

HARMONIC KEYS

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GREAT BRITAIN'S 1986 MUSIC FACTORY MASTERMIX COMPETITION



RANDY DETHMAN, THE COVE, ATLANTA / ARON SIEGEL, THE COVE AND BILLBOARD REPORTER

“Stuart Soroka's *Key West-based trade, Harmonic Keys*, is unmasking a secret that only a few of America's top jocks have known and utilized in the past—the application of mixing with relative and harmonic keys. Applying music theory to mixing records is no longer a mysterious technical marvel to be coveted from a distance, or kept close to the vest. Soroka is challenging complacent spinners to put their abilities where their egos and laurels are, by keeping up with his subscribing jocks who have this new and winning edge at their fingertips. After all, to some, you're only as good as your last mix . . . ”

Casey Jones, Hi-NRG Editor Dance Music Report.

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)	Perfect Fifth (Dominant)	Relative Minor
C Major	F Major	G Major	A Minor
D \flat Major	G \flat Major	A \flat Major	B \flat Minor
D Major	G Major	A Major	B Minor
E \flat Major	A \flat Major	B \flat Major	C Minor
E Major	A Major	B Major	D \flat Minor
F Major	B \flat Major	C Major	D Minor
G \flat Major	B Major	D \flat Major	E \flat Minor
G Major	C Major	D Major	E Minor
A \flat Major	D \flat Major	E \flat Major	F Minor
A Major	D Major	E Major	G \flat Minor
B \flat Major	E \flat Major	F Major	G Minor
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)	Perfect Fifth (Dominant)	Relative Minor
C Minor	F Minor	G Minor	E \flat Major
D \flat Minor	G \flat Minor	A \flat Minor	E Major
D Minor	G Minor	A Minor	F Major
E \flat Minor	A \flat Minor	B \flat Minor	G \flat Major
E Minor	A Minor	B Minor	G Major
F Minor	B \flat Minor	C Minor	A \flat Major
G \flat Minor	B Minor	D \flat Minor	A Major
G Minor	C Minor	D Minor	B \flat Major
A \flat Minor	D \flat Minor	E \flat Minor	B Major
A Minor	D Minor	E Minor	C Major
B \flat Minor	E \flat Minor	F Minor	D \flat Major
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

b = flat # = sharp

TOP NATIONAL RECORD POOL USING KEYS

MARTIN KEONE, DIRECTOR OF PHILADELPHIA
RECORD POOL CALLS USE OF KEYS IN DJ MIXING
A WELCOME INNOVATION

Our industry is fueled by constant changes in technology and new innovations. Each time a new advance surfaces it offers opportunities for the real innovators to grasp them and implement them to increase their professional worth. Others on the other hand are afraid to change. They sit at home practicing one of the biggest indoor sports finding excuses not to progress. It's a self-fulfilling prophecy that innovators use these changes as steps to climb to new heights while others go blindly tripping and stumbling over them until they fall on their face.

Some of the best new ideas are ones that have been there all the time. We just never applied them to our profession. Keys have been around since music as we know it was originated. The thought of singing out of key is totally unacceptable but many D.J.'s can find hundreds of excuses for mixing out of key. They say it's different. It's incredible how people can convince themselves of anything. It's time everyone realize that you owe it to yourself to expand your horizons and pursue greatness. The only one who will prevent you from achieving these goals is you. Start today welcoming change and innovations. Someone will benefit from them. It might as well be you.

Harmonic Keys Services make it so simple to understand and implement the use of keys. Seize the opportunity and call Harmonic Keys and use musical keys to open doors for you . . .

HARMONIC KEYS

PUBLISHER Stuart Soroka
EDITOR IN CHIEF Ron Gasbarro
TECHNICAL EDITOR Michael Kester
MUSIC THEORY EDITOR Joseph Watt
Musician / Technician Evan Moore
Circulation Paul Meany
New Music Michael Kester
High NRG Casey Jones, Michael Tobin,
Bill Bures
Industry Consultants Randy Dethman,
Jeff Fishman, Art Maharg, Doug Shannon,
Aron Siegel, Casey Jones, Scott Blackwell
Design, Production And
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THE KEYS TO WINNING AWARDS

by Stuart Soroka

HARMONIC KEYS congratulates Randy Dethman and Aron Siegel of the Cove in Atlanta for their winning entry in the Music Factory's (of Great Britain) 1986 HI-NRG Mastermix competition. The sequence of songs incorporated in their tape edit was almost entirely crafted in a series of matching and relative keys. The same can be said of our Harmonic Keys subscriber Bill Bures of the Pegasus, Pittsburgh, who won the runner-up award for assembling his medley in the harmonic keys. It is hardly a coincidence that the three top winners in the Music Factory's contest were working with the Harmonic Keys system. The fact is—it is a system that works extremely well in the studio or in the DJ booth. For those who plan mixes, entire sets, or entire evenings in har-

monically evolving keys the clean, dramatically beautiful results are self-evident to the DJ who accepts the challenge.

I asked Aron and Randy to put together a few paragraphs on how the Harmonic Keys technique helped them put together their award-winning entry and here is what they had to say:

"It was 4:30 pm, Tuesday, when we first walked in the Cybertekniks studio in Dayton, Ohio. We quickly eyed the coffee machine that would supply our life blood for the next week. Boy, did we pick the wrong week to cut down on caffeine.

We're still wondering why Stuart, the publisher, wanted us to write about how we can use keys in the studio, because we thought it was self evident; however, for the unenlightened, we shall elaborate.

Contrary to popular belief, one cannot merely walk into a studio and add tracks to a pre-existing master. Levels must be matched, the engineer bribed, and the pitch adjusted key must be matched before any solos or melodious fills or other such fancy, good junk can be added.

In our opinion, using the principles of harmonics, we're able to match the key, or choose a compatible alternative (such as a perfect fifth, perfect fourth, or relative major / minor). One such situation involved creating a new bass-line for a song we were remixing. Had we not known the key, we would have been pecking at the synthesizer keyboard for days instead of hours."

So there you have it. Using the principles of harmonics is just as necessary as Chromium dioxide is to your life. And now . . . back to you . . .

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NEW CHARTED RELEASES AND SONGS WITH CHART POTENTIAL:

BPM	PA	TITLE/ARTIST	KEY	OPEN/CLOSE	BPM	PA	TITLE/ARTIST	KEY	OPEN/CLOSE
99		LOVE WILL CONQUER ALL - Lionel Richie	F major	fade	109		MUSIQUE NON STOP - Kraftwerk	E minor	32 ms. rhythm intro., cold end
100		DON'T STOP THE FEELING - Yarbrough & Peoples	D minor	fade	109		U AND ME 2 NITE - Deja Vu	G minor	fade
101		HUMAN - Human League	A \flat major	fade	110		I'LL TAKE YOU ON - Hanson & Davis	A minor	cold end
101		GENIE - B B & Q	B minor	5 ms. rhythm intro., fade	110		YOU GOT THE LOVE - The Source w/Candi Staton	D minor	fade
102		LIMOUSINE - Hubert KaH	B \flat minor, end C major	fade	110		TIME OUT - Clark Sisters	E \flat minor; w/G \flat major choruses & A \flat major choruses to end	cold end
102		LEGACY - Art of Noise	D \flat minor	1 ms. rhythm intro., fade	110		HUNGRY FOR YOUR LOVE - Hanson & Davis	E minor	fade
103		MISUNDERSTANDING - James (D-Train) Williams	C minor	1 ms. rhythm intro., fade	112		SEXY - Klymaxx	A minor	fade
103		C'EST LA VIE - Robbie Nevil	D minor	12 ms. rhythm intro., fade	112		DESIRE - Randy Crawford	C major	4 ms. rhythm intro., cold end
104		ONCE IN A LIFETIME GROOVE New Edition	E \flat minor	fade	112		NEVER TOO LATE TO LOVE YOU - KTP	B major	cold end
105		TOUCH ME - Samantha Fox	A minor	fade	113		CRACK KILLED APPLEJACK - Colonel Abrams	E minor	fade
105		WALK THIS WAY - Run DMC	opening guitar riff E minor, rest of song C minor, except for repeating guitar riff; E minor to end	cold end	113		WORLD MACHINE - Level 42	G \flat minor	fade
106		EVERY LOVER'S SIGN - The Lover Speaks	B minor	2 ms. rhythm intro., cold end	113		MATCH MADE UP IN HEAVEN - Jill	G minor	8 ms. rhythm, intro., fade
106		SAY YOU REALLY WANT ME - Kim Wilde	C minor	fade	114		TALK TO ME - Chico DeBarge	A \flat minor	cold end
106		NOTORIOUS - Duran Duran	D minor	cold end	114	112	ROOM WITH A VIEW - Jeffrey Osborne	C major at -1.5	4 ms. rhythm intro., cold end
106		A TRICK OF THE NIGHT - Banarama	D \flat minor, fade		114		GRAVITY - James Brown	D minor 'til after break; E minor instrumental solos, ends D minor	cold end
106		FACTS OF LOVE - Jeff Lorber	E \flat minor	2 ms. rhythm intro., fade	114		CRAZAY (Remix) - Jesse Johnson	E \flat major	1 ms. rhythm intro., cold end
108		THE RAIN - Oran "Juice" Jones	C minor	8 ms. rhythm intro., fade	114		OPEN YOUR HEART - Madonna	F major	fade
108		TOO MUCH OR NOTHING - General Public	D major	12.5 ms. rhythm intro., cold end	115		WON'T GET NO BETTER - Skipworth & Turner	D minor	fade
108		GOLDMINE - Pointer Sisters	G \flat major	6 ms. rhythm intro., fade	115		SOMEBODY - Brilliant	D minor	cold end
109		CAN'T GIVE HER UP - Skipworth & Turner	B minor	cold end	115		MIDAS TOUCH - Midnight Star	G minor	8 ms. rhythm intro., cold end
109		GOOD THINGS COME TO THOSE WHO WAIT - Nayobe	D minor	4 ms. rhythm intro., fade	115		SO MUCH FOR LOVE - The Venetians	G minor	fade
109		FALLING IN LOVE (UH-OH) - Miami Sound Machine	D major	cold end	116		BIG TIME - Peter Gabriel	A \flat minor	cold end
109		JODY - Jermaine Stewart	E minor	cold end	116	113	PAIN IS SO LOSE TO PLEASURE - Queen	B \flat minor at -2.0; kick into B major, breaks and end in B \flat minor	fade
109		I'M NOT PERFECT - Grace Jones	E \flat minor	fade	116		FOR TONIGHT - Nancy Matinez	B minor	4 ms. rhythm intro., 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 end	cold end	116		DON'T MAKE ME WAIT - Donna Garraffa	C minor	fade
109		CANDY -Cameo	B minor	Cold end	116		SUMMERTIME, SUMMERTIME - Nocera	C minor	fade
					116		TRACTION - Amperсанд	D \flat minor	4 ms. rhythm intro., fade

NEW CHARTED RELEASES AND SONGS WITH CHART POTENTIAL:

