated new vanguard who will commit to playing by "brain". We seek to encourage a new professionalism where long hours of homework and practice create for every one of us a whole new plateau in spinning. One in which stunning, inspired musical performances lead us to enhanced careers and ambitions.

In This Issue:

- **THE ESSENTIAL HIT LIST.** Part I of the big hits of 1985 - 1986; keys, B.P.M. one of a kind definitive masterlist. Part II next issue; also hit list listed by keys.
- **CURRENT DANCE HITS.** This months billboard top 50 disco/dance chart reprint with keys . . . B.P.M.
- Technically perfect mixes using current hits and oldies, **Your dance floor may never be the same.**
- **PLUS . . .** reviews . . . music theory . . . new mixing techniques and ideology • modulation mixes — super energy booster for your club. Coming soon **FREE** classified service for D.J.'s . . . clubs looking . . . D.J.'s jobs, situations wanted . . . rare record — finders guide . . . Casey Jones' D.M.R. high-energy top 20 keys/B.P.M. . . . and much more.

"When you know your keys as well as your B.P.M. as will our growing number of subscribers, you'll be setting the standard of excellence for your community and be part of the whole new D.J. vanguard of the 80's."

Subscriber Information Line: (305) 294-4491

		BPM	KEYS
1. What I Like	Anthony & The Camp	119 BPM	E Flat Minor
2. Say It, Say It	E.G. Daily	115 BPM	A Minor
3. All Played Out	L.I.F.E	115 BPM	C Minor
4. Move Away (remix)	Culture Club	132 BPM	B Flat Major (verses in G Minor)
5. Jump Back	Dhar Braxton	115 BPM	D Flat Major
6. I Love My Radio	Taffy	120 BPM	D Major
7. Shadows Of Your Love	J.M. Silk	119 BPM	F# Minor
8. Baby Love	Regina	116 BPM	A Major
9. Peter Gunn	Art of Noise	120 BPM	F Minor
10. Bad Boy	Miami Sound Machine	188 BPM	E Flat Major
11. Something About You	Level 42	108 BPM	E Major
12. One Way Love	TKA	118 BPM	C Minor
13. The Finest	S.O.S. Band	111 BPM	D Flat Major
14. Shell Shock	New Order	123 BPM	D Minor
15. Digging Your Scene	Blow Monkeys	105 BPM	A Major
16. Running	Information Society	122 BPM	A Minor to B Flat Minor
17. Tell Me (How It Feels)	52nd Street	106 BPM	B Flat Minor
18. Nasty	Janet Jackson	105 BPM	F Minor
19. Heat Of Heat	Patti Austin	112 BPM	F# Minor
20. Harlem Shuffle	Rolling Stones	123 BPM	A Flat Minor to A Minor
21. On The Move	Jamaica Girls	121 BPM	F Major intro then D Minor
22. Alone Without You	King	103 BPM	A Minor
23. All I Need Is A Miracle	Mike & The Mechanics		
24. Prisoner of Love	Mildred Scott	111 BPM	C# Minor
25. Vanity Kills	ABC	125 BPM	G Major
26. I'm Your Man	Barry Manilow	126 BPM	C Minor
27. Starlight	Lauren Grey	135 BPM	D Minor
28. Secrets (I Won't Tell)	Until December	146 BPM	D Minor
29. West End Girls	Pet Shop Boys	112 BPM	E Minor
30. One Step Closer to You	Gavin Christopher	112 BPM	F Minor
31. Love Take Over	Five Star	119 BPM	C Minor
32. Mystery Of Love	Fingers, Inc.		
33. Ain't Nobody Ever Loved	Aretha Franklin	100 BPM	E Flat Major
34. Slap You Back	Exception	106 BPM	E Minor to F# Minor after 1st break

		B.P.M.	KEYS
35. Addicted to Love	Robert Palmer	112 BPM	A Minor
36. My Latin Lover	Q-Pid	115 BPM	C Minor
37. One Year Later	The Voice		
38. 100 MPH	Mazarati	105 BPM	E Major
39. What's Missing	Alexander O'Neal	111 BPM	F# Minor Chorus B Minor
40. Seclusion	Shawn Benson	133 BPM	F Major
41. Hey Boy	Tammy Lucas		
42. Just Another Lover	Johnny Kemp		
43. Stargazing	Alisha	97 BPM	A Flat Minor at + 1.5 on Tehnics TT
44. Loves Gonna Get You	Modern-Nique		
45. Are You Wid It	Private Profession		
46. Restless	Starpoint	119 BPM	A Minor
47. Don't Waste My Time	Paul Hardcastle	102 BPM	C# Minor
48. Sledgehammer	Peter Gabriel	125 BPM	E Flat Major
49. Future Brain	Den Harrow	122 BPM	F Minor Chorus A Flat Minor

