

HARMONIC KEYS

Vol. 1, No. 4

The Music Magazine for Programming and Mixing

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JOHNSON'S FLORIDA
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MAGNETIC You Read It Here First
IT'S FANTASTIC AND THEN SOME!
YES, I WANT TO BURN AWAY MY BAD LUCK

HAVE AN EXCITING CAREER
WE'LL PAYING MORE THAN 6 MONTHS!

Hide Bulges, Lumps & Inches INSTANTLY!
Light Up Your Life Today!

Discover The Younger You
EMBARRASSING FACIAL & BODY HAIR?

FIND BURIED TREASURE
GRAIEFUL MEN AND WOMEN SAY "YES, YES, YES!"

Unusual Items
IMAGINE HOW YOUR WHOLE LIFE WILL CHANGE IF YOU USE THIS SECRET TO GET ALL THE MONEY YOU NEED!

When Skin Crawls with Itching
BE TOUGH!
I MEAN REALLY TOUGH!
ABSOLUTELY NO RISK!

Effective as Drugs & Has No Side Effects
Would you like to get rid of all your problems just like I did? Would you like to have everything coming your way?

PROOF POSITIVE!

FLORIDA KEYS

Harmonic Keys Overlay Chart

Whether you decide to adopt the system of mixing in perfect keys, or just use *Harmonic Keys* for ideas for a mix now and then, the fact is — it's a great magazine to have around. And it's really the only one entirely dedicated to the DJ, programming and mixing.

You will probably notice that when you mix in harmonic keys, you're doing what your best competitor is doing — but you're doing it a lot more consistently, and without the fierce pressure and without the hard work. You eliminate hours of homework and

guesswork. You're precise . . . to the point . . . and fast, in your programming choices and mixes. And it all starts with this chart.

Whatever song is playing, find the appropriate key in the major key or minor key chart. Then move across the line to find the right keys. Remember, it will seem overwhelming at first. It is new to you. And besides you don't have all your records "keyed" as yet. With the back issues, and the next two *Harmonic Keys* special "classic oldies" editions, that problem will take care of itself.

MAJOR KEYS — PERFECT HARMONY

THIS KEY MIXES PERFECTLY WITH THESE KEYS

Key of Song Playing	Perfect Fourth (Sub-Dominant) Tonic	Perfect Fifth (Dominant)	Relative Minor	
C Major	C Major	F Major	G Major	A Minor
D \flat Major	D \flat Major	G \flat Major	A \flat Major	B \flat Minor
D Major	D Major	G Major	A Major	B Minor
E \flat Major	E \flat Major	A \flat Major	B \flat Major	C Minor
E Major	E Major	A Major	B Major	D \flat Minor
F Major	F Major	B \flat Major	C Major	D Minor
G \flat Major	G \flat Major	B Major	D \flat Major	E \flat Minor
G Major	G Major	C Major	D Major	E Minor
A \flat Major	A \flat Major	D \flat Major	E \flat Major	F Minor
A Major	A Major	D Major	E Major	G \flat Minor
B \flat Major	B \flat Major	E \flat Major	F Major	G Minor
B Major	B Major	E Major	G \flat Major	A \flat Minor

MINOR KEYS — PERFECT HARMONY

THIS KEY MIXES PERFECTLY WITH THESE KEYS

Key of Song Playing	Perfect Fourth (Sub-Dominant) Tonic	Perfect Fifth (Dominant)	Relative Minor	
C Minor	C Minor	F Minor	G Minor	E \flat Major
D \flat Minor	D \flat Minor	G \flat Minor	A \flat Minor	E Major
D Minor	D Minor	G Minor	A Minor	F Major
E \flat Minor	E \flat Minor	A \flat Minor	B \flat Minor	G \flat Major
E Minor	E Minor	A Minor	B Minor	G Major
F Minor	F Minor	B \flat Minor	C Minor	A \flat Major
G \flat Minor	G \flat Minor	B Minor	D \flat Minor	A Major
G Minor	G Minor	C Minor	D Minor	B \flat Major
A \flat Minor	A \flat Minor	D \flat Minor	E \flat Minor	B Major
A Minor	A Minor	D Minor	E Minor	C Major
B \flat Minor	B \flat Minor	E \flat Minor	F Minor	D \flat Major
B Minor	B Minor	E Minor	G \flat 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 overlaid 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 \flat 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 overlaid 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 \sharp	D	D \sharp	E	F	F \sharp	G	G \sharp	A	A \sharp	B	C
	D \flat		E \flat			G \flat		A \flat		B \flat		
	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step

\flat = flat \sharp = sharp

Harmonic Keys Contemporary Dance Music List

New Domestic Charted Releases and Songs with Chart Potential

BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE	BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE
73		EARTH ANGEL - New Edition	A \flat major	fade	106		* TYPICAL MALE - Tina Turner	A \flat minor with E major choruses; after bridge F major choruses to end	fade
80	78	NO HOW, NO WAY - Rene and Angela	G major at -1.0	16 ms. rhythm intro., fade	106		WICKED WAYS - The Blow Monkeys	A minor	8 ms. rhythm intro., fade
95		LOVE ZONE - Billy Ocean	A minor with C major choruses to end	fade	106		MAGIC DANCE - David Bowie	F major intro.; 1st choruses A major; end choruses B major, to percussive end with snips of different keys thrown in to screw you up.	cold end
96		THERE'LL BE SAD SONGS - Billy Ocean	A minor	fade	107		P.O.P. GENERATION - Mtume	A minor (with G major bridges)	fade
96		MASSIVE RETALIATION - Sigue Sigue Sputnik	D \flat minor	fade	107	105	* AIN'T NOTHIN' GOIN' ON BUT THE RENT - Gwen Guthrie	B \flat minor at -1.0	fade
96		SLEDGEHAMMER - Peter Gabriel	E \flat major	fade at 97 BPM	107		I CAN'T STOP - Connie	B minor	fade
97		L IS FOR LOVER - Al Jarreau	A minor; E minor bridge to A minor choruses to end	cold end	107		* RUMORS - Timex Social Club	C minor	fade
98		THE SOUND OF MUSIK - Falco	E minor; choruses + guitar solo F major, end E \flat minor	fade	107		* CAN'T WAIT ANOTHER MINUTE - Five Star	D minor intro., verses and guitar solo; G \flat minor kick, break, and choruses to end	fade
100		* MAGIC IN THE AIR - ET	A minor	fade	108		* THE RAIN - Oran "Juice" Jones	C minor	8 ms. rhythm intro., fade
100		SUNSHINE SUPERMAN - Indoor Life	D \flat minor	cold end	109		COUNT YOUR BLESSINGS - Ashford & Simpson	A major	fade
101		BORROWED LOVE - S.O.S. Band	E minor	fade	109		* CAN'T GIVE HER UP - Skipworth & Turner	B minor	cold end
101		YOU WERE MEANT TO BE MY LADY - Alexander O'Neal	E minor	fade	109		* LOVE COMES QUICKLY - Pet Shop Boys	B minor	cold end
102	101	BACK IN YOUR ARMS - Gavin Christopher	A minor at -0.5	fade	109		* RAGE HARD - Frankie Goes to Hollywood	E minor; choruses mod. from 8 ms. G \flat minor, to 4 ms. A \flat minor to cold end	cold end
102		BASSLINE - Mantronix	C minor	cold end	109		* JODY - Jermaine Stewart	E minor	cold end
102		* SING OUR OWN SONG - UB 40	G \flat major	fade	109		* STORMY WEATHER - Fats Comet	F major	fade
103		* STAY A LITTLE WHILE CHILD - Loose Ends	A minor	fade	109		* POINT OF NO RETURN - Nu Shooz	F major	fade
104		JOYRIDE - Pieces of a Dream	D minor	cold end	110		HUNGRY FOR YOUR LOVE - Hanson & Davis	E minor	fade
104		SET ME FREE - Jaki Graham	E \flat minor	3 ms. rhythm intro., cold end	110		* I'LL TAKE YOU ON - Hanson & Davis	A minor	cold end
104		THE ORIGINAL WRAPPER - Lou Reed	E minor	fade	111		* KINDNESS FOR WEAKNESS - The Cut	C minor	fade
105		* ANOTHERLOVER HOLENYOHEAD - Prince & The Revolution	A minor with A major verses	fade	111		OVER AND OVER - Colonel Abrams	E minor	fade
105		* ONE STEP - K.T.P.	D \flat major	cold end	111	108	LAST TRAIN TO CLARKSVILLE - Fonda Rae	G major at -1.5	fade
105		THROUGH THE NIGHT - Blue Moderne	E minor	cold end	112		* PARANOIMIA The Art of Noise	E minor	cold end
105		* WALK THIS WAY - Run DMC	E minor open guitar riff; rest of song C minor, except for guitar riff repeat: E minor to end	8 ms. rhythm intro., cold end	112		GROW UP - Rockwell	E minor	cold end
105		NASTY - Janet Jackson	F minor	fade	112	111	DANCE PARTY - Eddy Grant	D major at -0.5; brass interludes: B minor	fade
105		CANDYBAR EXPRESS - Love and Money	G major	fade					

BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE	BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE
113		PRESS - Paul McCartney	C major	fade	116		WORD UP - Cameo	G♭ minor	fade
113		* GOTTA SEE YOU TONIGHT - Barbara Roy	E minor	fade	117		* I GOT YOU COVERED - Donna Garraffa	C minor	cold end
113		HOOKED ON YOU - Sweet Sensation	F minor	cold end	117		YOU ARE EVERYTHING - James (D Train) Williams	Intro: 1st 8 ms. C major, then D minor	fade
114		TALK TO ME - Chico DeBarge	A♭ minor	cold end	117	119	HOW MANY LOVERS - Anthony and the Camp	D♭ minor at +1.0	cold end
114	117	BURNIN' UP - Michael Jonzun	B minor at +1.5	cold end	117		SWEET AND SEXY THING - Rick James	D minor	fade
114		* CELEBRATE - Subject	C minor	4 ms. rhythm intro., fade	117		FOREVER AND A DAY - Rick James	E♭ minor	fade
114	111	DOWN THE WIRE - The Quick	C minor at -1.5	fade	117		* SAMPLE THAT - Bang Orchestra	F minor	cold end
114		GRAVITY - James Brown	D minor 'til after break, E minor instrumental solos, ends D minor	cold end	118		* RUTHLESS PEOPLE - Mick Jagger	C minor intro., (1st 18 ms.) break, and choruses with B minor verses to end	fade
114		* SWEET FREEDOM - Michael McDonald	F major	fade	118		* LOVE OF A LIFETIME - Chaka Kahn	C major intro., F major break and choruses to end	fade
114		* 100% PURE PAIN - O'chi Brown	G♭ minor, but mods. all over constantly	fade	118		* NIGHTMARE OF A BROKEN HEART - C-Bank	G minor	cold end
115		OOPS, OH NO! - Cerrone / Latoya Jackson	A♭ minor with G♭ major choruses; A♭ minor to end	fade	119		* MAN SIZE LOVE - Klymaxx	B major	fade
115		* SOMEBODY - Brilliant	D minor	cold end	119		* SUCH A FEELING - Young & Co.	D minor	fade
115		* MIDAS TOUCH - Midnight Star	G minor	8 ms. rhythm intro, cold end	119		* DON'T BREAK MY HEART - Sa-fire	E♭ minor	fade
116		STOP & THINK - Michelle Goulet	A♭ minor with G♭ major bridges to choruses	fade	119		TAKE ME AS I AM - Erotic Exotic	E major	fade
116		* SOWETO - Jeffrey Osborne	A minor	cold end	119		* JACK THE GROOVE - Raze	G minor	cold end
116		WAS THAT WHAT IT WAS - Pet Shop Boys	A minor	fade	120		JUMP IN YOUR DANCE - Raze	A minor	cold end
116		* BABY LOVE Regina	A major	fade	120		SPIRIT IN THE SKY - Doctor and the Medics	A major	fade
116	113	* WHEN I THINK OF YOU - Janet Jackson	A major at -1.5	fade	120		MARCH ON DOWN THE LINE - Erasure	B major	fade
116		* FOR TONIGHT - Nancy Martinez	B minor	4 ms. rhythm intro., fade	120		OPPORTUNITIES - Pet Shop Boys	C minor; end mods. to D♭ minor (16 ms. after last break)	cold end
116	113	SET FIRE TO ME - Willie Colon	B minor at -2.0	fade	120		* NOTHING IN COMMON - Thompson Twins	E minor with G major bridge	12 ms. rhythm intro., fade
116		* SUMMERTIME, SUMMERTIME - Nocero	C minor	fade	120		I DIDN'T MEAN TO TURN YOU ON - Robert Palmer	F minor	fade
116		ARTIFICIAL HEART - Cherelle	B minor	cold end	120		BRAND NEW LOVER - Dead or Alive	G♭ major	fade
116		HONEY TO A BEE - Tina B	C minor	cold end	120		* NAIL IT TO THE WALL - Stacy Lattisaw	D minor; after break mods. to E♭ minor	cold end
116	115	NON-STOP - Skyy	D minor at +0.5	fade	120		CITIES ON FIRE - Boys Don't Cry	D minor	fade
116		NONSTOP - Sergio Mendes	D major intro. and verses; E major choruses; break 8 ms. G major; ends E major	fade	121		SHACKLES - R.J.'s Latest Arrival	A♭ minor	fade
116	114	I COULD LOVE YOU - Ih	E♭ minor at -1.0	cold end	121		* LOVE CAN'T TURN AROUND - "Jackmaster" Funk/J. Saunders	B♭ minor	cold end
116		HOW CAN WE BE WRONG - Trinere	E minor	fade	121		SONG IN MY HEAD - M&M	D♭ minor	4 ms. rhythm intro., cold end
116		COVER GIRL - Johnny Kemp	E minor	4 ms. rhythm intro., fade	121	120	TIME OF YOUR LIFE - Stephanie Mills	Tricky modulating intro., song kicks in C minor at -0.5, several internal modulations; end choruses B minor	16 ms. rhythm intro., fade
116		WISER AND WEAKER - Deniece Williams	F major	fade					

BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE	BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE
121		* DON'T YOU TRY IT - Raww	D \flat minor	fade	130		SEX SYMBOL - MA \bar{n} 2 Man	F major; mods. to G \flat major after 1st break to end	cold end
121		DON'T SAY NEVER - Z-Slam	D minor	fade	130		LIVING ON VIDEO - Trans-X	G minor	fade
121		* SO FAR SO GOOD - Sheena Easton	D \flat major intro. and verses with F major choruses and breaks to end	cold end	131		* LOVE IN THE SHADOWS - E. G. Daily	C major with C minor choruses to end	fade
121		COME ON DANCE (Ahora) - Stop	E minor	cold end	131		* DON'T LEAVE ME THIS WAY - Communards	D major intro. and verses; B \flat major chorus and break; end choruses mod. to C major	fade
121		PAPA DON'T PREACH - Madonna	F minor	fade	131	133	LANDSLIDE - Croisette	D major at +1.5	fade
122		* CHICAGO - R.T. & The Rockmen	A minor	fade	131		BABY YOU CAN WORK ME - Jayne Edwards	E minor; 2/3ds in mods. to F minor to end	cold end
122		NOBODY'S BUSINESS - Billie	A minor	fade	131		* SUMMER OF LOVE - B-52's	E \flat major	8 ms. rhythm intro., cold end
122		DREAMTIME - Daryl Hall	A \flat major 4 ms. then C major, last choruses D major	fade	132		* MARCIA BAILA - Rita Mitsouko	A minor; end phrases C major	cold end
122		HIGHER - Moses Tyson, Jr.	E minor, except "higher" choruses G minor, ends E minor	cold end	132		* OH YEAH - Yello	E \flat minor	fade
123		LOVE CAN'T TURN AROUND - Philly Cream	B \flat minor	fade	132		SATURDAY NIGHT - Lauren Grey	E minor	cold end
124		* DOWN AND COUNTING - Claudia Barry	E minor	12 ms. rhythm intro., cold end	132		* TWO OF HEARTS - Stacy Q	F minor	fade
124	127	* REACTION - Rebbie Jackson	E minor at +2.0	cold end	132	130	FOURTH RENDEZ-VOUS - Jean-Michel Jarre	F major at -1.0	fade
124		DANCIN' IN MY SLEEP - Secret Ties	G \flat major	fade	135		* PRIVATE NUMBER - Jets	D minor	fade
124		THE FLAME - Arcadia	G minor	fade	136		YOUR LOVE - Carol Hahn	G \flat minor	4 ms. rhythm intro., cold end
125		* HOW MANY HEARTS - Evelyn Thomas	A \flat major	cold end	136		A QUESTION OF TIME - Depeche Mode	G minor	15 ms. rhythm intro., fade
125		* MISSIONARY MAN - Eurythmics	B \flat minor	fade	137		* GET READY - Robin Stanley	intro: 16 ms. F major, then D minor, with D minor break and F major bridge into D minor choruses to end	16 ms. rhythm intro., cold end
125		* MUSIC YOU CAN DANCE TO - Sparks	B major	fade	139		DANCE WITH ME - Alphaville	A minor	fade
125		DIAL MY NUMBER - The Back Bag	D major	fade	140		* YOU'RE SO STRONG - Mental as Anything	G major; D minor break; choruses and end D major	cold end
126		DIAMOND GIRL - Nice & Wild	A \flat minor	cold end	141		HIT THE ROAD JACK - Sheilah Chambers	A \flat minor	fade
126	129	DIEHARD LOVER - L. Imperial / P. Cowley	D \flat minor at +2.0	fade	142	139	ALL MEN ARE BEASTS - Man 2 Man	D minor at -1.5	cold end
126		I'M YOUR MAN - Barry Manilow	C minor	fade	143		PLAYING WITH THE BOYS - Kenny Loggins	A major; break and choruses to end F major	20 ms. rhythm intro., fade
126		WHO SAYS - Device	F minor	fade	144		ANGEL IN MY POCKET - One to One	intro.: D major at -1.0; song kicks in at 8 ms. of G major, then A major, many mods. between these keys to last chorus: B major to end	fade
127		WORLD DOMINATION - The Belle Stars	A minor	cold end	151		* VELCRO FLY - ZZ Top	C minor	fade
127		* CAN'T LIVE WITHOUT YOUR LOVE - Suzy "Q"	E \flat minor	fade	157		HUNGER CITY - Dolby's Cube	A \flat minor	cold end
127		* VENUS - Bananarama	E minor	fade	204/ 102		* WALK LIKE AN EGYPTIAN - Bangles	B minor; verses B major, ends B minor	cold end
128		OH NO ITS U AGAIN - Cherelle	B minor, but breaks begin with 8 ms. G \flat major	fade					
128		ROCK ME - Connie	G minor	fade					
130		COME BACK TO ME - Madelin Red	A minor	fade					
130		MALE STRIPPER - Man 2 Man	intro: A major with B major choruses; first break: D \flat major, 2nd break: A major to end	cold end					
130		C'MON! C'MON! - Bronski Beat	B \flat major	fade					

Commercial Top 40 Harmonic Key Mixes

The following is Part I of our regular service to DJ's providing sets of current popular dance music. Sometimes the best of us will happily welcome the help of pre-packaged energy, especially when things slow down on a long night. We have incorporated not only the best of the current top 40 disco / dance chart favorites, and re-current hits of the past several months, but also many sets include disco classics from this month's featured section on the 700 most requested disco classic oldies. We've tried to end most of the sets with such a classic oldie.