BPM	PA	TITLE/ARTIST	KEY	OPEN/CLOSE	BPM	PA	TITLE/ARTIST	KEY	OPEN/CLOSE
116		GOIN' TO THE BANK - Commodores	D minor	7 ms. rhythm intro., cold end	120		CHANGE OF HEART - Cyndi Lauper	F minor	18 ms. rhythm intro., fade
116		COME GET MY LOVE - TKA	E♭ minor	cold end	120		I DIDN'T MEAN TO TURN YOU ON - Robert Palmer	F minor	fade
116		WORD UP - Cameo	G♭ minor	fade	120		BRAND NEW LOVER - Dead or Alive	G♭ major	fade
117		GIRL FROM IPANEMA GOES TO GREENLAND - B-52's	B minor; with breaks & piano solo in G♭ minor	fade	120		A WAY - The Bolshoi	G minor	cold end
117		TIME KEEPS MOVIN' ON - Calvin	B minor	13 ms. rhythm intro., fade	120		FASCINATED - Company B	F minor	Fade
117		YOU ARE EVERYTHING - James (D-Train) Williams	intro., 1st 8 ms. C major, then D minor	fade	121	123	SPECULATION - Colonel Abrams	A♭ minor at +2.0	fade
117	119	HOW MANY LOVERS - Anthony & the Camp	D♭ minor at +1.0	cold end	121		BOY TOY - Tia	B♭ minor	8 ms. rhythm intro., fade
117		SAMPLES - Bang Orchestra	F major	32 ms. rhythm intro., cold end	121		LOVE CAN'T TURN AROUND - Farley "Jackmaster" Funk & Jesse Saunders	B♭ minor	cold end
118		NEW BEGINNING - Bucks Fizz	A major	36 ms. rhythm intro., cold end	121		MEMORIES - Carolyn Harding	B minor	fade
118		BIZARRE LOVE TRIANGLE - New Order	B? major	12 ms. rhythm intro., cold end	121		BAND OF GOLD - Belinda Carlisle	E major	10 ms. rhythm intro., fade
118		ONE LOOK - Paul Parker	C minor	cold end	121		IF I SAY YES - Five Star	F minor	8 ms. rhythm intro., cold end
118		IN THE HEAT OF A PASSIONATE MOMENT - Princess	E minor	4 ms. rhythm intro., fade	121		SOMEONE LIKE YOU - Sylvester	G minor	1 ms. rhythm intro., fade
118		NIGHTMARE OF A BROKEN HEART - C-Bank	G minor	cold end	123		VICTORY - Kool & the Gang	B♭ minor	2 ms. rhythm intro., fade
119	120	SHOWING OUT - Mel & Kim	A minor at +1.0	cold end	123		LOVE CAN'T TURN AROUND - Philly Cream	B♭ minor	fade
119		MAN SIZE LOVE - Klymaxx	B major	fade	123		ICH LIEBE DICH - Trans-X	B♭ major	fade
119		SUCH A FEELING - Young & Co.	D minor	4 ms. rhythm intro., fade	123		SO GLAD - Pepper Watkins	B minor	2 ms. rhythm intro., fade
119		DON'T BREAK MY HEART - Sa-Fire	E? minor	fade	124		WHAT YOU SEE IS WHAT YOU GET - Brenda K. Starr	B minor	1.5 ms. rhythm intro., cold end
120		PICK IT UP - Sofonda C.	A minor	cold end	124		DON'T LET ME BE THE ONE - Nu Shooz	B minor	8 ms. rhythm intro., cold end
120		UNFAITHFUL SO MUCH - Full Force	B minor	cold end	124		DOWN AND COUNTING - Claudia Barry	E minor	12 ms. rhythm intro., cold end
120		TRUE BLUE - Madonna	B major	10 ms. rhythm intro., fade	124		DANCIN' IN MY SLEEP - Secret Ties	G♭ major	cold end
120		I WON'T STOP LOVING YOU - C-Bank	D minor	8 ms. rhythm intro., cold end	124		BAND OF GOLD - Bonnie Tyler	G major	cold end
120		NAIL IT TO THE WALL - Stacy Lattisaw	D minor, after break mod. to E? minor	cold end	125		HOW MANY HEARTS - Evelyn Thomas	A♭ major	cold end
120		CONTROL - Janet Jackson	E? minor	cold end	125		FINGERTIPS - Sparks	B♭ minor	fade
120		I'M A MAN - Jimmy Lifton	E? minor	12 ms. rhythm intro., fade	125		MISSIONARY MAN - Eurythmics	B♭ minor	fade
120		COME GO WITH ME - Expose'	E minor	4 ms. rhythm intro., fade	125		C'MON EVERY BEATBOX - Big Audio Dynamite	E♭ major	cold end
					125		JUMPIN' JACK FLASH - Aretha Franklin	G♭ major	15 ms. rhythm intro., cold end
					126		I CAN'T TURN AROUND - J. M. Silk	A♭ minor	1 ms. rhythm intro., fade

TOP 40 HARMONIC SETS

BPM	PA	TITLE/ARTIST	KEY	OPEN/CLOSE
126		SUBURBIA - Pet Shop Boys	C minor; C major choruses and end	8 ms. rhythm intro., fade
126		VENUS - Bananarama	E minor	16 ms. rhythm intro., cold end
127		WORLD DOMINATION - The Belle Stars	A minor	cold end
127		YOU BE ILLIN'-RUN - D.M.C.	A minor	cold end
128		EVER FALLEN IN LOVE - Fine Young Cannibals	B minor	1½ ms. rhythm intro., fade
128		PLANET NINE - Nick John	E♭ minor	12 ms. rhythm intro., fade
128		MAGIC - Gino Soccio	A major	Fade
129		DESIRE (COME AND GET IT) - Gene Loves Jezebel	B minor	cold end
129		EVERYBODY HAVE FUN TONIGHT - Wang Chung	E major	fade
131		LOVE IN THE SHADOWS - E.G. Daily	C major with C minor choruses to end	fade
131		DON'T LEAVE ME THIS WAY - Communards	intro. & verses D♭ major, chorus & break B♭ major, end choruses mod. to C major	fade
131		SUMMER OF LOVE - B-52's	E♭ major	8 ms. rhythm intro., cold end
132		OH YEAH - Yello	E♭ minor	fade
133		WE CONNECT - Stacey Q	A♭ minor	fade
133		SATURDAY NIGHT - Lauren Grey	E minor	2 ms. rhythm intro., cold end
136		SO COLD THE NIGHT - Communards	D♭ minor	fade
136		YOUR LOVE - Carol Hahn	G♭ minor	4 ms. rhythm intro., cold end
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
138		CRY FOR LOVE - Iggy Pop	A minor	fade
139		DANCE WITH ME - Alphaville	A minor	fade
139		MY BLUE HEAVEN - David Antebi	E♭ major; ends E major	cold end
143		WHAT A NIGHT - Terry Iten	G minor; ends E♭ major after many mods.	fade
144		STOP TO LOVE - Luther Vandross	D♭ minor	cold end
144		I DON'T WANNA TALK - Joan Faulkner	E♭ minor	fade
170		REAL LOVE - Ashford & Simpson	D minor	fade

At *Harmonic Keys* we provide you with this and other "Harmonic Set" pages, but not with the idea of doing your work for you. Some of the following sets are provided as a guide and inspiration for the type of harmonic combinations that can be made. You probably can do better yourself. The sets are there for you to use to brighten up your own programming, as an alternative to those slow times when one just can't get started, and as a reference for mixing ideas. In almost any other profession, it is considered a necessary routine to be aware of what's going on about you. A journalist wouldn't even think about covering a story or writing a newscast without reading other papers, or monitoring other news broadcasts to see what's going on in the world. Even the talent in more artistic fields do better themselves if they get a feel of what others may have contributed. We at *Harmonic Keys* believe the "Harmonic Sets" provide our subscribing DJ's with that perspective in the field. We will continue to highlight the work of some of the best professionals at the top clubs so you will know what's going on and share some fresh and original mixes and ideas with your dancers. We think everyone will be better off for your effort and ours.

Continued on page 8

COMING SOON - INSTANT DATA VIA TELEPHONE

IN ADDITION TO OUR WEEKLY DATA LABEL SERVICE, OUR DATA (KEYS & BPMS) WILL BE AVAILABLE TO OUR CUSTOMERS THROUGH A SPECIAL PHONE NUMBER TO BE ANNOUNCED SHORTLY. IN ADDITION, OUR DATA IS AVAILABLE BY MODEM TO THOSE SUBSCRIBERS WITH PERSONAL COMPUTERS. FOR FURTHER INFORMATION ON THESE SERVICES PLEASE CALL
617-481-4739.

TOP 40 HARMONIC SETS *Continued from page 7*

BPM	SONG	KEY	BPM	SONG	KEY	BPM	SONG	KEY
105	ONCE IN A LIFETIME - New Edition	E♭ minor	121	SOMEONE LIKE YOU - Sylvester	G minor	123	VICTORY - Kool & The Gang	B♭ minor
107	FACTS OF LOVE -Jeff Lorber	E♭ minor	119	BIZARRE LOVE TRIANGLE - New Order	B♭ major	120	I DIDN'T MEAN TO TURN YOU ON - Robert Palmer	F minor
109	GOLDMINE - Pointer Sisters	G♭ major	116	BABY LOVE - Regina	A major	121	IF I SAY YES - Five Star	F minor
108	IMAGINATION - Belouis Some	B♭ minor	118	TIME KEEPS MOVIN' ON - Calvin	B minor	119	LOVE TAKE OVER - Five Star	C minor
109	I'M NOT PERFECT - Grace Jones	E♭ minor	116	ARTIFICIAL HEART - Cherelle	B minor	123	LOVE CAN'T TURN AROUND - Philly Cream	B♭ minor
106	SAY YOU REALLY WANT ME - Kim Wilde	C minor	116	WORD UP - Cameo	G♭ minor	121	BOY TOY - Tia	B♭ minor
107	RUMOURS - Timex Social Club	C minor	117	BILLIE JEAN - Michael Jackson	G♭ minor	121	SO FAR SO GOOD - Sheena Easton	D♭ major; ends F major chorus
110	WHO'S ZOOMIN' WHO - Aretha Franklin	E♭ major						
105	ALL THE THINGS SHE SAID - Simple Minds	A minor	120	SHOWING OUT - Mel & Kim	A minor	123	LOVE BUZZ - Vogue	C major
105	TOUCH ME - Samantha Fox	A minor	121	POINT OF NO RETURN - Exposé	A minor	121	TRUE BLUE - Madonna	B major
107	RAPTURE - Blondie	E minor	120	NAIL IT TO THE WALL - Stacy Lattisaw	E minor; end E♭ minor	Slight sour may occur unless you evenly demodulate bassline, but shuffle beat fits nicely.		
109	GOLDMINE - Pointer Sisters	G♭ major	121	CONTROL - Janet Jackson	E♭ minor	120	BRAND NEW LOVER - Dead or Alive	G♭ major
105	STAYIN ALIVE - Bee Gees	F minor	118	COLD BLOODED - Rick James	E♭ minor	119	MAN SIZE LOVE - Klymaxx	B major
Mix when Bassline resumes in Endbreak of GOLDMINE						120	COME GO WITH ME - Expose	E minor
109	LOVE COMES QUICKLY - Pet Shop Boys	B minor	121	SOMEONE LIKE YOU - Sylvester	G minor	125	HOW MANY HEARTS - Evelyn Thomas	A♭ major
108	SELF CONTROL - Laura Brannigan	E♭ minor	120	NAIL IT TO THE WALL - Stacy Lattisaw	D minor; end E♭ minor	(½ step key alignment)		
109	I'M NOT PERFECT - Grace Jones	E♭ minor	120	EVERYBODY DANCE - Tamara and The Seen	E♭ minor	122	BODY ROCK - Maria Vidal	E♭ major
110	BREAK MY STRIDE - Matthew Wilder	G♭ major				Overlay HOW MANY HEARTS 24 measures to crescendo in opening of BODY ROCK.		
113	SEXY - Klymaxx	A minor	(Can continue the above set with the following:)			121	CONTROL - Janet Jackson	E♭ minor
109	GOOD THINGS COME - Nayobe	D minor	121	SPECULATION - Colonel Abrams	A♭ minor	121	CONTROL - Janet Jackson	E♭ minor
109	POINT OF NO RETURN - Nu Shooz	F major	121	CONTROL - Janet Jackson	E♭ minor	124	DOWN AND COUNTING - Claudia Barry	E minor
106	WALK THIS WAY - Run DMC	E minor	122	WEAR IT WELL - El Debarge	E♭ minor	124	WHAT YOU SEE IS WHAT YOU GET - Brenda K. Starr	B minor
107	EVERY LOVER'S SIGN - The Lover Speaks	B minor	123	VICTORY - Kool & The Gang	B♭ minor	123	I'LL BE ALL YOU EVER NEED - Trinere	E minor
(Can continue with the following set:)			124	RHYTHM OF THE STREET - Patti Austin	B♭ minor	121	BOY TOY - Tia	B♭ minor
107	EVERY LOVER'S SIGN - The Lover Speaks	B minor	120	I WON'T STOP LOVING YOU - C Bank	D minor	123	THIS TIME BABY - Jackie Moore	B♭ minor
109	RAGE HARD - Frankie Goes to Hollywood	E minor	120	GIVE ME TONIGHT - Shannon	A minor	120	BRAND NEW LOVER - Dead or Alive	G♭ major
106	WALK THIS WAY - Run DMC	E minor	Overlay last 8 ms. of C-Bank or go to cold out and Slam Shannon			127	VENUS - Bananarama	E minor
Mix out of Syncopated Bassline in midsection of RAGE HARD			118	IN THE HEAT OF A PASSIONATE MOMENT - Princess	E minor	(½ step key alignment)		
107	PERFECT WAY - Scritti Politti	G♭ major	120	UNFAITHFUL SO MUCH - Full Force	B minor	129	EVERYBODY HAVE FUN TONIGHT - Wang Chung	E major
(½ step key alignment)						133	ANGEL - Madonna	E minor
						Overlay endbreak in Wang Chung		