OPTIONS FOR TECHNICALLY PERFECT MIXES

There are very few places where you can turn to — to find ideas for superb mixes. Well, we hope to become your source for musically perfect or near perfect mixes. In addition to presenting a dozen or so of our own ideas for in-key overlays, we'll be sharing some better mixes of well known DJ's from around the country.

Abbreviations BRK = break
OL = overlay
ms = measures

Program sets

Methodology notes

Say It, Say It — E.G. Daily	A Minor	Begin the overlay with Regina, 2ms in, so phrasing will be correct then overlay next 8 to 16ms of Regina with the final chorus sets of Say It, gradually fading it out. In the final moments of Baby Love where bassline drops out there are 8ms + 8ms + a fading 8ms. Begin Lolleata OL with 1st piano chord of the melody. (Caution: since 1st phrase set is 10ms — not 8ms — you will have to adjust for that to keep phrasing correct.
Baby Love — Regina	A Major	
Love Sensation — Lolleata Holloway	A Minor	
Baby Love — Regina	A Major	OL Madonna's 1st 8ms with either of the final thin 8 + 8 sets of Baby Love. Theory note — D Major is the sub-dominant key of A Major
Holiday — Madonna	D Major	

My Latin Lover — Q-Pid	C Minor	Note: In mixing out of L.I.F.E wait 'til final thin 12ms before fade out and gradually fade Jellybean in.
All Played Out — L.I.F.E.	C Minor	
Sidewalk Talk — Jellybean	C Minor	In mixing out of Jellybean, wait for near end BRK and OL 8 ms of incoming She's A Bad — (only 8ms!) There may be a slight souring of tones, but if you keep level of incoming She's...down 50% and sharply up at exactly 8ms, ending OL at that point, it should sound great!
She's Bad Mamajama — Carl C.	C Major	

Love Take Over — Five Star	C Minor	In mixing out of One Way Love overlay 1st 16ms of incoming Time Bandits only.
One Way Love — TKA	C Minor	
I'm Only Shooting Love — Time Bandits	D Minor	This is a standard modulation mix where OL ends exactly where new bassline chords begin in Time Bandit at 16ms. The effective modulation of suddenly increasing one full step on the scale from C Minor to D Minor gives the dance floor a lift.

My Latin Lover — Q-Pid	C Minor	A 1000 possibilities. All sound great. The easiest and one of the best mixes is to wait 'til the very last 4ms of Latin Lover before record fades out, do a hot slam OL on beat of very beginning of Pop Goes My Love, letting Q-Pid fade out on its own, don't cut.
Pop Goes My Love — Freeze	F Minor	

Future Brain — Den Harrow	F Minor but A Flat Minor in Chorus	Here's one for the modulation freaks! The two records are in the same key, <u>only</u> when Future Brain modulates to A Flat Minor in the chorus. (So make hay, while the sun shines!) Start your OL of Harlem Shuffle (New York mix) in the 16ms chorus before the midbreak of Future Brain. Complete the mix fully before 12ms into Harlem Shuffle. At exactly 12ms, Harlem Shuffle modulates up another half-step to A Minor. Sounds great!
Harlem Shuffle — Stone	A Flat Minor	

If this sounds complicated at first, bear with it, there is no end to the super mixes that present themselves when you understand keys. Eventually, knowledge of the keys and how to mix them will become second nature to you, like BPM.

Hold On — Billy Ocean	G Minor	One of those mixes from heaven, where the key stays the same, phrasing holds, and allows an overlay for days. Suggest — OL of incoming Claudja B. 16ms before midbreak in Manilow and can continue for ever and ever. You can go to the bar, get a drink, go to the men's room, whatever!
I'm Your Man — Barry Manilow	C Minor	
For Your Love — Claudja Barry	C Minor	

