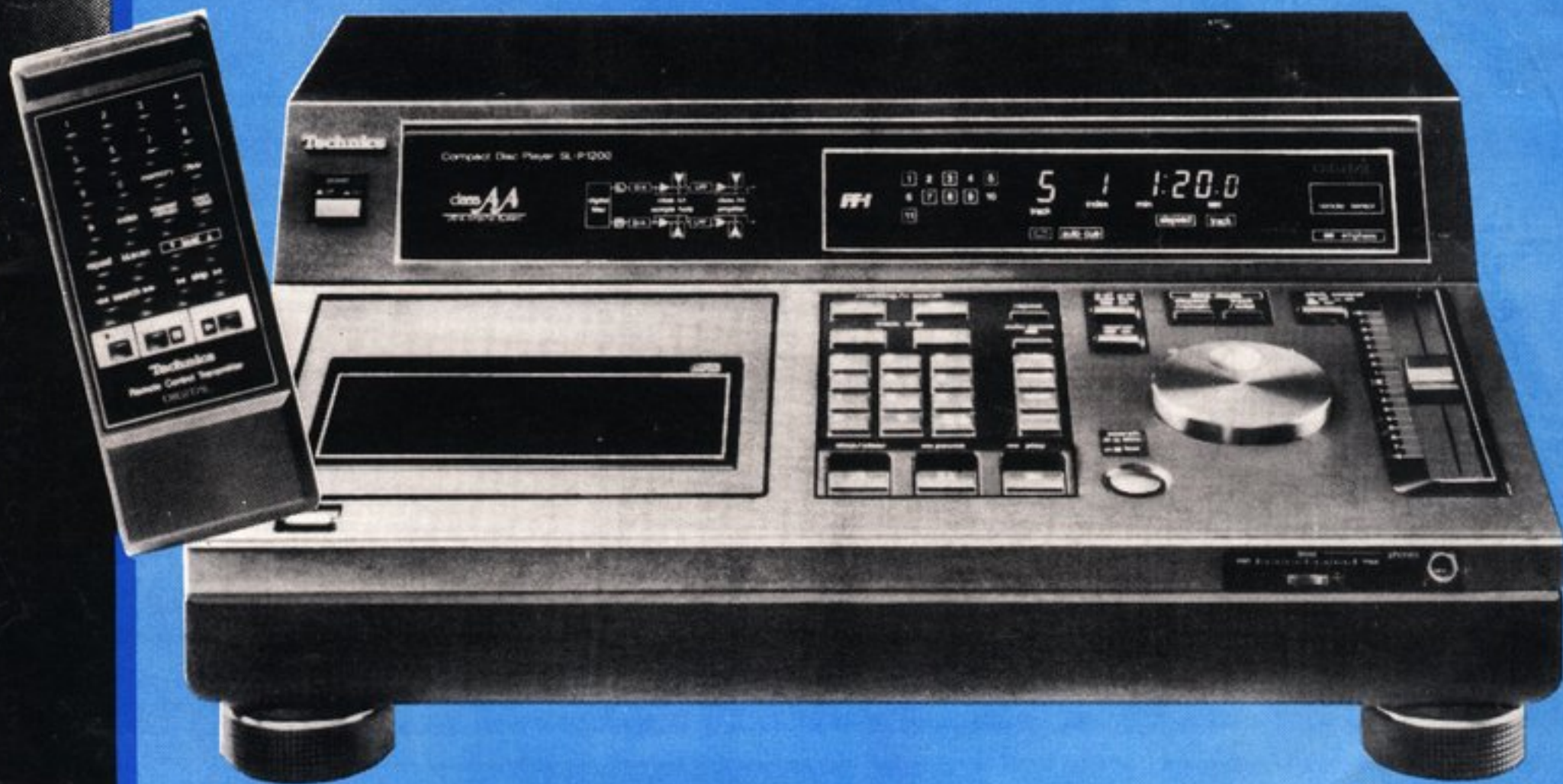


# HARMONIC KEYS

Volume 1 - Number 8 • The Music Magazine for Programming & Mixing • May 1987

## EXCLUSIVE: D.J. CD'S Future Wave





## Being Professional - Mixing Harmonic Keys - This DJ's point of view. by Chris Miller

In the spring of 1976 I entered "disco boot-camp," my first nightclub DJ job at a small club in Atlanta, Georgia.

I was dying to learn how to mix records but had one small problem: Our old Bozak mixing board had NO cue system at all. After three months of begging, the club owner finally purchased a cheap new mixer - with a cue and I was dangerously on my way to segue city.

I immediately sought out other DJ's to get the scoop on how to mix. Mix? "Why do that," most said. BPM record's why? Just use your ears and mix on feel...

Puzzled about their attitudes I went on my way BPMing records and learning the tricks of the trade.

In late 1987 I stumbled on the advantages of mixing by counting a song's measures and running two songs parallel. I knew by 1978 that songs in the same key would sound great when mixed but not knowing a key's harmonies I shelved the idea till 1986.

When discussing the merits of "counting measures" with even veteran DJ's they all said why bother, no one cares; just mix on a "feel" and use your ears. They didn't fool me this time, I knew I was right.

In 1984 the computers came along for record industry etc... I couldn't afford one but at least I didn't run around saying "my computer is in between my ears" like some jocks...

At the DDK meeting in the summer of 1986 Stu-

art Soroka brought *Harmonic Keys* to us all. At first, for about ten minutes, I was ill thinking - "I know it all" and now... it's back to school. Later and very excited about the "best kept secret in mixing now out of the closet" I ran around talking to some of the hot DJ's at the meeting. Well by now you've guessed what most of them said. Why bother? mix on feel, use your ears, etc...

*Harmonic Keys* is the most logical step in the evolution of night club programming. It's easy, fun, helpful, makes you sound great and so on. More professional.

It's often said these days - embrace technology or be left behind.

Old dogs can learn new tricks!

Try it - you'll hear and see the difference.

# HARMONIC KEYS OVERLAY CHART

## MAJOR KEYS — PERFECT HARMONY

THIS KEY ... MIXES PERFECTLY WITH THESE KEYS

| Key of Song Playing  | Perfect Fourth (Sub-Dominant) | Perfect Fifth (Dominant) | Relative Minor       |
|----------------------|-------------------------------|--------------------------|----------------------|
| C Major              | F Major                       | G Major                  | A Minor              |
| D <sup>♭</sup> Major | G <sup>♭</sup> Major          | A <sup>♭</sup> Major     | B <sup>♭</sup> Minor |
| D Major              | G Major                       | A Major                  | B Minor              |
| E <sup>♭</sup> Major | A <sup>♭</sup> Major          | B <sup>♭</sup> Major     | C Minor              |
| E Major              | A Major                       | B Major                  | D <sup>♭</sup> Minor |
| F Major              | B <sup>♭</sup> Major          | C Major                  | D Minor              |
| G <sup>♭</sup> Major | B Major                       | D <sup>♭</sup> Major     | E <sup>♭</sup> Minor |
| G Major              | C Major                       | D Major                  | E Minor              |
| A <sup>♭</sup> Major | D <sup>♭</sup> Major          | E <sup>♭</sup> Major     | F Minor              |
| A Major              | D Major                       | E Major                  | G <sup>♭</sup> Minor |
| B <sup>♭</sup> Major | E <sup>♭</sup> Major          | F Major                  | G Minor              |
| B Major              | E Major                       | G <sup>♭</sup> Major     | A <sup>♭</sup> Minor |

## MINOR KEYS — PERFECT HARMONY

THIS KEY ... MIXES PERFECTLY WITH THESE KEYS

| Key of Song Playing  | Perfect Fourth (Sub-Dominant) | Perfect Fifth (Dominant) | Relative Minor       |
|----------------------|-------------------------------|--------------------------|----------------------|
| C Minor              | F Minor                       | G Minor                  | E <sup>♭</sup> Major |
| D <sup>♭</sup> Minor | G <sup>♭</sup> Minor          | A <sup>♭</sup> Minor     | E Major              |
| D Minor              | G Minor                       | A Minor                  | F Major              |
| E <sup>♭</sup> Minor | A <sup>♭</sup> Minor          | B <sup>♭</sup> Minor     | G <sup>♭</sup> Major |
| E Minor              | A Minor                       | B Minor                  | G Major              |
| F Minor              | B <sup>♭</sup> Minor          | C Minor                  | A <sup>♭</sup> Major |
| G <sup>♭</sup> Minor | B Minor                       | D <sup>♭</sup> Minor     | A Major              |
| G Minor              | C Minor                       | D Minor                  | B <sup>♭</sup> Major |
| A <sup>♭</sup> Minor | D <sup>♭</sup> Minor          | E <sup>♭</sup> Minor     | B Major              |
| A Minor              | D Minor                       | E Minor                  | C Major              |
| B <sup>♭</sup> Minor | E <sup>♭</sup> Minor          | F Minor                  | D <sup>♭</sup> Major |
| B Minor              | E Minor                       | G <sup>♭</sup> Minor     | D Major              |

**HOW TO USE OVERLAY CHART:** Take the key of the song you're playing, find it on the appropriate "minor" or "major" key chart. Follow to the right for "perfect harmony" mixes.

**NOTE:** The harmonic keys can be overlayed but there are other keys you can mix into beyond what appears on this chart. The other type of mix which can provide exciting results is called a **modulation** mix. You merely jump keys suddenly up a HALF STEP or WHOLE STEP on the chromatic scale: i.e., from C Major to D<sup>♭</sup> Major or D Major. This type of mix can give quite a tangible lift to the energy on your floor. CAUTION: Do not attempt to overlay basslines in modulation mixes, only rhythm bars of incoming record, making sure the mix is fully completed when the bassline of the incoming record begins. Following the same procedures you can also modulate from a minor to a major key, or vice versa. (C Minor to C Major, or C Major to C Minor, etc.) There are additional keys that can be overlayed in "reasonable harmony." Check Volume 1 Issue 1 for the expanded overlay chart.

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 <sup>♯</sup> | D    | D <sup>♯</sup> | E    | F    | F <sup>♯</sup> | G    | G <sup>♯</sup> | A    | A <sup>♯</sup> | B    | C    |
|---|----------------|------|----------------|------|------|----------------|------|----------------|------|----------------|------|------|
|   | D <sup>♭</sup> |      | E <sup>♭</sup> |      |      | G <sup>♭</sup> |      | A <sup>♭</sup> |      | B <sup>♭</sup> |      |      |
|   | ½              | ½    | ½              | ½    | ½    | ½              | ½    | ½              | ½    | ½              | ½    | ½    |
|   | Step           | Step | Step           | Step | Step | Step           | Step | Step           | Step | Step           | Step | Step |

b = flat # = sharp



# FIRST WORD

by Paul Noah

When in Rome...

It was 6th grade and for some reason it was mandatory that all non-bilingual students take a second language. Although I was curious, I resented the fact that it was being shoved down my throat. I had already been playing piano for five years so I naturally chose German. After five years of German (hating every minute of it) all I remember is... "Gesundheit." I guess I should have practiced.

But, seriously, my most outstanding memory came from the first moment that my 6th grade German teacher (a knockout) opened her mouth... she spoke nothing but German. For five minutes (it seemed like an hour) she spoke only German. Needless to say... I was impressed. I wanted to learn. But even more - I wanted to be told how... in English.

Does anyone out there know what the word "harmonic" really means? The Rosetta Stone...

It's simple enough. Even from a pocket-sized dictionary one can more clearly understand the outstanding value in *Harmonic Keys*.

Webster's definition of "Harmonic": Har - mon - ic: adj 1: of or relating to musical harmony 2: pleasing to hear.

OK, so we know it's nice to listen to. But, now I guess we should look up "Harmony"... Har - mo - ny: n 1: musical combination of sounds [big deal!] 2:

pleasing arrangement of parts [much better] 3: lack of conflict [just as good] 4: internal calm [let's not get emotional quite yet].

But you get the idea. *Harmonic Keys* is in the business of what sounds good! It's no gospel upon which your career ought to solely based. However, as a guide or tool of your trade it can create "Harmony" with your dancefloor, your boss, and your accountant. Tools...

But how do you learn to use your tools if you can't read the instructions? OK, take out your "Overlay Chart." You know, the scorecard at the front of this and every issue of *Harmonic Keys*. Let's tear it apart, shall we? Fear Not, Fellow Countrymen...

Another good mechanism to further help you is to have available the November/December '86 issue of *Harmonic Keys* and the article on page 4... "Key terms defined." It will help but is not critical here.

Okay, let's start at the top... "Overlay." It's not what happens after an overdose of DJ groupies. It refers to the mix itself... One record into another where musical phrasing is kept clearly in mind. The chart is there to further help you do this with the song's key signature also in mind. It's not there to scare you.