KEYS TO THE HOUSE

HOUSE TOP 40 FROM CHICAGO

NO.	BPM	TITLE/ARTIST	KEY
1	121	LOVE CAN'T TURN AROUND (Remix) - Farley "Jackmaster" Funk & Jessie Saunders	Bb minor
2	121	JACK YOUR BODY - Steve "Silk" Hurley	Ab minor
3	119	SHADOWS OF YOUR LOVE - J.M. Silk	Gb minor
4	121	CRAZY - Arrogance	Bb minor
5	121	JACK THE HOUSE - Femme Fion	B minor
6	121	TIME TO JACK (Remix) - Chip E.	Gb minor
7	124	WAITING ON MY ANGEL - Jamie Principle	G minor
8	122	I FEAR THE NIGHT - Tyree	Ab minor
9	118	PEOPLE OF ALL NATIONS - Shawn Christopher	C minor
10	121	MOVE YOUR BODY - Marshall Jefferson	E minor
11	122	EVERYBODY DO IT - The House Rockers	D minor
12	119	7 WAYS - Hercules	E minor
13	119	NEVER LET YOU DOWN - Jerry McAllister	Ab minor
14	118	MYSTERY OF LOVE - Fingers, Inc.	G major
15	117	MUSIC IS THE KEY - J.M. Silk	Ab minor
16	124	IF YOU ONLY KNEW - Chip E.	A minor
17	119	WHAT YOU MAKE ME FEEL - Liz Torres	C minor
18	120	SHOOT YOUR BEST SHOT - Mr. Lee & Kompany	D minor
19	121	GODFATHER OF HOUSE - House People	D minor
20	121	WE'RE ROCKING DOWN THE HOUSE - Adonis	E minor
21	118	MOVE - Farmboy	E minor
22	117	DONNIE - The It	B minor
23	121	WHAT EVER TURNS YOU ON - Mario Reyes	E Major
24	124	NO WAY BACK - Adonis	C minor
25	118	I'M THE DJ - Vince Lawrence's Z-Factor	Db minor
26	118	IT'S OK - The Force	Gb minor
27	121	IT'S YOUR NITE - Homeboys	D minor
28	121	A PATH - Fingers, Inc.	E minor
29	123	HOUSE NATION - The House Master Boyz	D minor at -1.5
30	120	LIKE THIS - Chip E.	G minor
31	122	USED BY A DJ - M K II	Bb minor

NO.	BPM	TITLE/ARTIST	KEY
32	124	IMNXTC - Denise Motto	C major
33	124	JACK THE BASS - "Jackmaster" Funk	B minor
34	119	PLEASURE CONTROL - On The House	D major
35	120	WORK THE BOX - Santos	Bb minor
36	119	SAMPLES (Remix) - Bang Orchestra	F minor
37	115	CAN YOU FEEL IT - Mr. Fingers	A minor
38	120	THANK YA - Sweet D	Eb minor
39	125	I CAN'T TURN AROUND - J.M. Silk	Ab minor
40	117	NEVER GIVE UP - White Knight	D minor

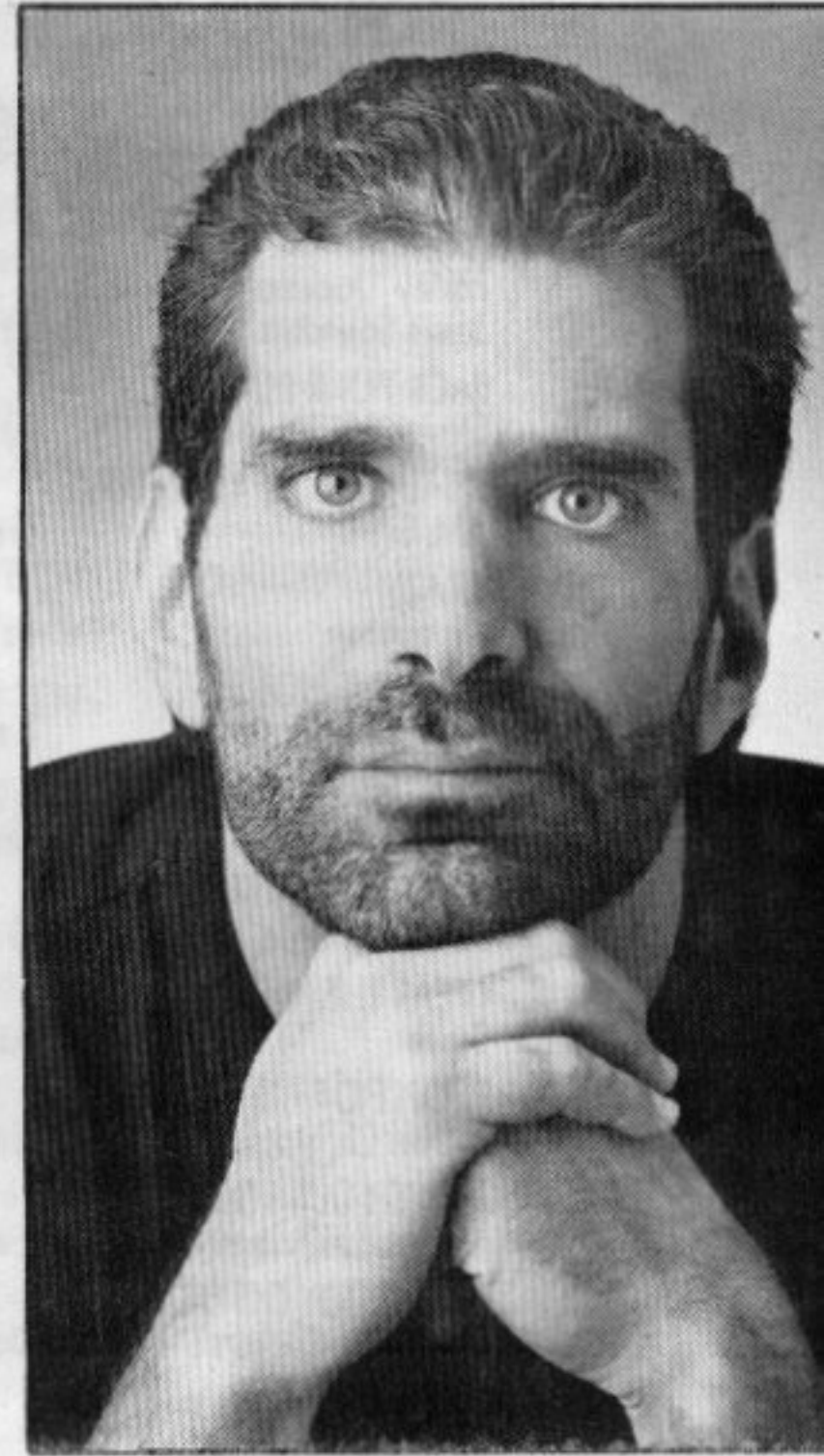
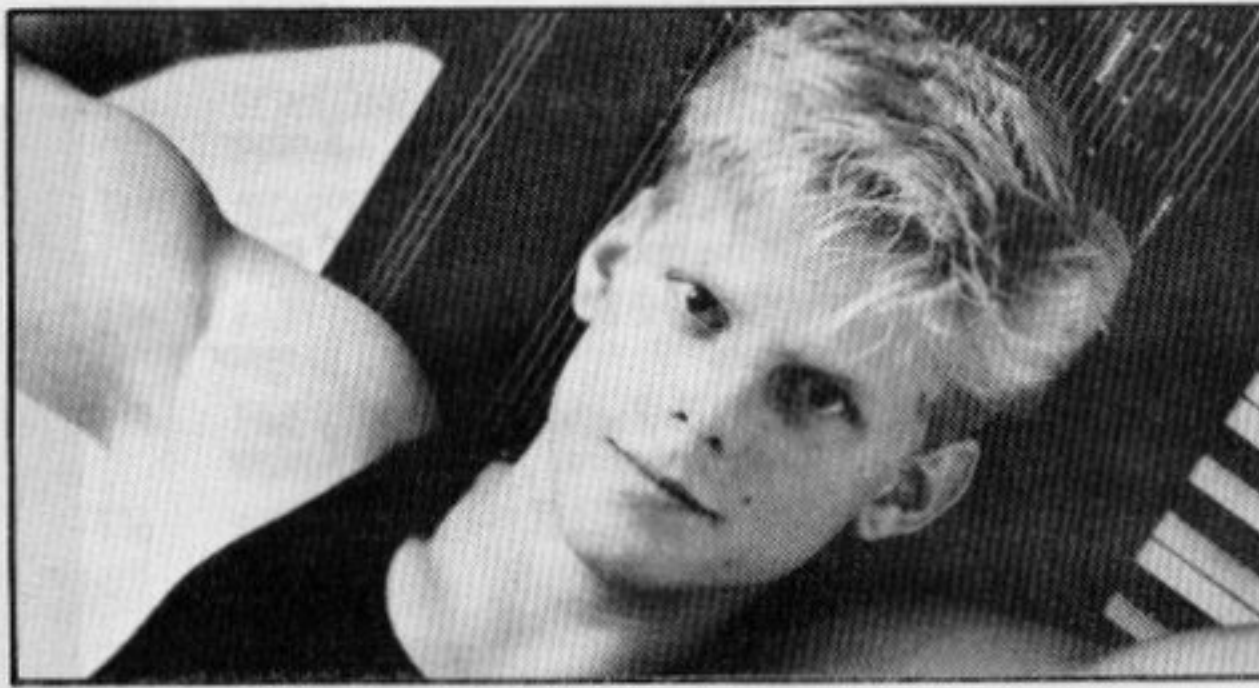
The prededing list of records and their keys was sent to us by Maths Palmgren from Sweden.

HOUSE CLASSICS

BPM	SONG/ARTIST	KEY
114	LOVE IS THE MESSAGE - MFSB	C minor
130	PLANET ROCK - Soulsonic Force	B minor
113	BILLY WHO - Billy Frazier	Bb minor
131	BLUE MONDAY - New Order	D minor
118	CALLING ALL BOYS - Flirts	E minor
118	PACK JAM (Remix) - Jonzun Crew	G minor
118	LAST NIGHT A DJ SAVED MY LIFE - Indeeep	Gb minor
118	AXEL F - Harold Faltermeyer	F minor
122	CELEBRATE - Kool & Gang	Ab minor
134	RESPECT - Aretha Franklin	C major
111	LET'S GO ALL THE WAY (DOWN) (Re-edit) - Brenda and the Tablulations	C major
129	GO BANG - Dinosaur L	B minor
118	BAD LUCK - Harold Melvin and the Blue Notes	E minor
134	RESPECT - Aretha Franklin	C major
131	MOODY - ESG	A minor
104	ROCKSTEADY - Aretha Franklin	A minor
118	LET'S GO DANCIN' (Club Version) - Sparque	Db minor at +1.0
120	LET'S START THE DANCE - Hamilton Bohannon	C minor
111	LOVE HANGOVER - Diana Ross	Eb minor
134	AIN'T NOTHING BUT A HOUSE PARTY - The Show Stoppers	F major
108	HIT AND RUN - Loleatta Holloway	Db minor



MARTY BLECMAN REPORTS:



GRANDPA DISCO. I used to laugh when they called me that, but now I just run to the mirror and pluck out a few grays. Back in 1973 when I started spinning records at The City in San Francisco, disco or high energy Euro wasn't even born yet. The groove was basically R&B - Philly sounding hits from artists like Harold Melvin, Jean Carn, Wild Cherry, The Emotions, Candi Staton, and Double Exposure, to name a few. We used QRK turntables. No variable speeds were on the market, so it was quick snaps into the next set. My God, when variables came into play I about went crazy.