OTHER HOT MIX POSSIBILITIES

Running — Information Society	A Minor	Move Away — Culture Club	B Flat Major
Shell Shock — New Order	D Minor	(with)	
If Your Leave — OMD	D Major	Don't Leave Me This Way Jeannie Tracie	B Flat Major (OL — 26ms)
We Built This City — Starship	F Major		
Secrets — Until December	D Minor	What I Like — Anthony & C. Jungle Love — The Time	E Flat Minor E Flat Minor
I Can't Wait — Nu Shooz	G Minor		
Don't Waste Your Time — SOS	D Minor	What You Going — Total Contrast Tell Me — 52nd Street	B Flat Minor B Flat Minor
Love Bazaar — Sheila E.	E Flat Minor	Nasty — Janet Jackson	F Minor
What Have You Done For Me Lately Janet Jackson	E Flat Minor		
Get A Little — Patrick Cowley	E Flat Minor	Black Kisses — Curtie & Boombox Seclusion — Shawn Benson Rocket To Your Heart — Lisa	D Minor F Major F Major

We will be including a lot more Euro-disco mixes in future editions but one of your editors favorites — a real goosebump maker.

I Believe In Dreams — Jackie Rawe	A Major	Be careful to do this one right, if you do, the results will be flawless. A simple basic 8ms overlay, b-u-t it's a modulation mix. The major chords suddenly become haunting minor chords.
Come Back To Me — Surburban Prototype	A Minor	
		The OL starts in the last 8ms of Jackie Rawe after final chorus before fade, OL the first 8ms of Suburban Prototype, making sure to fade quick at 7 to 8ms, down about 50% at 8ms and continue to fade completely down. If you don't fade quick enough the A Minor chords which enter as the second 8ms set begins in Suburban Prototype will sour. If you do it right, your hair will stand on end, unless you're like me in which case your fuzz will stand up.

High Energy sets

I Feel Love — Bronski / Allmand	A Minor
I Wanta Be A Cowboy — Boy's Don't Cry	A Minor
Good-bye Bad Times — Georgio	A Minor

WHAT KEYS WORK WELL TOGETHER

The following chart will enable you to see at a glance what keys are compatible with any song you're playing at the moment. Keep in mind the first four columns overlay in perfect harmony. That is, a song in Key of C Major will overlay beautifully with other songs in C Major (the tonic)

or F Major (sub-dominant key)

G Major (dominant key)

A Minor (relative Minor)

You can also mix into (last two columns) but the harmony isn't as perfect.

MAJOR KEYS

KEY OF SONG PLAYING	PERFECT HARMONY				REASONABLE HARMONY	
	Tonic	Sub Dominant	Dominant	Relative Minor	Rel. Minor of sub-dominant	Rel. Minor of dominant
C Major	C Major	F Major	G Major	A Minor	D Minor	E Minor
C#/D^b Major	D ^b Major	G ^b /F# Major	A ^b Major	B ^b Minor	E ^b Minor	F Minor
D Major	D Major	G Major	A Major	B Minor	E Minor	F# Minor
E^b Major	E ^b Major	A ^b Major	B ^b Major	C Minor	F Minor	G Minor
E Major	E Major	A Major	B Major	C#/D ^b Minor	F# Minor	A ^b Minor
F Major	F Major	B ^b Major	C Major	D Minor	G Minor	A Minor
G^b/F# Major	G ^b /F# Major	B Major	C# Major	E ^b Minor	A ^b Minor	B ^b Minor
G Major	G Major	C Major	D Major	E Minor	A Minor	B Minor
A^b Major	A ^b Major	D ^b Major	E ^b Major	F Minor	B ^b Minor	C Minor
A Major	A Major	D Major	E Major	F# Minor	B Minor	C# Minor
B^b Major	B ^b Major	E ^b Major	F Major	G Minor	C Minor	D Minor
B Major	B Major	E Major	F# Major	A ^b Minor	D ^b Minor	E ^b Minor