Have fun with them and let us know what you think. It is our feeling that the classics live again with awesome relevance when programmed in key next to a current favorite. We'd like to know if it works for you.

104	SET ME FREE - Jaki Graham	E♭ minor
105	ONE STEP - KTP	D♭ major
107	TYPICAL MALE - Tina Turner	A♭ minor; end F major
106	MAGIC DANCE - David Bowie	F major in; B major chorus out
108	ROCK YOUR BABY - Julius Green	E major
108	CAN'T WAIT ANOTHER MINUTE - 5 Star	D minor; break G♭ minor
109	COUNT YOUR BLESSINGS - Ashford & Simpson	A major
111	TOUCH & GO - Barbara Roy (Ecstasy, Passion, & Pain)	D major
109	JODY - Jermaine Stewart	E minor
109	CAN'T GIVE HER UP - Skipworth & Turner	B minor
108	HOLD ME NOW - Thompson Twins	D major
	Long overlay of 32-40 measures near end of CAN'T GIVE HER UP.	
114	TALK TO ME - Chico De Barge	A♭ minor
115	OOPS - OH NO! - Cerrone-Latoya Jackson	A♭ minor
115	WHAT HAVE YOU DONE FOR ME LATELY - Janet Jackson	E♭ minor
116	WORD UP - Cameo	G♭ minor
117	HOW MANY LOVERS - Anthony and the Camp	D♭ minor
116	MY HEART'S DIVIDED - Shannon	D♭ minor

114	100% PURE PAIN - O'chi Brown	G♭ minor (in)
117	BILLIE JEAN - Michael Jackson	G♭ minor
116	WORD UP - Cameo	G♭ minor
116	WHEN I THINK OF YOU - Janet Jackson	A major
118	CENTIPEDE - Rebbie Jackson	E major
117	HOW MANY LOVERS - Anthony & The Champ (Pitch adjusted 119 BPM)	D♭ minor
121	DON'T YOU TRY IT - Raww	D♭ minor
122	ONE WAY TICKET - Eruption	D♭ minor
120	or GIVE IT TO ME - Rick James	D♭ minor
117	FOREVER - Rick James	D♭ minor
118	IN MY HOUSE - Mary Jane Girls	E♭ minor
	In rhythm break of FOREVER cut to cold open of IN MY HOUSE	
119	DON'T BREAK MY HEART - Safire	E♭ minor
122	WEAR IT WELL - El De Barge	E♭ minor
124	THIS TIME BABY - Jackie Moore	B♭ minor
117	SAMPLE THAT - Bang Orchestra	F minor
116	SUMMERTIME - Nocera	C minor
118	LOVE OF A LIFETIME - Chaka Khan	C major
	Overlay syncopated first six measures of CHAKA over the thin eye-cue band late in Nocera, making sure to start with measure 3 of 8 to assure a correct phrasing.	
115	DOCTOR LOVE - First Choice	F major; ends C minor
	Slam into DOCTOR LOVE, but on beat 4 of final set CHAKA, DOCTOR LOVE open 4-1-2, etc.	
121	DON'T YOU TRY IT - Raww	D♭ minor
122	IT'S GONNA BE SPECIAL - Patti Austin	E major
122	RASBERRY BERET - Prince	A major
	or PATTI into EARTHA KITT - This is My Life (A major)	
119	DON'T BREAK MY HEART - So-fire	E♭ minor
120	EVERYBODY DANCE - Tamara and the Seen	E♭ minor
121	GIRLS JUST WANT TO HAVE FUN - Cyndi Lauper	G♭ major

119	SUCH A FEELING - Young and Company	D minor
118	NIGHTMARE OF A BROKEN HEART - C-Bank	G minor
121	SMOOTH OPERATOR - Sade	D minor
	Overlay last 4 measures of NIGHTMARE with first 4 measures of SADE.	
118	HEARTBEATS - Yarbrough & Peoples	D minor
118	OBSESSION - Animation	D minor
119	SUCH A FEELING - Young & Company	D minor
120	NAIL IT TO THE WALL - Stacy Lattislaw	D minor; ends E♭ minor
119	JUNGLE LOVE - The Time	E♭ minor
121	PAPA DON'T PREACH - Madonna	F minor
122	DREAMTIME - Daryl Hall	A♭ major; ends D major
120	DIM ALL THE LIGHTS - Donna Summer	D major
	In quiet break overlay the beginning where the rhythm kicks in DIM, then crossfade.	
121	JUMP TO IT - Aretha Franklin	A♭ minor
121	DON'T YOU TRY IT - Raww	D♭ minor
122	FEEL THE NEED IN ME - Forrest	A minor
120	BRAND NEW LOVER - Dead or Alive	G♭ major
121	LOVE IS JUST A GAME - Peter Brown	B♭ minor
	or DOA into CHINESE EYES - Fancy	
121	LOVE CAN'T TURN AROUND - Farley "Jackmaster" Funk	B♭ minor
121	SO FAR SO GOOD - Sheena Easton	D♭ major; F major chorus out
118	LOVE OF A LIFETIME - Chaka Khan	C major; F major break, chorus, end
116	YOUNG HEARTS RUN FREE - Candi Staton	F major
127	VENUS - Bananarama	E minor
132	TWO OF HEARTS - Stacey Q	F minor
	(A classic half-step mix where the two keys come together when their tempos align)	
132	WALK RIGHT NOW - Jacksons	B♭ major

CHAPTER FIVE: BONUS BEETS

- | | | |
|---------------|---|----------|
| 118 | IN MY HOUSE -
Mary Jane Girls | E♭ minor |
| 119 | DON'T BREAK MY HEART -
So-fire | E♭ minor |
| 121 | SHACKLES -
R.J.'s Latest Arrival | A♭ minor |
| | A slam mix, let fade slightly then cut on phrased end. | |
| 73 | EARTH ANGEL -
New Edition | A♭ minor |
| 117 | LOVE HANGOVER -
Diana Ross | E♭ minor |
| | As above, cut to LOVE HANGOVER slow intro, on an even phrase as EARTH ANGEL is fading slightly. | |
| 123 | LOVE CAN'T TURN AROUND -
Philly Cream | B♭ minor |
| 125 | GIVE ME A BREAK -
Ritchie Family | F minor |
| 123 | I'VE GOT THE NEXT DANCE -
Deniece Williams | F major |
| | Overlay the thinner horn section in instrumental section of RITCHIE FAMILY | |
| 123 | LOVE CAN'T TURN AROUND -
Philly Cream | B♭ minor |
| 122 | COME AND DO IT -
Poussez | B♭ minor |
| 119 | DON QUICHOTTE -
Magazine 60 | E minor |
| 116 | FOR TONIGHT -
Nancy Martinez | B minor |
| 118 | FRESH -
Kool and the Gang | B minor |
| 119 | MAN SIZE LOVE -
Klymaxx | B major |
| 120 | DON'T STOP TIL YOU GET
ENOUGH -
Michael Jackson | G♭ major |
| 122 | HIGHER (GOOD GOD
ALMIGHTY) -
Moses Tyson, Jr. | E minor |
| 124 | DOWN AND COUNTING -
Claudja Barry | E minor |
| 122 | TAKE YOUR TIME, DO IT
RIGHT -
S.O.S. Band | E minor |
| | Jack the bass on this thin sounding oldie and overlay for days! | |
| 126 | DIAMOND GIRL -
Nice & Wild | A♭ minor |
| 127 | CAN'T LIVE WITHOUT YOUR
LOVE -
Suzy Q | E♭ minor |
| 130 | DON'T STOP -
Sylvester | B♭ minor |
| 135
pa 131 | WALKING ON MUSIC -
Peter Jacques | B♭ minor |
| 132 | LOVE IN THE SHADOWS -
E.G. Daily | C minor |
| 132 | TWO OF HEARTS -
Su-Z | F minor |
| 129 | UNEXPECTED LOVERS -
Lime | A♭ major |
| 131 | DO OR DIE -
Grace Jones | F minor |



ALPHAVILLE - forever young
 GARY NUMAN - my dying machine
 MODERN TALKING - you're my heart...
 WEST INDIA COMPANY - ave maria
 JEAN-MICHEL JARRE - zoolook
 EDWINA LAURIE - dark glasses
 HELEN TERRY - now you're mine
 STYLE - telefon

The world shortage of red vinyl reached crisis proportions in January of 1985, coinciding with the release of Bonus Beats. As a result, only a few 100 copies were ever released, and many DJ's were left with gaps in their collection. Until October 31st, 1986, we will be accepting pre-paid orders for a limited number of re-pressings. The issue will be completely remastered for superior fidelity, and pressed on virgin red vinyl. We will only press the exact number of records that are ordered in advance. To reserve your copy, please enclose a money order or check for \$25.00 (US), \$30.00 (Canada) or \$35.00 (Overseas). This issue may not be used as part of your pre-paid and no COD orders will be accepted. No exceptions. All orders must be post-marked no later than October 31st. Please allow 4-6 weeks for delivery. Razormaid Records, 4214 24th St., San Francisco, CA 94114. (415) 695-9600

Special Limited Offer

October 1986

New Import Releases

(High Energy Euro-Disco)

BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE
88	89	FOREVER LIVE AND DIE - OMD	C major at +0.5	fade
93		NEXT GENERATION - Alphaville	C minor	
96	95	FREEDOM OVERSPILL - Steve Winwood	D minor at -0.5	8 ms. rhythm intro., fade
100		VAMPIRES - Radiorama	D minor with A minor choruses to end	fade
105		TOUCH ME - Samantha Fox	A minor	fade
105		SINFUL - Pete Dinklage	C major	fade
107		AGAIN - Do Piano	opens in E minor, fades in C# minor, but has many quick internal modulations	fade
108		SHOT IN THE NIGHT - Saphir	F minor	4 ms. rhythm intro., fade
109		U.S.S.R. - Eddy Huntington	C minor	cold end
110		JOHNNY JOHNNY - Lala	E minor	slow intro., fade
111	109	E.S.P. - Hazell Dean	intro and choruses C minor at -0.5; verses A minor, C minor end	cold end
111		INDIO - Flexy Summer	D minor with F major choruses, D minor break and F major choruses to end	6 ms. rhythm intro., cold end
111		MEMORIES - Rose	E minor	fade
112		UNIVERSAL DADDY - Alphaville	C minor	6 ms. rhythm intro., fade
112		DON'T WALK - The Big Supreme	C major	fade
113		ATLANTIS IS CALLING - Modern Talking	E♭ minor with G♭ major verses	fade
114		I'M YOUR LOVER - Joe Yellow	B minor	fade
114		SECRETS - Albert One	G minor with B♭ major choruses	cold end
114		WALK IN MY SHOES - Hazell Dean	G minor	cold end
116		ONLY ONE - Tom Hooker	E minor	fade
116		YOUNG HEARTS RUN FREE - Candi Staton	F major	acapella intro., then 8 ms. rhythm, cold end
117		DOCTOR FOR MY HEART - Grant Miller	B minor	cold end

BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE
117		DON'T LOSE YOUR HEART TONIGHT - Joy Peters	C minor	cold end
118		NEW BEGINNING - Bucks Fizz	A major	36 ms. rhythm intro., cold end
118		* DON'T CRY - Ken Laszlo	A major	fade
118		* REFLEX ACTION - Louise Thomas	B minor intro., end-break and end; first break G♭ minor and verses mod. from G major to B♭ major to A major	cold end
118	120	START THAT FEELING - Sugar Shake	D minor intro. and break at +1.5 with F major choruses to end	fade
118		DON'T WAKE ME UP - Y.D. Yaber	E minor	cold end
118		MICHAEL - Secession	E major	fade
118	116	HEARTBREAK HOTEL - C.C. Catch	G minor at -0.5	cold end
118	120	YOU KEEP ME HANGIN' ON - Gazuzu	G major intro at +1.5; break mods. between B♭ major and G major, with E major choruses to end, but contains many internal modulations	10 ms. rhythm intro., fade
118		NIGHT CITY - Secret Service	A minor	8 ms. rhythm intro., fade
119		LOS NINOS DEL PARQUE - Two of China	B♭ minor	cold end
119		* RUN TO ME - Tracy Spencer	B major	fade
119		STEPPIN UP - Alesis	C minor	fade
119		HEART TO HEART - Patty Devick	D minor	fade
119		MY LOVE, MY LIFE - Patty Ryan	D minor	fade
119		DON'T YOU GO AWAY - Creative Connection	F minor	fade
119		YOU'RE MY FIRST, YOU'RE MY LAST - Linda Jo Rizzo	F minor	fade
120		DO YOU REALLY NEED ME - Si Si Caps	A minor	fade
120		I FEEL YOU - Matia Bazar	C# minor intro., break, and end, but contains many internal modulations	fade

BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE	BPM	PA	TITLE / ARTIST	KEY	OPEN/CLOSE
120		LOVING AGAIN - Thomas T.	E minor	fade	130		* BOOM BOOM - Paul Lekakis	B minor, except demodulates to B \flat minor for last 12 ms.	fade
120	119	WHITE STORM IN THE JUNGLE - Sandy Marton	E minor intro, break, and end; mods. to C \sharp minor for "raps"	fade	130		DANCE YOUR LOVE AWAY - Michael Prince	D minor	fade
120		ACTIVATE MY HEART - Meccano	E minor	fade	130		* THE MAIN ATTRACTION - Yoh-yo	D minor	cold end
120		BRAND NEW LOVER - Dead or Alive	G \sharp major	fade	130		DOWN DOWN ROMEO - Meccano	D minor	fade
120		FREEDOM - The Winners	16 ms. G major; mod. to G minor	fade	130		SEX SYMBOL - Man 2 Man	F major, mods. to G \sharp major after 1st break	cold end
121		WIND OF CHANGE - Fred Ventura	F minor	fade	130		LIVING ON VIDEO - Trans-X	G minor	fade
122		RESTLESS HEARTS - People Like Us	E minor	cold end	131		LOVE IN THE SHADOWS - E.G. Daily	C major with C minor chords to end	fade
123		* SEXY GIRL - Sabrina	C minor	fade	131	133	LANDSLIDE - Croisette	C major at +1.5	fade
124		PLAYBOY - David Lyne	A minor	fade	131		* DON'T LEAVE ME THIS WAY - Communards	D \sharp major intro. and verses, chorus and break B \sharp major, end chords C major	fade
124		COMMUNICATE - Microchip League	A minor	cold end	131		I'M ON FIRE - Salico	E minor intro; song kicks into C major with an E minor bridge into the end break and 4 ms. of E minor before the cold end	cold end
124	126	DON'T LET ME BE MISUNDERSTOOD - Santa Esmeralda	B \flat minor at +2.0	fade	131		TRADING LOVE - Florence	G \sharp major	fade
124		MIRAGE - Scotch	B \flat major	fade	132		TWO OF HEARTS - Stacey Q	F minor	fade
124		* GYPSY QUEEN - Gipsy & Queen	B \flat major	fade	133	137	RIGHT BY THE MOON - K. Barre	G minor at +2.0	cold end
124		SMILE - Why Not	C minor	1st 26 ms. drums and FX fade	134		PISTOL IN MY POCKET - Lana Pellay	A minor	fade
124		ANOTHER DAY COMES - Kiki Dee	C minor	cold end	134		FANTASY - Bonaventura	B minor	fade
125		* TO BE OR NOT TO BE - Jack Hattler Band	A minor	fade	134		* THE NIGHT - Shezoray	G minor with A \sharp major chords to end	cold end
125		* HOW MANY HEARTS - Evelyn Thomas	A \sharp major	cold end	135		* SHAKE - Erika	A \sharp minor	fade
125		ESCAPE INTO FREEDOM - Chase	C minor	cold end	135		* TIGER BAY - Francine Kirsch	A minor with C major chords to end, but ends on E major chords	18 ms. rhythm intro., fade
125		GIVE ME UP - Michael Fortunati	D major, (instrumental bridge starts with 4 ms. F major)	fade	136		* THE CALLING - Ken Heaven	F minor at +0.5	fade
126	129	DIEHARD LOVER - L. Imperial / P. Cowley	D \flat minor +2.0	fade	137	133	RADIOACTIVITY - Laser Cowboys	D \flat minor at -2.0	FX intro., cold end
126		COMET 059 - Why Not	C minor	fade	137		GIMME THE LOVE - Kinky Go	G minor	fade
126		LIFE DANCE - Sonia Belolo	C major	cold end	138		* DISENCHANTED - Communards	F minor	fade
126		TOM TOM - The Nasty Boys	E \flat minor	fade	138		HURTS - Boytronic	C minor	fade
126		SHY SHY SUGARMAN - Jack's Project	F minor open; mods. to G minor and ends A minor	fade	140		THE ART OF FASHION - Moskwa TV	D minor	2 ms. rhythm intro., cold end
126	130	* LOVE SPY - Mike Mareen	G minor at +2.0	cold end	141		* I NEED A LOVER TONIGHT - Caren Cole	F minor	cold end
127		NOCHE a BAHIA - Gao Fellini	A minor	fade	146	144	YOU'VE GOT SOMETHING TO SAY, SAY IT RIGHT - Ross	B minor at -1.0 til instrumental break at end, then A major to cold end.	cold end
127		ROMA ROMA - Scala	A minor	fade					
127		FLY TO ME - Aleph	C minor	fade					
129		* TIME AFTER TIME - Paul Parker	G major	fade					
130		I AM ALIVE - Saphir	C minor	cold end					

* denotes DMR Hi-NRG TOP 40 listing

Harmonic Keys NI-NRG Supersets

The following group of sets programmed for Hi-NRG Clubs include our own harmonic mix suggestions and those of some of the top DJ's at major clubs around the country.