Slowly, Silver Convention, K.C. & The Sunshine Band, Tom Moulton Dance Mixes and higher tempo "4 on the floor" hits started emerging, mainly from Europe. T.K. & Casablanca Records were among the first to really get into the sound and European producers like Cerrone, Alex Constantinos, Georgio Moroder and Pete Belotte, really defined the high energy techno-disco sound.

By 1975-76 disco high energy was sweeping the Gay clubs and more progressive Straight discos. The ticket was variable mixing, lay-overs, and energy levels on the floor that were not to be believed. DJ's in New York, especially Jim Burgess, reigned as being able to lay over records better than anyone. The segue became more involved, more artistic, and much more time consuming. I grew up

with music so I instinctively mixed keys and familiar musical bridges. But if *Harmonic Keys* had been available back then, my job would have been ten times easier and much more creative.

1978 was crazy: Saturday Night Fever, John Travolta, The Village People, Donna Summer, Sylvester, Grace Jones, Disco Radio, Disco Fever, and the race was on. Everyone was into dance music, every label cranked it out. The art form of spinning high energy, the ambiance and technique of working a dance floor, and the concept of the DJ as an artist really got lost in the commercialization of Discos. Give me a break. All of a sudden people were doing Travolta on the floor and I was spinning for disco dance instructors. BARF. I was earning as much as a DJ could and I had won Billboard's Best DJ award, but I was frustrated with spinning and felt I had peaked. I wanted to be a producer. I even pipedreamed about running my own company.

I returned to my hometown of Cleveland for a family wedding. While there, I ran into old friends and former fellow musicians from my rock & roll band days. They played me a tape of their high energy remake of "Standing In The Shadows of Love." I brought the tape back to San Francisco and played it for my friend, John Hedges (who, incidentally, taught me how to spin). At the time he was

running BADDA, one of the first record pools conceived. He obtained a meeting for us with Sylvester's producer, Harvey Fuqua. Harvey loved the tape and got us a deal at Fantasy Records. We named the group Fever and the song went to number 1 out of the box. Fantasy hired Blecman & Hedges as their disco experts. They had us in the studio remixing anything that had a dance beat and let us do national promotion for them. That's where I got my studio and business chops together. (This is very important for DJ's who want to go in the studio direction. It worked for me. I highly suggest you find an act that needs the musical input and get them to crank out sounds that you know are as good and commercial as the rest. DJ's pick hits all the time, so use that ability to fine tune a producer, an artist, an engineer, a group, or just a keyboard player with lots of gear. The hit song is a surefire ticket into the business. Then send your hit productions to Megatone, of course.)

By November 1979 disco was officially declared dead. Radio formats changed overnight, labels fired most dance departments, and the only high energy dance music to be found in 1980 was imported. Of course, I got canned by Fantasy and it was back to work as a DJ for thirty-five bucks a shift. FREAK OUT! I eventually got a better shift for more money and I kept spending my salary buying

THE EVOLUTION OF HIGH ENERGY



high energy imports. The clubs were still hot, the scene was happening, but reverting back to an art form and away from polyester and lighted plexiglass dance floors.

Patrick Cowley and I were friends for years. He was a light man at The City at the same time I was a DJ there. During that time Sylvester heard an "I Feel Love Megamix" Patrick and I worked on. Sylvester hired Patrick to tour with him as a keyboardist and he made big bucks on the road. But by 1981 Patrick and I were both back where we started from. I encouraged Patrick to use all his gear to crank out high energy because there was a void, and personally I needed music for programming. Our first production together was Menergy. We couldn't give it away. Finally some hippie type record people paid us five hundred dollars for it. Menergy went number 1 and the rest is history.

I found a backer and Patrick and I started Megatone with \$19,000. A year and a half later we had grossed over one million in sales. Unfortunately, Patrick was sick very early on and wasn't diagnosed with AIDS until late 1981. At that time they didn't even call it AIDS. As Megatone exploded, my partner and best friend grew weaker, never really being able to enjoy his success or money. Patrick died November 12, 1982.

I moved on into 1983 alone. High energy was alive and well, MTV was exploding, and

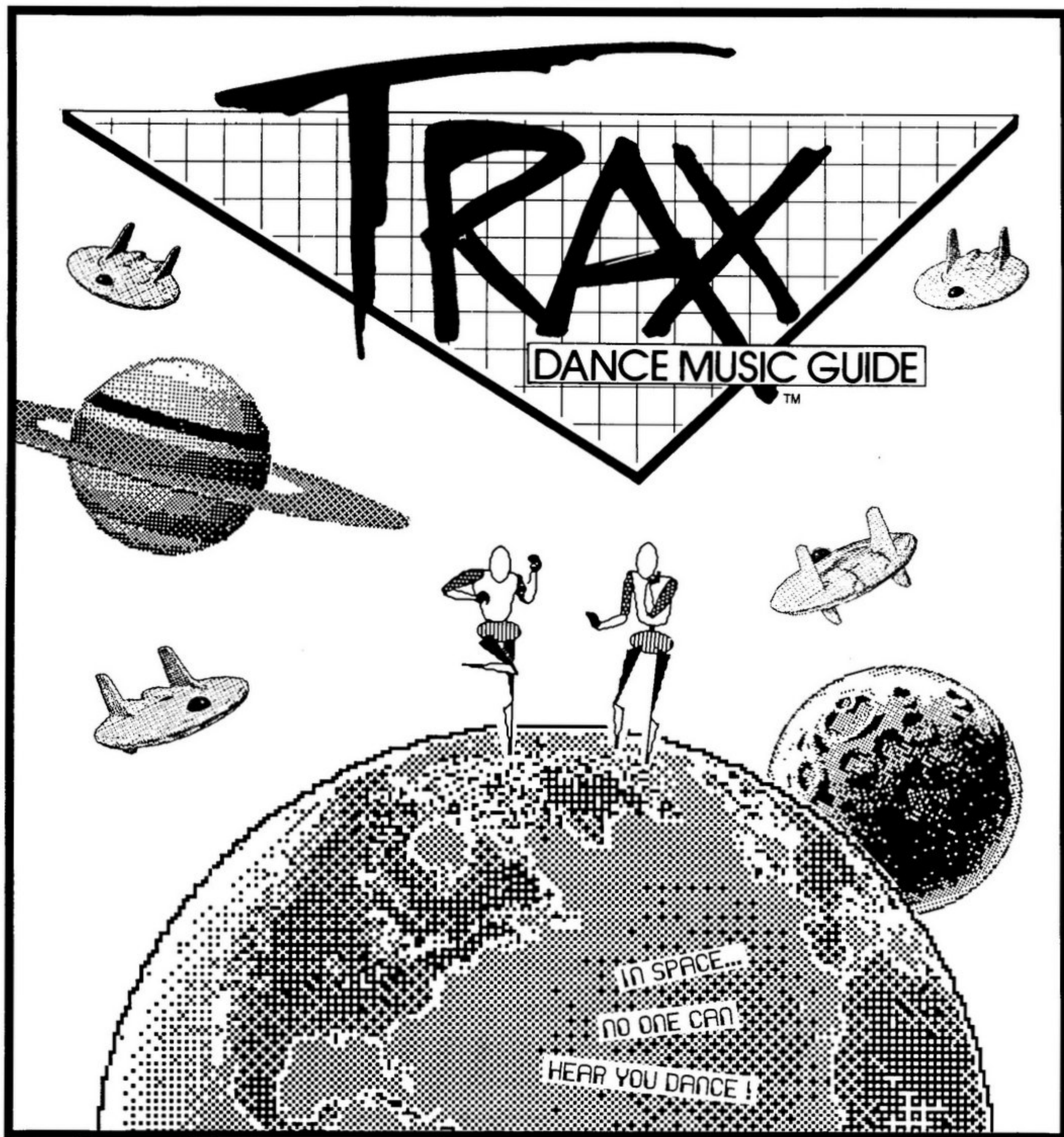
dance music was on the comeback trail. The synth, pop, techno dance sound was revitalized thanks to Human League, New Order, Patrick, and others. In response, Megatone expanded its staff and tripled its overhead. Ironically, in mid 1983 the AIDS hysteria finally swept the nation. Club attendance dropped in half, liquor sales fell off 40%, and wouldn't ya know, high energy club records dropped in sales 40 to 50%. Before we knew what hit us, 1984 was nothing but distributors returning records for credit instead of sending cash payments. The creditors were on our backs every other phone call, and sales were poor. I put the brakes on right after I saw Moby Dick Records go bankrupt. I laid everyone off, cut our overhead back by 80% and regrouped. We did get raked over the coals for unpaid debts, but rather than filing bankruptcy, decided to dig out. By the second quarter of 1987 Megatone should be completely out of debt and in the profit once again, thank God (thanks everyone).

I've learned how to produce great sounding records without extravagant budgets and to this day along with my right hand, Karen Beason, we do everything ourselves, from shipping records to cutting deals with Warner Bros. The record business is like a roller coaster ride and right now the coaster is definitely going up hill. High energy music is going pop. Everyone is putting out dance

music again and finally after eight years radio is turning on to the excitement created by high energy.

Starting with the 12 by 12 compilation, all of Megatone's releases will be listing BPM and keys. Not that it's the hip current thing to list keys, but the future of harmonic programming is such an obvious progression for clubs and radio, it's gonna be around forever. Currently Megatone is on a roll. We got Sylvester signed to Warner Brothers for the next five lps. Our newest label artist, Nick John, is destined to be the next Patrick Cowley. All of our records are charting and turning profits. Hopefully the rest of the decade will see dance music continuing to grow on the radio. After producing and mixing over 100 records (practically every record Megatone has released), I think it's great to hear the fruits of my labor on major labels and radio.

Producing records is still my first love. I know what dance crowds and DJ's will go for. A little this, a little that, and whamo - this mad, sadistic ex-DJ makes people dance and scream. It's truly gratifying to my already inflated ego. I was once quoted in Rolling Stone, saying, "as long as people are dancing, Megatone and I will be at the party!"



☐ **YES!**

FEATURES INCLUDE:

- THE LATEST DANCE CHARTS FROM CLUBS, RETAIL & RADIO
- RECORD REVIEWS
- ARTIST INTERVIEWS
- DISC JOCKEY INSIGHTS
- MUSIC INDUSTRY NEWS
- CLUB FASHION PHOTOS
- MORE, MORE, MORE!

I'LL DANCE TO YOUR TUNE.... ENCLOSED IS MY CHECK OR MONEY ORDER FOR \$____. PLEASE START MY SUBSCRIPTION.

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SUBSCRIPTION RATES

	U.S.	CANADA / MEXICO
1 YEAR (24 ISSUES)	\$35-	\$40-
---CIRCLE ONE---		
2 YEARS (48 ISSUES)	\$60-	\$70-

*** INT'L RATE = 2 X U.S. RATE ***

☐ MAYBE... PLEASE SEND A FREE SAMPLE COPY SO I CAN CHECK IT OUT FIRST. THANKS!