MINOR KEYS

KEY OF SONG PLAYING	PERFECT HARMONY			REASONABLE HARMONY		
	Tonic	Sub Dominant	Dominant	Relative Major	Rel. Major of sub-dominant	Rel. Major of dominant
C Minor	C Minor	F Minor	G Minor	E ^b Major	A ^b Major	B ^b Major
C#/D^b Minor	D ^b Minor	G ^b /F# Minor	A ^b Minor	E Major	A Major	B Major
D Minor	D Minor	G Minor	A Minor	F Major	B ^b Major	C Major
E^b Minor	E ^b Minor	A ^b Minor	B ^b Minor	F#/G ^b Major	B Major	C# Major
E Minor	E Minor	A Minor	B Minor	G Major	C Major	D Major
F Minor	F Minor	B ^b Minor	C Minor	A ^b Major	D ^b Major	E ^b Major
G^b/F# Minor	F# Minor	B Minor	C# Minor	A Major	D Major	E Major
G Minor	G Minor	C Minor	D Minor	B ^b Major	E ^b Major	F Major
A^b Minor	A ^b Minor	D ^b Minor	E ^b Minor	B Major	E Major	F#/G ^b Major
A Minor	A Minor	D Minor	E Minor	C Major	F Major	G Major
B^b Minor	B ^b Minor	E ^b Minor	F Minor	D ^b Major	G ^b /F# Major	A ^b Major
B Minor	B Minor	E Minor	F# Minor	D Major	G Major	A Major

Note: Another type of mix which can provide exciting results is called a modulation mix. The word "Modulation" really just means going from one key to another, but most commonly it refers to a practice of taking a song in a certain key and shifting the entire song upwards in key (pitch) by two half steps (like from C to D) or less commonly a half step (like from C to C#). Arrangers often use this to give a sense of building excitement to a repeated chorus, for example: "Wind Beneath My Wings" by Menage which modulates from B^b Major to C Major. This practice can also be used when mixing between records. Starting with a set of songs that were, let's say all in C Major, and suddenly shifting to a song in D Major, can give quite a tangible lift to the energy on your floor. CAUTION: Do not attempt to overlay basslines in a modulation mix, only rhythm bars of incoming record, making sure the mix is fully completed when bassline chords of incoming record begins.

LIKE LEARNING TO PLAY AN INSTRUMENT

We understand that it may be difficult to totally absorb all this new information at first glance. But like learning to play a musical instrument, you will in a very short time not only understand key compatibility — but know all the right combinations by heart. And the quality of your mixes will astonish everyone, including yourself. I would suggest practicing daily. Get yourself a pitchpipe, and try to develop an ear for pitch. Learn the difference in sound between the “tonic” (key of song) the dominant key, the sub-dominant, relative major, etc.

If you want to learn the harmonically compatible keys faster, try to use the chart less, and get in the habit of counting half-steps up the scale. Start with the key the song you’re now playing is in, the tonic key, then count up 5 half-steps to the sub-dominant key, and 7 half-steps up on the scale you’ll find the dominant key.

CHROMATIC SCALE

C	C#	D	D#	E	F	F#	G	G#	A	A#	B	C
	D ^b		E ^b			G ^b		A ^b		B ^b		
1/2 Step	1/2 Step	1/2 Step	1/2 Step	1/2 Step	1/2 Step	1/2 Step	1/2 Step	1/2 Step	1/2 Step	1/2 Step	1/2 Step	1/2 Step

(^b = flat, # = sharp)

NOTE: See how chart is derived, by learning to count steps.

If tonic is C Major — 5 half steps up is F Major (sub-dominant)

7 half steps up is G Major (dominant)

3 half steps down is A (Minor) relative minor

Learn the chromatic scale and begin to memorize the dominant, sub-dominant, and relative minor (or major) for each key.

In subsequent information sheets we’ll have further background theory.

BIG HITS OF 1985 - 86

In the June issues of our regular data sheets we’re going to help you catch up with the pertinent data from hits of the past year or so — those important recurrences we play when all else fails to get them going. The following, though, is the first installment of hits arranged in relative BPM order, next issue we’ll have more of the hits of 1985 and the first half of 1986.