BPM	SONG	KEY
109	USSR - Eddy Huntington	C minor
110	ESP - Hazell Dean Overlay last chorus 8 measures of USSR that lead to cold end, with first 8 measures of full rhythm (slight bassline) of HAZELL DEAN or USSR to	C minor
113	HAPPY CHILDREN - P. Lion Slight quarter tone souring, but if controlled by inspired mixing levels, will allow a nice mix.	C minor
114	SECRETS - Albert One	G minor
112	AVE MARIA - West India Company	D minor
114	ROCKIN ON SUNSHINE - Rocker's Revenge	A♭ minor
115	ATLANTIS IS CALLING - Modern Talking	E♭ minor
122	I LIKE YOU - Phyllis Nelson Keys align when BPMs are synchronized.	E minor
119	REFLEX ACTION - Louise Thomas	B minor
119	MAN SIZE LOVE - Klymaxx	B major
127	CAN'T LIVE WITHOUT YOUR LOVE - Stacy Q.	E♭ minor
129	WE CLOSE OUR EYES - Go West	B♭ minor
132	TWO OF HEARTS - Suzy Q	F minor
132	WHISPER TO A SCREAM - Bobby O / Claudja Barry	F minor
132	FOURTH RENDEVOUS - Jean-Michel Jarre	F minor
132	LAY ALL YOUR LOVE ON ME - Abba (Disconet)	F major
130	DOWN DOWN ROMEO - Meccano Use last 16 ms of long midbreak in Disconet version only. (An overlay near the end of ABBA will sour.)	D minor
128	UPSIDE DOWN - Vanessa	A major
130	MALE STRIPPER - Man 2 Man Meets Man Parrish	A major
132	I BELIEVE IN DREAMS - Jackie Rawe	A major
132	HOT SUN ON VIDEO - Venus	G♭ minor
132	YOU SAID YOU'D GIVE ME SOME MORE - K.C.	G♭ minor
131	DIE HARD LOVER - Loverde	D♭ minor

Randy Dethman from The Cove in Atlanta

BPM	SONG	KEY
132	THE VISITORS - Abba	A major
130	A KIND OF MAGIC - Queen	A major
131	MALE STRIPPER - Man 2 Man Meet Man Parrish	A major
137	WHY - Branski Beat (Pitched down 5% relative to "MALE STRIPPER," "WHY" becomes B minor at 132 BPM, a relative minor of the sub-dominant of A major. Be sure to pitch "MALE STRIPPER" up some, so that the full 5% doesn't cause "WHY" to drag. Also be sure NOT to overlay the first 16 ms of "WHY" strongly, as they are in B major!)	C minor
132	DESTINY - Two Sisters	E minor (4th)
134	PISTOL IN MY POCKET - Lana Pella	A minor (4th)
139	SEX (I'M A) - Berlin	E minor (5th)
140	YOU'RE SO STRONG - Mental As Anything	G major

Casey's Favorite Mixes

MALE STRIPPER by Man 2 Man Meets Man Parrish (original mix - 132 BPM) into BOOM BOOM by Paul Lekakis (vocal mix).

Start with the vocoder refrain, "I was a male stripper . . ." at the first modulation up, and overlay the intro of BOOM BOOM, riding MALE STRIPPER through its repeating first verse that ends in "Hey Lolita, touch me, squeeze me, OOH, s-s-s . . ." At that point, kick in with BOOM BOOM (STRIPPER modulates up after that point and will sound cacophonous).

SAVE A DREAM by Ringo and Finzi Kontini (131 BPM) into THE AMERICAN DREAM by The Big Smoke (131 BPM). (Bonus: the lyrical content in both include references to James Dean.)

Mix into MALE STRIPPER after the modulation up in AMERICAN DREAM.

BPM	SONG	KEY
109	LOVE COMES QUICKLY - Pet Shop Boys	B minor
109	CAN'T GIVE HER UP - Skipworth and Turner	B minor
132	OH YEAH - Yello	E♭ minor
130	DOWN DOWN ROMEO - Meccano	D minor
131	TRADING LOVE - Florence	G♭ major
131	SUMMER OF LOVE - B-52's	E♭ major

BPM	SONG	KEY
121	COME ON DANCE (AHORA) - Stop	E minor
121	RISE UP - Yvonne K.	E minor
131	SUMMER OF LOVE - B-52's	E♭ major
132	OH YEAH - Yello	E♭ minor
120	SPIRIT IN THE SKY - Doctor and the Medics	A major
120	REVOLUTION - Thompson Twins	A major

Michael Tobin Metro Boston

BPM	PA / BPM	SONG	KEY
114		SECRETS - Albert One	G minor
118	120	START THAT FEELING - Sugar Shake D minor intro and break at +1.5 with F major choruses to end	
120	119	WHITE STORM IN THE JUNGLE - (domestic) Sandy Marton E minor open/close; D minor rap/chorus at -0.5 2 ms. before the beat fades into just synthesizer, start "White Storm" . . . and overlay to the end. It should time out so that the first downbeat starts as "Start That Feeling" fades to nothing.	
119		TAKE ME AS I AM - Erotic and Exotic Overlay first 8 ms. over last 8 ms. to cold end.	E major
125		DIAL MY NUMBER (DISCONET) - Back Bag Start 8 ms. prior to dropout of beat on Al Fuentes mix of Take Me . . . Cut it completely on the 32nd beat.	A major
124		PLAYBOY - David Lyme	A minor
122		VISION IN THE NIGHT - Sarina	
124	127	REACTION (DUB) - Rebbie Jackson This is a short but interesting mix because you're going from a euro-beat to a funkier one. Start "Reaction" on its first downbeat when Sarina sings "Turn the Key" which is the last 4 ms. of "Vision in the Night"	E minor at +2.0
128		MORE THAN PHYSICAL - (garage mix) Bananarama Even though this is Euro, the bassline is funky enough to make this work. Where Reaction (dub) breaks down about 1 inch from the end, Rebbie starts reciting R-E-A-C-T-I-O-N. Start the first beat of the garage mix here, and overlay to the end. This will not work with the Ian Levine mix.	
120		BRAND NEW LOVER - Dead or Alive The tricky part of this mix is making good use of the pitch control, so the speed changes are subtle. As "physical" enters its break slide down to -3, speed up "Brand New Lover" as necessary and overlay for 8 ms. to the bassline. You have plenty of time to bring D.O.A. down to speed before the vocal.	G♭ major

Oldies

The Newest Wave in Music

by Joel Steven

There is a new wave of music once again sweeping this country. Or perhaps we should say "old" wave. One can hardly see a movie, turn on the TV or listen to the radio without jumping back in time to the roots of rock and roll or popular dance music.

Nightclubs have followed suit by organizing "oldies nights", or sets with many nostalgia songs sprinkled throughout. Some clubs have gone so far as to adopt a strict format of nothing but "oldies", and more are springing up all over. It would seem that the past is the wave of the future, at least for the present.

Leading the pack of nostalgia clubs is the Righteous Brothers' owned "The Hop", where yuppies of all ages twist and shout to their favorite golden oldies. Already touted in such national magazines as "People" and "Rolling Stone", "The Hop" has caught the eye of club owners across the country almost as much as the local Southern California residents who frequent the two current locations. Already in franchise, this brainchild of Bill Medley and Bobby Hatfield, along with general manager Paula Vasu (recently Mrs. Medley) plans to ride the wave as far as it is likely to go.

Part of its success can be attributed to its versatility. "The Hop" not only plays oldies records, but offers live shows and revues 3 nights weekly, as well as concerts featuring such greats as Chuck Berry, Chubby Checker, The Coasters, Johnny Rivers, et al. As club emcee and disc jockey, I narrate and even sing in the shows, adding a further dimension to what a club jock can be all about.

A second generation disc jockey (my dad is a 15 year radio veteran) who has been spinning for clubs since 1978, I have found playing oldies records can be more challenging than the current fare. First remember that most classics have a playing time of only 2 1/2 to 3 minutes and were recorded under "primitive" conditions without the use of a drum machine or "click track". This can make mixing oldies a bit tricky. As a self-proclaimed "rockologist", I am delighted to offer some of the knowledge I have acquired from the 2 1/2 years I have already worked there. I hope that some of this information may come in handy for those of you who suddenly find yourselves playing oldies a couple hours, a couple days, or even full-time. And I'd love to hear feedback from anyone having different experiences or mixes to share.

Following is a short list of a few top songs played in oldies clubs all keyed and BPM'd for your convenience, followed by one of my favorite sets.

SONG	ARTIST	BPM	KEY	MODULATION
1). Hang on Sloopy	The McCoys	115	G(+1)	
2). The Wanderer	Dion & The Belmonts	116	D	
3). Sweet Pea	Tommy Roe	118	A	To B♭ To B
4). Sherry	Four Seasons	120	G(-1/2)	
5). The Way You Do The Things You Do	The Temptations	122	E♭(+1)	To E
6). Old Time Rock and Roll	Bob Seger	124	G♭	
7). Sugar, Sugar	The Archies	125	D(-1)	
8). Dancin' in the Street	Martha Reeves	125	E	
9). Can't Help Myself	The Four Tops	126	C	
10). Louie, Louie	The Kingsmen	126	A(-1/2)	
11). That'll Be The Day	Buddy Holly	126	A(+1/2)	
12). 1 - 2 - 3	Len Barry	127	C	
13). Oh, Pretty Woman	Roy Orbison	127	A	INTRO E
14). Get Off My Cloud	The Rolling Stones	127	E(+1)	
15). Venus	Shocking Blue	127	E(+1/2)*	
16). Going To A Go-Go	Smokey Robinson	129	G	
17). Dance to the Music	Sly & The Family Stone	129	G	
18). (I'm Not Your) Steppin' Stone	The Monkees	131	E(-1/2)	
19). Fortunate Son	Creedence Clearwater Revival	132	G(+1)	
20). Mony Mony	Tommy James	132	A(-1)	
21). This Old Heart of Mine	Isley Brothers	132	C	
22). Hey Baby	Bruce Channel	132	A	
23). Uptight	Stevie Wonder	133	D♭	
24). Get Ready	Rare Earth	135	D(-1/2)*	
25). Are You Ready	Pacific Gas & Electric	139	B(+1/2)*	

*Minor Key

"Old Time Rock and Roll" is not only a classic, but a perfect thematic song as well. Drop in beginning of C.C.R. on tail end of last complete chorus, then slide "Mony Mony" midway through final chorus, raising the key a step while bumping up the energy. No one will leave the floor unless they're too old. Finally, overlay intro guitar and snare of "Pretty Woman" during final "Yeahs" of "Mony Mony". Or perhaps overlay fading end of Tommy James' perfect fourth with long intro of "Get Ready" by Rare Earth, then continue with Motown with "Uptight" by Stevie

Wonder (plus 2, Earth minus 2). Or delve into late 60's - early 70's with "Are You Ready" by Pacific Gas and Electric. (Both "Readys" are currently familiar as car commercials.) But "Pretty Woman" is such a great rockin', narcissistic sing-a-long, and ends cold, allowing you to go virtually anywhere. I usually follow with some sort of heavy 60's Beatles-Beach Boys-Stones-Monkees sets that will keep a floor continually busy, as well as push a lot of nostalgic buttons. But wherever your "barstool bandmembers" and dancefloor singers want to go is however you end up playing it.

SONG	ARTIST	BPM	KEY	ADJUSTMENT
Old Time Rock and Roll	Bob Seger	124	G♭	+1 to +2
Fortunate Son	C.C.R.	132	G(+1)	-1 1/2 to -1
Mony Mony	Tommy James	132	A(-1)	-1
Oh, Pretty Woman	Roy Orbison	127	A	+0(+1)*

(*Depends on which label of this hard-to-find-one owned.)

(*Depends on which label of this hard-to-find-one owned.)

700

Favorite Classic Disco Oldies

The following is our list of your favorite classic disco oldies. This list of 700 songs has been BPM'd with our new EMU Systems (model SP-12) digital sampling drum processor which provides a definitive and absolutely accurate BPM. In the months ahead we will go back and re-BPM the Great American Hit List (Major and Minor) with our new processing system. We will also update and expand both lists and combine them to form one classic disco oldies masterlist from

1971 to 1985.

A reminder; as with the previously printed Great American Hit List we will provide the key of each song, and its harmonically compatible keys with each category. So we suggest you look under each category to find the other keys (and lists) that will mix. Remember, you must be within 1 or 2 BPM (pitch adjustment if there is one) for the matching of two records to work.

BPM	PA	SONG	KEY
A^b Major			
A^b major mixes with D^b major and E^b major, or the relative minor, F minor.			
98		I WANT YOU BACK - Jacksons	A ^b major
104	103	CANDY GIRL - New Edition	A ^b major at -1.5; ends A major
108	110	POP MUZIK - M	A ^b major at + 2.0
112	114	SHAME SHAME SHAME - Smith & Jones	A ^b major at + 2.0
116	115	A LOVERS' HOLIDAY - Change	A ^b major at - 1.0
122		GET ON UP - Suzi Q	A ^b major
122		CELEBRATE - Kool & The Gang	A ^b major
123	124	THE BEST DISCO IN TOWN - The Ritchie Family	A ^b major at + 1.0
126	124	PARTY BOYS - Foxy	A ^b major at - 1.0
128		JEALOUS LOVE - Hazell Dean	A ^b major
128		I WANNA TAKE YOU HOME - Patrick Cowley	A ^b major
129	131	OUR LIPS ARE SEALED - The GoGos	A ^b major at + 1.0
130		FROM HERE TO ETERNITY - Giorgio Morodor	A ^b major
138	136	KNOCK ON WOOD - Amii Stewart	A ^b major at - 1.0
185		ABC - Jacksons	A ^b major

BPM	PA	SONG	KEY
A^b Minor			
A^b minor mixes with D^b minor and E^b minor, or B major, the relative major.			
115		WALKING ON SUNSHINE '82 - Rockers' Revenge	A ^b minor
115		I WANNA BE YOUR LOVER - Prince	A ^b minor
116		GOING UP IN SMOKE - Eddie Kendricks	A ^b minor
120		JUMP TO IT - Aretha Franklin	A ^b minor
120		RAIN FOREST - Paul Hardcastle	A ^b minor
124	127	SCHOOL GIRL CRUSH - Nayabe	A ^b minor at + 2.0
128	126	CHEAP THRILLS - Planet Patrol	A ^b minor at - 1.0
135		STRANGER IN A STRANGE LAND - Pamela Stanley & Paul Parker	A ^b minor
131		AIN'T THAT ENOUGH - John Davis / Monster Orchestra	A ^b minor
136	133	MUSIC MAN - Revanche	A ^b minor at - 1.5

BPM	PA	SONG	KEY
A Major			
A major mixes with D major and E major, or G^b minor, the relative minor.			
100		PLEASURE OF LOVE - Tom Tom Club	A major
111		I WANT A NEW DRUG - Huey Lewis & The News	A major
115		THE HARDER THEY COME - Rockers' Revenge	A major
122		FEEL THE NEED - Detroit Emeralds	A major
122	121	ELECTRIC AVENUE - Eddy Grant	A major at - 0.5
124		KEEP IT CONFIDENTIAL - Nona Hendrix	A major
125		GOT TO GIVE IT UP - Marvin Gaye	A major
126		KEEP DANCING - Gary's Gang	A major
128		UPSIDE DOWN - Vanessa	A major
128		HOT LEATHER - Passengers	A major
128	130	FAIRY TALE HIGH - Donna Summer	A major at + 1.0
129		INSTANT REPLAY - Dan Hartman	A major
131		TOUCH ME IN THE MORNING - Marlena Shaw	A major
132		BORN TO BE ALIVE - Patrick Hernandez	A major; ends D major
133		THE BORDERLINES - Jeffrey Hunter	A major
133		THIS DESERT PLACE - The Twins	A major
133		SHAKE YOUR GROOVE THING - Peaches & Herb	A major
140		HAVE I THE RIGHT - Lee Prentiss	A major
146		I RAN - A Flock of Seagulls	A major
151		WE GOT THE BEAT - The Go Gos	A major
173		FOOTLOOSE - Kenny Loggins	A major

A Minor

A minor mixes with D minor and E minor, or C major, the relative major.