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# TOP 40 HARMONIC SETS

## PATTERSON TOP 40

| BPM   | TITLE / ARTIST                            | KEY      |
|---|---|----------|
| 100   | La Isla Bonita - Madonna                  | Db minor |
| 103   | C'est La Vie (Dub) - Robbie Nevil         | D minor  |
| (Pitched up, LA ISLA BONITA becomes D minor; also, try the C'EST LA VIE dub here, then mix into the extended version)   |   |          |
| PA103   | Mutual Attraction - Sylvester             | D minor  |
| 105   | Ego Maniac - Jocelyn Brown                | A minor  |
| 115   | Move Out - Nancy Martinez                 | E minor  |
| 114   | Baby Talk (Baby Mix) - Alisha             | B minor  |
| (Start overlay near end of MOVE OUT break; when Nancy sings, "Move out! Move Out!," drop out two notes after last "Move Out!")  |   |          |
| 114   | Heat to Toe - Lisa Lisa & Cult Jam        | D major  |
| or...   |   |          |
| 115   | Relax - Frankie GTH                       | E minor  |
| 114 *   | What Have You Done - Janet Jackson        | Eb minor |
| 115   | Keep Your Eye On Me - Herb Alpert         | Eb minor |
| 116   | They Say It's Gonna Rain - Hazell Dean    | Bb minor |
| 117   | Looking for Love - Tom Hooker             | Bb minor |
| (Start LOOKING FOR LOVE on clean bass track after "Desperado... modern hero..." but before bass lick. There are 16 beats from the first beat under "modern hero" to bass lick.) |   |          |
| 117   | Overpower - Den Harrow (Demodulation mix) | A minor  |
| 117   | Certain Things... - KTP                   | D minor  |
| (Using the KTP original mix, slip ride at end of OVERPOWER)   |   |          |
| 118   | No Frills Love - Jennifer Holliday        | D minor  |
| 117   | Right on Track - Breakfast Club           | Db minor |
| 118   | Each Time You Break - Nick Kamen          | Db minor |
| 118   | All Night Passion - Alisha                | Db minor |
| 120   | Control - Janet Jackson                   | Eb minor |
| 121   | Let's Go - Wang Chung                     | Gb major |
| 120   | Brand New Lover - Dead or Alive           | Gb major |
| 120   | Prove It, Boy - Picture Perfect           | Eb minor |
| 121   | Boy Toy - Tia                             | Bb minor |
| 120   | Come Go with Me - Exposé                  | E minor  |
| 122   | Sussudio - Phil Collins                   | C major  |
| 123   | Color My Love - Fun Fun                   | C major  |
| 124   | Houseparty - Phil Fearon                  | C major  |
| 125   | Heartache - Pepsi & Shirlie               | A minor  |
| 123   | L.O.V.E. - Erotic Exotic                  | C minor  |
| 124   | You Keep Me Hangin' On - Kim Wilde        | G minor  |
| 124   | One Night - Secret Ties                   | C minor  |
| 123   | Exposed to Love - Exposé                  | C minor  |
| 124   | Baila Bolero - Fun Fun                    | C minor  |

## BPM TITLE / ARTIST

| BPM   | TITLE / ARTIST                                | KEY              |
|---|---|------------------|
| 157   | What You See is What You Get - Tina Turner    | F major          |
| 164   | Wake Me Up Before You Go-Go - Wham            | C major          |
| 158   | Walking Down Your Street - Bangles            | C major          |
| 153   | (PA: 156) Maniac - Michael Sembello           | Eb minor         |
| (Overlay rhythm beats only in "Maniac")   |   |                  |
| 115   | Living for the City - Sylvester               | G minor          |
| 117   | Mr. Right - Eleanore Mills                    | C minor          |
| 116   | Sidewalk Talk - Jellybean                     | C minor          |
| 118   | One Look - Paul Parker                        | C minor          |
| 111   | Dare Me - Pointer Sisters                     | E minor          |
| 109   | Looking for a New Love - Jody Watley          | A minor          |
| 108   | (PA: 109) Pull up to the Bumper - Grace Jones | D minor          |
| 106   | Notorious - Duran Duran                       | D minor          |
| 125   | Fire in the Sky - Deodato                     | C minor          |
| 123   | Keep Me Hangin' On - Kim Wilde                | G minor          |
| 126   | Flashdance - Irene Cara                       | Bb major         |
| 131   | Love in the Shadows - E.G. Daily              | C major/C minor  |
| 127   | I'm No Angel - Madleen Kane                   | C minor          |
| 128   | Telephone Call - Kraftwerk                    | G minor          |
| 128   | Eaten Alive - Diana Ross                      | C minor          |
| 126   | Suburbia - Pet Shop Boys                      | G minor/C major  |
| 106   | Let's Stay Together - Tina Turner             | B major          |
| 107   | The Right Thing - Simply Red                  | E major          |
| 108   | Something About You - Level 42                | E major          |
| 106   | Trick of the Night - Bananarama               | Db minor         |
| 120   | (PA: 118) Midnight Man - Flash & The Pan      | Ab major         |
| 116   | Strut - Sheena Easton                         | Ab major         |
| 117   | Sex Appeal - Georgio                          | Ab major         |
| 128   | Ever Fallen in Love - Fine Young Cannibals    | B major          |
| 129   | She Blinded Me with Science - Thomas Dolby    | E minor          |
| 129   | Living in a Dream - Pseudo Echo               | B minor          |
| 129   | You Spin Me - Dead or Alive                   | Gb minor         |
| 125   | Jumpin' Jack Flash - Aretha Franklin          | Gb major         |
| 124   | I Feel For You - Chaka Khan                   | Gb major         |
| 125   | Only in My Dreams - Debbie Gibson             | Eb minor         |
| 125   | Can You Feel It - Jacksons                    | Gb major         |
| 123   | Ich Liebe Dich - Trans X                      | Bb major         |
| 123   | Keep Me Hangin' On - Kim Wilde                | G minor          |
| 120   | Opportunities - Pet Shop Boys                 | C minor/Db minor |
| 120   | Fascinated - Company B                        | F minor          |
| (Be sure to mix out of "Opportunities" before the last break - before the modulation) |   |                  |



# TOP 40 HARMONIC SETS

## TOP 40

| BPM | TITLE / ARTIST  | KEY                           |
|-----|---|-------------------------------|
| 120 | Hot for You - Viola Wills                                     | G minor                       |
| 122 | Someone Like You - Sylvester                                  | G minor                       |
| 124 | They're Playing Our Song - Trinere                            | D minor                       |
| 122 | Knock Me Senseless - E. Bound Xway                            | D minor                       |
| 122 | Movin' On - Robby Hood/Muchmore                               | D minor                       |
| 118 | Certain Things Are Likely - KTP                               | E minor in<br>A major out     |
| 116 | When I Think of You - Janet Jackson                           | A major                       |
| 119 | Take Me As I Am - Erotic & Exotic                             | E major                       |
| 102 | (+ 0.5%) Mutual Attraction - Sylvester                        | D minor                       |
| 103 | C'est La Vie - Robbie Nevil                                   | D minor                       |
| 102 | Nipple to the Bottle - Grace Jones                            | A minor                       |
| 101 | Don't Stop the Feeling - Yarbrough & Peoples                  | D minor                       |
| 117 | Concentration Break Down - George Black                       | D minor                       |
| 118 | Come As You Are (Remix) - Peter Wolf                          | G minor                       |
| 117 | Mr. Right - Ealanore Mills                                    | C minor                       |
| 117 | Feels Like The First Time - Sinitta                           | C minor                       |
| 117 | One Look - Paul Parker<br>(B side Man Parrish Version)        | C minor                       |
| 106 | Sometimes - Erasure   | C major                       |
| 108 | I Touch Roses (Remix) - Book of Love                          | C major                       |
| 111 | With All My Might - Sparks                                    | C major                       |
| 111 | It Doesn't Have To Be - Erasure                               | C major                       |
| 109 | I Knew You Were Waiting - Aretha Franklin &<br>George Michael | E major                       |
| 110 | Foolish Pride - Daryl Hall                                    | E major                       |
| 107 | The Right Thing - Simply Red                                  | E major                       |
| 114 | Lessons in Love - Level 42                                    | G major                       |
| 112 | Don't You Forget About Me - Simple Minds                      | E major                       |
| 115 | Secrets - OMD   | E major                       |
| 118 | You're My Heart, You're My Soul - Modern Talking              | Db minor                      |
| 117 | (PA: 119) +1.0 How Many Lovers - Anthony &<br>The Camp        | Db minor                      |
| 122 | Never Say Never - Deniece Williams                            | Db minor<br>(verses Ab minor) |
| 119 | Gold Digger - Lime  | C minor                       |
| 117 | Feels Like the First Time - Sinitta                           | C minor                       |
| 115 | All Hung Up - Angela  | C minor                       |
| 117 | Mr. Right - Eleanor Mills                                     | C minor                       |
| 118 | One Look - Paul Parker  | C minor                       |
| 117 | Casual Sex - Carrie McDowell                                  | F minor                       |
| 120 | Fascinated - Company B  | F minor                       |

|     |   |                        |
|-----|---|------------------------|
| 119 | Happy Station - Fun Fun                   | F minor                |
| 120 | Slice Me Nice - Fancy                     | F minor                |
| 121 | Boy Toy - Tia                             | Bb minor               |
| 120 | Hooked on Love - Dead or Alive            | Eb minor               |
| 117 | Why Should I Cry - Nona Hendryx           | Eb minor               |
| 117 | Looking For Love - Tom Hooker             | Bb minor               |
| 127 | Baby Let's Kiss - Jesse Johnson           | A minor                |
| 125 | Heartache - Pepsi & Shirlee               | A minor                |
| 123 | On the House - Midnight Sunrise           | A minor                |
| 122 | Obsession - Nice & Wild                   | A minor                |
| 150 | Walking Down Your Street - Bangles        | C major (careful!)     |
| 145 | Heart of Rock & Roll - Huey Lewis         | C major                |
| 144 | Lucille (12" remix) - Little Richard      | C major                |
| 118 | Each Time You Break My Heart - Nick Kamen | Db minor               |
| 116 | Right on Track - Breakfast Club           | Db minor               |
| 117 | You're the One - Sandee                   | Gb minor               |
| 118 | Last Night a DJ Saved My Life - Indeep    | Gb minor               |
| 116 | Word Up (Dub) - Cameo                     | Gb minor intro         |
| 117 | Billie Jean - Michael Jackson             | Gb minor               |
| 116 | Word Up (Vocal) - Cameo                   | Gb minor - cold<br>end |

| BPM   | TITLE / ARTIST                        | KEY      |
|---|---------------------------------------|----------|
| 110   | Serious - Donna Allen                 | C minor  |
| 113   | Show Me - Cover Girls                 | F minor  |
| 116   | Summertime, Summertime - Nocera       | C minor  |
| 109   | Lookin' For A New Love - Jody Watley  | A minor  |
| 109   | Musique Non Stop - Kraftwerk          | E minor  |
| 109   | Candy - Cameo                         | B minor  |
| 114   | Head to Toe - Lisa Lisa & Cult Jam    | D major  |
| 116   | Baby Love - Regina                    | A major  |
| 116   | Word Up - Cameo                       | Gb minor |
| 116   | Right On Track - Breakfast Club       | Db minor |
| 116   | Big Time - Peter Gabriel              | Ab minor |
| 119   | What I Like - Anthony & The Camp      | Eb minor |
| 120   | Come Go With Me - Exposé              | E minor  |
| 120   | Showing Out - Mel & Kim               | A minor  |
| 120   | IOU - Freeez & J. Rocca               | D minor  |
| 120   | Like This - Chip E.                   | G minor  |
| 120   | Opportunities - Pet Shop Boys         | C minor  |
| 120   | Fascinated - Company B                | F minor  |
| (Mix in Fascinated before Opportunities has key change to Db minor in last 16 measures) |                                       |          |
| 123   | Love Can't Turn Around - Philly Cream | Bb minor |
| 123   | You Keep Me Hangin' On - Kim Wilde    | G minor  |
| 124   | They're Playing Our Song - Trinere    | D minor  |



# Technics

The science of sound

## Compact Disc Player

To deliver positive response to the experienced user, the SL-P1200 is equipped with an analog-like front end. The emphasis here is on flexibility, accuracy and comfort during manual operation. This attention to professional demands is represented in the design of the disc compartment, dial search controls, and pitch control slider. The controls are made of heavy duty parts and are mounted on a slanted panel for easy access. The auto cue switch and pitch control switch employ mechanical switches that stay in position regardless of whether the power is on or off.

### 2-Speed Search Dial Cueing

The search dial gives you the same feeling of direct control that you enjoy when using a "black-disc" turntable. You can "spin" the disc to the desired point (frame or track) by turning the dial. You can cue forward or backward in precise 0.1 second increments at two speeds: slow for one second of program time per rotation; fast for about 30 seconds per turn. A switch lets you lock the search dial to avoid accidental operation.

### Exclusive Rocker Control for DJs

With Technics exclusive rocker control, it's easy to precisely control the disc after you've started your mix.

Tapping one of the buttons delays the start of the music by about one-tenth of a second; tapping the other button advances the music by about one-tenth of a second. It's the digital equivalent of keeping your finger on the platter while starting a mix.

### Precision Pitch Control

This long-stroke fader gives you continuously adjustable pitch control over a range of  $\pm 8\%$ . For the professional, this offers a way to fit music into tight time slots. It's also handy for playing an instrument along with a CD. At the touch of a button you can instantly switch between your pitch setting and standard quartz-locked pitch.

### Auto Cue Mode

Auto cue positions the pickup at the start of the first note of each track (confirmed by a "standby" indicator), ready to begin play instantly at your command.

### Heavy-Duty Disc Compartment

You can easily identify a professional by the manual dexterity and economy of motion displayed when changing discs. The SL-P1200 is designed to facilitate operation. For example, to open the disc compartment, press a key. But to close it, the user has to manually push it. This helps reduce the chance of making mistakes. The compartment is built to take 24-hour

a day operation. In addition, the disc is visible at a glance inside the compartment.

### Multi-Mode Repeat

With multi-mode repeat, you can repeat a single track, the entire disc, or the program contents.

### Auto Space for Convenient Tape Editing

By adding three seconds of silence between tracks, the auto space function helps assure even results when taping. It also works with random access programming.

### 20-Selection Random Access Programming

The 10-key pad enables 20-selection random access programming by track number. With this feature, you can let the SL-P1200 automatically play your desired selections in the order you choose.

### 10-Key Cueing

You can cue to the track, index number, and time of your choice by tapping in values on the 10-key pad. You can also specify the time in 0.1s steps for extra control.

### Elapsed Time Indication

The elapsed time mode and track mode gives an indication of the track number (and index number if

applicable) and elapsed playing time in 1/10th second increments. When the player is in the total mode, you can see the elapsed playing time for the entire disc.

### Remaining Time Indication

This display indicates the remaining playing time for a track or the disc. A minus sign precedes the time readout.

### Centralized Multi-Function FL Display

A nine-digit display reveals track number, index number, minutes, seconds, and tenths of a second. When the digital attenuator is used, attenuation is shown in decibels. The Music Matrix indicates program contents and the track in play. There are also indicators for repeat, standby, auto cue, music scan mode, elapsed/remaining and track/total time.

### Music Matrix

Since you can't see the tracks on a CD like you can on a black disc, Technics includes the "Music Matrix" display. During normal play, it shows all the tracks on a disc. During programmed play, all the tracks are shown, however, only the programmed selections are illuminated by the border. The track's numbered box flashes during play, then goes out after the selection is finished.



Model SL-P1200



# EXCLUSIVE: D.J. CD'S Future Wave

## CD DANCE MUSIC COMES OF AGE IN EUROPE

by Stuart Soroka

The United States may have been the first to develop modern club mixing on a large scale, but the domestic record companies seem determined to keep American DJs last in the world from using the inevitable new technology — CDs in the DJ booth.