	BPM	KEY
Head Over Heels — Tears for Fears	97 BPM	A Minor
Slave To The Rhythm — Grace Jones	97 BPM	A Flat Major, versus E Flat Minor
Too Turned On — Alisha	106 BPM	C Major @ -1 on Technics 1200 Chorus D Major, end D#
I Touch Roses — Book of Love	107 BPM	C Major
Loves Gonna Get You — Jocelyn Brown	107 BPM	A Minor
Thinking About Your Love — Skipworth + T.	108 BPM	B Minor
Personal Touch — Evelyn King	108 BPM	B Flat Minor
Who's Zoomin' Who — Aretha Franklin	110 BPM	E Flat Major
Kiss — Prince	111 BPM	A Major
Honey For The Bee — Patti Austin	112 BPM	C Minor
Money's Too Tight To Mention — Simply Red	112 BPM	B Minor
Under The Influence — Vanity	115 BPM	D Minor
What Have You Done For Me — Janet J.	115 BPM	E Flat Minor
I wonder If You Take Me Home — Lisa L.	115 BPM	F# Minor
I'm Not Going To Let — Colonel Abrams	115 BPM	B Minor
A Love Bizarre — Sheila E.	114 BPM	E Flat Minor
All Hung Up — Angela	115 BPM	C Minor
Legs — Art of Noise	116 BPM	E Flat Minor
Baby Talk — Alisha	116 BPM	B Minor at + 1.0 on Technics 1200
Trapped — Colonel Abrams	116 BPM	B Minor
Feel The Spin — Debbie Harry	116 BPM	A Minor
The Promise You Made — Cock Robin	117 BPM	C Major
I Engineer — Animotion	118 BPM	A Minor
Mandrill — Patrick Colby	117 BPM	B Minor, chorus, end both D Major
'Cause You Are Young — C.C. Catch	117 BPM	C Minor @ - 1.0 on Technics
They Say It's Going To Rain — Hazell D.	117 BPM	B Flat Minor
Precious Little Diamonds — Fox the Fox	117 BPM	C# Minor
You're My Heart, My Soul — Modern Talking	118 BPM	C# Minor
Eight Arms — Goon Squad	119 BPM	D Minor
I Know I'm Losing You — Uptown	119 BPM	D Major
No Frills Love — Jennifer Holiday	119 BPM	G Major
Who Needs Love Like That — Erasure	119 BPM	B Flat Minor
The Fighter — Arpeggio	120 BPM	B Minor
Go Home — Stevie Wonder	120 BPM	C Minor
Another Night — Aretha Franklin	120 BPM	G Major
Don't You Want My Love — Nicole	121 BPM	E Minor
How Will I Know — Whitney Houston	121 BPM	F# Major modulates E Flat Major end
Sussudio — Phil Collins	122 BPM	C Major
Light Up My Heart — Angie St. Phillips	122 BPM	C Major, Chorus and end F Major
I Like You — Phyllis Nelson	122 BPM	E Minor
Conga — Miami Sound Machine	123 BPM	E Minor
Tell Me — Van Elle	123 BPM	D Minor
This Is My Life — Eartha Kitt	122 BPM	A Major, Chorus F# Minor

Exotic and Erotic — Sandy Martin	124 BPM	C Major
Square Rooms — Al Corley	125 BPM	C# Minor
Chinese Eyes — Fancy	124 BPM	F# Minor, Chorus, end in E Major
High Energy — Evelyn Thomas	124 BPM	F Minor
Rhythm Of The Street — Patti Austin	124 BPM	F Minor, Chorus, end in G Minor
Don't Stop The Dance — Bryan Ferry	126 BPM	E Minor
Culture Vulture — David Rostamo	127 BPM	A Major
Eaten Alive — Diana Ross	128 BPM	C Minor
Seven Days A Week — Rikki	128 BPM	A Flat Minor at — 1.0 on Technics Chorus B Major After 2nd BRK to end D Flat Major
High Above Clouds — Narada Michael Walden	128 BPM	A Major
Hell In Paradise — Yoko Ono	128 BPM	E Minor
We Close Our Eyes — Go West	129 BPM	E Flat Minor
Unexpected Lovers — Lime	129 BPM	A Flat Major
Together In Electric Dreams — Giorgio	131 BPM	E Flat Major
Digital Display — Ready for the World	131 BPM	C# Minor
Rock, Shake, And Roll — Davina	131 BPM	C Minor
Voulez Vous — Flirts	132 BPM	B Flat Minor
Black Kisses — Curtie and the Boombox	132 BPM	D Minor
Don't Leave Me This Way — Jeannie Tracie	132 BPM	B Flat Major
Midnight Lover — People Like Us	132 BPM	A Minor
Jimmy Mack — Shena Easton	131 BPM	D Major
Wake Up — Stop	132 BPM	D Minor
Wind Beneath My Wings — Menage	132 BPM	B Flat Major, 2nd Break B Major Chorus end C Major
Whisper To A Scream — Bobby O	132 BPM	F Minor
Run From Love — Bronski Beat	134 BPM	F Minor
Strangers In A Strange Land — Stanley / Parker	135 BPM	A Flat Minor
Take Me To Heaven — Sylvester	135 BPM	A Minor
Reincarnation — People Like Us	135 BPM	G Minor 1st 8ms, then C Minor D Minor (Verse) G Minor (Chorus) 1st 8ms then C Minor for 15 ms D Minor for 2ms
New Attitude — Patti La Belle	136 BPM	B Minor
If Looks Could Kill — Pamela Stanley	136 BPM	E Minor
Sisters Doing It — Eurythmics and Aretha	136 BPM	F Minor
Hurricane — Tapps	137 BPM	E Flat Minor
Tempt Me — Lisa	138 BPM	D Minor
Hit That Perfect Beat — Bronski *Metro mix	140 BPM	C Minor
Taking Love Into My Own Hands — Sylvester	144 BPM	A Minor
Loving Is Really My Game — Sylvester	140 BPM	F Major
Twist My Arm — Pointer Systers	142 BPM	A Minor