NEW IMPORT RELEASES HI-NRG EURO-DISCO

EDITED BY CASEY JONES & BILL BURES

BPM	TITLE/ARTIST	KEY	END
110	FOOTPRINTS IN THE SAND - Miquel Brown	B \flat major	cold end
115	IN THE DARK - Angie Dylan	A \flat minor	fade
116	LOVE IS LIKE A GAME - Tracey Spenser	D \flat minor; E major end	fade
117	FEELS LIKE THE FIRST TIME - Sinitta	C minor	fade
117	ANIMAL MAGNETISM - Darryl Pandy	A minor	cold
118	DON'T DELAY - Earlene Bentley	B minor	cold
118	NIGHT CITY - Secret Service	A minor	8 ms. rhythm intro., fade
118	ONE LOOK - Paul Parker	C minor	fade
119	STEPPIN UP - Alesis	C minor	fade
119	TAKE ONE STEP FORWARD - Viola Wills / Noel McCalla	C major	cold
119	HEART TO HEART - Patty Devick	D minor	fade
119	MY LOVE, MY LIFE - Patty Ryan	D minor	fade
120	BRAND NEW LOVER - Dead or Alive	G \flat major	fade
120	MAMA RADIO - Rudy and Company	G minor	fade
120	FASCINATED - Company B	F minor	fade
121	ON THE HOUSE - Midnight Sunrise (Jackie Rowe)	A minor	fade
121	STOP - Larabell	G major	cold decay
121	FIRE ON THE MOON - Aleph	C minor	cold
122	LADY OF ICE - Fancy	C minor	fade
123	SEXY GIRL - Sabrina	C minor	fade
124	PLAYBOY - David Lyme	A minor	fade
124	GYPSY QUEEN - Gypsy and Queen	B \flat major	fade
124	SMILE - Why Not	C minor	fade
124	CAN'T STOP - Attack	C minor	fade
124	BAILA BOLERO - Fun Fun	C minor	cold
125	TO BE OR NOT TO BE - Jock Hattle Band	A minor	fade
125	GIVE ME YOUR LOVE - Sisley Ferre	C minor	8 ms. rhythm intro., cold end
125	STAY WITH ME TONIGHT - Patty Ryan	C minor	fade
125	I WAS MADE FOR LOVING YOU - The Nasty Boys	E \flat minor	fade
125	DELIVERANCE - People Like Us	E minor	8 ms. rhythm intro., fade
125	READ ALL ABOUT IT - Flirtations	E minor	fade
126	LIFE DANCE - Sonia Belolo	C major	cold end
126	LOVE SPY - Mike Mareen	G minor at +2.0	cold end
128	EVER FALLEN IN LOVE - Fine Young Cannibals	B minor	ends 130
128	MAGIC - Gino Soccio	A minor	
128	STARTING OVER - Cyndi Cee	C minor	cold end

BPM	TITLE/ARTIST	KEY	END
128	WHO KNOWS WHAT EVIL - Man 2 Man	A \flat minor	cold decay
129	TIME AFTER TIME - Paul Parker	G major	fade
129	DON'T PRETEND TO KNOW - Tapps	D minor	cold end
129	SWEET FANTASY - Lisa Smith	D \flat minor	fade
130	BOOM BOOM - Paul Lekakis	B minor, except demodulates to B \flat minor last 12 ms.	fade
130	THE MAIN ATTRACTION - Yoh-Yo	D minor	cold end
130	BACK TO YOU - Crystal In The Pink	A major	1 ms. rhythm intro., fade
130	TIGHTROPE - Evelyn Thomas	D \flat major	fade
130	SOMETHING IN MY HOUSE - Dead or Alive	G minor	fade
131	DON'T LEAVE ME THIS WAY - Communards	D \flat major intro. and verses, chorus and break B \flat major, end chorus C major	fade
131	LOVE IN THE SHADOWS - E.G. Daily	C minor; C major chorus	fade
132	STAY - Ian Darby and YaYa	minor	fade
132	BREATHLESS - Gina Desire	B minor	fade
132	BUT NOT TONIGHT - Depeche Mode	B minor	fade
132	ROCK DANCIN' - Tom Anderson	D minor	fade
132	WHAT HAVE I GOT TO LOSE - Astaire	A \flat major	fade
132	CALL MY NUMBER - Oh Romeo	E minor; G minor end	fade
133	LAY ALL YOUR LOVE ON ME - Poison #9	C minor	fade
134	THE NIGHT - Shezoray	G minor with A \flat major choruses to end	cold end
136	THE CALLING - Ken Heaven	F minor at +.5	fade
136	SAVING MYSELF - Eria Fachin	C major	cold end
136	RAINBOW - Humpie Dumpte	C major	cold end
136	EYE CONTACT - Linda Lusardi	G major	cold end
136	SOUL - Jolo	A minor	cold end
137	GIVE ME THE LOVE - Kinky Go	G minor	fade
138	YOU - Boytronic	C minor	fade
138	I'M A WINNER - Kinky Go	D minor	fade
138	LOVE AND DEVOTION - Michael Bow	E major	fade
140	LOVE ON THE LINE - Janie Johnson	E major	fade
146	YOU'VE GOT SOMETHING TO SAY - Ross	B minor at -1.0 'til instrumental break at end, then A major	cold end

* Some of the BPM's on this page were not digital quartz metronome measured. We thank Bill Bures for providing those last minute additions.

HARMONIC KEYS'



Randy Dethman
from *The Cove in Atlanta*

Randy "Spie" Dethman has DJ'd at many Atlanta clubs, but for the past four years his home has been The Cove. In addition to being a regular contributor to Harmonic Keys he and fellow Cove DJ Aron Siegel have produced several remixes, many of which have appeared on Hot Tracks subscription re-mix service.

RANDY DETHMAN'S SETS

BPM	TITLE / ARTIST	KEY
120	WHO NEEDS LOVE LIKE THAT - Erasure	Bb minor
120.5	I'M A MAN - Jimmy Lifton	Eb minor
120	BRAND NEW LOVER - Dead or Alive	Gb major
(Mix during break in "I'M A MAN" to avoid major/minor problems)		
121	HOT STUFF - Donna Summer	G minor
121	SOMEONE LIKE YOU - Sylvester	G minor
120	PROBLEMS D'AMOUR - Alexander Robotnik	G minor
124	MANDATORY LOVE - Lisa	Gb minor
123.5	SO GLAD - Pepper Watkins	B minor
122	I LIKE YOU - Phyllis Nelson	E minor
133	SATURDAY NIGHT - Lauren Grey	E major
130	BAND OF GOLD - Sylvester	E major
130	EVERYBODY HAVE FUN - Wang Chung	E major
132	I'M YOUR MAN - Wham	D major
132	BUT NOT TONIGHT - Depeche Mode	D major
132	LET ME FEEL IT - Samantha Gillis	D major; ends E minor chorus
135	STRANGER IN A STRANGE LAND - Parker/Pamala Stanley	Ab Minor
134	SHE WORKS HARD FOR THE MONEY - Donna Summer	Ab Minor
134	WE CONNECT - Stacey Q	Ab Minor
133 (PA 134)	CAN'T STOP DANCING - Sylvester	Ab Minor
134	WE CONNECT - Stacey Q	Ab minor
127	CHASE - Giorgio Moroder	C minor
(Pitched up to 134, "CHASE" becomes Db minor - A perfect fourth)		
130	EVERYBODY HAVE FUN - Wang Chung	E major (Relative major)
131	TO SIR WITH LOVE - Vicky Sue Robinson	A major (4th)
132	BUT NOT TONIGHT - Depeche Mode	D major (4th)
131	RUNNING AROUND IN CIRCLES - Paul Paul Parker/Pamala Stanley	G major (4th)
138	PUTTING THE NIGHT ON HOLD - Lauren Grey	Eb major
(Pitched down, "ON HOLD" becomes D major - A perfect fifth)		

HI-NRG HARMONIC SUPERSETS

HARMONIC KEYS' SETS

BPM	TITLE / ARTIST	KEY
130	BE WITH YOU - Sylvester	G minor
129	LOVE SPY - Mike Mareen	G minor
130	THE MAIN ATTRACTION - Yoh Yoh	D minor
130	DOWN DOWN ROMEO — Meccano	D minor
128	SEX SYMBOL - Man 2 Man	F major; ends G♭ major
127	CAN'T LIVE WITHOUT YOUR LOVE - Su Z	E♭ minor
129	WE CLOSE OUR EYES - Go West	E♭ minor
131	DON'T LEAVE ME THIS WAY - Communards	D♭ major in; ends C major
131	I AM ALIVE - Saphir	C minor

131	LANDSLIDE - Croisette	C major
131	BABY, WE'RE GONNA LOVE TONIGHT - Lime	C major
134	PISTOL IN MY POCKET - Lana Pelay	A minor
136	GET READY - Robin Stanley	D minor
137	GIMME THE LOVE - Kinky Go	G minor
138	GOT TO GET TO YOU - Charade	G minor

Long, long overlay of Kinky Go. Keep it going for the last 2" of Kinky.

131	LOVE IN THE SHADOWS - E.G. Daily	C minor
129	CAN WE TRY AGAIN - Technique	C major
128	CHAIN REACTION - Diana Ross	D♭ major in; E♭ major out

After 8 measures of Rhythm intro., cross fade fast when in first 2 ms. of D♭ major for bassline.

120	TRUE BLUE - Madonna	B major
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Match shuffle beat — not harmonic.

131	LOVE IN THE SHADOWS - E.G. Daily	C major; end C minor
128	CATCH ME - Marcia Raven	C minor

126	DIE HARD LOVER - Linda Imperial and Patric Cowley	D♭ minor
131	DON'T LEAVE ME THIS WAY - Communards	D♭ major in; C major out
133	SECLUSION - Shawn Benson	F major

134	WE CONNECT - Stacey Q	A♭ minor
138	CLASSIC DANCE - Orient Affair	A minor
135	SHAKE - Erika	A♭ minor
136	PARTY ALL THE TIME - Eddie Murphy	A♭ minor

128	MAGIC - Gino Soccio	A major
127	WORLD DOMINATION - Belle Stars	A minor

BPM	TITLE / ARTIST	KEY
126	ANOTHER DAY COMES - Kiki Dee	C minor
125	GIVE ME YOUR LOVE - Sisley Ferre	C minor
122	INTO THE NIGHT - Carol Hahn	C minor
125	STAY WITH ME TONIGHT - Patty Ryan	C minor

133	BORN TO BE ALIVE - Patrick Hernandez	D major; A major out
132	SHAKE YOUR GROOVE THING - Peaches & Herb	A major
134	THERE BUT FOR THE GRACE OF GOD GO I - Machine	G♭ minor
130	TURN THE BEAT AROUND - Vicki Sue Robinson	G♭ minor

BILL BURES' SETS

BPM	TITLE / ARTIST	KEY
122	HEARTFLASH TONIGHT - Linda Jo Rizzo	C minor
122	BAILA BOLERO - Fun Fun	C minor
124	ANOTHER DAY COMES AND ANOTHER DAY GOES - KiKi Dee	C minor
124	CAN'T STOP - ATTACK	C minor

135	ROCKET TO YOUR HEART - Lisa	F major
136	HUMPTIE DUMPTIE - Rainbow	C major
136	SAVING MYSELF - Eria Fashin	C major
134	EYE CONTACT - Linda Lusardi	G major

133	LAY ALL YOUR LOVE - Poison #9	C minor
131	SOMETHING IN MY HOUSE - Dead or Alive	G minor
130	I'M SO BEAUTIFUL - Divine	G minor

132	DO IT TO ME ONE MORE TIME - Blanca	E minor
135	FIRE — Linda Imperial	E minor
134	LONELY TOO LONG - Banana Republic	B minor
135	IF LOOKS COULD KILL - Pamala Stanley	E minor

136	LOVE AND DEVOTION - Michael Bow	E major
140	LOVE ON THE LINE - Jamie Johnson	E major
143	MAD ABOUT YOU - Belinda Carlisle	A major

MAKING THAT STYLE TRANSITION

Joel-Steven

When someone says to me that there's nothing like good ol' rock and roll, I agree yet I'm often tempted to ask them which kind they are referring to. What is usually thought of when one thinks of "oldies" or "50's and 60's music" is the swing / be-bop variety (like a three chord, 170 BPMer) or a silky ballad. But further thought would realize a list of different rock and roll styles that could rival a shopping list. Rockabilly, Be-Bop, Blues, Surf, English Invasion, Pop, Bubble Gum, Rhythm and Blues, Country Rock, Psychedelic, Doo-Wop, Honky Tonk, and Swing all make up that all-encompassing category we call "oldies."

Another style of music earning its own category is Soul, also called Motown sound. This form of music was derived both from the old style R&B that helped create rock and roll, and from the need to put dance back into rock. In the mid-sixties, rock and roll was diversifying into so many creative and unexplored directions, that the beat that drove you to bop got lost. So the Black culture (who created rock to begin with) developed a funky, heartfelt music that came from deep in one's soul, and "Soul Music" was born.

Now, with all these varied styles of music, an oldies disc jockey could paint himself into a corner unless he is familiar with a list of songs that bridge the gaps. These songs usually combine elements of two or more of the aforementioned styles that would ease the transition from one to another. For instance, "POLK SALAD ANNIE" by Tony Joe White, blends the elements of Rock, Soul, and Country into a knee slappin' tune that could lead you to almost anywhere in your collection. The Kingmen's "LOUIE, LOUIE" is even better; a tossed salad of surf, soul, and sixties sounds in a super set starter (sorry!)

that could lead you down any yellow brick road you choose to follow.