In Europe and the United Kingdom, the major labels are meeting the needs of their DJs by a widespread production of dance CDs. Germany, for example, puts out many of their 12" dance

mixes on CD, and all of their LPs are available on CD. The UK including Great Britain is putting out CDs with all 12" dance releases. But most American labels have yet to introduce dance music in CD, and in fact, by the use of the existing import laws are in effect banning the importing of dance music CDs from Europe. For example, the Dead or Alive "Something in My House" dance hit is available throughout Europe on CD but not available stateside because it is available on 12" domestically. The

import laws ban the distribution and sales of European imports that are available in a domestic version. That's why America seems destined to be last to benefit from this exciting new technology.

Only Razormaid Records seems to be pulling out the stops, and proceeding with full production of all their new music on CD. Art Maharg of Razormaid has put together a brief history of the DJ remix service and their plans to pioneer in the dance music field with CD versions of 12" dance mixes.

## RAZORMAID INTRODUCES IT'S FIRST COMPACT DISC

by Art Maharg

Razormaid Records is pleased to announce the release of our first compact disc, in what we hope will become the first small step towards the elimination of vinyl in the DJ booth. If the prospect of replacing all of your records in exchange for CDs sounds a bit radical, don't worry, it won't happen overnight. But the time has now come to at least consider the possibility and decide for yourself what the future is of both the 12" single and the CD. We hope to have our first CD, "The Very Best of Razormaid," available by June 1st, containing almost 75 minutes highlighting the best of our past three years.

The history of Razormaid Records has been nothing short of our own personal quest for excellence in the presentation of alternative dance music. In 1985, we switched from record edits to remixes done from the original 24 track tapes, and we are the first to admit that our first six or seven releases before this were less than perfect. Utilizing master tapes was a major improvement, but we still felt the sound quality of our records could be improved. In September of 1986, we switched mastering studios to Grundman's Mastering in Hollywood, and the difference was immediately apparent, (as well it should be, as Grundman's is the best, and proba-

bly the most expensive, in the business). But as the quality of our product increases, so do our expectations. We feel we have reached a point that represents the very best that current analog recording and mastering technology has to offer, but we are still driven forward in our quest. The limitations of vinyl can only be pushed so far in regards to volume, clarity, and dynamic stereo separation. And so, we have reached that inevitable point of no return, DIGITAL. We are ready to meet the challenge presented by dance music on compact disc, but only if you are.

We have already experienced your initial feedback to this idea, and many of you are excited by the idea. Some of you are concerned, and a few out-right horrified. The main objection we have encountered so far is the fear of mixing with CDs in the club, especially those DJs who practice overlaying or beat-mixing. Our response to this objection is the release of a CD player designed exclusively for the dance club DJ: The Technic's SL-P 1200 CD Player. This incredible machine not only allows you to back cue a CD like a record, it also features +/- 8% variable pitch control, exactly like your turntable, and retails for less than \$1000. Bring this to the attention of your club owner, and politely demand that he meet the needs of the

future of dance club music.

Just think: No more skips, pops, scratches, replacing worn discs, and perfect fidelity every time you play, fidelity as perfect as the original uncompressed master tape. And think of the convenience: Your entire nights program could be carried to work in your backpack, instead of five or six milk crates. What about the expense of CDs? Just consider what the total cost of ten 12" singles is, especially imports, and the savings will become apparent.

Our ultimate goal is to become the first US label to completely eliminate the use of vinyl; we would very much like to drop the word "Records" from our name. This will not be an immediate transition. But whether it takes place in one year or ten is up to you. In the mean time, this is our plan: On June 1st, we will release "The Very Best of Razormaid" on CD. We would like to follow this up with a series of ten CDs released over the next year containing the best remixes of the last three years. However, we cannot immediately foresee the simultaneous release of Razormaid on record and CD until there are more CD plants in the United States that can offer a turn-around time that would meet our monthly time schedule. All of this hinges on one factor: your response to this initial CD.



# MICK'S PICKS



by Michael Kester

Hi kids! Welcome to the next installment in the never ending story of valuable vinyl. By now, you should have your domestic copies of the new Thompson Twins and Cyndi Lauper releases, both reviewed as imports last time. By the way, if you are a collector of rare vinyl as I am, you might wish to invest in a couple of extra copies of the "What's Going On" 12", as this mix may well become a rare collector's classic of the magnitude of the Disconet mix of Jimmy Ruffin's "Hold on to My Love."

Now, on to this month's goodies:

## DOMESTICS

*The Other Ones*  
**WE ARE WHAT WE ARE**  
 Virgin (US) 12" Promo PR 1019  
 95 BPM, C major

As far as I know, this record has only been serviced through Rock Pools, but it is worth searching for a copy, especially if you are a Motels and/or Pretenders fan. A slow building rock groove, reminiscent of "Total Control," (although not a classic), with a vocal that owes a lot to Chrissie Hynde. This will not turn many heads, but it is quite pleasant:\*\*\*

*Sly & Robbie*  
**BOOPS (HERE TO GO)**  
 Island (US) 12" Promo DMD 1023  
 104 BPM; Bb minor at +1.75  
 (PA BPM: 106)

A few years ago, Sly and Robbie were the "in" producers, in much the same way as Jimmy Jam and Terry Lewis are now. The only difference is, the sly and Robbie productions were far more innovative and much less annoying. Here they are, produced by Bill Laswell and Material, with a strange little gem. The bassline is a slowed-down and inverted "White Lines" 2-note riff, and added to the top is an inoffensive rap and a very ominous vocal refrain, plus some classical melodies thrown in for good measure. In short, you have to hear it: \*\*\*\*

*U2*  
**WITH OR WITHOUT YOU**  
 Island (US) 12" O-96786  
 110 BPM; D major

As I have recommended in the past, you should already be on your way to the store to pick up a copy of this 12" before it is gone. This may not sound like dance music, but it is a monster hit and it is brilliant. Also, lots of people seem to want to shake booty when it's on. This 12" has much more dynamic range than the LP, and the intro starts very low, so you'll probably have to jack the volume at first and ride it downward as the song builds, but I promise you it is worth the effect: \*\*\*\*1/2

(P.S. There's even a nice break to mix out on!)

*The Neville Brothers*  
**WHATEVER IT TAKES**  
 EMI America (US) 12" V-19237  
 115 BPM; D major

The folks at EMI America tell me that the lead singer here is the same Aaron Neville that hit with "Tell It Like It Is" some 20 years ago. He's back with his brother this time, and it sounds as if it may be their time for another smash hit. Basically a Top-40 style rock song, but with vocals, arrangement, production, and writing all just a little bit better than usual: \*\*\*\*

*Book of Love*  
**MODIGLIANA**  
**(LOST IN YOUR EYES)**  
 Sire (US) 12" O-20650  
 117 BPM with a cold end;  
 Gb major

I thought that this wonderful group was long buried in Sire's vaults, but here, a year later, is a long version of one of the best tracks from their essential "Book of Love" LP. Problem is, re-mixer and sole male group leader Ted Ottaviano must have spent too many nights partying with Stacey Q's producers, because he has all but ruined a beautiful song with those disgusting, ever-present vocal samples. After wading through these, Part 1 of the mix is quite similar to the LP version, and then, after another bout with those samples, comes Part 2 – a dark dance section that would work quite well on its own, but has little to do with the pretty tune that proceeds it. This schizophrenic combination could do well on dance floors, however, and anything that will bring this group back to the forefront has to get my vote: \*\*\*\*

*David Bowie*  
**DAY-IN DAY-OUT**  
 EMI America (US) 12" V-19234  
 120 BPM; G major

Another funkified dance hit for Bowie, but his best in a long time. A solid rhythmic groove in very workable extended mix – essential for your playlist: \*\*\*\*

*Torch Song*  
**DON'T LOOK NOW**  
 I.R.S. (US) 12" L33-17308  
 122 BPM with a cold end; D minor

This is a re-issue of a twelve-inch that was around for a short time about a year ago. The bass seems to be beefed up here a bit, which emphasizes its "house" quality. This is solid progressive dance material, which is only part of an incredible package. Also included here is the extended version of "Can't Find My Way Home," which I told you about last time, and additionally, "Mothdom Ecstasy" (104



BPM, Bb minor), a track unavailable on the domestic "Exhibit A" LP – one I can only say is perfect for those times in the wee hours when everyone on the dance floor seems to be coming down from some sort of trip. Obviously, this release is a must have: \*\*\*\*1/2

*Flesh for Lulu*  
**I GO CRAZY**

MCA/Hughes (US) 12" MCA-23736  
127 BPM; G major

A pleasant pop/rock song from the "Some Kind of Wonderful" soundtrack is extended here into a pleasant pop/rock dance track: \*\*\*

*Ages of Chance*  
**KISS**

Virgin (US) 12" VS 951-12  
132 BPM with a cold end; A major

This is Prince's counter-tenor aria, redone by a nice group of guys who seem to have traded their guitars for jackhammers. An endearing personality comes through it all, though, and minimalist neanderthalism takes its revenge: \*\*\*\*

*The Stranglers*  
**ALWAYS THE SUN**  
Epic (US) 12" EAS 02573  
133 BPM; D major

Although this 12" is labeled "Hot Mix," the music herein is really rather mellow rock at a fast tempo. Nice song, though, and since these guys have been releasing interesting music for years, it's definitely worth a listen: \*\*\*1/2

*Heaven 17*  
**CONTENTERS**  
Virgin (US) 12" O-96790  
190 BPM; D minor

This is one of those records with a stratospheric tempo that occasionally invades my consciousness. I'm a long-time Heaven 17 fan, so I can't help but like this a little – it's also fun to mix in and out of this at half-tempo (95 BPM): \*\*\*

*Debbie Harry*  
**IN LOVE WITH LOVE**  
Geffen (US) 12" O-20654  
121 BPM with a cold end; F minor

Another melody lost to the tragic spread of sample-itis. The loss here is not of the magnitude of "Modigliani," but it would have been nice to hear a mix

that accentuated musical elements rather than ugliness: \*\*

## IMPORTS

*Peter Murphy*  
**SHOULD THE WORLD  
FAIL TO FALL APART**

Beggar's Banquet (UK) 12" BEG 179T  
95 BPM; C minor

This is the only non-American entry this time around, but it's so good that I'm glad it got to stand on its own. This is the ex-lead singer of Bauhaus now gone solo, and he's been releasing some interesting things of late. The song herein is light, moody, and percussive – and is a perfect offspring of some of Eno's great early solo work: \*\*\*\*

Before leaving this time, let me also mention a couple of interesting domestic LP's. First is the sound-track LP from the movie "Something Wild" (MCA-6194) – this contains a multitude of great tracks including, of course, "Ever Fallen In Love" by Fine Young Cannibals. Also of note are "Zero, Zero Seven Charlie" by UB40 (109 BPM, D minor), "With You or Without You" by Steve Jones (136 BPM, F major – not to be confused with the U2 song), "Man with a Gun" by Jerry Harrison (84 BPM, E major), the classic "Temptation" by New Order (125 BPM, C major), and, last but not least, a wonderfully quirky reggae-rap version of "Wild Thing" done by Sister Carol, featuring some mean country fiddles. (105 BPM with a cold end, A major). Don't miss it!

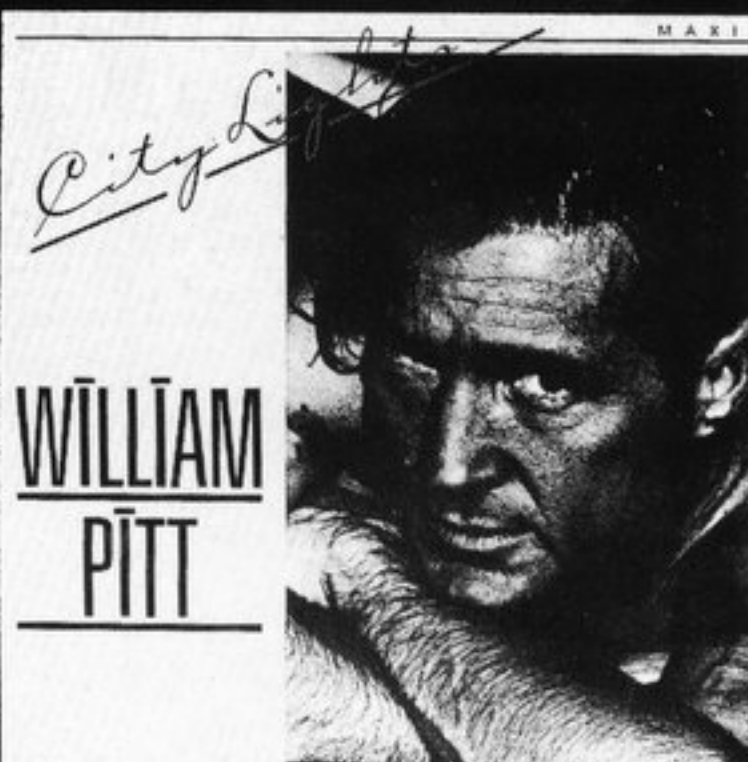
The second LP to note is "Official Version" from Front 242 (Wax Trax 026). In addition to including "Quite Unusual" which was formerly issued as a twelve-inch, this LP contains an extended version of "W.Y.H.I.W.Y.G." (123 BPM with a cold end; A minor), which is hardcore purgatorial progressive at its finest.

## Gary Tucker REVIEWS ...

### CITY LIGHTS

*William Pitt*  
103 BPM, A minor in, B minor out  
Public Sound CB181/PUB1213204  
France-CBS.

That transparent membrane that exists between two worlds holds the mixed – and very positive – vibrations in



the groove on the recently back-in-print "morning music" twelve by William Pitt.

A cross between Stevie B. and Rose Laurens, the inviting qualities of Pitt's vocal and Cha Cha's dreamy production (any relation to Ma Ma?) transcend all barriers and inhibitions disappear when "City Lights" fills the air. Delicious for breakfast but appropriate anytime.

### LATIN FIRE

*Fancy*  
129 BPM, B minor  
Metronome (Germany) 885711-1 12"  
CD 831201-1-2-4

Finally, the perfect record to mix with Pseudo Echo's "Livin' in A Dream." Faster and more sophisticated than any other Fancy single, Tess's vocal is rich and alluring. Production is wrapped in a thick Phil Spector-ish Wall of Sound and as usual the Metronome pressing from Germany is impeccable. Would love to hear the CD version!