NOTE: In the next June issue we'll have a listing of above hits and many more recent classics categorized by keys. (Example: All songs in E Major together).

NOTE: Please keep in mind that the pitch (key) of a record is totally dependant on turntable speed. Speeding up or slowing down a record as we often do to mix, will also send the pitch of the music (key) up or down respectively. When we determine the keys of these songs, we do so at an accurate 33 $\frac{1}{3}$ or 45 RPM speed. Changes in these speeds by any more than approximately 2% (2 notches on a Technics 1200 pitch control), can ruin the musicality of these mixes, and turn them into sheer noise. On the other hand, slowing down or speeding up a record by about 6% (6 notches on your Technics) can totally change the key of a record by bringing it down a half-step (- 6.%) or up a half-step (+ 6%). Example: from E to E^b.

Such a half-step change on the Technics scale (actually a range of about 4 - 8 notches on the slider) would enable you to mix records that are a half-step off, such as a song in E^b with one in E. Or to put it another way — songs that are between 2 and 3 BPM apart can be mixed in key, or in compatible keys as per chart. Songs around 5 BPM apart must be mixed a half-step apart in key. For example, a song in C Major at 130 BPM will mix fine with C# Major at 135 BPM. When speeds are adjusted to match beats, keys will fall into line. It will work if you bring both songs together at 135, 130, or in the realm of musical never, never land somewhere inbetween.

Also — you will notice record companies will speed up or slow down final track so perfect pitch or exact key may line up as much as + 1, or - 1 on the Technics turntables, or even more in rare instances. We will certainly warn you of records like this, and will also tell you as closely as possible how much the record needs to be sped up, or slowed down to obtain accurate pitch.

MICK'S PICKS

Well folks — here's our first group of record reviews. Because this is our first issue, I have chosen to review my pick of the best imports of the last six months plus one new domestic release. In the future, I will be reviewing lots more domestics and imports, plus albums that I feel should get special attention.

— Michael Kester

MICK'S PICKS

IMPORTS:

Rose Laurens: American Love
WEA — Germany 248-812-0

111 BPM
F Major

Eurodisco at it's best! The "Night Sky" girl scores again with a slow haunting pop melody that I have yet to grow tired of. My only complaint: I wish they had provided an extended mix of the French vocal version which I prefer. The solution: buy two copies and intermix: A +

Time Bandits: Only A Fool
CBS of Holland: CBSA 12-6786

105 BPM
D[#]/E^b Major
(C Minor verses)

The second 12" release to reach this reviewer from the "Fiction" LP (if you haven't heard "Endless Road", it's definitely worth looking for: A +), this is a pleasant low energy tune with few surprises: B +

Floy Joy: Weak in the Presence of Beauty
Virgin UK VS 833-12

109 BPM with a cold end.
G[#]/A^b Major

Three guys from the UK who take their name from an old Supremes song team up with US producer Don Was (of "Was Not Was" fame) and make magic. Great song, great vocal sound — a little black, a little white, a little pop, a little soul, and a lot of talent. If you go weak in the presence of brilliance, get this record: A +

Mental as Anything: Live It Up
Epic UK TX 6797

121 BPM
G Major

Unlike what the group name might suggest, this is good-time music at it's best. Slightly reminiscent of sixties British pop (somewhat similar in feel to Feargal Sharkey's "A Good Heart" which this reviewer also loves), this song seems to work as well on a disco floor as it would on a radio. While I suppose technically it would be labelled DOR, I label it great fun, and would be happy to have it as #1 in my top ten anyway: A +.