82	81	MUSCLES - Diana Ross	A minor at - 0.5
109		BRICK HOUSE - Commodores	A minor
110		ROCK IT - Herbie Hancock	A minor
112	111	MISS YOU - Stones	A minor at -0.5
113		TREAT HER LIKE A LADY - The Temptations	A minor
114		WHAT IN THE NAME OF LOVE - Naked Eyes	A minor

BPM	PA	SONG	KEY
114	115	EVERYTHING COUNTS - Depeche Mode	A minor at +1.0
115		ANOTHER LIFE - Kano	A minor
116		LOVE SENSATION - Loleatta Holloway	A minor
117	116	WE ARE FAMILY - Sister Sledge	A minor at - 1.0
117		WHERE IS MY MAN - Eartha Kitt	A minor
117		I WILL SURVIVE - Gloria Gaynor	A minor
118		CRASH GOES LOVE - Loleatta Holloway	A minor
118		BEAT THE STREET - Sharon Redd	A minor
119		DON'T LET ME BE MISUNDERSTOOD - Santa Esmeralda	A minor
119		GIVE ME TONIGHT - Shannon	A minor
120		LE FREAK - Chic	A minor
120		CATHEDRALS - D.C. Larue	A minor
120		DER KOMMISSAR - After the Fire	A minor
121		DISCO KING - Carrara	A minor
122		WOMAN - Techno-lust	A minor
122		CAN YOU MOVE - Modern Romance	A minor
124		RUNNING WITH THE NIGHT - Lionel Richie	A minor
124		SINNERMAN - Sarah Dash	A minor; ends B ^b minor
124		SHE HAS A WAY - Bobby O	A minor
125		OWNER OF A LONELY HEART - Yes	A minor
125		HOLLYWOOD - Village People	A minor; ends B ^b major
125		ABRACADABRA - Steve Miller Band	A minor
125		NO PARKING ON THE DANCE FLOOR - Midnight Star	A minor
125		I LOVE YOU - Yello	A minor
126		HEY HEY GUY - Ken Laszlo	A minor
126		THE BOTTLE - Gil Scott-Heron	A minor
126	127	PEACE PIPE - B.T. Express	A minor at + 1.0
127		I'M READY - Kano	A minor
127		HERE COMES THE RAIN AGAIN - Eurythmics	A minor
128		SHOT IN THE NIGHT - Paul Parker	A minor
129		RUMOR HAS IT - Donna Summer	A minor

BPM	PA	SONG	KEY
129		ROCK THE CASBAH - The Clash	A minor
130		NEW YORK TIMES - Nancy Costa	A minor
130	129	PUT YOUR FEET TO THE BEAT - The Ritchie Family	A minor at - 1.0
132		LET IT WHIP - Disco Four	A minor
132		LET IT WHIP - The Dazz Band	A minor
132		QUEEN OF FOOLS - Jessica Williams	A minor; ends E minor
134		INVITATION - Life Force	A minor
135		MIAMI HEAT WAVE - Seventh Ave.	A minor; ends G \flat major
136	138	YOUNG MEN DRIVE FAST - The Quick	A minor at + 2.0
137	135	SHE BOP - Cyndi Lauper	A minor at - 0.5
138		NIGHTS OF ARABIA - Miro Miroe	A minor
139		HOT JUNGLE DRUMS - D.C. Larue	A minor
139	137	KEEP ON TALKING - Carrie LaPorte	A minor at + 2.0

B \flat Major

B \flat major mixes with E \flat major and F major, or G minor, the relative minor.

57		PURPLE RAIN - Prince	B \flat major
105	104	RUNAWAY LOVE - Linda Clifford	B \flat major at - 0.5; ends B \flat minor
109	110	SATURDAY NIGHT, SUNDAY MORNING - Themla Houston	B \flat major at + 1.0; ends 113 bpm
111		GOT MY MIND MADE UP - Instant Funk	B \flat major
115		GOT TO BE REAL - Cheryl Lynn	B \flat major; ends A minor
117		GOING HOME - Patrick Cowley	B \flat major
119		POP POP SHOO WAH - Erotic Drum Band	B \flat major
119		DOUBLE DUTCH / DOUBLE DUTCH BUS - Frankie Smith	B \flat major
121		FUNGI MAMA - Tom Browne	B \flat major
122	124	LOVE PAINS - Yvonne Elliman	B \flat major at +2.5; ends E \flat major
124		TUXEDO JUNCTION - Tux. Junction	B \flat major
126		IT SHOULD'VE BEEN ME - Jayne Edwards	B \flat major; ends C major
126		BABY FACE - Wing & A Prayer	B \flat major; ends B minor
128		REMEMBER ME - Boys Town Gang	B \flat major
130		CAN'T TAKE MY EYES OFF YOU - Boys Town Gang	B \flat major
132		WALK RIGHT NOW - The Jacksons	B \flat major

BPM	PA	SONG	KEY
133		DISCO HEAT - Sylvester	B \flat major
133		DISCO KICKS - Boys Town Gang	B \flat major
134		SAVAGE LOVER - The Ring	B \flat major
134		SET ME FREE - The Three Degrees	B \flat major
135		LEAVING ON A MIDNIGHT TRAIN - Nick Straker Band	B \flat major
137	140	TEMPTATION EYES - Gino Soccio	B \flat major at + 2.0
186		LET'S PRETEND WE'RE MARRIED - Prince	B \flat major

B \flat Minor

B \flat minor mixes with E \flat minor and F minor, or D \flat major, the relative major.

114		LET'S DANCE - David Bowie	B \flat minor
118		TECHNOLOGICAL WORLD - Patrick Cowley	B \flat minor
121		LOVE IS JUST THE GAME - Peter Brown	B \flat minor
121		COME ON AND DO IT - Poussez	B \flat minor
121		FLY ME ON THE WINGS OF LOVE - Celi Bee	B \flat minor
122		MASTERPIECE - Gazebo	B \flat minor
123		YOU ARE A DANGER - Gary Low	B \flat minor
124		THIS TIME BABY - Jackie Moore	B \flat minor
126		DON'T GO - Yazoo	B \flat minor
128		THE HEART TO BREAK THE HEART - France Joli	B \flat minor
128		SUNGLASSES AT NIGHT - Corey Hart	B \flat minor
130	127	SAME OLD SONG - Al Camp	B \flat minor at - 1.5
130	128	CONTACT - Edwin Starr	B \flat minor at - 1.0
131		LUCKY TONIGHT - Sarah Dash	B \flat minor
132		FIRE NIGHT DANCE - P. Jaques	B \flat minor
135	131	WALKING ON MUSIC - P. Jaques	B \flat minor at - 1.5

BPM	PA	SONG	KEY
B Major			
B major mixes with E major and G^b major, or A^b minor, the relative minor.			
97		THE TIDE IS HIGH - Blondie	B major
109	110	I CAN'T STAND THE RAIN - Eruption	B major at + 1.0
114		DO I DO - Stevie Wonder	B major
115	116	MY GUY - Mary Wells	B major at + 1.0
118	120	TAKE THAT TO THE BANK - Shalamar	B major at + 2.0; ends C major
120		DON'T STOP TIL YOU GET ENOUGH - Michael Jackson	B major
122		LOVE TEMPO - Quando Quango	B major
122		GO GO GORILLA - Gazuzu	B major
134		BABY I'M BURNIN' - Dolly Parton	B major; ends C major
135		THIS WILL BE A NIGHT TO REMEMBER - Eddie Holman	B major
136	138	GIMME GOOD LOVIN' - Roxy Perry	B major at + 1.5
139	137	SAVE THE LAST DANCE FOR ME - Dolly Parton	B major at - 1.0

B Minor			
B minor mixes with E minor and G^b minor, or D major, the relative major.			
107	110	EMOTIONAL DISGUISE - Peter Godwin	B major at -1.0
114		GHOSTBUSTERS - Ray Parker, Jr.	B minor
115		SUMMER IN THE CITY - Tik & Tok	B minor
118		FRESH - Kool & The Gang	B minor
118		BABY'S IN THE MOUNTAIN - Peter Godwin	B minor
120		MAKE MY FEET WANNA DANCE - Motion	B minor
122		INFATUATION - Up Front	B minor
122		I'D BE SURPRISINGLY GOOD FOR YOU - Festival	B minor
124		MELLOW LOVIN' - Judy Cheeks	B minor
126		LET IT GROOVE - Earth, Wind & Fire	B minor
126		TONIGHT - Marlene Ricci	B minor; ends D major
126		THE OTHER WOMAN - Ray Parker Jr.	B minor
126		ROUGH DIAMOND - Madleen Kane	B minor
127		WHEN DOVES CRY - Prince	B minor; ends A minor
128		MAGIC BIRD OF FIRE - Salsoul Orchestra	B minor; ends B major

BPM	PA	SONG	KEY
128		I WAS MADE FOR DANCING - Leif Garret	B minor
129	131	DANCE, FREAK AND BOOGIE - Nightlife Unlimited	B minor at + 1.0; ends C minor
130		GET OFF - Foxy	B minor
131	134	I NEED A MAN - Grace Jones	B minor at + 1.5; ends D ^b major
132		MacARTHUR PARK - Donna Summer	B minor
133		THE BREAK - Kat Mandu	B minor
134		SHAME - Evelyn King	B minor
138		THE VISITORS - Gino Soccio	B minor
138	141	MOVE ON UP, UP, UP - Destination	B minor at + 2.0
139		PUSHIN' TOO HARD - Paul Parker	B minor; ends D ^b minor
148		WHITE WEDDING - Billy Idol	B minor
182		MANEATER - Hall & Oates	B minor

C Major			
C major mixes with F major and G major, or A minor, the relative minor.			
98		HELLO STRANGER - Carrie Lucas	C major
100		UNCONDITIONAL LOVE - Donna Summer	C major
101		SAFETY DANCE - Men Without Hats	C major
105		NATIVE NEW YORKER - Odyssey	C major
110	112	SPRING RAIN - Silvetti	C major at +1.5
117		IN THE NAME OF LOVE - Thompson Twins	C major
118		HEAVEN MUST BE MISSING AN ANGEL - Tavares	C major
119	121	N.Y., YOU'VE GOT ME DANCING - Andrea True Connection	C major at +2.0
120		NASTY GIRLS - Vanity	C major
121		FEELS LIKE I'M IN LOVE - Kelly Marie	C major
122		LOVE IS IN THE AIR - J.P. Young	C major; ends at 124 bpm
122		LADY BUMP - Penny McLean	C Major
122		NEVER ENDING STORY - Limahl	C major
122		HARMONY - Suzi Lane	C major
123		LOVE BUZZ - Vogue	C major
125	123	FUNKY TOWN - Lipps, Inc.	C major at -1.0; ends C minor
125	124	NEVER CAN SAY GOODBYE - Gloria Gaynor	C major at -0.5

BPM	PA	SONG	KEY
125		DRUMS ON FIRE - Gazuzu	C major; ends B major
125		I GOTTA KEEP DANCING - Carrie	C major; ends A minor
125		DANCING THE NIGHT AWAY - Vogue	C major
125		I LOVE THE NIGHT LIFE - Alicia Bridges	C major; ends D major
126		THE KOZAK - Soniashnyk	C major
126		MAKING IT - Davig Naughton	C major; ends D major
127		USE IT UP, WEAR IT OUT - Odyssey	C major
128		I FEEL LOVE - Donna Summer	C major
128		UNDER MY THUMB - Fast Radio	C major
128		SUGAR PIE HONEY BUNCH - Bonnie Pointer	C major
129		CHATTANOOGA CHOOCHOO - Tuxedo Junction	C major; bpm rises early to 133
130		BRAZILIAN LOVE SONG -	C major; ends B \flat major
130		LA BAMBA - El Watusi	C major
130	132	LOVE AND DESIRE - Arpeggio	C major at +1.0
131		RUSH RUSH - Debbie Harry	C major
131	134	HEAVEN MUST'VE SENT YOU - Bonnie Pointer	C major at +1.5
132	134	BABE, WE'RE GONNA LOVE TONIGHT - Lime	C major at +1.5
132		MY BABY'S BABY - Liquid Gold	C major
132		THE BIG HURT - Bare Essence	C major
133		HAVEN'T STOPPED DANCING YET - Gonzalez	C major
135		HELPLESS - Jackie Moore	C major
135		DON'T STOP THE TRAIN - Phyllis Nelson	C major; ends D major
136		NO MORE TEARS (ENOUGH IS ENOUGH) - Donna Summer / Barbra Streisand	C major; ends G minor
139		JUST CAN'T HELP BELIEVING - Boys Town Gang	C major
143		THE HEART OF ROCK & ROLL - Huey Lewis & The News	C major
143		FIRE IN MY HEART - Madleen Kane	C major
97		LOVE TO LOVE YOU BABY - Donna Summer	C major

BPM	PA	SONG	KEY
C Minor			
C minor mixes with F minor and G minor, or E\flat major, the relative major.			
101		NEW YORK, NEW YORK - Nina Hagen	C minor
101		FLY, ROBIN, FLY - Silver Convention	C minor
107		DO IT - B.T. Express	C minor
108		SLIPPERY PEOPLE - Staple Singers	C minor
109	108	LADIES' NIGHT - Kool & The Gang	C minor at -1.0; ends G \flat minor
110	108	WHY CAN'T WE LIVE TOGETHER - Kenneth Sherman	C minor at -2.0
111		I CAN'T GO FOR THAT - Hall & Oates	C minor
112		SLEEPING BAG - ZZ Top	C minor; ends D minor
112	111	DANCE WITH ME - Peter Brown	C minor at -0.5
113		HAPPY CHILDREN - P. Lion	C minor
113		THAT'S THE WAY (I LIKE IT) - K.C. & The Sunshine Band	C minor
115		STREET DANCE - Break Machine	C minor
115		CAN'T FAKE THE FEELING - Geraldine Hunt	C minor
115		I'M EVERY WOMAN - Chaka Khan	C minor
116		GLAD TO KNOW YOU - Chas Jankel	C minor
116		DO YOUR TIME ON THE PLANET - Lime	C minor
117		NA NA HEY HEY KISS HIM GOODBYE - Bananarama	C minor
118		DO YOU - Duke Lake	C minor
118	116	R.E.R.B. - Shock	C minor at -1.0
118		TOO TOUGH - Angela Bofill	C minor
119	117	NOW THAT WE'VE FOUND LOVE - Third World	C minor at -1.0
119		DISCO CIRCUS - Martin Circus	C minor
120		LET'S START TO DANCE AGAIN - Bohannon	C minor
119	117	SHOOT ME WITH YOUR LOVE - Tasha Thomas	C minor at -1.5; ends at 121
120		BI-PUSHING - Maga	C minor
120		PHYSICAL ATTRACTION - Madonna	C minor
120		SWEPT AWAY - Diana Ross	C minor
121		HIT & RUN LOVER - Carol Jiani	C minor
121	119	I CAUGHT YOUR ACT - The Hues Corporation	C minor at -1.5

BPM	PA	SONG	KEY
122		SUPERNATURE - Cerrone	C minor
122		TIME FOR CHANGES - Faxe	C minor
122		RISKY CHANGES - Bionic Boogie	C minor
123	125	THE ULTIMATE WARLORD - The Immortals	C minor at +1.5; ends D \flat minor
123		I'M A MAN - Star City	C minor; 126 bpm verses to end
123		POW WOW - Cory Daye	C minor
123		E = mc ² - Giorgio Morodor	C minor
123		HURT - Re-flex	C minor
124	125	DON'T LEAVE ME THIS WAY - Slip	C minor at +0.5
124		STAR CRUISER - Gregg Diamond	C minor
125		MENERGY - Patrick Cowley	C minor
125		LET'S GET HORNY - Hi Voltage	C minor
125		INTO THE NIGHT - Carol Hahn	C minor
125		GUILTY - Lime	C minor
126		RING MY BELL -Anita Ward	C minor
126		SWEET DREAMS - Eurythmics	C minor
126		CHASE - Giorgio Morodor	C minor
126		DEPUTY OF LOVE - Don Armando's 2nd Ave. Rhumba Band	C minor
127		LOVE IN C MINOR - Cerrone	C minor
128		FOR YOUR LOVE - Claudja Berry	C minor
128		FORBIDDEN LOVE - Madleen Kane	C minor
129		SEARCHIN' (I GOTTA FIND A MAN) - Hazzell Dean	C minor
129		EATEN ALIVE - Diana Ross	C minor
129		JE SUIS MUSIC - Cerrone	C minor
130		DISCO INFERNO - The Trammps	C minor; ends C major
130		A GIRL IN TROUBLE - Romeo Void	C minor
130		UNDERWATER - Harry Thumann	C minor
130		GET THE BALANCE RIGHT - Depeche Mode	C minor
130		DON'T YOU WANT MY LOVE - Debbie Jacobs	C minor
131		MASTER BLASTER - Stevie Wonder	C minor
132	134	COME TO ME - France Joli	C minor at + 1.5; ends B \flat minor
132		TORTURE - Jacksons	C minor
132		I DIDN'T KNOW I LOVED YOU - Planet Patrol	C minor

BPM	PA	SONG	KEY
132		KEEP ON JUMPIN' - Musique	C minor
134		PIECES OF ICE - Diana Ross	C minor
134		THE NIGHT - Azul y Negro	C minor; ends F minor
135		I MAY NOT BE THERE WHEN YOU WANT ME - Loleatta Holloway	C minor
136		YOU'RE LOOKING HOT TONIGHT - Barry Minilow	C minor; ends D \flat minor
136		SMALLTOWN BOY - Bronski Beat	C minor
138		YOUR LOVE - Lime	C minor
139		DANCING IN HEAVEN - Q-feel	C minor
144		TRIPPIN ON THE MOON Cerrone	C minor; ends C major
163		CRYSTAL - Elton John	C minor

D \flat Major

D \flat major mixes with G \flat major and A \flat major, or B \flat minor, the relative minor.