The B-side is a bonus Fancy "Turbo Dancer" Megamix featuring Lady of Ice/Slice Me Nice/Chinese Eyes and Bolero. One sorry note: I wonder if producer Anthony Monn has ever spun records? If so he'd learn that putting a decent break in a dance single is de rigueur. What ruined Fancy's last two releases "Lady of Ice" and "Bolero" was the lack of a good break and the same holds true for this latest offering. Shockingly, even the Turbo Megamix fades on a vocal chorus. Wake up, Tess!

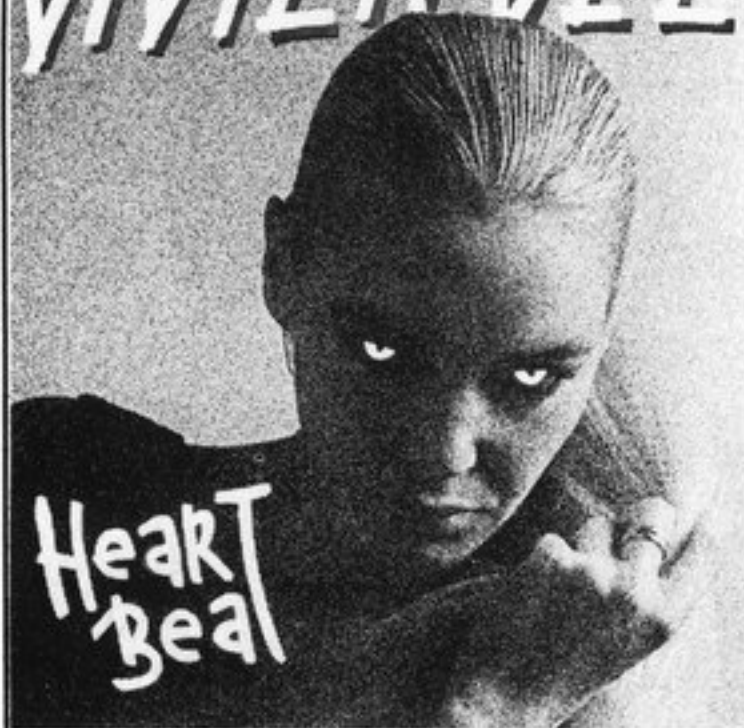
### HEARTBEAT (ONE, TWO, THREE)

*Vivien Vee*  
128 BPM, F major  
Energy Productions SRL, Rome, Italy  
X-12021

From the lady who knocked us out with her groundbreaking "Americano"



# VIVIEN VEE



and "Give Me a Break" comes this ultra frantic smash beauty. It's as fluffy as a cone of cotton candy but the bright F major melody and crystal-clear production by Dario Raimondi and Alvaro Ugolini push this record out of the Eurodance corner and into the center spotlight of dance classics.

What will surely be one of the summer's biggest worldwide hits, you'd better expect to find this sizzler around for years to come. And the jacket by Claudio Gorial is suitable for framing.

Note: Special thanks to Marcello Spiridioni for mastering at 33-1/3 RPM rather than many Italian product at 33 RPM.

## Bill Bures REVIEWS ...

### I JUST CAN'T WAIT

Mandy Smith  
116 BPM

PWL/Empire - UK PWLT #1

A New British label, artist and completely different sound makes this twelve inch by Mandy Smith a plus for your playlist. An eight measure count opens the Shannon-like track followed by a female Bananarama vocal. Mixed by Phil Harding, this 116 BPM tune sounds all the better pitched up 2%.

### NEVER SAY GOODBYE

Chip Chip

128 BPM, D major to B minor  
BMS-#314 Italy

Here is a tune that comes to us from the Italian energy label BMS. Ranking with previous BMS hits such as the Nasty Boys' "I was made for Lovin' You" and Ross' "Can't Take My Eyes off of You," Chip Chip's debut dance ditty should become a favorite to all high energy programmers.

A perfect eight measure beat solo opens this cut and continues to become a driving sound similar to that of Paul Lekakis' "Boom Boom" or Cinema's 1984 classic, "I Love Men."

Like Cake to mix. The vocals creep

up on you and after about twenty four measures, the ABBA style female "Chirp Chirp" begins. There are several memorable hooks and a clean sixteen measure break contained on the eight minute A side while the flip is a beautiful instrumental dub.

Produced by Michael Gordon this 128 BPM piece has got all the elements to become a "HIGH ENERGY" chart topper.

## Dwaine Wheeler REVIEWS ...

### ONE SHOT, SO HOT

Mike Bow

12" HTM 3303 Import (Belgium)

Produced by Fonny deWulf

Here's a super follow-up to "Love and Devotion." It features the same (or at least, similar) drum patterns and the always welcome "Lime" sounding keyboards. Positive lyrics and mood dominate the tune, and when the hook of "Where are the girls"... "Where are the boys"... explodes. The floor goes crazy.

This song should make Mike Bow a regular visitor on the dance floors this summer. Not to be missed.

### HEARTACHE

Pepsi & Shirlee

125 BPM, A minor, fade

Polydor Import (UK) POSPX 837

Produced by Phil Fearon and  
Tambi Fearando

From the first beat, this Fearon/Fernando production (with a good "Stock, Aitken and Hammond mix") reaches out and instantly takes control, mind and feet.

You may already know Pepsi and Shirlee as the back-up singers for Wham. This is their first solo release and it is impressive, especially the vocals. Initially, they're laid back, but they build along with the mix to show-off a range of control and emotion.

A very warm sound is achieved by mixing in some "E, W & F." type horns, superbly added over a simple and dynamic drum and killer bass line. An effective "false end" serves as the intro to the only break in the song. It re-builds beginning with the bass, leaving plenty of room to mix, echo and have fun with the vocal chorus. Top 40 radio will jump all over this song when the domestic release comes along, so play it now and continue to be a step ahead.

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# KEYS TO THE HOUSE

## NEW HOUSE KEYS

| BPM    | TITLE/ARTIST  | KEY                                |
|--------|---|------------------------------------|
| 115.5  | Jack is the Message<br>JMO                                    | G major                            |
| 116.5  | Love Turntable<br>E.O. Crew                                   | G minor                            |
| 117    | Your Love<br>Jamie Principle                                  | E minor                            |
| 118    | Kiss Me Baby<br>Project 122                                   | C minor                            |
| 118.5  | Communicate (LP Mix)<br>Full House                            | Bb minor                           |
| 119.5- | Hey Rocky!  | G major at +1%                     |
| 118.5  | (Inst. BPM 120.5-120)   | (PA: 120.5-119.5)                  |
| 119    | The House is on Fire<br>Dezz & Grant                          | A minor                            |
| 119    | Party People Jack Your<br>Body - Liddell Townsell             | F minor                            |
| 119    | What You Deserve<br>Radio Fashion                             | D minor                            |
| 119.5  | Can't Get Enough<br>Liz Torres featuring<br>Edward Crosby     | G sus                              |
| 119.6  | Ride the Rhythm (remix)<br>Kevin Irving<br>(Inst. BPM 120.75) | Ab minor                           |
| 120-   | Bam Boo   | Ab minor                           |
| 119.75 | Lenny D. & Tommy Musto  |                                    |
| 120    | I Found a Friend<br>C.T. Satin                                | D minor                            |
| 120.5  | I Can't Stop (LP mix)<br>Peter Black                          | A minor                            |
| 121    | You're Mine<br>Fingers, Inc.                                  | E minor                            |
| 121    | Pedal to the Floor<br>Bubba & The Jack Attack                 | E minor                            |
| 121.3  | I Dub Again<br>T.J.   | G minor                            |
| 121.3  | That's The Beat<br>Risqué Rythum Team                         | Gb minor                           |
| 121.5  | Try, Try Again<br>Kajsa                                       | A minor                            |
| 121.75 | So Sweet (LP mix)<br>Loleatta Holloway                        | A minor                            |
| 122    | Body Groove (Get in the<br>Groove - Victor Romeo              | E minor<br>Ends G minor            |
| 122    | 122 House<br>Risqué Rythum Team                               | No Key                             |
| 122    | Release the Tension<br>J.A. Groove                            | E minor                            |
| 122    | Bang the Box<br>Matt Warren                                   | Bb minor<br>(Bass drum A<br>minor) |
| 123    | Risqué Rhthum<br>Risqué Rhthum Team                           | B minor                            |
| 123    | The Jacking Zone<br>Risqué Rhthum Team                        | Gb minor                           |

|        |  |          |
|--------|--|----------|
| 123.5  | Fusion Dance<br>Mario "Smokin" Diaz                            | B minor  |
| 122.2  | Can U Dance<br>Kenny "Jammin" Jason with<br>"Fast Eddie" Smith | Eb minor |
| 124    | Jack My Body<br>Yellow House                                   | Gb minor |
| 124    | Housemaster<br>Terry Baldwin                                   | Dbminor  |
| 124    | Lost Inside the Noise<br>Mickey "Mix" Oliver                   | E minor  |
| 124.25 | White Knight Jacks<br>White Knight                             | Ab minor |
| 127    | Breakin' Up Breakin' Down<br>Michael Oliver                    | D minor  |

## CORRECTIONS

- 1) The Brutal House by Nitro Deluxe, is A minor, not B minor
- 2) Donnie by The It, is Bb minor, not B minor
- 3) Respect by Aretha Franklin, goes in 114 BPM, not 134.
- 4) Time to Jack by Chip E., goes in 124 BPM, not 121.

## HOUSE CLASSICS

| BPM | TITLE/ARTIST  | KEY  |
|-----|---|--|
| 113 | Bodyheat<br>James Brown   | Start/ends in Eb<br>minor, between Gb<br>minor |
| 110 | Do It Anyway You Wanna<br>People's Choice                             | C minor  |
| 118 | Jam Jam (All Night Long)<br>People's Choice                           | C minor  |
| 118 | K-Jee<br>MFSB   | B minor  |
| 118 | Looking for the Perfect Beat<br>Afriak Bambaataa &<br>Soulsonic Force | G major  |
| 122 | The Love I Lost<br>Harold Melvin & Blue Notes                         | D major  |
| 128 | I Love Music<br>The O'Jays  | F minor  |

## HOUSE SETS

| BPM          | TITLE/ARTIST                     | KEY         |
|--------------|----------------------------------|-------------|
| <b>SET 1</b> |                                  |             |
| 116          | Ma Foom Bey<br>Cultra Vibe       | G minor     |
| 114.5        | The Brutal House<br>Nitro Deluxe | A minor     |
| <b>SET 2</b> |                                  |             |
| 118.5        | Jack the Groove<br>Raze          | G minor     |
| 121          | To the Beat of the Drum<br>Wired | G minor +1% |

|              |  |                  |
|--------------|--|------------------|
| 123          | House Nation<br>The House Master Boys and<br>The Rude Boy of House | D minor at -1.5% |
| <b>SET 3</b> |  |                  |
| 121          | We're Rocking Down the<br>House - Adonis                           | E minor          |
| 121          | A Path<br>Fingers, Inc.  | E minor          |
| 121.5        | Move Your Body<br>Marshall Jefferson                               | E minor          |
| 121          | Time to Jack (Remix)<br>Chip E.                                    | Gb minor         |
| 124          | Jack My Body<br>Yellow House                                       | Gb minor         |



Maths Palmgren



# HARMONIC KEYS

# TOP 100

Harmonic Keys Magazine is ready to give America something that has been missing for quite a few years. We are developing a complete (and accurate) national dance chart which reflects the complete continental United States. And we need your help! Because of your activity as a spinner and your current working status, your chart is important to us (and thus, to other D.J.'s and the record promotion industry all across America).

The chart will be compiled from every state in the USA, and will include a cross-section of formats. We are not interested in hyped product, but rather, we want to know about the stuff that moves you (your picks) and your audience (dance floor response).

We would be looking for your personal top 25. And we are interested only in a truthful compilation, reflecting the music that works for you.

Thank you,  
Dwayne Wheeler

| Chart Pos. | BPM  | TITLE/ARTIST                                   | KEY          | OUTRO |
|------------|------|--|--------------|-------|
| 1          | 116  | Right on Track - Breakfast Club                | D♭ minor     | F     |
| 2          | 122  | Dominoes - Robbie Nevil (remix) (ends E minor) | G♭ minor     | F     |
| 3          | 120  | Come Go With Me - Exposé                       | E minor      | F     |
| 4          | 115  | Keep Your Eye On Me - Herb Alpert              | E♭ minor     | F     |
| 5          | 120  | Fascinated - Company B                         | F minor      | F     |
| 6          | 109  | Looking for a New Love - Jody Watley           | A minor      | C     |
| 7          | 88   | Lean On Me - Club Nouveau                      | C major      | C     |
| 8          | 124  | They're Playing Our Song - Trinere             | D minor      | F     |
| 9          | 117  | Sex Appeal - Georgio                           | A♭ major     | F     |
| 10         | 113  | Show Me - Cover Girls                          | F minor      | C     |
| 11         | 117  | One Look - Paul Parker                         | C minor      | C     |
| 12         | 116  | He Wants My Body - Starpoint                   | D minor      | F     |
| 13         | 136  | Saving Myself - Eria Fachin (remix)            | C major      | F     |
| 14         | 99   | Sign of the Times - Pitrice                    | C minor      | C     |
| 15         | 122  | Last Chance - Cyné                             | E minor      | F     |
| 16         | 110  | Serious - Donna Allen                          | C minor      | F     |
| 17         | 102  | La Isla Bonita - Madonna                       | B♭ minor     | C     |
| 18         | 128  | Telephone Call - Kraftwerk                     | G minor      | C/F   |
| 19         | 130  | Boom Boom - Paul Lekakis                       | B minor in   | F     |
|            |      |  | E♭ minor out |       |
| 20         | 127  | Sooner or Later - Ernest Kohl                  | G♭ major     | C     |
| 21         | 127  | Do the Dance - Trance Dance                    | E major      | C     |
| 22         | 109  | Stoned Love - Kool & The Gang                  | D♭ major     | F     |
| 23         | 122  | Respectable - Mel & Kim                        | G minor      | F     |
| 24         | 110  | Jump Into My Life - Stacy Lattisaw             | E♭ minor     | F     |
| 25         | 136  | Rendezvous - Stop                              | A minor      | C     |
|            | -140 |  |              |       |
| 26         | 117  | You're The One - Sandee                        | G♭ minor     | C     |
| 27         | 124  | Baila Bolero - Fun Fun                         | C minor      | C     |
| 28         | 125  | You Keep Me Hangin' On - Kim Wilde             | G minor      | F     |
| 29         | 142  | I've Got the Night Off - Kathy Kosins          | A minor      | C     |
| 30         | 132  | I Feel Love Coming - Modern Rocketry           | C minor      | C     |
| 31         | 127  | Love Take Me High - Frank Loverde              | G minor      | F     |
| 32         | 128  | Never Say Goodbye - Chip Chip                  | D major      | C     |
|            |      |  | to B minor   |       |
| 33         | 120  | IOU - Freeez featuring John Rocca              | D minor      | F     |
| 34         | 113  | You Better Quit - One Way                      | E♭ minor     | F     |
| 35         | 116  | Low Down So and So - Rainy Davis               | A minor      | F     |
| 36         | 124  | L.O.V.E. - Exotic and Erotic                   | C minor      | C     |
| 37         | 103  | New Dress - Cheryl Lynn                        | G minor      | F     |
| 38         | 114  | Electric Salsa - Off                           | C minor      | C     |
| 39         | 133  | We Connect - Stacey Q.                         | A♭ minor     | F     |
| 40         | 90   | Heart and Soul - T'Pau                         | C major      | F     |
| 41         | 107  | The Right Thing - Simply Red                   | E major      | C     |
| 42         | 114  | Lessons in Love - Level 42                     | G major      | F     |
| 43         | 121  | Day In, Day Out - David Bowie                  | G major      | -     |
| 44         | 120  | Can't Get Enough - Liz Torres                  | A minor      | -     |
| 45         | 117  | Feels Like the First Time - Sinitta            | C minor      | F     |
| 46         | 145  | Show Down - No Sovereign                       | E major      | -     |
| 47         | 120  | Hooked On Love - Dead or Alive                 | E♭ minor     | F     |
| 48         | 135  | Love and Devotion (Remix) - Michael Bow        | E major      | C     |
| 49         | 115  | Where Are You - Sixteen Bit                    | A minor      | C     |
| 50         | 126  | Rock Your Baby - O'Chi Brown                   | D minor in   | F     |
|            |      |  | D major out  |       |