Bronski Beat: Hit That Perfect Beat
(Metropolitan Version)

139 BPM
C Minor to D Minor
(middle of record after 2nd verse)

If you have been playing this song and getting a good response to it, here's a new version for a real change of pace. Though essentially the same tracks and vocals, the heavy beat-box sound has been pulled way back and replaced with layers of moody synthesizer, giving the song a very different feeling. Not being a fan of that "hit-you-over-the-head" drum machine sound, I actually prefer this one to the original: A

P.S. Please note that while the original version (at least in my import "Instant Mix") stays in C minor, this one modulates mid-stream to D Minor, so it would be best to mix into this one during the first half of the song, and be ready for a feeling of loss of musical tension should you mix back from the D Minor section to the original C Minor mix.

Angel Chorus: Devil on My Shoulder
Ten Records UK TEN 90-12

125 BPM
C#/D^b Minor

An appealing mid-tempo high-energy dance tune, with a rock n' roll edge and a quirky female vocal — most likely to be of interest to those who like to stay on the edge of DOR and disco: B+.

DOMESTICS:

Peter Gabriel: Sledgehammer
Geffen (US) 12" 20456-0

96 BPM - start
97 BPM - end
D#/E^b Major

Never having been a fan of Genesis or Peter Gabriel, I'm suprised that I like this so much. Maybe it's the great video that sells it, but I have grown to really enjoy the song, too. Both the song and video are slightly Talking Heads influenced, kind of like if David Byrne adopted a real straightforward singing style and the rest of the group traded their instruments for sledgehammers. A real hardhitting sleaze number in an easily mixable 12" version: A

NOTE: Beginning with the July issues we'll concentrate on NEW Domestic and Import reviews and begin providing a section on phrasing and breaks of new product.

And finally, I would like to take the opportunity to thank a few people whose excellence at what they do inspired me to get involved in the music business myself. And without them this unique service could have never happened.

Peter Lewicki, who is simply incredible. Those fortunate enough to live in the great city of Atlanta and can hear Peter at the Armory are very, very lucky.

Bobby Lombardi, who after winning every DJ award there was in New York, South Florida, and Atlanta retired after 12 years in the business, in 1981. He was the recognized father of B.P.M. back in New York in the late '60's. I never heard Bobby play except in the private lessons he gave me when I started out in 1982 in Atlanta. He was just about everyone's favorite. A musician from a family of musicians who practiced hours at the Limelight during the afternoon before playing at night. A believer, as I am myself, in hard work and rehearsed mixes.

Scott Blackwell, just simply the fastest, most innovative DJ-remixer there ever was or ever will be. He removes your breath as fast as you take it in. A phenomenon with three turntables. Scott plays at the Palladium in New York and produces records for Emergency records.

John "Jellybean" Benitez who is as great in the Backstreet DJ booth as he is in production with Madonna and everybody. He's an incredibly nice guy with a career that spans all of four years in music — talk about genius.

Aron Siegel and Randy Dethman, of the Cove in Atlanta, defining the outer reaches of clever. Al Tilman, a great guy and a DJ who is as good as he is nice. John and Bill of the Copa fame for doing as much for American disco's as Steve Dahl worked against them and the music in Chicago back in 1979. To Bill Kelly of the Copa, Fort Lauderdale for going eleven years since his last trainwreck. Come-on Bill, how about just a little "boinger" so we know you're human.

To the guy whose technical genius can be seen and heard in top clubs all over America. Bob Lawson, of Soundteque International somehow always manages to be there when you really need him. And to Louis Possenti who runs one of the finer record pools (Fort Lauderdale, Miami) and is my personal supplier of domestic product and who along with Bill Kelly were responsible for the first winter music conference in Fort Lauderdale, which was such a great success, and personal inspiration to this project.

To Jimmy Steward, Patrick Cowley, Bill Motley, and Michael Wilkinson all geniuses, much loved men of music we'll miss for eternity. To Ron Roth who's legendary San Francisco record store kept me broke for years. To noted syndicated columnist and raconteur Ron Gasbarro who's as funny as everyone's favorite Joan Rivers, and who's financial help in this venture we are so greatly indebted to. To Pamela Stanley, the greatest show on earth. To Joe Degnan and his famous Uncle Ben. To Phyllis and Charles Soroka for their understanding and support over the years — parents who indeed are close to perfection. To Violet, the dog. And to my little feathered friends Cubby and Karen who's tiny voices say "hi - sweetheart" to me when everything else is going wrong. And to the Florida Keys for being such a great place to live and for being so - so - so - harmonic.

And finally, Good night Mrs. King wherever you are.