112	115	WHY CAN'T WE LIVE TOGETHER - Mike Anthony	D \flat major at + 2.0; ends D \flat minor
114		ROCK WITH YOU - Michael Jackson	D \flat major; ends D major
116		THE SECOND TIME AROUND - Shalamar	D \flat major
116		LOVE THE ONE I'M WITH - Melba Moore	D \flat major
119		FIRE - Pointer Sisters	D \flat major
122		WHAT A FOOL BELIEVES - Doobie Bros.	D \flat minor; ends E major
123		FOUND A CURE - Ashford & Simpson	D \flat major
128		SO EXCITED - Nancy Martinez	D \flat major
130	128	LIGHT MY FIRE - Amii Stewart	D \flat major at -1.5
132		FALLING IN LOVE AGAIN - The Technos	D \flat major
136		WHAT A DIFFERENCE A DAY MAKES - Esther Phillips	D \flat major
104		DO YA WANNA GET FUNKY WITH ME - Peter Brown	D \flat major

D \flat Minor

D \flat minor mixes with G \flat minor and A \flat minor, or E major, the relative major.

108		HIT AND RUN - Loleatta Holloway	D \flat minor
114		REACH OUT - Narada Waldon	D \flat minor

BPM	PA	SONG	KEY
116		ALL NIGHT LONG - B.B. Band	D♭ minor; piano intro D♭ major
116		JAM ON IT - Newcleus	D♭ minor
117		MURPHY'S LAW - Cheri	D♭ minor
118		THRILLER — Michael Jackson	D♭ MINOR
118		ALL NIGHT PASSION - Alisha	D♭ minor
119		SITUATION - Yazoo	D♭ minor
121		GIVE IT TO ME BABY - Rick James	D♭ minor
121	122	LOVE MAGIC - John Davis	D♭ minor at + 1.0
122		ONE WAY TICKET - Eruption	D♭ minor
123	127	SOMEBODY'S WATCHING ME - Rockwell	D♭ minor at + 2.0
127		DO WHAT YOU WANNA DO - The Cage	D♭ minor
128		TWILIGHT ZONE Manhattan Transfer	D♭ minor; ends D minor
138	141	WITHOUT YOUR LOVE - Cut Glass	D♭ minor at +2.0; ends E♭ minor
147		SHOCK THE MONKEY - Peter Gabriel	D♭ minor

D Major

D major mixes with G major and A major, or B minor, the relative minor.

103		IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME - Barry White	D major
103		MORE, MORE, MORE - Andrea True Connection	D major; ends C major
108		GROOVE ME, BABY - Fern Kinney	D major
111		TOUCH AND GO - Ecstasy, Passion & Pain	D major
114		CAR WASH - Rose Royce	D major
116		HEROES - Big Ben Tribe	D major
119		GONNA GET ALONG WITHOUT YOU NOW - Viola Wills	D major; ends E♭ major
120		LA BAMBA - Antonia Rodriguez	D major
120		DIM ALL THE LIGHTS - Donna Summer	D major; slow intro
120		DON'T TELL ME - Blancmange	D major; ends E major
121		FREAK-A-ZOID - Midnight Star	D major
122		DON'T CRY FOR ME ARGENTINA - Festival	D major
122		GIRL, YOU'RE IN LOVE - Schrieie	D major
124		GIVE ME A BREAK - Vivian Vee	D major

BPM	PA	SONG	KEY
126		GIVE ME JUST A LITTLE MORE TIME - Angela Clemmons	D major; ends F major
128	129	ON THE RADIO - Donna Summer	D major at + 1.0; ends E minor
129	130	HOLD ON TO MY LOVE - Jimmy Ruffin	D major at + 1.0; ends E major
130	128	BODY LANGUAGE - Queen	D major at -2.0; ends A major
132		LOVE IS IN CONTROL - Donna Summer	D major
132		THIS IS IT - Dan Hartman	D major
134		LET ME TAKE YOU DANCING - Bryan Adams	D major
135		DANCE - Night Force	D major
137		WALK AWAY - Bonnie Forman	D major
138		THE MAIN EVENT - B. Streisand	D major
146		STAY WITH ME - India	D major
149		ALWAYS SOMETHING THERE TO REMIND ME - Naked Eyes	D major
166		NEVER CAN SAY GOODBYE - Jacksons	D major

D Minor

D minor mixes with G major and A major, or B minor, the relative minor.

99		PUTTIN ON THE RITZ - Taco	D minor; ends E minor
102		NIPPLE TO THE BOTTLE - Grace Jones	D minor
108		I LIKE CHOPIN - Gazebo	D minor
108	109	PULL UP TO THE BUMPER - Grace Jones	D minor + 1.0
111		JEOPARDY - Greg Kihn Band	D minor
116		LOST IN MUSIC - Sister Sledge	D minor
118		HEARTBEATS - Yarbrough & Peoples	D minor
118		UNDER THE GUN - Face To Face	D minor
120		I.O.U. - Freeze	D minor
120		HOT SHOT - Karen Young	D minor
121		RELIGHT MY FIRE - Dan Hartman	D minor
122		SULTANA - Taracco	D minor
124		BODY TALK - Deele	D minor
124		GOT TO HAVE LOVING - Don Ray	D minor
125		DEVIL'S GUN - C.J. & Co.	D minor
125	123	SAN FRANCISCO - Village People	D minor at - 1.0
126		LOVE REACTION - Divine	D minor

BPM	PA	SONG	KEY
126		STAND UP - SIT DOWN - AKB	D minor
127		YOU'RE THE MIRACLE - Frankie Avalon	D minor
126	123	BOOGIE OOGIE OOGIE - A Taste Of Honey	D minor at - 1.0
127		KEEP ON HOLDIN' ON - Margaret Reynolds	D minor
128		IF MY FRIENDS COULD SEE ME NOW - Linda Clifford	D minor
128		PRIMITIVE DESIRE - Eastbound Expressway	D minor
128		GET ON THE FUNK TRAIN - Munich Machine	D minor
129	130	FACE TO FACE - HEART TO HEART - The Twins	D minor at + 1.0
129		MEGATRON MAN - Patrick Cowley	D minor
130		CRAZY FAMILY - Jock Hattle	D minor
131		LAY ALL YOUR LOVE ON ME - Abba	D minor; ends F major at 132 bpm
131		BOOGIE WONDERLAND - Earth, Wind & Fire / Emotions	D minor
132		MACHO MAN - Village People	D minor; ends F major
132		IN THE BUSH - Musique	D minor
133		I'M GONNA MAKE YOU WANT ME - Gina Lamour	D minor
134	136	CAN THE RHYTHM - Girl Talk	D minor at + 1.0
138		BOOGIE WOOGIE DANCIN' SHOES - Claudia Barry	D minor
143		CALL ME - Blondie	D minor
150		DESIGNER MUSIC - Lipps, Inc.	D minor
181		LOVE IS A BATTLEFIELD - Pat Benatar	D minor

E_b Major

E_b major mixes with A_b major and B_b major, or C minor, the relative minor.

104		ROCK YOUR BABY - George McCrae	E _b major
110		BACK IN LOVE AGAIN - L.T.D.	E _b major
113		BLAME IT ON THE BOOGIE - The Jacksons	E _b major
113		DANCE A LITTLE BIT CLOSER - Charo and Salsoul Orchestra	E _b major

BPM	PA	SONG	KEY
118		DREAMING A DREAM (GOES DANCIN) - Crown Heights Affair	E _b major; ends F min at 123 bpm
118	116	VICTIM - Candi Staton	E _b major at - 1.0
118		BABY, I NEED YOUR LOVING - Carl Carlton	E _b major
120		RED LIGHT - Linda Clifford	E _b major
121		BODY ROCK - Maria Vidal	E _b major
121		DON'T WANT TO LOSE YOUR LOVE - The Emotions	E _b major
122		VERTIGO - Dan Hartman	E _b major; ends G _b minor
122		DON'T LEAVE ME THIS WAY - Thelma Houston	E _b major; ends C major
123		TRY ME, I KNOW WE CAN MAKE IT - Donna Summer	E _b major
126		BEAT THE CLOCK - Sparks	E _b major
128		DON'T TAKE AWAY THE MUSIC - Tavares	E _b major; ends E major
128		HOW HIGH THE MOON - Gloria Gaynor	E _b major
130		AIN'T NOTHIN GONNA KEEP ME FROM YOU - Teri De Sario	E _b major; ends E major
133		DON'T BEAT AROUND THE BUSH - Hot Gossip	E _b major; ends G major
136		SINGIN' IN THE RAIN - Sheila and B. Devotion	E _b major; ends F major
139		BOOGIE WALK - Susan Stevens	E _b major

E_b Minor

E_b minor mixes with A_b minor and B_b minor, or G_b major, the relative major.

103		SOMEBODY ELSE'S GUY - Jocelyn Brown	E _b minor; slow intro
104		AIN'T NOBODY - Rufus w / Chaka Khan	E _b minor
108		CHANGE OF HEART - Change	E _b minor
111		LOVE HANGOVER - Diana Ross	E _b minor
114		I SPECIALIZE IN LOVE - Sharon Brown	E _b minor
116		LOVE COME DOWN - Evelyn King	E _b minor
117		GET A LITTLE - Patrick Cowley	E _b minor
118	120	COLD BLOODED - Rick James	E _b minor at + 2.0
120	118	YOU AND I - Rick James	E _b minor at - 1.5
122		INTO THE GROOVE (MEDLEY) - Mirage	E _b minor; ends C min at 125 bpm
122		CUBA - Gibson Brothers	E _b minor

BPM	PA	SONG	KEY
130		GET UP AND BOOGIE - Freddie James	E♭ minor
130		DON'T STOP - Sylvester	E♭ minor
132		COME AND GET YOUR LOVE - Lime	E♭ minor
133		HEATSTROKE - Man Parrish	E♭ minor
133	134	CAN'T STOP DANCING - Sylvester	E♭ minor at + 2.0
138		STAR LOVE - Cheryl Lynn	E♭ minor; slow intro
138		BEAT IT - Michael Jackson	E♭ minor
153	156	MANIAC - Michael Sembello	E♭ minor at +1.0

E Major

E major mixes with A major and B major, or D♭ minor, the relative minor.

96		99 RED BALLOONS - Nena	E maj; slow intro and end
108		ROCK YOUR BABY - Julius Green	E major
111		HOLLYWOOD SWINGING - Kool & The Gang	E major
112	113	SIGN OF THE TIMES - Belle Stars	E major at + 1.0
112		DON'T YOU FORGET ABOUT ME - Simple Minds	E major
114	115	HEART OF GLASS - Blondie	E major at + 1.0
123		MR. RIGHT NOW - Rori	E major
124		I CRY JUST A LITTLE - Shakin' Stevens	E major; ends G♭ major
130		CAN'T HELP FALLING IN LOVE - Techno Twins	E major
131	129	LOVE YOUR BODY - Amanda Lear	E major at - 1.5; ends B major
132		PARTY - Julius Brown	E major
133		HOMOSAPIEN - Pete Shelly	E major
133		THE HILLS OF KATMANDU - Tantra	E major; ends A major
136		RADIO ACTION - Claudia Barry	E major
137		YOU DON'T WANT ME ANYMORE - Steel Breeze	E major
146		SHOW ME THE WAY - Rocce	E major
148	152	JUKEBOX (DON'T PUT ANOTHER DIME) - The Flirts	E major at + 2.0; ends A♭ major
148		MICKY - Toni Basil	E major

BPM	PA	SONG	KEY
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E Minor

E minor mixes with A minor and B minor, or G major, the relative major.

88		VISIONS OF YOU - Moti Special	E minor
102		JUST BE GOOD TO ME - S.O.S. Band	E minor
104		PASSION - Rod Stewart	E minor
107		RAPTURE - Blondie	E minor
108	110	DAZZ - Brick	E minor at + 1.5
110		GET DOWN ON IT - Kool & The Gang	E minor
112		GOOD TIMES - Chic	E minor
117		RIDERS ON THE STORM - Annabel Lamb	E minor
118		SUPERMAN - Celi Bee	E minor
118		I DON'T WANNA LOSE YOUR LOVE - The Emotions	E minor
118		CALLING ALL BOYS - The Flirts	E minor
119		BOOGIE NIGHTS - Heatwave	E minor
119		TAKE YOUR TIME, DO IT RIGHT - S.O.S. Band	E minor
120		PASSION - The Flirts	E minor
120		TAKIN' IT STRAIGHT - Cari Josias	E minor
120		WALKING ON THIN ICE - Yako Ono	E minor
121		SPRING AFFAIR - Donna Summer	E minor
122		DANCER - Gino Soccio	E minor
122		ONE NATION UNDER A GROOVE - Funkadelic	E minor; ends A minor
122		I'M SO HOT FOR YOU - Bobby O	E minor
122		THINK IT OVER - Cissy Houston	E minor
122		WORDY RAPPINGHOOD - Tom Tom Club	E minor

BPM	PA	SONG	KEY
123		S-BEAT - Gino Soccio	E minor
124		LET'S ALL CHANT - Michael Zager	E minor
124	126	LET'S GROOVE - Earth, Wind & Fire	E minor at + 2.0
124	126	WORK THAT BODY - Taana Gardner	E minor at + 1.0
124		CRUISIN' THE STREETS - Boys Town Gang	E minor
126		FANTASY - Hotline	E minor
126		PARTY TRAIN - The Gap Band	E minor
126		YOU DROPPED A BOMB ON ME - The Gap Band	E minor
126		STAY - David Marx & Tracy Spencer	E minor
126		NATIVE LOVE '84 - Divine	E minor
126		I GOT THE FEELING - Two Tons O' Fun	E minor
127		THE GIRLS ARE BACK IN TOWN - Risque'	E minor
128		WORK ME OVER - Claudja Barry	E minor
128		DANCE WITH YOU - Carrie Lucas	E minor
129		COCOMOTION - El Coco	E minor
129		TAKE A CHANCE - Waterfront Home	E minor; ends A minor
130		LOVE INSURANCE - Front Page	E minor; ends G \flat minor
130		DANGER - The Flirts	E minor
130	131	WORKING DAY AND NIGHT - Michael Jackson	E minor at + 1.0
131		CRUISING - Sinitta	E minor
131	129	I'M NOT YOUR STEPPIN' STONE - Modern Rocketry	E minor at - 1.0
131	132	SHARKS ARE COOL, JETS ARE HOT - The Quick	E minor at + 1.0
132	131	CARMEN - Camino De Lobo	E minor at - 0.5; ends D minor
132		STEP BY STEP - Peter Griffin	E minor; ends E major
135		HOT LUNCH JAM - Irene Cara	E minor
135		MANDOLAY - La Flavour	E minor
135		DON'T COME CRYING TO ME - Linda Clifford	E minor
136		WHERE ARE YOU NOW - Cerrone	E minor
138		HAVE A CIGAR - Rosebud	E minor
138		DESTINY - Gwen Jonae	E minor
139	141	RIO - Duran Duran	E minor at + 1.5; ends E major

BPM	PA	SONG	KEY
141		SUNSET PEOPLE - Donna Summer	E minor
142		THESE MEMORIES - Oh Romeo	E minor
142		THESE MEMORIES - Bobby O	E minor
142	145	PLANET CLAIRE - B52's	E minor at + 2.0
162		MAJOR TOM (COMING HOME) - Peter Schilling	E minor

F Major

F major mixes with B \flat major and C major, or D minor, the relative minor.