Soul is obviously a floor packer. Whenever a crowd seems to be thinning out, a spin of "AIN'T TOO PROUD TO BEG" or something similar, will get them jumping again. So if Soul is your ace in the hole, a jock must know how and when to play his hand. Below is a short list of songs suggested for making a style transition in or out of a Soul set:

LOUIE, LOUIE -
The Kingmen

POLK SALAD ANNIE -
Tony Joe White

CRY LIKE A BABY -
The Box Tops

MIDNIGHT CONFESSIONS -
The Grass Roots

BABY, NOW THAT I'VE
FOUND YOU -
The Foundations

NOBODY BUT ME -
The Human Beinz

TWIST AND SHOUT -
The Isley Brothers

THE TWIST -
Hank Ballard or Chubby Checker

BLACK IS BLACK -
Los Bravos

DO YA KNOW WHAT I MEAN -
Lee Michaels
(plus any number of LITTLE RICHARD or
ROLLING STONES records)



Any hard working jock will probably find a lot more and will most likely commit them to memory rather than pinning this list to his shirt. But keep in mind that these are not the only ways to make style transitions. *HARMONIC KEYS* teaches that if the key is identical or complimentary, the mix will be half good at worst. I've often followed The Beatles' "TWIST AND SHOUT" with "I GOT YOU (I FEEL GOOD)" by James Brown. It may sound strange on paper, but try it and watch the reaction.

I've always contended that if one is given two song titles, no matter how radically different, there is a song that can slide between them for a smooth transition. I've taken bets and challenges from folks who've stood and watched me do it. Just keep working at it, because someday, while playing The Supremes, there will be a customer with a \$20 bill who wants to hear "WILD THING" as soon as possible, and you will want to know how to take his bribe without losing everyone else in the club.

If anyone has any questions or comments, or if you'd just like to compare notes and mixes, please write to me in care of *HARMONIC KEYS* Magazine. I'd sure like to hear from you. In the meantime, I've included a particularly favorite set of mine. Have fun, and we'll catch you on the flip side.



JITTERBUG BEAT

(Mixing to a Different Drum.)

JOEL-STEVEN'S
"ENDLESS CYCLE" SOUL SET
(PA with Technics 1200 turntable)

BPM	TITLE / ARTIST	KEY	PA
108	CAN'T GET NEXT TO YOU - The Temptations	C major	+2.0
112	I HEARD IT THROUGH THE GRAPEVINE - Gladys Knight	C minor	-2.0 to +2.0
Overlay GRAPEVINE over the TEMPS chorus and swiftly kick the PA up to +0 at the vocals. Gradually up it to +2.0 for a mix with MUSTANG.			
110	MUSTANG SALLY - Wilson Pickett	C major	+2.5
112	SOUL MAN - Sam & Dave	G major	+2.0
Begin SOUL MAN's opening guitar at solo organ in MUSTANG and slam it in at horns. Before it modulates to Ab major at the break, slightly overlay RESPECT starting with "OOOOHS."			
116	RESPECT - Aretha Franklin	C major	+1.0 to -1.0
110	RESPECT YOURSELF - Staple Singers	B minor	+4.0 to +2.0
110	DO YA KNOW WHAT I MEAN - Lee Michaels	C major	+4.0 (to +2.0)

Skip opening verses of RESPECT YOURSELF to overlay
chorus with end of RESPECT (an all too natural mix).
When PA is slowed to +2.0, start DO YA KNOW at final
RESPECT YOURSELF chorus. The song ends cold, so
you could go about anywhere. I usually blend HANG ON
SLOOPY at the end (another style transition), but an
interesting thing to note is that the TEMPS horn can slam
in out of DO YA KNOW. This means the set can be
started anywhere with any song, thus the "Endless Cycle".



by Peter Donello

It seems more and more clubs are rediscovering the classic dance hits of the 50's, 60's, and early 70's. Along with this new popularity comes a rebirth of a classic style of music. The jitterbug beat.

Many of the classic dance tunes of the 50's were written in common (4/4) time but had an uneven cadence. It seemed that every other beat was emphasized rather than all beats in the measure being emphasized equally. Other tunes were written in 2/4 time which allowed only two beats in each measure.

This rhythm produces a distinct syncopated quality in the music regardless of the actual speed of the song. This same rhythm makes it difficult to mix these songs with other songs that contain an even 4 beat rhythm, even if the BPM's and the keys match. However, they mix with each other quite well.

Most fast music (over 145 BPM) uses this syncopation. And it's not just the music of the past either. Many of today's dance music use this same technique. The reason is simple, syncopating the rhythm makes the music sound less frantic. This is especially true of songs recorded at a high BPM rate.

For example, BAD BOY by Miami Sound Machine is recorded at 188 BPM, yet the mood of the song is quite light and easy. On the other hand, TAKE ON ME by A-HA is only 177 BPM, but because it is recorded in straight 4/4 time with each beat evenly emphasized, it sounds and feels much faster.

Some songs fall into the cracks in between the two rhythms. They usually are recorded in straight 4/4 time but have flavorings of syncopation in them. Two good examples are DANCING IN THE DARK (Bruce Springsteen), and MY SHARONA (The Knack). These songs are great transition songs to get into or out of a jitterbug set. Here is a list of some songs that might help you keep them jitterbugging all night.

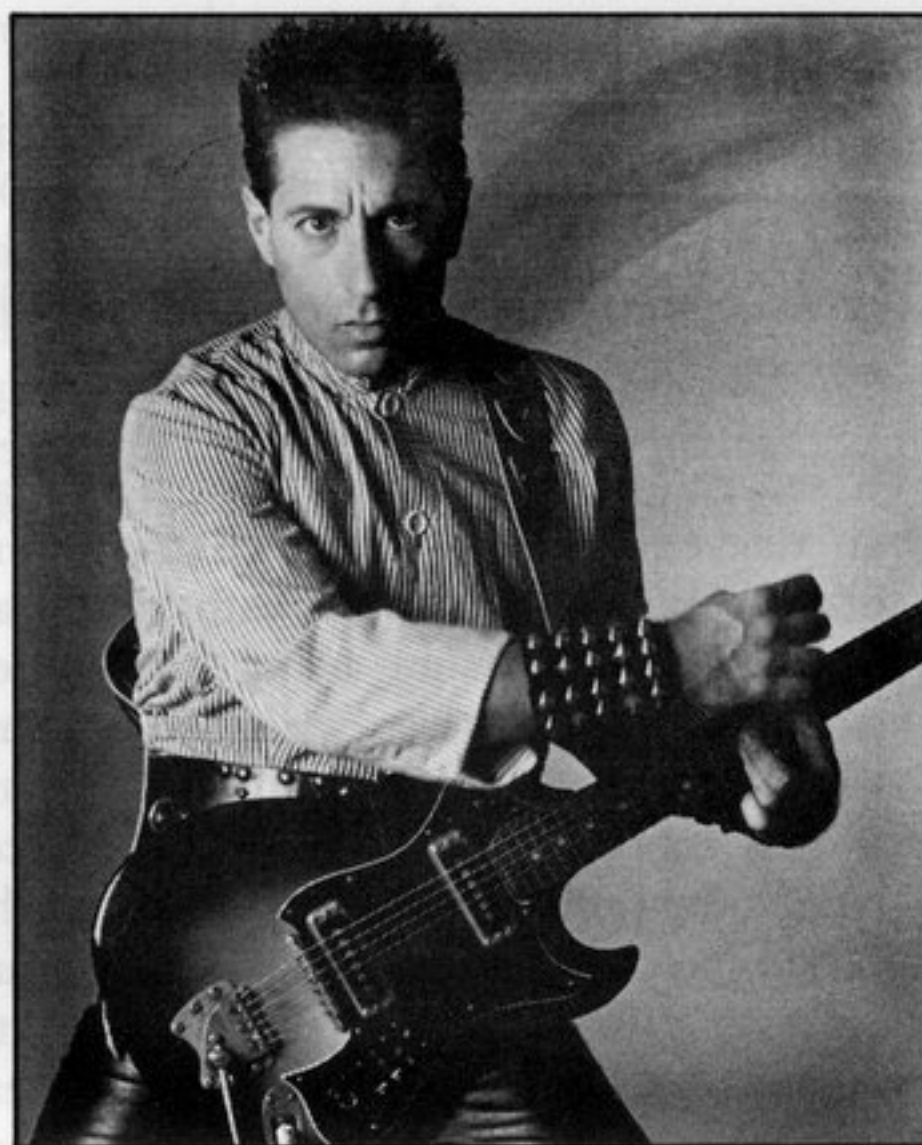
Peter Donello began his D.J. career while in college. He worked his way through school as D.J. and House Magician for the Bobby McGees restaurant chain in Southern California. Peter graduated from the University of Southern California with a Bachelor's degree in Theater and Music.

Today, Peter is Music Director for Rumours Nite Club in Ft. Collins, Colorado.

BPM	TITLE/ARTIST	KEY
105	THE BIRDS AND THE BEES - Jewell Aiken	Bb major
116	THE WANDERER - Dion & the Belmonts	D major
119	MAYBELLINE - Chuck Berry	B major
120	TRUE BLUE - Madonna	B major
125	RAMA LLAMA DING DONG - The Edsels	Db major
126.5	THAT'LL BE THE DAY - Buddy Holly	A major
131	JIMMY MACK - Sheena Easton	D major
132	COME GO WITH ME - The Del Vikings	Ab major
134	BABY LOVE - The Supremes	C major in; C# major out
139	STAGGER LEE - Lloyd Price	Db major
144	LOLLIPOP - The Chordettes	G major
148	ALL SHOOK UP - Elvis Presley	Bb major
* 148	MICKEY - Toni Basil	E major
* 149	DANCING IN THE DARK - Bruce Springsteen	B major
150	GET A JOB - The Silhouettes	D major
157	RUNAROUND SUE - Dion & the Belmonts	D major
159	TWISTIN' THE NIGHT AWAY - Sam Cooke	A major
162	ROCKIN' AT MIDNIGHT - The Honeydrippers	E major
164	WAKE ME UP BEFORE YOU GO GO - Wham	C major
170	(LOVE IS LIKE A) HEATWAVE - Martha Reeves	Eb major
173	FOOTLOOSE - Kenny Loggins	A major
176	DANCING WITH MYSELF - Billy Idol	E major
* 181	LOVE IS A BATTLEFIELD - Pat Benatar	D minor
182	MANEATER - Hall & Oates	B minor
188	BAD BOY - Miami Sound Machine	Eb major
190	LET'S GO CRAZY - Prince	Gb major
192	JENNY TAKE A RIDE - Mitch Ryder	F major
210	NUETRON DANCE - Pointer Sisters	E minor
220	WALKING ON SUNSHINE - Katrina & the Waves	Bb major
240	YAKKETY YAK - Coasters	G major
204	WALK LIKE AN EGYPTIAN - Bangles	B minor
184	TO BE A LOVER - Billy Idol	C major

* These songs have a False syncopation

MICK'S PICKS



by Michael Kester

Welcome to 1987. By now the grooves should be well worn on your copies of the latest from Cyndi Lauper, Madonna, and the B-52's, so here are a few hand-picked programming alternatives, presented for your consideration.

DOMESTICS

Colin James Hay
HOLD ME
Columbia (US) 12" 44-05989
96 BPM; E major

Formerly the front man of Men At Work, the band that finally made many sit up and notice the varied and prolific Australian pop music scene, Mr. Hay herein presents his first solo effort to reach these shores, and it is a noteworthy effort indeed. Essentially an uplifting folk tune with African-style choral work, this is not your usual dancefloor fare, but it is a perfect mood elevator for very early or very late in your evening: * * * ½

Steinski + Mass Media
WE'LL BE RIGHT BACK
4th and Broadway (US) 12" BWAY-434
100 BPM with a cold end; Eb major choruses at beginning and end, with Ab major verses — but musical elements are sparse.