| Chart Pos. | BPM | TITLE/ARTIST                                   | KEY          | OUTRO |
|------------|-----|--|--------------|-------|
| 51         | 124 | No Lies - SOS Band                             | E minor      | C     |
| 52         | 114 | Call Me - Spagna                               | G major      | C     |
| 53         | 123 | Heartbreak Beat - Psychedelic Furs             | G minor      | F     |
|            |     |  |              |       |
| 54         | 119 | Come As You Are - Peter Wolf                   | D major      | F     |
| 55         | 121 | Movin' On - Robby Hood                         | D minor      | F     |
| 56         | 120 | Only In The Night - Voice In Fashion           | C minor      | -     |
| 57         | 132 | One More Time - Bianca                         | E minor      | F     |
| 58         | 101 | What's Going On - Cindi Lauper                 | B♭ major     | C     |
| 59         | 122 | Did It Feel Like Love - Genuine Parts          | D major      | C     |
| 60         | 114 | Head to Toe - Lisa Lisa & Full Force           | D major      | F     |
| 61         | 113 | Rock-A-Lott - Aretha Franklin                  | F major      | C     |
| 62         | 122 | Stop - Lamabell                                | G major      | C     |
| 63         | 128 | Can't Take My Eyes Off You - Ross              | B♭ major     | C     |
| 64         | 118 | Each Time You Break My Heart - Nick Kamen      | D♭ minor     | F     |
| 65         | 121 | Let the Music Take Control - JM Silk           | F minor      | F     |
| 66         | 140 | Don't Need A Gun - Billy Idol                  | E major      | C     |
| 67         | 128 | Heart Beat - Vivien Vee                        | F major      | C     |
| 68         | 115 | Move Out - Nancy Martinez                      | E minor      | C     |
| 69         | 115 | Brass Monkey - Beastie Boys                    | A♭ major     | -     |
| 70         | 109 | I Knew U Were Waiting - A. Franklin/G. Michael | E major      | C     |
| 71         | 87  | Have You Ever Loved Someone - Freddie Jackson  | F minor      | F     |
| 72         | 130 | Something in My House - Dead or Alive          | G minor      | C     |
| 73         | 106 | In Conversation - General Public               | A minor      | C     |
| 74         | 125 | What U See is What U Get - Brenda K. Starr     | B minor      | C     |
| 75         | 132 | Call My Number - Oh Romeo                      | G minor to   | C     |
|            |     |  | E minor      |       |
|            |     |  | -            | -     |
| 76         | 127 | Mary Goes Round - Ready for the World          | -            | -     |
| 77         | 113 | Second Chance For Love - Nayoobe               | E minor      | F     |
| 78         | 119 | Showing Out - Mel and Kim                      | A minor      | C     |
| 79         | 121 | The Tears of a Clown - Bassix                  | C major      | C     |
| 80         | 123 | House Party - Phil Fearon                      | C major      | F     |
| 81         | 118 | No One Knows - Wild Mary's                     | C minor      | C     |
| 82         | 125 | Heartache - Pepsi & Shirie                     | A minor      | F     |
| 83         | 117 | Pleasure Principle - Janet Jackson             | D minor      | F     |
| 84         | 119 | Gold Digger - Lime                             | C minor      | C     |
| 85         | 125 | Only In My Dreams - Debbie Gibson              | E♭ minor     | C     |
| 86         | 140 | Call Me - Until December                       | D minor      | F     |
| 87         | 137 | Up the Ladder to the Roof - John Kydd          | E major      | C     |
| 88         | 106 | Ego Manic - Jocelyn Brown                      | A minor      | F     |
| 89         | 128 | Ever Fallen in Love - Fine Young Cannibals     | B minor      | F     |
| 90         | 122 | Count On Me - T. Ark                           | G minor      | C     |
| 91         | 129 | Latin Fire - Fancy                             | B minor      | F     |
| 92         | 115 | Let's Get Brutal - Nitro Delux                 | A minor      | -     |
| 93         | 125 | I Just Died In Your Arms - Cutting Crew        | B minor in   | F     |
|            |     |  | G♭ minor out |       |
| 94         | 190 | Heaven 17 - Contenders                         | D minor      | -     |
| 95         | 112 | My Heart Gets All the Breaks - Monet           | D minor      | C     |
| 96         | 130 | Agent of Liberty - Mike Mareen                 | D♭ minor     | F     |
| 97         | 117 | January, February - Tina B.                    | D minor      | F     |
| 98         | 112 | Sometimes - Erasure                            | B♭ major     | C     |
| 99         | 116 | Love Letter - Giggles                          | E♭ minor     | -     |
| 100        | 137 | So Cold the Night - Communards                 | D♭ minor     | F     |



# R & B DJ SPOTLIGHT

MARK DAVIS  
HAWTHORNE, CALIFORNIA  
LONG SETS:

| BPM   | TITLE/ARTIST                                       | KEY      |
|-------|--|----------|
| 102   | Don't Waste My Time - Paul Hardcastle              | Db minor |
| 101   | Freaks Come Out at Night - Whodini                 | Db minor |
| 102   | The Show - Doug E. Fresh                           | Ab minor |
| 104   | Ain't Nobody - Chaka Khan                          | Eb minor |
| 103   | Headlines - Midnight Star                          | Bb minor |
| 102   | A Little Bit of Love - New Edition                 | F minor  |
| 103   | Howie's Teed Off - Roxanne                         | Ab major |
| 104   | Hanging on a String - Loose Ends Hangin'           | Ab major |
| 105   | Nasty - Janet Jackson                              | F minor  |
| 106   | Ain't Nothing Going on but the Rent - Gwen Guthrie | Bb minor |
| 107   | Facts of Love - Jeff Lorber                        | Eb minor |
| 108   | She's a Star - Confunkshun                         | Eb minor |
| 110   | Jealousy - Club Nouveau                            | Bb minor |
| 110   | Five Minutes of Funk - Whodini                     | Bb minor |
| 112   | Do It To Me - Vernon Burch                         | Bb minor |
| 110   | She's Strange - Cameo                              | F minor  |
| 110   | Serious - Donna Allen                              | C minor  |
| 113   | Mr. Groove - One Way                               | C minor  |
| 115   | Let Me Be The One - Five Star                      | G minor  |
| 116   | Summertime Summertime - Nocera                     | C minor  |
| 116   | Let The Music Play - Shannon                       | C minor  |
| 116   | Pop Goes My Love - Freeez                          | F minor  |
| 118   | Too Tough - Angela Bofill                          | C minor  |
| 117   | Midas Touch - Midnight Star                        | G minor  |
| 118   | Wet My Whistle - Midnight Star                     | G minor  |
| 118   | IOU - Freeez                                       | D minor  |
| 119   | She - Jesse Johnson                                | D minor  |
| 120   | The Men All Pause - Klymaxx                        | D minor  |
| 119   | Restless - Starpoint                               | A minor  |
| 120   | Oak Tree - Morris Day                              | E minor  |
| 120   | Radioactivity - Royal Cash                         | E minor  |
| 121   | It's Like That - Run DMC                           | E minor  |
| 123   | One Nation Under a Groove - Funkadelic             | E minor  |
| 122   | Hard to Get - Rick James                           | A minor  |
| 120   | Nasty Girls - Vanity                               | C major  |
| 119   | If I Say Yes - 5 Star                              | F major  |
| 119   | Double Dutch Bus - Frankie Smith                   | Bb major |
| <hr/> |  |          |
| 103   | Ces't La Vie - Robbie Nevil                        | D minor  |
| 104   | Don't Think About It - One Way                     | D minor  |
| 104   | I Can't Wait - Nu Shooz                            | G minor  |
| 106   | Your Love is on the One - Lakeside                 | G minor  |
| 105   | More Bounce to the Ounce - Zapp                    | D minor  |
| 107   | I'll Be Good - Rene and Angela                     | D minor  |
| 109   | Looking for a New Love - Jody Watley               | A minor  |
| 107   | Situation # 9 - Club Nouveau                       | E minor  |
| 108   | Attack Me with Your Love - Cameo                   | B minor  |
| 109   | Candy - Cameo                                      | B minor  |
| 110   | Single Life - Cameo                                | E minor  |
| 109   | Atomic Dog - George Clinton                        | D major  |
| 111   | Kiss - Prince                                      | A major  |
| 112   | DMSR - Prince                                      | Db minor |
| 113   | Jam On Revenge - Newcleus                          | Gb minor |
| 112   | Character - Morris Day                             | B minor  |
| 112   | Color of Success - Morris Day                      | B minor  |
| 114   | Sexomatic - Barkays                                | D major  |
| 114   | Get It Up - The Time                               | B minor  |
| 113   | The Breaks - Kurtis Blow                           | B minor  |
| 115   | I Wonder If I Take You Home - Lisa Lisa            | Gb minor |
| 116   | For Tonight - Nancy Martinez                       | B minor  |
| 115   | Move Out - Nancy Martinez                          | E minor  |
| 116   | Stop Playing On Me - Vikki Love                    | E minor  |

| BPM   | TITLE/ARTIST   | KEY      |
|-------|--|----------|
| 116   | When Will We Ever Learn - Pretty Tony                | E minor  |
| 117   | Fresh - Kool & The Gang                              | B minor  |
| 117   | Word Up - Cameo                                      | Gb minor |
| 117   | Jam On It - Newcleus (No adjustment)                 | Db minor |
| 119   | & The Orchestra Plays On - L.A. Dream Team           | Ab minor |
| 120   | Control - Janet Jackson                              | Eb minor |
| 118   | Something About You - Vesta Williams                 | Bb minor |
| 118   | Object of My Desire - Starpoint                      | F minor  |
| 120   | In The House - L.A. Dream Team                       | C minor  |
| 119   | 2001 Boogie - Rich Cason                             | G minor  |
| 121   | Bad Times - Capt Rapp                                | G minor  |
| 121   | Hard Times - Run DMC                                 | C minor  |
| 124   | Flamethrower Rap - Felix & Jarvis                    | C minor  |
| 123   | Money Talks - Rick James                             | G minor  |
| 125   | Body Talk - Deelee                                   | D minor  |
| 124   | Body Work - Hot Streak                               | A minor  |
| 124   | Engine #9 - Midnight Star                            | A minor  |
| 124   | Electricity - Midnight Star                          | E minor  |
| 125   | White Horse - Laid Back                              | A minor  |
| 126   | Shake Your Pants - Cameo                             | A minor  |
| 126   | I Like It - Cameo                                    | E minor  |
| 128   | Be Yourself - Cameo                                  | E minor  |
| 127   | When Doves Cry - Prince                              | B minor  |
| 126   | Dance Wit' Me - Rick James                           | E minor  |
| 128   | No Parking on the Dance Floor - Midnight Star        | A minor  |
| 130   | Ceramic Girl - Ready for the World                   | A minor  |
| 129   | Oh Sheila - Ready for the World                      | E minor  |
| 129   | Planet Rock - Soul Sonic Force                       | B minor  |
| 129   | Electric Kingdom - Twilight 22                       | Gb minor |
| 130   | Digital Display - Ready for the World                | Db minor |
| 132   | We Connect - Stacey Q.                               | Ab minor |
| 136   | Party All The Time - Eddie Murphy                    | Db minor |
| <hr/> |  |          |
| 111   | The Finest - SOS Band                                | Db major |
| 113   | Homeboy - Steve Arrington                            | Ab major |
| 115   | Love Bazaar - Sheila E.                              | Eb major |
| 115   | What Have You Done For Me Lately - Janet Jackson     | Eb major |
| 115   | Lover's Holiday - Change                             | Ab major |
| 116   | The Second Time Around - Shalamar                    | Db major |
| 114   | Lady Soul - Temptations                              | Db major |
| 115   | Keep Your Eye on Me - Herb Alpert                    | Eb minor |
| 114   | Nursery Rhymes - L.A. Dream Team                     | Eb minor |
| 114   | Talk To Me - Chico DeBarge                           | Ab minor |
| 116   | You Always Break My Heart - Jimmy G. & The Tackheads | Eb minor |
| 117   | Sanctified Lady - Marvin Gaye                        | Eb minor |
| 116   | Love Comedown - Evelyn King                          | Eb minor |
| 118   | You and I - Rick James                               | Eb minor |
| 118   | Cold Blooded - Rick James                            | Eb minor |
| 117   | Jungle Love - The Time (Speeds to 122)               | Eb minor |
| 122   | Rockberry Jam - L.A. Dream Team                      | Ab minor |
| 122   | Shackles - R.J.'s Latest Arrival                     | Ab minor |
| 120   | The Stick - The Time                                 | Db minor |
| 122   | Give It To Me Baby - Rick James                      | Db minor |
| 122   | Standing On The Top - Rick James (mod. mix)          | Eb minor |
| 124   | Let's Work (remix) - Prince (slows)                  | B major  |
| <hr/> |  |          |
| 101   | Borrowed Love - SOS Band                             | E minor  |
| 101   | Just Be Good To Me - SOS Band                        | E minor  |
| 104   | Slow Down - Loose Ends                               | B minor  |
| 105   | Cutie Pie - One Way                                  | E minor  |
| 106   | Genius of Love (Inst.) - Dr. Jeckyll & Mr. Hyde      | G major  |
| 105   | Walk This Way - Run DMC                              | E minor  |
| 105   | Keep It Hot - Cameo                                  | A minor  |



# ALL-TIME CLASSICS



by Joel-Steven

Recently, I had a few customers ask me if I could think of a list of songs that would be considered "Classic." The list grew and grew until I eventually had to split the list into two separate categories: one list contained the most popular, money-making, chart-busting and danceable songs of rock/pop history. On this list one would find such titles as "Jailhouse Rock," "Twist and Shout," "Stayin' Alive," "Billie Jean," etc; songs that even a llama high atop a mountain in Tibet would recognize. The other list contained titles of songs with epic qualities, what I call "All-Time Classics."