114		GET DOWN TONIGHT - K.C. & Sunshine Band	F major
114		THE HUSTLE - Van McCoy	F major
115		DO YA THINK I'M SEXY? - Rod Stewart	F major
116	117	DOCTOR LOVE - First Choice	F major at + 1.0; ends C minor
117		BETTE DAVIS EYES - Kim Carnes	F major
118		1999 - Prince	F major
118		YOUNG HEARTS RUN FREE - Nana McClean	F major
118	122	DANCIN' - Crown Heights Affair	F major at + 2.0
122		START ME UP - Stones	F major
123		I'VE GOT THE NEXT DANCE - Deniece Williams	F major
124		TANGERINE - Salsoul Orchestra	F major
124	128	TAKE ME HOME - Cher	F major at + 2.0
124		WHERE THE HAPPY PEOPLE GO - The Trammps	F major; ends B \flat minor
125		REMEMBER - Gino Soccio	F major; ends C minor
125		MANHATTAN SHUFFLE - (212)	F major
126		WHEN WILL I SEE YOU AGAIN - Magda Layna	F major; ends G major
126		LITTLE LOVIN' - The Raes	F major; ends G \flat major
127		ON THE GRID - Lime	F major
128		THE BEST PART OF BREAKIN'UP - Roni Griffith	F major
130		CAN HE FIND ANOTHER ONE - Double Discovery	F major
133		PLAYING FOR TIME - Madleen Kane	F major
134		DON'T TURN AROUND - The Raes	F major
135		BANG A GONG - Witch Queen	F major

BPM	PA	SONG	KEY
135		ROCKET TO YOUR HEART - Lisa	F major
135		UNDERCOVER LOVER - Debbie Jacobs	F major
140	138	LOVIN' IS REALLY MY GAME - Brainstorm	F major at - 1.0
140	143	BREAKAWAY - Mick Master	F major at + 2.0
140		IT'S YOU, ONLY YOU - Lene Lovich	F major
142		TONIGHT SHE COMES - The Cars	F major
145		TOUCH AND GO LOVER - Carol Jiani	F major
170		CATCH ME I'M FALLING - Real Life	F major

F Minor

F minor mixes with B \flat minor and C minor, or A \flat major, the relative major.

130		YOU + ME = LOVE - Undisputed Truth	F minor; ends at 128 bpm
130		FAME - Irene Cara	F minor; ends G minor
131		DO OR DIE - Grace Jones	F minor; ends F major
132		YOU MAKE ME FEEL (MIGHTY REAL) - Sylvester	F minor
132		SHOTGUN - Sabu	F minor
135		KEEP DANCIN' - Touch of Class	F minor
136		HAPPY RADIO - Edwin Starr	F minor
140		CAN'T BE LOVE-DO IT TO ME ANYWAY - Peter Brown	F minor
87		RIGHT THERE - Two Sisters	F minor
98		DIRTY LAUNDRY - Don Henley	F minor; ends G minor
104		STAYING ALIVE - Bee Gees	F minor
110	111	ANOTHER ONE BITES THE DUST - Queen	F minor at + 1.0
111		CAN YOU HANDLE IT? - Sharon Redd	F minor
111		GIVE ME THE NIGHT - George Benson	F minor
116		HERE COMES THAT SOUND AGAIN - Love De-Luxe	F minor
117		LADY MARMALADE - La Mama	F minor
118		YOUR LIFE - Konk	F minor
119		HAPPY STATION - Fun Fun	F minor
121		SUGAR DON'T BITE - Sam Harris	F minor
122		GET IT RIGHT - Aretha Franklin	F minor
123		DISCO NIGHTS - G.Q.	F minor

BPM	PA	SONG	KEY
123		DANCE, DANCE, DANCE - Chic	F minor
125		GIVE ME A BREAK - Ritchies	F minor
127		MUSIC - Montreal Sound	F minor
127		WHEN I HEAR MUSIC - Debbie Deb	F minor
127		FEAR MEDLEY - Easy Going	F minor

G \flat Major

G \flat major mixes with B major and D \flat major, or E \flat minor, the relative minor.

98		WHAT'S LOVE GOT TO DO WITH IT - Tina Turner	G \flat major; ends D \flat major
108		BREAKING US IN TWO - Joe Jackson	G \flat major
126		YMCA - Village People	G \flat major
126		SHINE ON SILVER MOON - McCoo & Davis, Jr.	G \flat major
130		QUE SERA, MI VIDA - Gibson Bros.	G \flat major

G \flat Minor

G \flat minor mixes with B minor and D \flat minor, or A major, the relative major.

122	119	RIGH ON TARGET - Paul Parker	G \flat minor at - 1.5
123	121	TAKE A CHANCE - Bizzy & Co.	G \flat minor at - 2.0
124		MANDATORY LOVE - Lisa	G \flat minor
125		CLEAR - Cybotron	G \flat minor
125	124	HONEY BEE - Gloria Gaynor	G \flat minor at - 0.5
126	125	FRIDAY 13TH PART III - Hot Ice	G \flat minor at - 1.0
130		STUBBORN KIND OF FELLA - Buffalo Smoke	G \flat minor; ends B major
130		TURN THE BEAT AROUND - Vicki Sue Robinson	G \flat minor
130		MAGNIFIQUE - Magnifique	G \flat minor
133	131	THERE BUT FOR THE GRACE OF GOD GO I - Machine	G \flat minor at - 1.0
134	131	FLASHLIGHT ON A DISCO - Flashlight	G \flat minor at -2.0
135		SEX DANCE - Lisa	G \flat minor
157		STEPPIN' OUT - Joe Jackson	G \flat minor
104		SAY I'M YOUR NUMBER ONE - Princess	G \flat minor
105	104	JUST AN ILLUSION - Imagination	G \flat minor at - 0.5
117		BILLIE JEAN - Michael Jackson	G \flat minor

BPM PA SONG KEY

G Major

G major mixes with C major and D major, or E minor, the relative minor.

107		GET DANCIN - Disco Tex	G major
115		WAS THAT ALL IT WAS - Jean Carn	G major
117		AT MIDNIGHT - T Connection	G major
118		KEEP FEELING FASCINATION - Human League	G major
122		I'VE GOT THE MUSIC IN ME - Yvonne K.	G major
122		WORKIN' MY WAY BACK TO YOU - The Spinners	G major; ends E major
123	120	SHAKE YOUR BODY DOWN - Jacksons	G major at - 1.5
123	124	YOU'RE THE ONE - Boys Town Gang	G major at + 1.0
123		THE BOSS - Diana Ross	G major
124		IF YOU COULD READ MY MIND - Viola Wills	G major
126		MY SWEET SUMMER SUITE - Love Unlimited	G major
126		SIGNED, SEALED, DELIVERED - Boys Town Gang	G major
127		BRAZIL - The Ritchie Family	G major; ends G minor
128		SOUVENIRS - Voyage	G major
128		ULTIMATE MEDLEY - Ultimate	G major
128		THE BEAT GOES ON - Orbit	G major
128		IN THE NAME OF LOVE - Sharon Redd	G major
129		HOLD YOUR HORSES - First Choice	G major
131		RUNNING IN CIRCLES - Pamela Stanley & Paul Parker	G major
131		HEAVEN TO ME - Technique	G major
132		I DON'T KNOW WHAT I'D DO - Sweet Cream	G major

BPM PA SONG KEY

G Minor

G minor mixes with C minor and D minor, or B^b major, the relative major.

109		EXPRESS - B.T. Express	G minor
115		LADY MARMALADE - Patti Labelle	G minor
115		WALK THE NIGHT - Skatt Bros.	G minor
116		IS IT IN - Jimmy Bo Horne	G minor
117		AT THE COPA - Barry Manilow	G minor
118		SPANK - Jimmy Bo Horne	G minor
119	120	STOMP - Brothers Johnson	G minor at + 1.0
121		HOT STUFF - Donna Summer	G minor
122		HIGH ON YOUR LOVE - Debbie Jacobs	G minor
125		ANGEL MAN - Rhetta Hughes	G minor
125		YOU SHOULD BE DANCING - BeeGees	G minor
125		TAKE A CHANCE - Bizzy & Co.	G minor
126		DANCING QUEEN - Kryptonite	G minor
128		RAIN - The Goombay Dance Band	G minor
128		RED LIGHT LOVER - Gwen Jonae	G minor
129		THIS IS HOT - Pamela Stanley	G minor
129		LADY AMERICA - Voyage	G minor
130		HOT, HOT - Debbie Jacobs	G minor
130		BE WITH YOU - Sylvester	G minor
131		CRANK IT UP - Peter Brown	G minor
133		LA CAGE AUX FOLLES - L. Jete	G minor
133		LOVE ATTACK MEDLEY - Ferrara	G minor
133	129	HARMONY / I'VE GOT IT - Jayne Edwards	G minor at - 2.0; ends G major
134		WON'T YOU DANCE WITH ME - Crystal & The Team	G minor
136		NIGHT ADDICTION - Lipps, Inc.	G minor
137		ROCK IT - Lipps, Inc.	G minor
145		TAINTED LOVE / WHERE DID OUR LOVE GO - Soft Cell	G minor; ends G major

Building the Optimal Set

by Steve Park

In the first article in this series, we examined the purpose and relative importance of programming (the deliberate and specific choosing of music to be played at a certain time) as opposed to mixing within the total skills of an effective Club DJ. We also began to look at the practice of presenting the music in distinct "sets," organized and timed in such a way as to create a sense of COMMUNITY on the dance floor and promote more active participation in the club. In this article, let's take a deeper look at some specific techniques involved in building optimal sets.

Firstly, while it may be helpful to pre-plan the general direction and possible sequence of sets to be used on a specific night, playing totally pre-planned sets will seldom produce the best results. Despite your best plans, factors beyond your control such as weather, type and number of patrons in the club, and moods of both the patrons, as well as your own, have to be reckoned with in optimal programming. Still, pre-planning sets has a useful place in; 1) Helping to hone your skills in predicting the patrons' response to a particular sequence of music and, 2) Giving you a backup plan of action for those times when you find yourself unable to "feel" the crowd or music. Unfortunately, a very important part of a successful Music Programmer's trade is the ability to look good at all times, so anything that "gets you through the night" is an asset in your arsenal of butt-covering. (I learned a valuable lesson from the late/great Angelo Solar of Backstreet fame: when from rare time-to-time he would begin a disastrously ill-chosen or badly phrased mix, he would quickly and smoothly slam back out into the original song at a dramatic point while slightly increasing the volume. He would then flourish his hands in the air, as if to signal some significant achievement and turn to onlookers in the booth and carefully intone with shrugged shoulders, "Just an effect!". P.T. Barnum would have been proud!) So, bottom line; DO pre-plan outstanding sets of music for specific times/nights, and DON'T expect

them to be the right thing to do.

The best way I've found to learn how to develop perfect sets is to think of the set as the act of making love. I mean this LITERALLY; to "milk" the patrons for all they're worth a set must have arousal, foreplay, excitement and plateaus, an orgasm (or several!) and a calming down, or resolution phase. Just like sex, your set must have a beginning that signals your presence and willingness to make love. I refer to this piece of music as the Overture, for obvious reasons. You must then have a period of building interest or Arousal, to add dancers to your little "orgy". This should be followed by several distinct increases in energy intermixed with songs that maintain the same level of energy, but have a distinct feeling or direction of their own, thus refreshing the dancers. The rule here is to alternately use songs that "build" or maintain and refresh by taking a different but logically followable direction. Different people have different ways of quantifying the "feel" or direction of a piece of music. A good friend quantifies songs by comparing them to foods in texture and flavor, so he might avoid breaking the direction rule by making sure that he doesn't follow "Peanut Butter" with "Asparagus". Kinky, but it works for him, so whatever way you use to determine the feel of a song, make sure that your equal energy "sidesteps" make emotional "sense," or they will confuse rather than refresh. (In other words, make

sure that you don't wind up with "How did we get here from there?")

Be careful not to stack up too many energy builders in a row, or you'll either create a premature "orgasm," or will create a situation in which there is no place to go for the actual orgasm or peak of the set. When this happens and your set is over, the patrons will either refuse to dance for the next several sets, or worse yet, head straight out the door (having "gotten what they came for"). This is also a danger if you run your sets too long for the given conditions or run your most powerful set of the evening before the peak time in the club. Remember, tease, tease, and give 'em a lot to remember you by, but ALWAYS leave 'em wanting a little more!

In the overall scope of an entire night in a club, there must also be a planning of what kind and energy level of sets to be used at which point.

In the next article, we will take a look at some of the different purposes and kinds of sets, hopefully with some examples. We will also talk about some specific fixes for problems and exceptions to the rules.

We would very much like to hear YOUR input on the subject of sets and applications. What system do YOU use to qualify the feel, energy, and direction of songs? What are some outstanding sets that have worked for you? Have you an insight that either demonstrates or contradicts some issue being discussed here? Share your experience with us!



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Mick's Picks



10/2/86

Oops! I goofed. It was noticed that in last month's column I had inadvertently listed E.G. Daily's "Love in the Shadows" as "Secrets in the Dark" - well, it was late and I was listening to a cassette copy of the record, etc., etc., etc. Anyway, apologies to E.G. and to any of you who may have become exasperated searching for this nonexistent title.

Now, on to this month's offerings:

Domestics

Signe Signe Sputnik:
MASSIVE RETALIATION
 Manhattan (US) 12" V-56037
 96 BPM; D \flat minor

A surprising release from the heroes of hype — real slow and real tough — as if the title alone wasn't good enough. Lots of strange sampled sounds and a great "shut up" chorus over a heavy street beat, make this one a strong contender for DOR clubs: * * *

Indoor Life:
SUNSHINE SUPERMAN
 J-Mark / Elektra (US) 12" O-66841
 100 BPM with a cold end; D \flat minor

If you still have a couple of pairs of bell-bottoms hidden in your closet — you're in luck — the 60's renaissance is upon us. Here is a remake of the Donovan hit, featuring a neatly updated percussion sound. There is even a sitar thrown in to

make this a perfect record to listen to while burning incense: * * ½

Far Corporation:
STAIRWAY TO HEAVEN
 Atco (US) 12" O-96807
 100 BPM (Dance Mix); A minor
 (with a D major bridge)

I tried letting my hair grow before listening to this one — an excellent remake of the Led Zeppelin baby boom classic. Although this has been around for a year or so as an import, its domestic release should help it reach its most receptive audience. This song has probably been played in more American college dorms than any other I can think of, and this version, produced by Frank Farian of Boney M fame, would not pale by comparison to the original: * * * ½

Regina:
BEAT OF LOVE
 Atlantic (US) 12" DMD 978 (Promo)
 116 BPM with a cold end; E \flat major
 with final choruses in E major

Another egregious child-woman drops her absurd sexual pout long enough to deliver a pop tune that is pleasant, positive, and surprisingly unembarrassing: * * ½

Robert Palmer:
**I DIDN'T MEAN
 TO TURN YOU ON**
 Island (US) 12" DMD 969 (Promo)
 119 BPM with a cold end; F minor

By now you've all probably seen the video with the all-model band. Presented here in an extended version, Robert Palmer's reworking of the Cherelle song sizzles with cool heat: * * * ½

Human League:
HUMAN
 A+M (US) 12" SP-12197
 101 BPM with a cold end;
 D \flat major for the first 8 ms.,
 then A \flat major at +0.75 on
 the Technics 1200 (PA BPM: 102)

Produced by Jimmy Jam and Terry Lewis, this ends up sounding more like the S.O.S. Band than the Human League. Although it is growing on me, I'd still

rather have a hard to find Italian import called "Another Game" by Lamby Bianco, which sounds a lot more like the Human League I knew and loved: * *

UB40:
SING OUR OWN SONG
 A+M (US) 12" SP-12194
 102 BPM, G \flat major

The UB's are back with a strong anti-Apartheid anthem, from their wonderful new "Rat in the Kitchen" LP-melodic, positive, and just plain great: * * * *

Madonna:
TRUE BLUE
 Sire (US) 12" 20533
 120 BPM; B major

At last, the perfect match of artist and material - a vacuous white girl singing a vacuous white girl song. Not bad, though. With a rhythm groove reminiscent of Voggue's "Dancing the Night Away," this is one of the few Madonna releases I can actually listen to: * * ½

Trans-X:
ICH LIEBE DICH (I LOVE YOU)
 Atlantic (US) 12" DMD 973 (Promo)
 123 BPM, B \flat major

The "Living on Video" crew have dropped their pseudo-progressive pose here to produce a pure pop tune cut from the Sparks-Techno Twins mold. Frivolous fun: * * *

K.T.P.
ONE STEP
 Mercury (US) 12" 884990-1
 104 BPM; D \flat major

You needn't even finish reading this review. My recommendation is that you run out and buy this now before it disappears from the shelves. K.T.P. stands for Kissing the Pink, and they have been making wonderfully strange records for several years. They are back with a new US label, and what I consider their strongest release to date. This song was originally released as an import over a year ago, but it is the "Media Mix" presented here (on the B side), that makes it shine to its fullest potential. (The "Shakedown Mix" on the A side is overly long and disjointed - skip it and use the B mix.) White boy vocals

and Black girl chorus give the song a little something for everyone, and the pacing of the B mix is so good that it transcends its progressive roots, and might even convince a diehard Top-40 or high-energy crowd. My only question is, why is the group's full name nowhere in evidence on the sleeve? * * * * ½