This is one of those rare "street" records that stands on its own as a little artistic gem. If you thought "Taste So Good" by File 13 was brilliant, check this out — five minutes and change of sampled TV jargon and cliches, assembled to a street beat with such panache that you just have to smile: * * * ½

James Brown
HOW DO YOU STOP
Scotti Brothers (US) 12" 4Z9 05990
108 BPM with a cold end; Db major

This has got to be one of the smoothest and most melodic records that this guy has ever cut — a classic soul ballad that Clyde McPhatter would have been proud to record in the fifties. Dan Hartman production highlights one of James Brown's best to date: * * * ½

Bill Nelson
BECAUSE OF YOU
Portrait (US) 12" RAS 2574
109 BPM; Eb minor

The hook here is "Nailed to the cross of love (because of you)" — get the picture? Dark, moody, and incredibly danceable — this is music to exorcise your dancefloor demons. Don't miss it: * * * * ½

Bob Geldof
THIS IS THE WORLD CALLING
Atlantic (US) 12" O-86758
110 BPM with a cold end; Bb major

Incredibly, this record was not serviced through my record pool — I had to go out and buy it. So should you. In fact, buy the album, buy the video, buy the poster, and buy the book. Buy all this stuff and make Sir Bob very, very rich. With work of this caliber, he deserves it: * * * * ½

KTP
NEVER TO LATE TO LOVE YOU
(New York Mix)
Mercury (US) 12" 888246-1
112 BPM with a cold end; B major

This is the domestic release of the import reviewed in the last issue, featuring a "New York" remix on the B-side. As in the case of "One Step," this domestic remix has taken a great record "one step" further, and gives us a cold end, too: * * * * ½

Peter Gabriel
BIG TIME
Geffen (US) 12" 20600
116 BPM with a cold end; Ab minor

I wonder if Mr. Gabriel had any inkling when he wrote this song of just how big he would be making it. A well-timed release of a tongue-in-cheek autobiographical song about success, this one can't help but succeed on its own: * * * ½

Ampersand
TRACTION
Pow Wow (US) 12" PRO 418
116 BPM; Db minor

A quirky, jangly little progressive dance number with a sound that is refreshingly low tech: * * *

David Van Tiegham
IN-A-GADDA-DA-VIDA
Wide Angle (US) 12" TTW 8682
119 BPM with a cold end; D minor

The Iron Butterfly classic is given new flight through the work of percussionist extraordinaire David Van Tiegham. All of the



original elements are here including, of course, the obligatory drum solo, but while the original sound could hardly get off the ground, this one soars with state-of-the-art finesse: * * * ½

Iggy Pop
REAL WILD CHILD (WILD ONE)
A+M (US) 12" SP-17446
145 BPM; E major

A classic rock n' roll cliché, done to perfection as only Pop and Bowie can: * * * *

IMPORTS

Caroline Loeb
C'EST LA OUATE
Barclay (France) 12" 885341-1
97 BPM; Bb minor

Currently all the rage in Paris, I'd rate this as Foreign language record of the year. A laid-back rhythm track highlights a detached and almost lethargic vocal, creating a mood that is both sultry and sensual: * * * ½

Shreikback
BLACK LIGHT TRAP
Island (UK) 12" 12 IS 314
104 BPM; B minor

This is really the B-side of the "Gunning for the Buddha 12," and while "Buddha" is probably my favorite song from the brilliant "Big Night Music" LP, it is "Black Light Trap" that is reworked here for maximum dancefloor potential. The mix is radically

pared down from the LP in order to highlight the percussion, and the result is not only more danceable, but more fun to listen to as well: * * * *

Off
ELECTRIC SALSA (BABA BABA)
ZYX (Germany) 12" 5548
114 BPM with a cold end; C minor

A weird euro-rap over an incredibly infectious rhythm track, creates a package that sounds somewhat like the illegitimate son of Yello's "Pinball Cha-Cha." Play it and see if you don't end up chanting "Baba Baba." * * * *

Dance Department
PARADISE
ZYX (Germany) 12" 5416
120 BPM; Eb minor

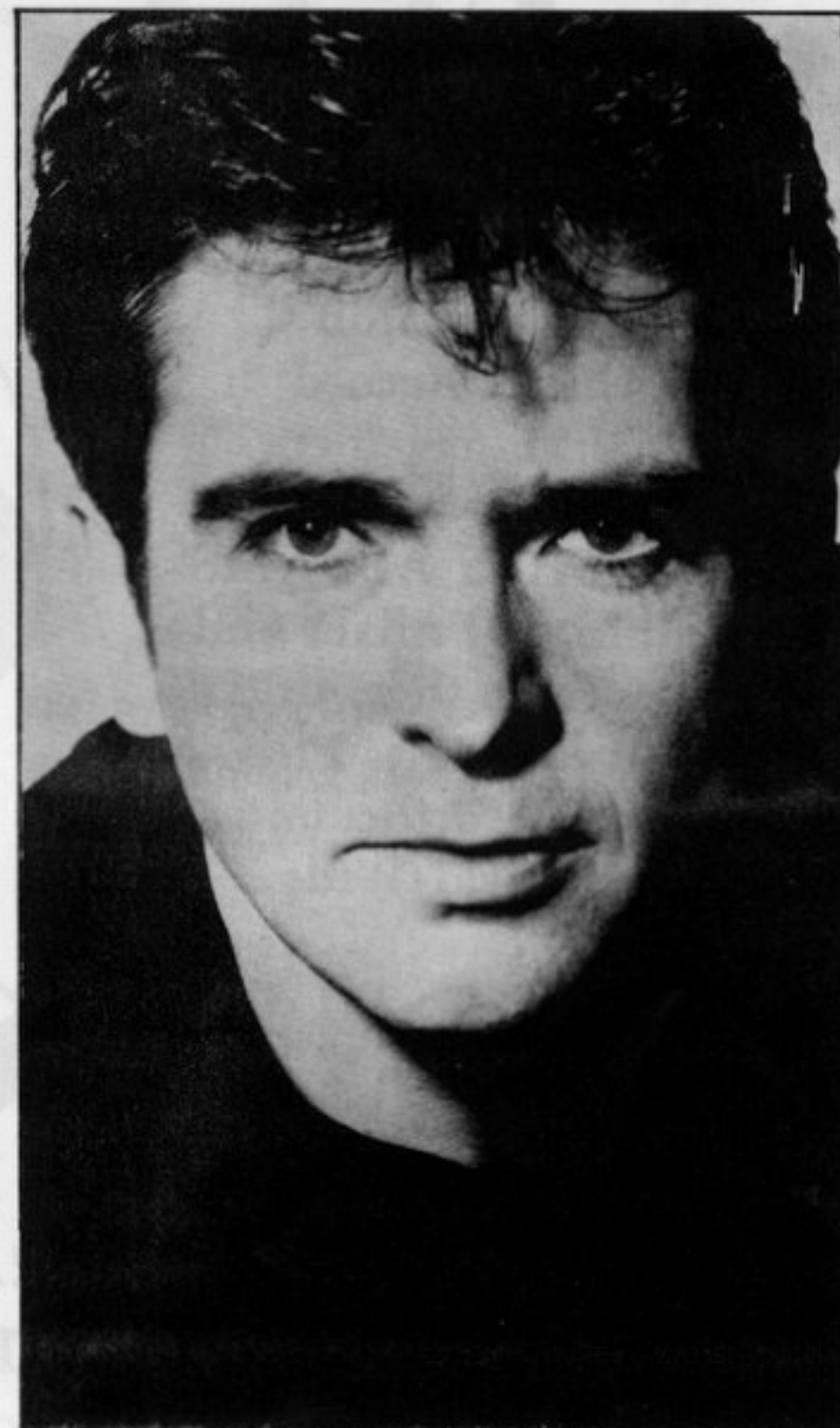
Although it has been around a while, this is a must for Euro and progressive programmers. A great track with a male vocal that actually makes sense, this is one of the strongest dance records to come out of Europe in a long time: * * * * ½

Psychedelic Furs
HEARTBREAK DUB
CBS (UK) 12" 650183 8
122 BPM; G major

The final entry this time around is from one of my all-time favorite groups, and this is no disappointment. The song is actually called "Heartbreak Beat," and appears as a "US Remix" on the B-side of this 12". Heartbreak Dub is on the A-side, an instrumental version of the song with highlighted percussion and vocal choruses, which would mix well into Euro or progressive sets. Richard

Butler's distinctive vocals shine here once again, and this record could easily keep company with any of the Fur's wonderful past releases: * * * *

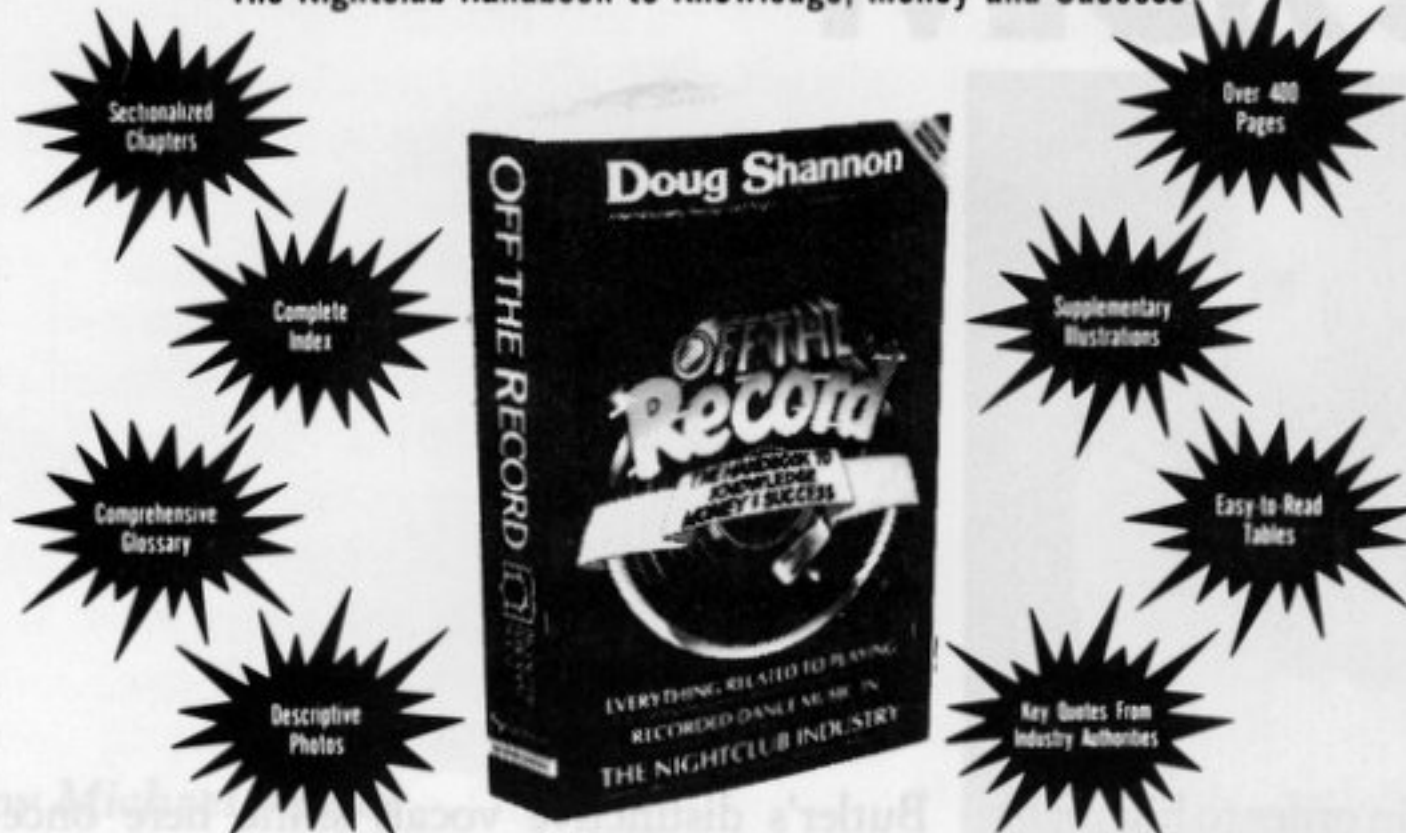
To close, let me once again mention Bob Geldof's not-to-be-missed "Deep in the Heart of Nowhere," LP. I must also compliment Brad Hinkle of Ultimix on two very well crafted recent releases — Ultimix 6, which features an excellent makeover of the Belle Stars' "World Domination" (love those screams!), and Ultimix 7, which provides useful alternative versions of Cyndi Lauper and Madonna — check 'em out!