What it is exactly that groups these songs into the same company eludes even me, but when I hear these songs I automatically consider them in this category. Most of the songs tell a story, are lengthy and lavishly produced. They have many musical segments that differ but add up to a great song. But *all* create a mood that haunts long after the stylus has bitten into the label, conjuring up visual images and bittersweet memories. Coincidentally, most of these were recorded in the seventies, often considered the decade of "Dead Music." The list, in no particular order, is as follows:

Stairway to Heaven - Led Zeppelin  
Suite: Judy Blue Eyes - C, S, N & Y  
A Day in the Life - The Beatles

Baker Street - Gerry Rafferty

Roundabout - Yes

American Pie - Don McLean  
Funeral for a Friend/  
Love Lies Bleeding - Elton John  
In the Air Tonight - Phil Collins

Hotel California - The Eagles

Bohemian Rhapsody - Queen

One Night in Paris I, II, III - 10cc

Good Vibrations - Beach Boys

Comfortably Numb - Pink Floyd

Karn Evil #9 (1st impression part 2)  
Emerson, Lake & Palmer  
Sympathy for the Devil - Rolling Stones  
Bridge Over Troubled Water

Simon & Garfunkel

Jungle Land - Bruce Springsteen

Papa was a Rolling Stone - The Temptations

Black Sabbath - Black Sabbath  
Paradise by the Dashboard Light -  
Meatloaf

Nights in White Satin - Moody Blues

A major  
E  
G minor  
E end  
D major in  
A intro fade  
E major in  
E end  
G  
C major in  
A end fade  
D major  
fade  
B major  
fade  
Bb with  
F end  
C minor  
B end  
Eb major  
Ab fade end  
C major  
fade  
C major  
fade  
E fade  
Eb  
C  
Bb major  
fade  
G major  
D minor  
C end fade  
D major

Reading this list, I'm sure very few would recognize all of the songs here. Or perhaps one would find their favorite has been omitted. My personal favorite is so obscure that I didn't put it in this prestigious company, and yet "The Lonliest of Creatures/Prelude" by Klaatu (Db with B intro and D major ending - Capitol) is truly a great that mixes almost every form of music.

Surely there are other tunes by Elton John, The Beatles, Pink Floyd, 10cc (all masters at this type of song) or other artists that could have joined this awe-inspiring list. I invite readers to write in care of *Harmonic Keys Magazine* and suggest their additions to such a list. Also include your reactions to our oldies sets and add a few of your own. This month we'll feature sets using songs in previous sets from past issues, but in alternative sets for more versatility. Next month we'll feature a list of the "Greatest Dance Songs of Modern History." Hope to hear from you, and keep spinnin' steady!

## ALTERNATE OLDIES SETS:

### SET 1

| BPM    | TITLE/ARTIST                   | KEY |
|--------|--------------------------------|-----|
| 170    | Jailhouse Rock - Elvis Presley | Eb  |
| 170    | Cool Jerk - The Capitols       | Eb  |
| 178/86 | Tequila - The Champs           | E   |

With JAILHOUSE and COOL JERK at the same BPM no speed adjustment is necessary, although watch for Capitols' off-beat first two bars. Overlay beginning with Elvis' final chorus, boosting his volume to catch last few words before his fade out and Capitols' drums kick-in. Slowly boost COOL JERK to a +2ish PA with TEQUILA at -2ish PA and start at line "Can you do it, Can you do it, Can you do it, etc." Once The Capitols fade, you'll have a whole dance floor doing "The Pee-Wee."

### SET 2

| BPM | TITLE/ARTIST                                    | KEY      |
|-----|---|----------|
| 118 | I Heard it Through the Grapevine<br>Marvin Gaye | Eb minor |
| 129 | Locomotion - Little Eva                         | D        |
| 125 | Sugar, Sugar - The Archies                      | D        |
| 121 | Proud Mary - CCR                                | D        |

Since both GRAPEVINE and especially LOCOMOTION are slightly off in being perfectly in pitch, your PA won't be nearly as radical as it should be. This also depends on what label your copies are on. LOCOMOTION is merely a drop-in at a +2 PA with GRAPEVINE's +0 PA. It picks up energy with a bubble-gum flavor. With LOCOMOTION at +0 and SUGAR at +2,



slowly blend in after the chord change at "You've got to swing your hips, now" line at end of song. The chords will re-match for an almost seamless mix. Another seamless mix, or "zipless..." oh, never mind, is with CCR's PROUD MARY. This record is one of the true "s-t-r-e-t-c-h-e-r-s," a song that can take a lot of speed adjustment without altering the pitch so much. It is for this reason that this mix is possible: skip the opening riffs of PROUD, and use the resolution downbeat as your starting point. Overlay with the last measure of SUGAR's chorus, and voila! You're now in the "Darker" sixties sound.

#### SET 3

| BPM | TITLE/ARTIST                                   | KEY     |
|-----|--|---------|
| 132 | Hey Baby - Bruce Charnel                       | A       |
| 132 | Dawn - Four Seasons                            | A       |
| 132 | Mony Mony - Tommy James                        | A       |
| 139 | Jumpin' Jack Flash - Rolling Stones            | Bb      |
| 135 | 25 miles (12") - Edwin Starr                   | Bb to C |
| 143 | Heart of Rock and Roll - Huey Lewis & The News | C       |
| 141 | Lucille - Little Richard                       | C       |

Since BABY, DAWN, and MONY are identical BPM's and pitches, little or no speed adjustment is necessary for mixing. Skipping the slow opening of DAWN, blend in with BABY's last chorus. MONY starts with just drums, so it's an easy overlay at DAWN's dusk (sorry!). Bump up MONY's speed to +2 gradually and start FLASH at -2 PA with MONY's last set of "yeahs." When the chorus kicks back in, the keys will be aligned for a brief overlay. This version of 25 MILES is an extended 12" single Edwin Starr remade in 1980 on the 20th Century Fox label. Only this version will permit this mix. Work FLASH back up to +0 and 25 MILES at around +2, skipping the short intro and using the first bass guitar downbeat as your starting point. Start overlay at 3rd chorus tag line of FLASH, and the identical riffs will match until Stones fade and Starr takes over. Work speed down to +1 with HEART readied at -1 using the 8th "heartbeat" before opening slap as your starting point. Once 25 MILES modulates to C, you're ready, but it's best to wait until just after the drum break. HEART has a pretty long outro, so this leaves you plenty of time for a LUCILLE overlay, with Little Richard at 1% or so faster. Caution: the fidelities of these two songs are different, so either use the LUCILLE 12" (on specialty) or a very gradual cross fade. However, this set takes you through the oldies virtually chronologically.

#### SET 4

| BPM | TITLE/ARTIST   | KEY     |
|-----|--|---------|
| 132 | Mony Mony - Tommy James                              | A       |
| 135 | Get Ready - Rare Earth                               | D minor |
| 139 | Are You Ready - Pacific Gas & Electric               | B minor |
| 143 | Heart of Rock & Roll - Huey Lewis & The News         | G       |
| 158 | Devil in a Blue Dress - Mitch Ryder & Detroit Wheels | C       |
| 160 | Great Balls of Fire - Jerry Lee Lewis                | C       |

GET READY has a long intro that also starts with MONY's final set of "yeahs," but doesn't overlay with MONY's perfect fourth at 1% speed. Boost it back up to +0 and start ARE YOU at +1 during last chorus, skipping PG&E's

slow opening. Both are in subtle minor keys, that still basically are harmonically correct. (See Overlay Chart.) Slowly increase to +3% with HEART at -1 PA for pitch alignment, again after break starting at same spot as Set #3. Boost HEART to +1 with GIMME at -1 for BPM line up, but watch your bass level (GIMME's bass is very hot). After boosting GIMME to +2ish%, blend in DEVIL's opening with Spencer's final chorus. FIRE is merely a drop in out of DEVIL's last chorus.

Shake, Rattle, Roll and Don't Be Cruel! Until next time, Joel-Steven signing off!



PETE DONELLO  
LOVELAND, COLORADO

I firmly believe that the classics can fit into almost any club format. Remember that all of today's styles came out of yesterdays styles. The trick is programming them into your format successfully. There are not pat formulas but here are some suggestions.

When working for a younger crowd, especially in a club that caters to college students, use high energy songs that are recognizable. Songs like *Shout* or *Tequila*, or *Louie Louie*, that have appeared in recent movies work real well. Keep the sets short, 2 or 3 at most and make sure they mix well.

Clubs that play an R&B format can slip in a Motown set fairly easily. DOR and progressive clubs can reach back to the psychedelic 60's to find their roots. *Steppenwolf*, *Deep Purple* and the great *Jimi Hendrix* opened whole new avenues of musical expression.

Believe it or not, the most difficult place to mix oldies is in a club that plays primarily oldies all the time. You'll find that the target clientele at a club like this usually grew up listening to these oldies on the radio or in jukeboxes. The art of mixing was completely unknown. If you're lucky, you can educate the customers into accepting mixes, especially if they're a good dance crowd. Whatever you do, find out what is expected from the management first. And remember, they don't call them classics for nothing.

#### OLDIES & CLASSIC DANCE SETS

| BPM | TITLE/ARTIST                              | KEY                         |
|-----|---|-----------------------------|
| 124 | Reach Out (I'll Be There) - The Four Tops | Gb major<br>Eb minor chorus |

|     |  |                                |
|-----|--|--------------------------------|
| 125 | Keep Me Hangin' On - The Supremes            | Ab minor                       |
| 122 | I'm A Man (remake) - Jimmy Lifton            | Eb minor                       |
| 132 | My Boyfriend's Back - Angels                 | D major                        |
| 130 | No Time - Guess Who                          | D minor                        |
| 130 | Joy to the World - Three Dog Night           | D major                        |
| 197 | Last Train to Clarksville - The Monkees      | G major                        |
| 197 | I Want You Back - Jackson 5                  | Ab minor                       |
| 200 | You Can't Hurry Love - The Supremes          | Bb major                       |
| 127 | Get off my Cloud - Rolling Stones            | E major                        |
| 127 | Oh Pretty Woman - Roy Orbison                | E major                        |
| 129 | Black is Black - Los Bravos                  | E minor<br>Final chord D major |
| 116 | The Wanderer - Dion & The Belmonts           | D major                        |
| 120 | True Blue - Madonna                          | B major                        |
|     | (As Dion fades mix in drum intro of Madonna) |                                |
| 120 | Jimmy Lee - Aretha Franklin                  | C major in<br>Db major out     |
| 120 | Kansas City - Wilbur Harrison                | Db major                       |



# HARMONIC KEYS UPDATE SHEET

## 12" UPDATE - TOP 40

| BPM    | TITLE/ARTIST                                | KEY            |                 |
|--------|---|----------------|-----------------|
| 106    | Sometimes - Erasure                         | C major (-1.5) | F               |
| 111    | It Doesn't Have to Be - Erasure             | C major (-1)   | C               |
| 131/65 | Se La - Lionel Richie                       | D minor        | C               |
| 124    | Big Love - Fleetwood Mac                    | Eb minor       | C               |
| 116    | H'wood B'vard - B.A.D.                      | D minor        | C               |
| 128    | Love Really Hurts without You - Billy Ocean | F major in     | G major out     |
| 140    | Call Me - Until December                    | D minor        | C               |
| 149    | The Race Is On - Harold Faltermeyer         | D minor        | F               |
| 109    | It's Easy When You're On Fire - Ella Brooks | G major        | C               |
| 115    | Pour It On - Mason                          | B minor        | F               |
| 110    | Why Can't You Sit Still - Steven Dante      | Gb major       | C               |
| 122    | Don't Believe In Love - Jeanna Cie          | Gb major       | F               |
| 125    | Concept - The Gents                         | Eb minor       | C               |
| 118    | Certain Things Are Likely - K.T.P.          | E minor in     | A major out - F |
| 117    | You're the One - Sandee                     | Gb minor       | C               |
| 117    | Why Should I Cry - Nona Hendryx             | Eb minor       | F               |
| 113    | Let's Get Busy - Teen Dream                 | Ab minor       | C               |
| 121    | Meet El Presidente - Duran Duran            | G minor        | C               |
| 150    | Walking Down Your Street - The Bangles      | C major        | F               |
| 117    | Let's Have Some Fun - Merge                 | E minor        | C               |
| 127    | Baby Let's Kiss - Jesse Johnson             | A minor        | C               |
| 122    | Obsession - Nice & Wild                     | A minor        | F               |
| 107    | Gonna Make You Mine - Loose Ends            | Eb minor       | C               |
| 095    | Help Me To Get over The Hurt - Sache        | G minor        | F               |
| 094    | I Commit To Love - Howard Hewett            | Ab minor       | F               |
| 117    | Want You For My Girlfriend - 4 by 4         | A minor        | C               |
| 119    | Don't Bother - Prototype                    | D minor        | C               |
| 113    | Anyone Else - Angelica Chaplin              | Eb minor       | C               |
| 096    | Ain't You Had Enough Love - Phyllis Hyman   | Bb minor       | F               |
| 113    | Babalay - King Erisson                      | D minor in     | Eb minor out    |
| 119    | No Reason to Cry - Judy Torres              | B minor        |                 |
| 137    | Good Times - Hoodoo Gurus                   | G major        | F               |
| 111    | Barbara's Bedroom - Whistle                 | F minor        |                 |
| 121    | Don't Take Your Love Away - The O'Jays      | Eb minor       | F               |
| 120    | Something So Strong - Crowded House         | D major        | F               |
| 117    | The Pleasure Principle - Janet Jackson      | D minor        | C               |
| 110    | Don't Blow a Good Thing - Vesta Williams    | Eb minor       | F               |
| 115    | Late Night Hour - Kathy Mathis              | Eb minor       | C               |
| 113    | Second Chance for Love - Nayobe             | E minor        | C               |
| 108    | Still a Thrill - Jody Watley                | E minor        | C               |
| 116    | Rock the House - Darryl Duncan              | E minor        | C               |
| 119    | I'm Searchin' - Debbie Deb                  | D major        | F               |
| 118    | Each Time You Break My Heart - Nick Kamen   | Db minor       | F               |
| 103    | I Know You've Got Soul - Eric B + Rakim     | Eb minor       | F               |
| 108    | Letting It Rest - Frank Murillo             | B minor        | F               |
| 089    | Show Me the Way - Regina Belle              | A major in     | B major out - F |
| 098    | We Got the Feeling - Wanda & The Way It Is  | Db minor       | F               |
| 110    | Mixed Up World - Timex Social Club          | A major        | F               |
| 098    | Why You Treat Me So Bad - Club Nouveau      | B minor        | F               |
| 122    | Party Your Body - Stevie B.                 | Bb minor       | F               |