The Communards:
DON'T LEAVE ME THIS WAY
MCA (US) 12" 23665
132 BPM; Bb major

I'm not as sold on this one as Michael Tobin is (see his review in this issue). A classic song and excellent production with one giant flaw - Jimmy Somerville's vocal track. I am usually a big fan of this guy, but he just doesn't cut it on this one - in fact, he sounds totally bored. My advice is skip this one, buy the Communards LP, and check out a track called, "So Cold the Night" (132 BPM); Db minor, if you want to hear Mr. Somerville at his best: * * ½

Iggy Pop:
CRY FOR LOVE
A+M (US) 12" SP-12203
138 BPM; A minor

A strong and intense uptempo dance track from the "Blah-Blah-Blah" LP - Iggy's first in four years. Co-written by Iggy and ex-Sex Pistols guitarist Steve Jones, and featuring production by David Bowie, this is an instant DOR must: * * *

Imports

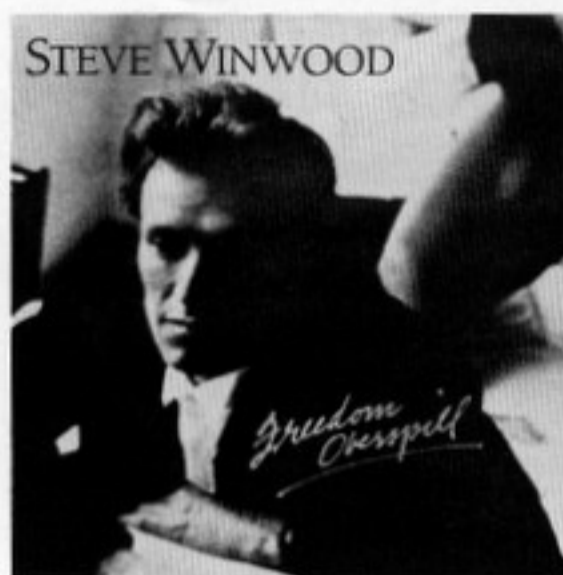
O.M.D.:
(FOREVER) LIVE AND DIE
Virgin (UK) 12" VS888-12
89 BPM; C major

Taken from the new "Pacific Age" LP, this is a slow, reggae-flavored pop tune, showcased in about the cleanest production around today. Great harmonies, too: * * * ½

Pete Wylie:
SINFUL
MDM (UK) 12" 7-12
105 BPM; C major

This one's been around for about six months, but I mention it here because it

gets a great reaction every time I play it, and I'm amazed that it hasn't been picked up for release here. Presented in a "tribal" mix, there is plenty of percussion to mix in and out of, and the song sandwiched in between is powerful progressive pop that should succeed with DOR, new wave, and possibly even high-energy audiences: * * * *



Steve Winwood:
FREEDOM OVERSPILL
Island (UK) 12" IS 294
96 BPM; D minor at - 0.5 on
the Technics 1200. (PA BPM: 95)

This is an eight and a half minute reworking of a cut from the "Back in the High Life" LP. A light, yet driving, percussion track ties everything together and keeps the feeling cool, yet never boring. Soon to be released domestically with "Higher Love" as the B side: * * *

The Big Supreme:
DON'T WALK
Polydor (UK) 12" POSPX 809
112 BPM; C major

Light and breezy pop with a distinctively low male vocal, and while this one may not knock you out with originality, it is one of the most unabashedly pleasant records I have heard this month: * * *

Secret Service:
NIGHT CITY
Teldec (Germany) 12" 6.20581 AE
118 BPM; A minor

I first became aware of Secret Service with their 1981 release, "Flash in the Night." Since then, they have produced original eurodance music of consistent quality, and while this one will not let you

down, the real gem here is on the B side: "When the Night Closes In" - presented here in a Razormaid mix (99 BPM; C major). This is a slow, brooding pop number, with a melody and arrangement that is so good at times, it might amaze you. Both sides taken together make this release one you shouldn't miss: * * * *

Secession:
MICHAEL
Siren (UK) 12" 23 / 12
118 BPM; E major

After hearing this the first time, it seemed that Secession had followed O.M.D. down the pleasant path to pure pop. A second listening, however, revealed lyrics like, "you're my brother, but I'll never let you spill any blood again," and, "I'll hurt you, and you know I can, so please don't force me." The group that brought you the quintessential progressive dance record, "Touch," are back with a less dark sound, but no less dark a message. And for those of you who wish to plunge deeper into the depths, the B side contains two additional interesting tracks, the wonderfully titled, "All the Animals Come Out at Night" (118 BPM; Eb minor), and a cover version of the Beatles' "Helter Skelter" (89 BPM; E minor) that is deliciously fiendish: * * * ½

Zerra One:
FOREVER AND EVER
Mercury (UK) 12" Merx 220
122 BPM; A major

Produced by British Popsene veteran Barry Blue, this is an uplifting tune with a terrific unusual vocal. If, like me, you adored "Stay" by Blue Nile, this is a must for you: * * * ½

Before I leave you, here are some quick picks:

If you haven't heard Cyndi Lauper's new "True Colors" LP - it's a must, if only for her great cover of Marvin Gaye's "What's Going On?"

The B-52's new LP, "Bouncing Off the Satellites," is their best work in years and a must for fans of the group.

Another great example of pretty pop is "No More 'I Love You's,'" from the Lover Speaks LP on A+M.

Also keep an eye out for "Cry, Cry, Cry," by Two Minds Crack, soon to be released domestically by Sire - great stuff.

Singled Out

By Ron Gasbarro



HEARTBEAT - Don Johnson (Epic/4:18)

I guess Don has grown bored with having children's lunch boxes across America emblazoned with his face. "C'mon, guys. Can't I do something else like cut an album or something?"

"OK, Don. Just this once. We'll see if we can squeeze record sales out of TV ratings. We couldn't do it with Scott Baio. And when was the last time Rick Springfield had a hit? You don't hear Tom Selleck whining to make a record. And he's good looking."

"C'mon, guys. Eddie Murphy had a hit."

"That's because Eddie Murphy has a hit man. But OK, someone show Don what a microphone is. And better call those 246 backup singers we used for The Archies album."

Unfortunately, a nation of moist 14-year old girls will push this tuneless turkey into the Top 20 as Don Johnson continues to ride his dubious wave of stubbly success.

Don's scintillating personality aside,

however, the song is lyrically insipid, maddeningly lengthy and an embarrassment to anyone who doesn't use his or her nose to eat string beans.

Kind of makes you want to see if Mark Chapman can be sprung from prison for a return guest shot. (35%)

SWEET LOVE - Anita Baker (Electra/4:26)

Some people who record are song stylists. They will perform the music placed before them and hope their public relations man does a good job promoting them.

Others are singers in the truest sense of the word. With a voice quality reminiscent of a younger Lena Horne, Anita Baker weaves a rich tapestry of emotion and sound that is not gimmicky, not phony.

And if that were not enough, she herself writes the words and music to the songs she sings. Obviously here for the long run, Anita is a joy that must be savored. I look forward to more. (95%)

YOU CAN CALL ME AL - Paul Simon (Warner Bros./4:39)

Poet, folksinger, raconteur. Paul Simon has transformed and matured without selling himself, er, short. Taken from *Graceland*, his recent album which encompasses the music of South Africa, the song is intelligent without being esoteric, entertaining without being condescendingly commercial.

Although not a future classic, *You Can Call Me Al* is another brick in the wall of Simon's wonderful life's work.

Apparently, sitting across from in-laws Eddie Fisher and Debbie Reynolds the last few Thanksgivings didn't change his style for the worse. (90%)



EARTH ANGEL - New Edition (MCA/3:59)

This is one of those songs that could be sung by trained treetoads and still evoke pleasant memories. However, I expected more from *New Edition* than this less than thrilling cover of the 50's classic by

the Penguins.

The song plods along until the last few measures when the group suddenly wakes up and begins to harmonize in the way they used to before puberty set in. Too little, too late, but still worth a twirl on the living room stereo. (80%)

TYPICAL MALE - Tina Turner
(Capitol/4:14)

Tina proves her big comeback was no hot flash in the pan. She gets her hormones into gear with this saucy, sweetly brash, who-could-blame-the-girl-after-all-she's-been-through strut through our hearts.

If this sharp solo doesn't hit the Top Five, I'll spitshine Tina's stilettos. (93%)

TRUE COLORS - Cyndi Lauper
(Portrait/3:45)

Cyndi Lauper is like a puppy who piddles on the antique oriental. Both are too cute to accuse of any wrongdoing. And for a long time, I thought she would never put out another album. So anything is welcome at this point, especially since she smacks of gimmickry. (Although I noticed on David Letterman, she was wearing shoes.) However, I think the schmaltzy True Colors was a curious choice to kick off her new album. Light and lithe to the point of translucence, True Colors is not colorful enough to fittingly herald Lauper's return. (76%)

PRESS - Paul McCartney
(Capitol/3:35)

Sometimes you have to quit while you are ahead. In the case of McCartney, however, that was about five years ago. From Silly Love Songs to simply silly songs, it is sad to see someone of Paul's talent waste the effort writing about the time Linda gave him a backrub. I mean, what is next? The time Linda forgot to buy toilet paper? Or the time Linda and Yoko got stoned on turpentine in the garage and talked themselves into believing they were reincar-

nated Egyptian servant girls?

Paul, maybe it's time to check out that sheep farm in Scotland. And take Linda and her tambourine with you. (65%)

PARANOIMIA - The Art of Noise
with Max Headroom (China/3:18)

M-m-m-m-my G-g-g-g-god. This is about as bad a novelty record as you will ever hear. A computer generated character teams up with run-of-the-mill studio musicians. The result? I'll be d-d-damned if I know. It's not even a song. It's a-a-a-an excuse. But my suggestion is to buy it, place it in a Don Johnson lunch box and bury both in your backyard. Two million years from now, when extraterrestrial beings come to earth, they will be able to understand why our civilization used nuclear warheads. For comic relief. (15%)



WHEN I THINK OF YOU
Janet Jackson (A&M/3:56)

The way I heard it, Rebbie and Latoya were in their room, sitting on their canopy beds and frowning.

"Gosh, it's been a couple of years now since Michael put out Thriller," said Rebbie. "If he doesn't put out another album soon, we're all going to starve!"

"He's too busy putting on disguises and knocking on doors all over LA pretending he's a Jehovah's Witness," lamented Latoya.

Suddenly Janet popped into the room yelling. "Look, sisters! Look at all these songs I found in Michael's room. They were underneath his Lionel Richie scrapbook!"

"But who's going to record them?," Rebbie and Latoya asked.

"I shall," said Janet, stamping her high heel into the carpet.

"Praise be!" the two sisters exclaimed. "But Mama better not see you with your hair piled up like that."

And that's how the album Control was born. I wanted to hate it from the start, but somehow I cannot. Yet, I have the vague feeling that I'm marking time until the next Jackson media blitz. Is Control merely filler after Thriller? Stay tuned to find out if Michael loses his other glove. (88%)



TWIST AND SHOUT - The Beatles
(Capitol/2:32)

In the near future, we are going to see a lot of old 50's and 60's hits reissued by the original artists. That can be both good and bad. Good, because our dusty old 45's that we have been storing in the attic for the last two decades sound a mite muffled by this time and it's nice to have crisp, new copies. Bad, because record promoters are attempting to recreate an era that can never be recaptured.

Radio stations have always played the oldies anyway. What is the reason to officially include them in the Billboard Hot 100 to watch these former Number One classics sputter out at number 67?

But in the final analysis, these songs do not belong to any specific generation. In the year 2525 (if man is still alive), record promoters will still be digging up The Beatles, Chicago and, yes, even Michael Jackson, as examples of a great musical era. So it goes without saying, Twist and Shout should be around forever. (99%)

Billboard

Hot 100

The following is a reprint of *Billboard's* HOT 100 chart for Sept. 27, 1986. Copyright© 1986 by Billboard Publications, Inc. It is compiled by the Billboard Research Department and reprinted by

Harmonic Keys by special permission. In our series of regular reprints, we're providing the 50 hottest hits on the top of the chart and other important songs from the rest of the chart.

NO.	TITLE / ARTIST	BPM	KEY
1.	STUCK WITH YOU - Huey Lewis & The News	121	C major in; D major out
2.	FRIENDS AND LOVERS - Carl Anderson, Gloria Loring	36	D major, 3/4 time
3.	DANCING ON THE CEILING - Lionel Richie	132	C major in, D major out
4.	WALK THIS WAY - Run - DMC	105	E minor in, E minor out
5.	DON'T FORGET ME (WHEN I'M GONE) - Glass Tiger	111	A major in, F major out
6.	DREAMTIME - Daryl Hall	122	A♭ major in, D major out
7.	WHEN I THINK OF YOU - Janet Jackson	116	A major
8.	TWO OF HEARTS - Stacey Q	132	F minor
9.	TAKE MY BREATH AWAY - Berlin	97	A♭ major in, B♭ major out
10.	LOVE ZONE - Billy Ocean	80	A major in, C major out
11.	WORDS GET IN THE WAY - Miami Sound Machine	78	F major
12.	THROWING IT ALL AWAY - Genesis	84	D♭ major
13.	TYPICAL MALE - Tina Turner	106	A♭ minor in, F major out
14.	HEARTBEAT - Don Johnson	110	A♭ minor in, B minor out
15.	BABY LOVE - Regina	115	A major
16.	MISSIONARY MAN - Eurythmics	126	B♭ minor
17.	VENUS - Bananarama	127	E minor
18.	ALL CRIED OUT - Lisa Lisa & Cult Jam	120	A♭ minor
19.	HEAVEN IN YOUR EYES - Loverboy	62	G major at + 2.0
20.	THE CAPTAIN OF HER HEART - Double	96	D♭ major in, C major out
21.	HIGHER LOVE - Steve Winwood	99	F major
22.	TRUE COLORS - Cyndi Lauper	86	C major
23.	TWIST AND SHOUT - The Beatles	129	D major
24.	A MATTER OF TRUST - Billy Joel		
25.	LOVE WALKS IN - Van Halen	87	C major in, F major out

NO.	TITLE / ARTIST	BPM	KEY
26.	I DIDN'T MEAN TO TURN YOU ON - Robert Palmer	120	F minor
27.	SWEET LOVE - Anita Baker	88	B♭ minor
28.	SWEET FREEDOM - Michael McDonald	114	F major
29.	EARTH ANGEL - New Edition	72	A♭ major
30.	MONEY'S TOO TIGHT TO MENTION - Simply Red	113	B minor
31.	POINT OF NO RETURN - Nu Shooz	109	F major
32.	PRESS - Paul McCartney	113	C major
33.	RUMORS - Timex Social Club	107	C minor
34.	GIRL CAN'T HELP IT - Journey	126	A minor in, C minor out
35.	PAPA DON'T PREACH - Madonna	122	F minor
36.	HUMAN - The Human League	101	D♭ major in, A♭ major out
37.	PARANOIMIA - The Art of Noise	112	E minor
38.	TAKE ME HOME TONIGHT - Eddie Money	133	B♭ minor in, D♭ major out
39.	IN YOUR EYES - Peter Gabriel	90	E major
40.	I'LL BE OVER YOU - Toto	82	B♭ major
41.	MAN SIZE LOVE - Klymaxx	120	B major
42.	AIN'T NOTHIN' GOIN' ON BUT THE RENT - Gwen Guthrie	107	B♭ minor at - 1.0
43.	SO FAR SO GOOD - Sheena Easton	121	D major in, F major out
44.	YOU CAN CALL ME AL - Paul Simon	129	F major
45.	GLORY OF LOVE - Peter Cetera	59	A♭ major in, A major out
46.	EMOTION IN MOTION - Ric Ocasek	106	C major
47.	YOU GIVE LOVE A BAD NAME - Bon Jovi	124	C minor
48.	25 OR 6 TO 4 - Chicago	102	A minor
49.	THE RAIN - Oran "Juice" Jones	108	C minor
50.	AMANDA - Boston	64	G major

UPCOMING AND HOT:

SONG	BPM	KEY
THE NEXT TIME I FALL - Peter Cetera with Amy Grant	59	A♭ major
EVERY LITTLE KISS - Bruce Hornsby & The Range	83	B♭ major
WHAT DOES IT TAKE - Honeymoon Suite	89	C major
LOVE ALWAYS - El DeBarge	90	B♭ major
FREEDOM OVERSPILL - Steve Winwood	95	D minor at -0.5
WALK AWAY RENEE - Southside Johnny & The Jukes	96	A♭ major at +2.0
L IS FOR LOVER - Al Jarreau	97	A minor in, A major out
WHAT ABOUT LOVE - 'Til Tuesday	105	G minor

SONG	BPM	KEY
ANOTHER HEARTACHE - Rod Stewart	110	G minor in, D major out
THE WAY IT IS - Bruce Hornsby & The Range	111	G major
I AM BY YOUR SIDE - Corey Hart	115	G♭ major
FALL ON ME - R.E.M.	118	C major
CALIFORNIA DREAMIN' - The Beach Boys	118	D♭ minor
WRAP IT UP - The Fabulous Thunderbirds	122	B♭ minor
JUMPIN' JACK FLASH - Aretha Franklin	122	G♭ major
EYE OF THE ZOMBIE - John Fogerty	124	D minor
WILD WILD LIFE - Talking Heads	138	E major in, A major out

Feature

Between the Grooves

by GORDON L. PATTERSON

First things first. My apologies to **Oak Lawn Records** for the typographical error in last month's **Between the Grooves**. I inadvertently called them **Pak Lawn Records** and somehow, through the magic of copy editing, **Pak Lawn** became **Park Lawn**. On behalf of the editors and myself, I beg pardon.