|     |   |          |   |
|-----|---|----------|---|
| 119 | Won't You Dance With Me Tonight - Bop with Tia Harris | D minor  | F |
| 112 | My Heart Gets All The Breaks - Monet                  | D minor  |   |
| 116 | Get Down Tonight - Connie                             | F major  | C |
| 119 | Be Mine Tonight - Promise Circle                      | Ab minor |   |
| 120 | Thief In The Night - Charlotte McKinnon               | C minor  |   |
| 121 | The Tears of a Clown - Bassix                         | C major  | C |
| 133 | Always the Sun - Stranglers                           | D major  |   |
| 095 | We Are What We Are - The Other Ones                   | C major  |   |
| 144 | She Comes On - Wire Train                             | D major  |   |
| 124 | Love Flight 109 - Sonya Grier                         | Eb major | C |

## TOP 40 UPDATE BY JIM KIRKLAND

| BPM | TITLE / ARTIST   | KEY          | END |
|-----|--|--------------|-----|
| 88  | I'm Bad - L.L. Cool J.   | Gb minor     | C   |
| 90  | (PA: -1.8) Lies - Jonathan Butler                                | C major      | F   |
| 93  | Falling In Love - Fat Boys                                       | F Minor      | F   |
| 95  | Thigh Ride - Tawatha   | A minor      | F   |
| 106 | Running Away - Colourfield                                       | Db minor     | F   |
| 106 | Extra Credit - Linda Imperial                                    | Db minor     | C   |
| 109 | Under the Latin Moon (Rander Easterling remix) Steven Paul-Perry | C major in   | C   |
| 109 | Diamonds - Herb Alpert & Janet Jackson                           | D major out  |     |
|     |  | Db minor in  | C   |
|     |  | E minor out  |     |
| 110 | It Ain't Right - Simphonia                                       | D minor      | F   |
| 110 | D.Y.B.O. - Starpoint   | F major      | F   |
| 113 | Rock-a-lott - Aretha Franklin                                    | F major      | C   |
| 113 | Rescue Me - Family Dream   | B minor      | C   |
| 113 | Boogie On, Reggae Woman - Stanley Turrentine                     | G major      | F   |
| 114 | Outlaw - Strafe  | Eb minor     | F   |
| 114 | Sky Boys (Jellybean Remix) - Ana                                 | Gb minor     | C   |
| 115 | Satisfied - Donna Allen  | G minor      | C   |
| 116 | More - Stone   | Gb minor     | C   |
| 118 | Climb the Walls - Mes'ay   | Db minor     | F   |
| 118 | I Wanna Dance with Somebody (Who Loves Me - Whitney Houston      | Gb major in  | F   |
|     |  | Ab major out |     |
| 119 | Years Go By - Stan Campbell                                      | A major      | F   |
| 119 | Strangers In Our Town - Spear of Destiny                         | B minor      | F   |
| 120 | Brown Sugar - Man Parrish  | C major      | C   |
| 120 | (If You) Love Me Just A Little - La La                           | E minor      | C   |
| 120 | Lovin' Hooks - Ritz  | Eb major in  | F   |
|     |  | C minor out  |     |
| 121 | If You Want My Lovin', Do Me Right - Isaac Hayes                 | G minor      | C   |
| 121 | Rhythm of Your Lies - Jayne Edwards                              | B minor      | C   |
| 122 | L.O.V.E. (Bastone remix) - Erotic Exotic                         | C minor      | C   |
| 125 | Jungle House - Howard Headhunter                                 | E minor      | C   |
| 126 | Lay It On The Line - Elaine Charles                              | F minor      | C   |
| 130 | Party Rap - Alan White Show                                      | A minor      | F   |
| 132 | Three-Time Lover - Bardeux                                       | G minor      | C   |
| 139 | Insecurity - Stacey Q.   | C minor      | F   |
| 140 | Low Rider - War  | G major      | F   |
| 154 | Trouble - Heaven 17  | A minor      | F   |



## WHEN IN ROME...

*Continued from page 3*

Eeny, meeny, major, minor, mo...

It's sort of like comparing Barry Manilow with the Sex Pistols. But, sometimes even Barry can resemble Sid.

The key (oops! I mean "principle") element in determining whether a song is in a "major" or "minor" key for the DJ/non-musician is in its "emotion." This is not the musical or scientific explanation. But most of us *aren't* musicians or scientists.

Here are some emotional words... First the "majors"... "Happy," "Fun," "Exciting." And the "minors"... "Moody," "Stressed," "Dark."

Now take a pad and pen and go to any dance music list in this or any issue of *Harmonic Keys*. Lay the pad on top of any page of the list and expose only the first column (listing the song's title and artist). But keep the "Key" column listing covered up! Now... find some favorite songs on the exposed list and write down your emotional guess as to whether the song is "major" or "minor" sounding on the pad. You'll be surprised at

your accuracy.

Here are some extreme examples as a guide: Major songs: "Everybody have fun tonight" by Wang Chung and "Dancin' in my sleep" by Secret Ties... Songs so "up" and "fun" that you want to use two fingers and... Minor songs: "Nasty" by Janet Jackson and "Notorious" by Duran Duran... songs that seem to stir-up Jell-O.

Then there are those songs that are very homogenous of both "major" and "minor." "Love in the Shadows" by E.G. Daily or "Suburbia" by the Pet Shop Boys are two excellent examples of this ambiguity. They're tough to determine much of the time. So instead of buying a thesaurus to find more "emotional" words, you buy *Harmonic Keys* instead to find out what key the song is in.

After you finish your little "emotion" exam, check your accuracy in interpretation by comparing your results to the actual key listing on the same chart. you will also find that songs in "major" keys are greatly outnumbered by songs in "minor" keys. It's no mistake. There is more emotional variety of songs characterized as "minor."

## She Blinded me with...

For you scientists out there, the musical element that identifies a song's "majorness" or "minorness" lays in the third note of the scale based on the songs main "key" note (tonic).

C major and C minor both start on the note "C." It is the first note (tonic) of each of those scales. They also share the same second note: "D," two half steps up (see the "Chromatic Scale" at the bottom of your "Overlay Chart"). However, C major advances up *two* more half steps to the third note: "E" where C minor advances up by only one more half-step to "E flat" (Eb). This is the main (scientific/musical) difference. Note that both C major and C minor also share the same fourth and fifth note names of "F" and "G," respectively (sub-dominant and dominant). The overlay chart implies that major songs tend to mix better with other major songs and that minor songs do so similarly. There is less "emotional conflict" between these songs.

## Tired yet?

Tough... we're almost home.

## Family Affair

So then what the heck is the "relative minor"? Well, it's sort of like fraternal twins. They share the same basic stuff but they're still different.

For example: Gb major and Eb minor definitely sound different (see the "Overlay Chart"). but they share the same exact relationships in the half-steps and whole-steps (two half-steps) between each note of their respective musical scales as well as the notes themselves. The only difference is that each key starts on a different first note (tonic). But, again, the note names of *all* of the notes of the scales of each key are the same when you compare them. Therefore, why shouldn't they sound good together?

My example: "Brand New Lover" by Dead or Alive (Gb major) and "Bizarre Love Triangle" by New Order (Eb minor). They "relate."

## Feel better?

You should. If you don't, take an Advil. But seriously, *Harmonic Keys* may sometimes communicate in its own language. The goal of this column is to help you learn our language in yours. You don't have to be a musician (or scientist) after all. And *Harmonic Keys* will continue to show you how...



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# Hi-NRG / EUROBEAT TOP 40

BY CASEY JONES & BILL BURES

| BPM | TITLE/ARTIST                                      | KEY                     | END |
|-----|---|-------------------------|-----|
| 124 | Baila Bolero<br><i>Fun Fun</i>                    | C minor                 | C   |
| 121 | Fascinated<br><i>Company B</i>                    | F minor                 | F   |
| 130 | Something in My House<br><i>Dead or Alive</i>     | G minor                 | F   |
| 127 | Sooner or Later<br><i>Ernest Kohl</i>             | Gb major                | F   |
| 127 | Do the Dance<br><i>Trance Dance</i>               | E major                 | C   |
| 127 | Love Take Me High<br><i>Frank Loverde</i>         | G minor                 | F   |
| 125 | You Keep Me Hanging' On<br><i>Kim Wilde</i>       | G minor                 | F   |
| 135 | At This Moment<br><i>Menage</i>                   | B major                 | C   |
| 136 | Love & Devotion<br><i>Michael Bow</i>             | E major                 | C   |
| 132 | One More Time<br><i>Bianca</i>                    | E minor                 | F   |
| 128 | Never Say Goodbye<br><i>Chip Chip</i>             | D major<br>to B minor   | C   |
| 132 | I Feel Love Coming<br><i>Modern Rocketry</i>      | C minor                 | C   |
| 138 | Rendezvous<br><i>Stop</i>                         | A minor                 | C   |
| 136 | Saving Myself<br><i>Eria Fachin</i>               | C major                 | C   |
| 124 | One Night<br><i>Secret Ties</i>                   | Eb minor<br>to Eb major | C   |
| 141 | I've Got the Night Off<br><i>Kathy Kosins</i>     | A minor                 | F   |
| 125 | Heartache<br><i>Pepsi &amp; Shirlie</i>           | A minor                 | F   |
| 122 | Stop (When You Do What You Do)<br><i>Larabell</i> | G major                 | F   |
| 137 | Up the Ladder to the Roof<br><i>John Kydd</i>     | E major                 | C   |
| 141 | Don't Let Go<br><i>Tasha</i>                      | B minor<br>to D minor   | C   |
| 120 | Gold Digger<br><i>Lime</i>                        | C minor                 | C   |
| 128 | Lay It On the Line<br><i>Elaine Charles</i>       | F minor                 | C   |
| 128 | Can't Take My Eyes Off You<br><i>Ross</i>         | Bb major                | C   |
| 124 | Haunted By Love<br><i>Rita Johns</i>              | Ab minor                | F   |

|     |  |          |   |
|-----|--|----------|---|
| -   | Daydream<br><i>Beagle Music Ltd.</i>               | -        | - |
| 120 | Energy is Eurobeat/Mexico<br><i>Man 2 Man</i>      | D major  | C |
| 128 | Magic<br><i>Gino Soccio</i>                        | A minor  | F |
| 128 | Planet Nine<br><i>Nick John</i>                    | Eb minor | F |
| 126 | Faster Than The Eye Can See                        | A minor  | C |
| 114 | Standing At The Crossroads<br><i>Evelyn Thomas</i> | Gb major | C |
| 118 | For Your Love<br><i>Albert One</i>                 | G major  | F |
| 132 | No More Mr. Boom Boom<br><i>Body Heat</i>          | F# major | C |
| -   | Desire<br><i>Yo-Yo</i>                             | -        | - |
| 130 | Agent of Liberty<br><i>Mike Mareen</i>             | C minor  | F |
| 125 | Only In My Dreams<br><i>Debbie Gibson</i>          | Eb major | F |
| 115 | Where Are You<br><i>16 Bit</i>                     | A minor  | C |
| 135 | One More Hurt<br><i>Kit Rolle</i>                  | E minor  | C |
| 125 | Love Is In The Air<br><i>Steve Allen</i>           | C major  | F |
| 119 | Sexual Fever<br><i>DeGama</i>                      | B minor  | F |
| -   | Hold Me<br><i>Tight</i>                            | -        | - |

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# The Sound of Europe

## EURODANCE SUPER SETS

| BPM | TITLE / ARTIST                                | KEY  |
|-----|---|--|
| 125 | Heartache - Pepsi & Shirlie                   | A minor  |
| 127 | I'm Ready - Kano                              | A minor  |
| 129 | Magic - Gino Soccio                           | A minor  |
| 127 | Love Take Me High - Frank Loverde             | G minor  |
| 129 | Vera Cruz - Santana                           | D minor  |
| 131 | Something In My House - Dead or Alive         | G minor  |
| 130 | Eat You Up - Angie Gold                       | G minor  |
| 130 | Eaten Alive - Diana Ross                      | C minor  |
| 132 | Back to You - Crystal in the Pink             | A major  |
| 131 | Male Stripper - Man 2 Man                     | A major  |
| 133 | Shake Your Groove Thing - Peaches & Herb      | A major  |
| 133 | Borderlines - Jeffrey Osborne                 | A major  |
| 136 | Believe in the Beat - Carol Lynn Townes       | A major  |
| 124 | Baila Bolero - Fun Fun                        | C minor  |
| 125 | Stay With Me Tonight - Patty Ryan             | C minor  |
| 125 | Escape Into Freedom - Chase                   | C minor  |
| 131 | Back to You - Crystal in the Pink             | C minor  |
| 131 | Bam Bam Bam - Left Lane                       | C minor  |
| 125 | Dial My Number - Back Bag                     | D major  |
| 124 | Playboy - David Lymé                          | A minor  |
| 122 | Do You Really Want Me - K.B. Caps             | A minor  |
| 120 | He is the One - George G.                     | A minor  |
| 120 | Hooked On Love - Dead or Alive                | E♭ minor   |
| 120 | Let's Work It Out - Sadie Nine                | E♭ minor   |
| 123 | One Night - Secret Ties                       | E♭ minor<br>(C minor verses,<br>E♭ major chorus) |
| 125 | I Was Made for Lovin' You - Nasty Boys        | E♭ minor   |
| 127 | Can't Live Without Your Love - Suzy           | E♭ minor   |
| 128 | Planet 9 - Nick John                          | E♭ minor   |
| 132 | We Connect - Stacey Q.                        | A♭ minor   |
| 132 | At This Moment - Menage                       | A♭ minor   |
| 127 | Love Take Me High - Frank Loverde             | G minor  |
| 130 | Talk to Me - Sylvester (Disconet version)     | G minor  |
| 131 | Something In My House - Dead or Alive         | G minor  |
| 130 | Eat You Up - Angie Gold                       | G minor  |
| 134 | If Looks Could Kill - Pamala Stanley          | E minor  |
| 132 | Call My Number - Oh Romeo<br>[Modulation Mix] | G minor to<br>E minor                            |
| 136 | Saving Myself - Eria Fachin                   | C major  |
| 136 | Rendezvous - Stop                             | A minor  |
| 141 | I've Got the Night Off - Kathy Kosins         | A minor  |
| 137 | Say It Again - Santana                        | A minor  |

|     |                                   |                 |
|-----|-----------------------------------|-----------------|
| 134 | Invitation - Life Force           | A minor         |
| 136 | Soul - Jo-Lo                      | A minor         |
| 133 | Queen of Fools - Jessica Williams | A minor         |
| 125 | Heartache - Pepsi & Shirlie       | A minor         |
| 126 | Hey Hey Guy - Ken Laszlo          | A minor         |
| 128 | Shot In the Night - Paul Parker   | A minor         |
| 122 | Count On Me - T. Ark              | G minor         |
| 122 | Lady of Ice - Fancy or            | C minor         |
| 122 | Turbo Dancer Medley - Fancy       | C minor (intro) |

## CLASSIC SETS

|     |                                    |         |
|-----|------------------------------------|---------|
| 120 | Hot For You - Viola Wills          | G minor |
| 121 | Hot Stuff - Donna Summer           | G minor |
| 121 | Hot Shot ('87 Remix) - Karen Young | G minor |
| 130 | Underwater - Harry Thurman         | C minor |
| 128 | Menergy - Patrick Cowley/Sylvester | C minor |
| 125 | Ultimate Warlord - Immortals       | C minor |
| 129 | Searchin' - Hazell Dean            | C minor |



**Gary Tucker** worked with Tennessee Williams, Andy Warhol and Little Richard before spinning records. He is a former music editor of *Nite Scene* Magazine and produced all of the se-  
guéd dance mixes (Hotmix 103) for At-  
lanta radio station V-103. He is cur-  
rently spinning at Atlanta's **Texas Drill-  
ing Co.** and **Penn Station** at the **Chatta-  
nooga Choo-Choo Hilton Resort Hotel.**

## GARY TUCKER SIGNATURE SET

|      |   |                                      |
|------|---|--------------------------------------|
| 127  | Never Say Goodbye - Chip Chip                               | D major to<br>B minor                |
| 129  | Living In A Dream - Pseudo Echo                             | B minor                              |
| 130  | Get Off (Remix) - Foxy                                      | B minor                              |
| 130  | Boom Boom - Paul Lekakis<br>(Instrumental Room - Dub)       | B minor<br>(to E♭ minor)             |
| 132  | Come & Get Your Love - Lime                                 | E♭ minor                             |
| 134  | Through The Night - Gary Brock                              | E♭ minor                             |
| 132  | We Connect - Stacey Q.                                      | A♭ minor                             |
| 134  | At This Moment - Menage                                     | A♭ minor                             |
| 135  | Stranger In A Strange Land - Pamala Stanley/<br>Paul Parker | A♭ minor                             |
| 138  | Cry for Love - Iggy Pop                                     | A♭ minor                             |
| 138- | Without Your Love - Cut Glass                               | D♭ minor                             |
| 140  | (Original version ends E♭ minor)                            |                                      |
| 137  | So Cold the Night - Communards (Remix)                      | D♭ minor                             |
| 138  | Wild Wild Life - Talking Heads<br>(LP Version)              | E major<br>(A major out) cold<br>end |

## Encore:

|     |  |                        |
|-----|--|------------------------|
| 144 | Lucille (12" Specialty Version) - Little Richard | C major to cold<br>end |
|-----|--|------------------------|



# The Sound of Europe



Randy "Spike" Dethman had DJ'd at many Atlanta clubs, but **The Cove** has been his home for the past four years. In addition to being one of the National Poster Children for *Harmonic Keys*, he and partner-in-crime Aron "Bugsy" Siegel have produced several remixes, which have appeared on *Dice Records*, and *Hot Tracks* subscription service.

## RANDY DETHMAN HI NRG SETS

| BPM | TITLE / ARTIST                                 | KEY      |
|-----|--|----------|
| 130 | Boom Boom - Paul Lekakis                       | B minor  |
| 128 | Lover to Lover - Joe Yellow                    | E minor  |
| 129 | Living in a Dream - Pseudo Echo                | B minor  |
| 130 | Take a Chance on Me - Waterfront Home          | E minor  |
| 134 | Through the Night - Gary Brock                 | Eb minor |
| 136 | (PA: 133) Music Man - Revanche                 | Ab minor |
| 134 | At This Moment - Menage                        | Ab minor |
| 136 | The Calling - Ken Heaven                       | F minor  |
| 135 | Smalltown Boy - Bronski Beat                   | C minor  |
| 134 | Lay All Your Love On Me - Poison #9            | C minor  |
| 136 | Addicted to the Night - Lipps Inc.             | G minor  |
| 122 | Lady of Ice - Fancy                            | C minor  |
| 121 | Angel Eyes - Lime                              | G minor  |
| 123 | You Keep Me Hangin' On - Kim Wilde             | G minor  |
| 121 | Let The Night Take the Blame - Lorraine McKane | C minor  |
| 124 | Rhythm of the Street - Patti Austin            | Bb minor |
| 122 | Gimme Gimme Gimme - ABBA                       | Eb minor |
| 124 | Dancing in My Sleep - Secret Ties              | Gb major |
| 133 | Seclusion - Shawn Benson                       | F major  |
| 136 | Savin' Myself - Erica Fachin                   | C major  |
| 133 | (PA: 134) Can't Stop Dancing - Sylvester       | Eb minor |
| 119 | Like a Virgin - Madonna                        | Gb major |
| 120 | Let's Work It Out - Sadie Nine                 | Eb minor |
| 120 | Who Needs Love Like That - Erasure             | Bb minor |
| 120 | Fascinated - Company B                         | F minor  |
| 121 | Fire on the Moon - Aleph                       | C minor  |
| 120 | Stay with me Tonight - Jeffrey Osborne         | G minor  |
| 122 | Hungry for You Boy - Robey                     | G minor  |
| 125 | Angel Man - Rhetta Hughes                      | G minor  |
| 126 | Beat the Clock - Sparks                        | Eb minor |
| 127 | Sooner or Later - Ernest Kohl                  | C minor  |
| 129 | Searchin' - Hazell Dean                        | C minor  |
| 130 | Something in My House - Dead or Alive          | G minor  |

## PATTERSON EURODANCE

| BPM   | TITLE / ARTIST                         | KEY     |
|---|--|---------|
| 120   | Come Go With Me - Exposé               | E minor |
| 120   | Last Chance (Dub) - Cyré               | E minor |
| 120   | Baby Doll - Primio Nobel               | B minor |
| 120   | Activate My Heart - Meccano            | E minor |
| 122   | Tonight - Ken Laszlo                   | A minor |
| 124   | Heartache - Pepsi & Shirlie            | A minor |
| 120   | Let the Music Take Control - J.M. Silk | F minor |
| 120   | Fascinated - Company B                 | F minor |
| 121   | Future Brain - Den Harrow              | F minor |
| 121   | Fire on the Moon - Aleph               | C minor |
| 122   | Oh L'Amour - Erasure                   | C minor |
| 124   | Hold Back Your Love - Paul Rein        | -       |
| 121   | Powerrun - Laser Dance                 | C minor |
| 122   | Respectable - Mel & Kim                | G minor |
| 124   | One Night - Secret Ties                | C minor |
| 129   | Agent of Liberty - Mike Mareen         | G minor |
| 131   | Something in My House - Dead or Alive  | G minor |
| 131   | I Feel Love Coming - Modern Rocketry   | C minor |
| (Start MODERN ROCKETRY on the 8th beat of DEAD OR ALIVE chorus before break.) |  |         |

## BILL BURES HI NRG SETS

| BPM   | TITLE / ARTIST                              | KEY      |
|---|---|----------|
| 124   | Love Flight 109 - Sonya Grier               | Eb major |
| 125   | Once More - Taffy                           | Bb major |
| 127   | On the Grid - Lime                          | F major  |
| 126   | Rock Your Baby - O'Chi Brown                | D minor  |
| (Mix in FASTER before O'Chi modulates to D major) |   |          |
| 126   | Faster than the Eye Can See - Celena Duncan | A minor  |
|   | End Cold                                    |          |
| 129   | So Many Men - Miquel Brown                  | Gb minor |
| 132   | No More Mr. Boom Boom - Body Heat           | Gb minor |
| 130   | Whatever I Do - Hazell Dean                 | Db minor |
| 130   | You Spin Me Round - Dead or Alive           | Gb minor |
|   | End Cold                                    |          |
| 125   | Love is in the Air - Steve Allen            | C major  |
| 124   | Color My Love - Fun Fun                     | C major  |
| 124   | Baila Bolero - Fun Fun                      | C minor  |
| 122   | I've Got the Music In Me - Yvonne K.        | G major  |
| 122   | I Love My Radio - Taffy                     | D major  |
| 118   | For Your Love - Albert One                  | G major  |
| 119   | Don Quichotte - Magazine 60                 | E minor  |
|   | End Cold                                    |          |



# The Sound of Europe

## EURODANCE UPDATE

| BPM | TITLE/ARTIST                                | KEY                      |
|-----|---|--------------------------|
| 114 | Call Me - Spagna                            | A minor in G major out C |
| 103 | City Lights - William Pitt                  | A minor in B minor out F |
| 129 | Latin Fire - Fancy                          | B minor F                |
| 128 | Heart Beat - Vivien Vee                     | F major C                |
| 125 | Heartache - Pepsi & Shirlee                 | A minor F                |
| 120 | Hooked on Love - Dead or Alive              | Eb minor C               |
| 126 | Rock Your Baby - O'Chi Brown                | D minor F                |
| 126 | Faster Than the Eye Can See - Celena Duncan | A minor C                |
| 132 | No! Mr. Boom Boom - Body Heat               | Eb minor                 |
| 125 | Love is in the Air - Steve Allen            | C major F                |
| 118 | For Your Love (remix) - Albert One          | G major to Bb minor      |
| 111 | Such a Joy Honey - Carol Jiani              | E minor                  |
| 112 | Sometimes - Erasure                         | Db major F               |
| 114 | Standing at the Crossroads - Evelyn Thomas  | Gb major C               |
| 115 | Where Are You - 16 Bit                      | A minor C                |
| 118 | Don't Break My Heart - Den Harrow           | Eb minor C               |
| 119 | Up and Down - Eddy Huntington               | C minor                  |
| 119 | Kiss Her - Jane Hill                        | G minor to Bb major      |
| 119 | Sooner or Later - Sylvester                 | C minor                  |
| 119 | Easy to Say - D Connection                  | D minor                  |
| 126 | Rock Your Baby - O'Chi Brown                | D minor to D major       |

|     |   |                        |
|-----|---|------------------------|
| 127 | Moonlight - Sugar Shake                       | E minor F              |
| 128 | The Witch Queen of New Orleans - Saphir       | G minor C              |
| 128 | Lay it on the Line - Elaine Charles           | F minor                |
| 128 | Night Stalker - Vince Capretta                | Db major to Eb major F |
| 130 | I Wanna Dance - S.R.Y.                        | C# minor               |
| 129 | Sorry Baby - Desire                           | Db major               |
| 130 | One Day the Sun Will Shine For Us Kelly Marie | D major F              |
| 130 | I Need a Man - Man to Man                     | D major                |
| 131 | Get Ready - Mimi                              | D minor                |
| 132 | I Feel Love Coming - Modern Rocketry          | C minor C              |
| 134 | Fool to be in Love - Samantha Gilles          | F minor F              |
| 135 | One Shot So Hot - Mike Bow                    | G major C              |
| 137 | Up the Ladder to the Roof - John Kydd         | E major C              |
| 115 | Out of Hand - Mighty Lemon Drops              | E major                |
| 115 | See That Glow - This Island Earth             | D major                |
| 123 | One Night in Love - Joy Peters                | Gb minor C             |

## SET

|     |  |         |
|-----|--|---------|
| 115 | Whatever It Takes - Neville Bros.                  | D major |
| 115 | See That Glow - This Island Earth [modulation mix] | D major |
| 115 | Out of Hand - Mighty Lemon Drops                   | E major |

## THE VERY BEST OF RAZORMAID

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## SAMPLE SET 1

117 Feels Like The First Time, Sinitta C Minor  
115 All Hung Up, Angela C Minor  
117 One Look, Paul Parker C Minor  
117 Casual Sex, Carrie McDowell F Minor

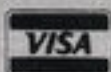
## SAMPLE SET 2

113 Second Chance For Love, Nayobe E Minor  
115 Move Out, Nancy Martinez E Minor  
116 Low Down So & So, Rainy Davis A Minor  
117 January, February, Tina B D Minor  
120 I.O.U., Freeze D Minor

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