By now, many of you are gathering quite a collection of **Keys**. A few words to the wise: **DON'T GET BEHIND!** As soon as your copy of **Harmonic Keys** arrives, look it over carefully. I suggest you mark your records as soon as possible. I use a white paint pen — available at most drug or office supply stores — and write the key, BPM, and any other vital information directly on the vinyl, at the end of the song, near the label. Try to mark between the grooves. Otherwise, your stylus will track over the paint. Of course, most end grooves are narrow and writing between these grooves will be virtually impossible. By keeping your markings as close to the label as possible, you lower the chances of the stylus ever reaching the paint. Most of us pick up the tonearm or hit the stop button after mixing out of a song. There are times, however, when we allow a record to run through to the end and forget to pick up the tonearm. To get to the end groove, the stylus had to travel over the paint. It will cut through the paint, but I cannot be sure this will or will not cause damage to the stylus. After all, my stylus has tracked over funkier stuff than white paint.

Three warnings regarding marking your records with a paint pen:

- 1) Don't write on any part of the record except the end;
- 2) Don't place the record back into the sleeve or jacket until the paint is dry, which takes only a couple of minutes, if that long; and
- 3) Don't shake the pen over the record or near anything you don't want splattered with paint.

Of course, the fine people at **Harmonic Keys** are working on a system to produce and distribute data labels for your records. This will be a real time-saver. I personally spend a great deal of time feeding keys, BPMs, names of artists and song titles into my home computer. Trust me, the labels **Harmonic Keys** plans to provide (at a small fee to cover their expenses) will be a worthwhile investment.

Let's get on with this party! Here are a few mixes I find are easy to work and, when done properly, make for pleasant nights and brighter mornings:

BPM	SONG TITLE	ARTIST	KEY
106	Typical Male	Tina Turner	F major break
109	Point of No Return <small>(start Point of No Return at first heavy bass beats, mix at first break—after "... when I fall."—and ride for 8 measures, or 32 beats, and get out)</small>	No Shooz	F major
111	I Wouldn't Lie	Yarbrough & Peoples	D minor
113	The Medicine Song <small>(overlay first 8 measures, or 32 beats, then out)</small>	Stephanie Mills	D minor
116	Living for the City	Sylvester	G minor
115	Somebody	Brilliant	D minor
115	Say It, Say It <small>(mix at open break after guitar break, 4 measures, or 16 beats, then out)</small>	E.G. Daily	A minor
112	Paranoimia <small>(I love this one! Although the BPMs drop back down, the energy level is still present because I pitch Paranoimia somewhere near 2.5%. This is NOT a pitch adjusted BPM! This will overlay forever. Have fun, but be careful—the ride will be bumpy if you don't catch the right beat)</small>	Art of Noise	E minor
112	Money's Too Tight . . .	Simply Red	B minor
113	Experience	Connie	B minor
113	100% Pure Pain (UK) <small>(start mix after 8 measures, or 32 beats, of last break of Experience; NOTE: This is the U.K. Remix of 100% Pure Pain, which was serviced domestically)</small>	O'Chi Brown	G♭ minor
116	Word Up	Cameo	G♭ minor
116	Artificial Heart	Cherelle	B minor

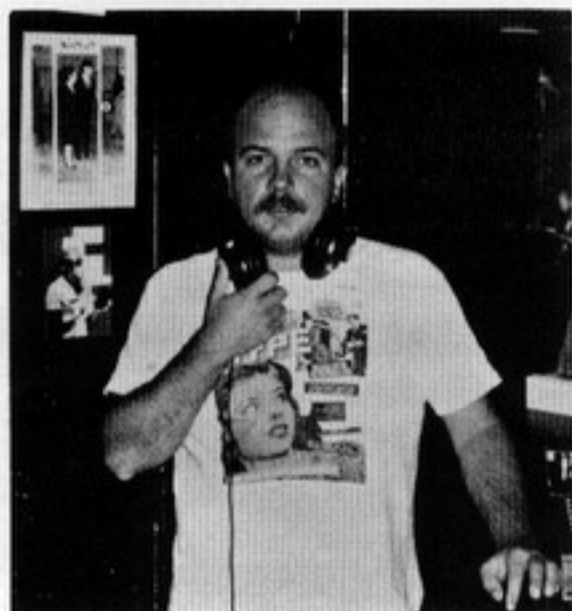
That should keep you and your floor busy for a few minutes. You may want to break the set up after **Say It, Say It** and continue increasing the energy level. Some options to the above set: throw Michael McDonald's **Sweet Freedom** (114 BPM, F major) between **Living for the City** and **Somebody**; after **Somebody**, you may wish to mix Animation's **Obsession** (114 BPM, D minor), which also mixes well out of the first break of **The Medicine Song**; an interesting mix is Janet Jackson's **When I Think of You** (116 BPM, 113 PA BPM, A major) out of **100% Pure Pain** (U.K. Remix).

I'll leave you with this fun mix: take Madonna's **Papa Don't Preach** and Sam Harris' **Sugar Don't Bite** and mix them so the words are "Sugar don't preach" and "Papa don't bite."

Keep 'em 'tween da grooves, mon!

Import and Domestic

Michael Tobin



Si Si Caps
"DO YOU REALLY NEED ME"
 (Night n Day Records -
 Germany - 30.1053)

Produced by Cay Hume for Flash Productions 120 BPM FADE; A minor

I love this record! How can you resist a tight, crisp production, of airy vocals over a hypnotic, percussive beat? The vocals are reminiscent of Fun Fun, Bananarama et al; with one refreshing change, a male lead.

With the exception of genuine English instead of phonetic singing, this German piece of vinyl sounds very Italian. I adore Italian records, but I find some difficult to understand lyrically.

Cay Hume is Si Si Caps, so I assume it is his lead vocal. He asks, "DO YOU REALLY NEED ME? DO YOU REALLY CARE? The answer should be definitely YES!

Radio version and Panic Dub provided.

Communards
"DON'T LEAVE ME THIS WAY"
 (MCA 12" - 23665)

Produced by Mike Thorne 132 BPM FADE; D major intro & verses; Bb major

chorus & break; end choruses C major.

You may ask has this song been covered one too many times? Given Somerville's distinctive falsetto and two incredible mixes, the eleven minute mega (the one I prefer) and the thirteen minute Gotham City mix, I say not.

STEP 1: Combine Jimmy's high and Sarah Jane Morris' gutsier low.

STEP 2: Add bubbling synthesizer, piano and horn filling, and some synth generated strings for that orchestrated feel.

STEP 3: Fold in Mr. Somerville's interesting free-style rap singing.

STEP 4: MIX and PLAY.

Erotic and Exotic
"TAKE ME AS I AM"
 (Atlantic 12" - DMD 966)

Produced by B.T.S. Productions 122 BPM FADE; E major

Atlantic records is on a roll and this is no exception. Originally on Joey Boy records, this fusion of pop, rock, and dare I say "disco," makes for a real floor packer.

Now let's talk about what Erotic and Exotic has to say to all audiences. Let's spend less time trying to change ourselves and our partners in life, we'd be a lot happier! It's a fun record with an important message.

This 12" features an original mix and a radio edit on side 1, and an Al Fuentes remix on the flip. All three mixes are pretty similar, except the time difference, which depends on how much of a message your audience needs.

Sarina
"VISION IN THE NIGHT"
 (ZYX Records - Germany - ZYX 5497)

Produced by Hoffman and Chessman 122 BPM COLD

A delight for DJ.'s and dancers alike. For DJ.'s, an intro for days, and a couple

of great breaks along the way to a climactic cold end.

For dancers and music lovers (DJ.'s included), Sarina's smooth easy vocal is hypnotic as it conjures up images of love and fantasy in one's mind.

Primarily a synth track with the ever popular use of samplers, emulators, and some nice delays. They've also used real instruments like creative guitar work throughout, which only adds to an already near perfect dance record.

Ross
"YOU'VE GOT SOMETHING TO SAY, SAY IT RIGHT"
 (BMS Records - Italy - BMS 304)

Produced by Bastoni, Melotti, Salvatori 146 BPM COLD; B minor at -1.0 (PA BPM: 144); break at end A major

It is so nice to hear real harmonies, real guitar, real horns and real talent. This record pumps and I do mean PUMPS! At 146 BPM with soaring female vocals, incredible horn work played off Ross' endowed vocal chords sends a charge right through you and your dance floor. Crank this on your system and experience it for yourself.

If you don't play in a D.O.R. club, you're probably saying, what am I going to do with a record this fast? First of all, this is definitely NOT D.O.R., but pure high energy mainstream. Secondly, with some creativity this will work with Belinda Carlisle, ZZ Top, Mental As Anything, or Caren Cole. Finally, this ends cold, so your choices are unlimited.

Caren Cole
"I NEED A LOVER TONIGHT"
 (Passion Records - England - PASH 12 60)

Produced by Rory Slater 144 BPM COLD F minor

This record is very good, though not

necessarily unique. Standard "search for love" lyrics, just slightly more imminent—she wants that lover tonight. Who doesn't? Powerful, straightforward vocal deliv-

Uniqueness also lies in the almost nasal quality of the male lead. The intro is a little tricky in that the dropouts could have been more effective elsewhere in the



ery over an intense dance track. This works well with the Ross record I just reviewed. Worth checking out.

Sugar Shake

"START THAT FEELING"
(BMS Records - Italy - BMS 302)

Produced by Bastoni, Melotti, Salvatori
118 BPM FADE; D minor intro & break
at +1.5 (PA BPM: 120), F major choruses
to end

As summer winds down, our thoughts turn to what romantic endeavors will carry us through the cold months ahead—the need to "Start that feeling, that romantic feeling."

There's not a lot going on besides drums, synthesizers and vocals. What sold me on this record were the intricacies of the percussion and high end, something that grabs you more with each listen.

mix. A remix would help. All things considered, another winner in the midtempo vein which seems so prominent these days.

K. Barre

"RIGHT BY THE MOON"
(ZYX Records - Germany - ZYX 5121)

Produced by S. Scalera and G. Dolce 133
BPM COLD; G minor at +2.0 (PA BPM:
137)

Strong male vocal with a hint of raspiness to his voice, great production and sing-along lyrics, perfect for that element of, "If I don't know it, I can't dance to it." Quoting a line from the song, "No one can tell the time." Originally released in late 1984, this is a perfect example of music that transcends time.

Side 2 is labeled club mix, which doubles as the instrumental.

David Lymé
"PLAYBOY"

(MAX Records - Spain - MAX 184)

Produced by Max Music Productions 124
BPM FADE; A minor

This is a must for Euro-Fans. The hook seems to be lifted almost note for note from Back Bag's, "Dial My Number." Who cares? This is a winner!

David's easy delivery makes you believe that he can almost get away with everything he is singing about.

Most imports seem to be from Germany, England, or Italy, but this one from Spain stands tall against any of them. The slight use of the sampler is a blessing and the production is "Class A."

Dead or Alive

"BRAND NEW LOVER"

(Epic Records - England - 650075 6)

Produced by Stock, Aitken, and Waterman 120 BPM FADE G \flat major

This record will be released domestically very soon, but for vinyl maniacs this is a must have, RIGHT NOW!

I've been chomping at the bit for new Dead or Alive music and I'm not disappointed. The tempo is slower than usual for them. Clocking in at 120 BPM, this has all the elements that have made them a phenomenon in almost every type of club.

The S.A. & W. production is first class as expected. Pete Burns' vocal is among the best in dance music today. His roots were with a band called Nightmare in Wax in which he sang back-up.

On the flip is a live version of "In Too Deep." If released among their other records, it would have been a hit too.

I highly recommend this, but I do have one question. What is the Dust Monkey's Love Bubble?

MICHAEL TOBIN

— BIO —

Michael started spinning professionally in 1981 and afterwards played at CAMPUS in Cambridge, MA.

Today he is a Billboard reporter and plays Sundays at the METRO in Boston.

What to do if (and when) You Get Fired

by Chris Miller

As a club DJ for the past 12 years, I feel qualified to share some of my own personal experiences in the hopes that you can cope with the craziness of the whole business of working in a club.

Getting fired is easy to accomplish. For example: a club changes managers and the new one does not like you; the club is looking for a new image that you conflict with; or the club burns down. Any one of a million factors could contribute to your untimely dismissal.

As you well know, this is a flaky business and you have got to be ready for the sudden changes.

A few years ago, a club at which I worked closed for a standard two week remodeling job. Great! Two weeks off for me to travel and bring back new ideas. Well, I was in for a surprise. The club was

closed for 3 1/2 months.

After the six-week mark, I was so broke I could not pay my VISA card. I had to move. I got sick. You get the picture.

When you lose a gig, you feel like an outcast - all alone. Sure, you know plenty of DJs who have been victimized by the club business but IT COULD NEVER HAPPEN TO ME!!!

It's tough bouncing back from a job loss, but this is show biz and there are going to be up's and down's.

What can you do to soften the blow of getting fired?

1) Keep an updated resume. Hide it in your booth at all times.

2) Have in your possession a cassette of your favorite mixes and/or voice overs. Make sure it is fairly current and update it from time to time. Once unemployed, you may not have access to the equipment

needed to make your tape.

3) Rent a video camera and have a friend film you on a night when you are at your best spinning.

4) Print business cards. Everyone expects them and they are a good way to have a prospective employer remember your number.

5) Travel to other clubs and make contacts with the owners.

On your resume, list the best promotional ideas you have been associated with. Country-Western night, for example. Or a fifties sock hop. Mention to the club owner how much business this has attracted.

Getting fired is no fun. But it could be just the push you need to get out of a stagnant situation and plunge right into the best new job of your life. And the best time to prepare for it is now.

Do You Yen To Pick Up A Pen?

We need writers who have interesting insights pertaining to the programming/mixing business. And we will welcome your typed articles in future editions of Harmonic Keys.

What can you write about?

- what to do if you get fired
- the best way to coordinate your work with your light man
- dealing with a dance crowd that will not dance

You can be a club DJ, a club owner, a mobile DJ or anyone associated with the business.

If you want to write for Harmonic Keys, FIRST send me a note (not the whole article) explaining the article you want to write, in a neatly typed format. Send it to me, Ron, Harmonic Keys . . .

Plan your article to be 1500 words or less.

Billboard



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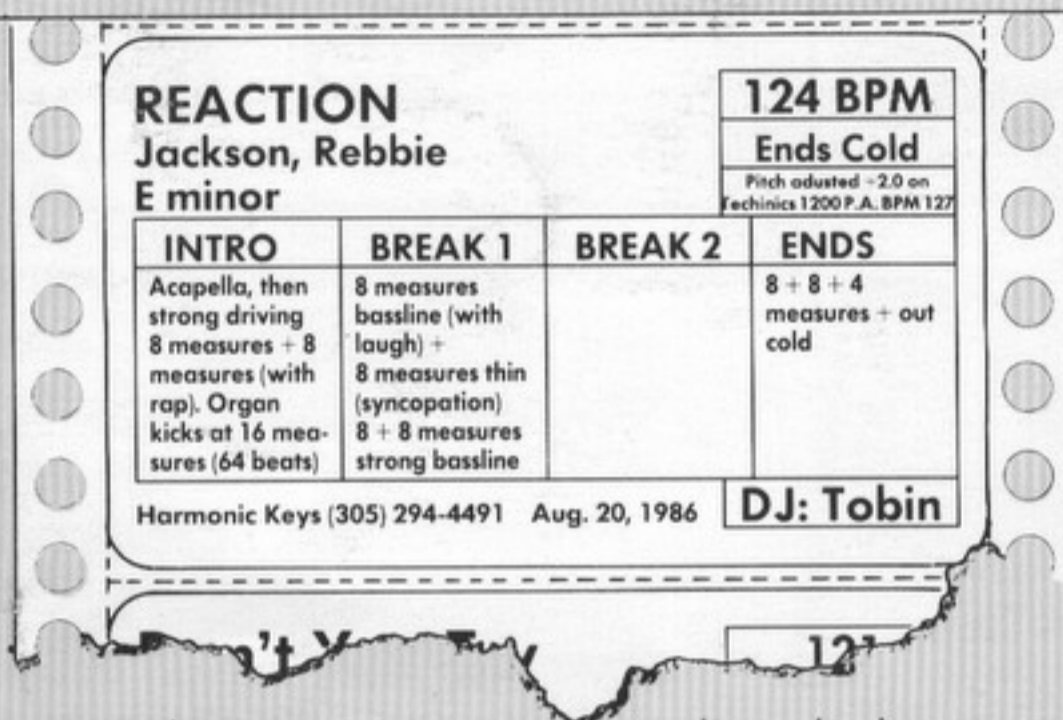
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