Peter Gabriel

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SEXY—Klymaxx

Key- A Minor

SIDE E X-TRA

CHANGE OF HEART—Cyndi Lauper

Key- F Minor

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Key- C Minor

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SINGLED OUT

FINDING OLD 45's IN THE BASEMENT

by Ron Gasbarro

"Two girls for every boy. Surf City, here we come." Well, I've never been to Surf City. I'm not even sure such a place exists. The last time I was in California, I was more concerned with successfully obtaining a cab.

But when the song Surf City did come out - the summer of 1965 - my friends fantasized about hanging ten and at least meeting someone who owned a bikini. Not an easy accomplishment in upstate New York, where the surf doesn't come in; it simply freezes mid-wave.

So why Surf City? I was going through my old 45's in the basement. I never thought of myself as a keeper of a diary when I was younger. But in flipping through the box of dusty, worn vinyl, with every intention of throwing it in the trash, I saw my life flash before my eyes. And in high fidelity, no less.

Different records brought me back to different times in my life. And better than any hand-written diary sporting Annette Funicello's picture on the cover could. Let me share with you a few of my all-time favorites:

- "The Ballad of Davy Crockett" by Tennessee Ernie Ford. This record, along with a series of albums from the Mickey Mouse Club, was played on our first phonograph that was kept right in our bedroom. It was on this record player we discovered that 45's played at 78rpm not only sounded funny, but also propelled M&M's completely across the room.

We tried substituting a straight pin for the stylus. That sounded great! We also found we could play a record backwards by spinning the turntable counterclockwise with one finger.

It was upon learning that the turntable could not rotate my baby brother into a dizzying state without blowing out all the tubes that our musical adventures came to an abrupt close.

- "The Chipmunk Song" by David Seville

and The Chipmunks. Mom gave in and we got another record player. But this time it remained in the living room. Alvin, Theodore and Simon always sounded like they were singing at a higher speed anyway.

However, because this new hi-fi was situated in a more central location, Mom and Dad were inspired to pull their 78's from the cellar and dance to tunes by Fred Waring and His Pennsylvanians and Frankie Laine. Right in front of the window where our little neighborhood pals could see them. And if that was not embarrassing enough to our tiny egos, my brothers and I got roped into learning several vital dance steps, including the polka.

I always got to dance with the dog.

- "Take Good Care of My Baby" by Bobby Vee. My friends were all doing it. I wanted to buy my own records too. So every weekend I would take my allowance down to the five and ten and pore over the single records which, at the time, were priced at a pocket-emptying 79 cents.

Each song had to be carefully selected. If too many of your friends had a particular hit, you would have trouble trading it for another record. If a record had been highlighted on American Bandstand that week, you had to beg and cajole Mom to get you to the record store before anyone else's mom did.

After careful months of refining my own prized collection, I discovered one day, after a Cub Scout meeting, that my brother had used a good portion of my records as flying saucers over the field behind our house. That night I held the flashlight while he searched.

- "She Loves You" by the Beatles. Everyone in my homeroom had this record, including the teacher. And for good reason. If you did not, you would be taunted unmercifully by those in the right crowd. Kids knew if you did not have the correct records. It was like prepubescent ESP.

Of course, bringing the Fab Four into the house was another matter. "Are those the

same characters I saw on Ed Sullivan?," Dad would ask. "Yeah," I'd say. "The one's who sang the songs where I couldn't understand the words?" "Yeah," I'd say. "The one's with the really long hair?" "Yeah," I'd say. "Yeah, yeah, yeah," I'd say. "There you go just like those singers," Dad would say. "And make sure you get a haircut this week. A short one."

- "Never My Love" by The Association. Things by this time calmed down both on the homefront and in homeroom. We could get down to the business of directing our hormones into socially acceptable channels.

One way was to go to school dances, held routinely at the school cafeteria. While it was acceptable to do fast dances with just about anybody short of the track coach, slow dances were reserved for "that special someone." This was the person for whom I applied several dozen layers of deodorant and hoped would not notice the glob of Clearasil on the end of my nose. But how could she? She was dancing with someone else.

I was simply the person who had notes from math class complete enough to enable her to finish her homework and go out with someone on the varsity wrestling team. Someone who's idea of "cutting in" meant splitting your chest with a meaty elbow.

But justice reigned. Back then, contact lenses did not seem to stay in teenage eyes very well. One dashing dip from this oaf in the 220 pound class and his partner's contacts ejected into the crowd. A shriek. The music shuts off. The entire class is on hands and knees in search of two tiny, transparent discs. Too bad.

- "The Streak" by Ray Stevens. It's college and what could be more exciting and thought-provoking than a college trend. And the most prevalent was called streaking. To streak meant to run naked in public in order to shock and delight. We heard it had been done during a basketball game in the Midwest and on the Oscars show with Elizabeth Taylor looking on.

The wave hit our college like a tomato against a brick wall. "There's going to be streaking across the main campus at noon. We are going to beat Purdue. They had 1500 streakers," someone said. Our English instructor, a wild and crazy graduate student, let us out early for this event, on a day when it was about 40 degrees outside.

My classmates and I rushed to the supposed starting site of this jaunt. "Are you gonna do it?" "I don't know. Are you?" There were hundreds of students and faculty on the sidelines. A couple of newscruisers were ready to roll 'em. "Are you gonna do it," various people kept asking each other. "Who's gonna do it?" Then, at the crack of noon, one lonely, skinny freshman ran through the crowd. We could only see his head before the police handcuffed him and led him away. The rest of the year went downhill from there.

- "Stayin' Alive" by The Bee Gees. With the disco era came a whole new wardrobe. You had to be glitzy. You had to be shiny. You practically had to be metallic enough to be picked up on weather radar.

One of my first outfits consisted of a blindingly bright orange shirt with about 15 buttons, chartreuse corduroy bells, blue shoes with white high-wedged soles and a lemon-colored baseball jacket.

The dance club I went to had flashing strobe lights and intensely loud music. I noticed one young woman who seemed to be having an artificially-induced good time. She kept smiling in my direction and soon drifted over.

- "You blahblahblah," she said. "What?" I yelled over the music. "You look blahblah," she yelled back. "WHAT?" I screamed. "YOU LOOK LIKE A TEST PATTERN FROM PLUTO!" she screamed back.

"Oh," I said, not knowing whether this was good or bad, and hurried home to change my lifestyle.

- "What's Love Got to Do with It?" by Tina Turner. This was a time in which I did much soul-searching. Why was I still single? Should I keep on writing? Could I paint my living room a royal blue and get away with it?

What did love have to do, have to do with it? Or American Express? Or Joan Rivers, for that matter.

I guess it is time to just get on with life. It definitely was time to get on with the laundry. Is it a waste to sit down in the basement and stare at old records? Especially when there is no fabric softener in with the sheets?

Should I simply toss them out with the regular trash and be rid of these memories once and for all?

Never, my love. Never. Not on your life.

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MICHAEL TOBIN JANUARY 1987 REVIEWS

Imports and Domestic

Greetings for what we all hope will be a musically adventurous 1987. First I would like to mention a few records released in late 1986 which should be tearing up dancefloors at the inception of the NEW YEAR.

Tapps

"DON'T PRETEND TO KNOW"

(Boulevard Records - Canada - BLVD012)
Produced by Allen Coelho 129.5 BPM COLD D MINOR

This is Tapps strongest record since "My Forbidden Lover."

Astaire

"WHAT HAVE I GOT TO LOSE"

(Passion Records - England - PASH 12 65)
Produced by Nigel Stock and John Davies 132 BPM FADE

Dance music reminiscent of what captured our hearts in the late 1970's with all the improvements of a 1986 production.

Rose Laurens

"LA NUIT"

(WEA Records - Germany - 248565-0)
Produced by Jean Pierre Goussaud 132 BPM FADE

The woman who warmed our dancefloors with "American Love" should set them on fire with this energy piece. Similar in style to "Love in the Shadows" and also a perfect mix.

Obviously French is Ms. Laurens native tongue, because if sung in English I would not have been as swept away.

The length of the song is only 3:15, therefore a second copy is a must.

NOW FOR 1987!

Nick John

"PLANET NINE"

(Megatone Records - U.S.A. - MT142)
Produced by Nick John 128 BPM FADE E FLAT MINOR

This first effort produced, written and performed by 23 year old Nick John is sterling. Although lyrically it may escape definition from time to time, I feel it is a well-paced, well-thought out dance record.

I get a sense that he has adhered to a formula and played it a little safe. This is meant as constructive criticism in that this

young man has incredible talent and need only learn how to fly.

Since the departure of Sylvester to Warner Brothers, the necessity for adding new and exciting artists to the Megatone roster is imminent. Mr. Nick John is a step in the right direction.

Tracy Spencer

"LOVE IS LIKE A GAME"

(Ibiza Records - Italy - IBZ 434)
Produced by Claudio Cecchetto 116 BPM COLD

This song, originally done by a group called "Hot Cold" about a year ago, is done in hit form by Ms. Spencer. The mix, done by Ma-Ma who gave us the incredible dub version of Tracy's "Run to Me," is as good as they come.

The way the song is layered and then brought down to just a kick drum and built up again is sure to evoke screams of excitement from your dancefloor. Tracy's fine vocal performance and cute rap-like phrasing insure a fun time for everyone.

If you are still not convinced that this is a winner, check out the record jacket featuring the very beautiful artist on the front. Talent plus looks!

Tracy Ackerman

"LOVE HANGOVER"

(Debut Records - England - DEBTX 3012)
Produced by Damon Rochefort, Nigel Stock and John Davies 114 BPM COLD

The Diana Ross classic shines in this remake like the original never could. You may ask why? 80's technology and improvements in production is why.

Combine a fierce groove with incredible kick and gospel-like background vocals chanting feverishly, "Doctor!", "Preacher!", then add an electric piano solo that will leave you with goosebumps. Tracy's vocal is as breathy as Diana's was in the original, which I thought might hurt but actually only adds to the package. If this don't move your soul, then the Devil must have it.

Paul Parker

"ONE LOOK"

(Dice Records - U.S.A. - TGR 1011)

Produced by Paul Parker and Man Parrish 118 BPM COLD C MINOR

Paul has been on more labels in his 10 year career than I'm sure he would care to remember. Newly signed to Dice, I am sure both label and artist are in for a profitable future. Whether it is the coupling of Mr. Parker and Man Parrish, the Dice family, or the artist himself, this new musical direction is sheer insight. Not only does Paul feel at home with his new sound, but he is sure to garner additional fans without disappointing those who have followed his music since the beginning.

Where "Euro" and "Funk" meet, dancefloors fill. "One look was enough," one listen surely isn't!

Michael Bow

"LOVE AND DEVOTION"

(RJM Records - U.S.A. - RJM 003)
Produced by F. DeWolf 136 BPM COLD

Originally released on ARS Belgium, this import attracted little attention in its foreign form. Stateside D.J. Ritchie Jones sees potential, acquires the master from ARS and reworks this into an energy masterpiece.

Feel the synth and bass lines pump through those speaker cabinets as percussion fills the air around you. Add a strong male lead which is such a refreshing change from all the Divas which have dominated the field since the 70's.

Pure dance fun! Radio edit and instrumental dub provided.

A-Ha

"CRY WOLF"

(Warner Brothers Records - U.S.A. -20610-0)

Produced by Alan Tarney 132 BPM FADE

The second single from the album "Scoundrel Days," this one is sure to find a home on dancefloors everywhere — at least, those programming Pop, NRG, and possibly D.O.R.

Unlike the first single, which could have been quite a success on radio, "Cry Wolf" will be a huge club record, and, in turn will hopefully force radio stations to start playing it. I assume a 7" version will be available.

The core of the song is intact in this

extended version. Although the intro is rather long, finding the perfect overlay will escalate your floor to a frenzy. Pal's unmistakable vocal will have everyone saying A-ha.

R S V P
"CLEOPATRA"

(Xpo Records - U.S.A. - 428661 VS)
Produced by Alexx Antaeus 124 BPM COLD
My review of this record may be slightly biased — you see, I have been a sucker cowbells since the TK disco days.

But, cowbells alone do not a hit record make — add provocative female vocals, inventive synthesizer work, and a powerful guitar solo, all incorporated into a very workable mix.

Another shining star from our innovative "indies." Look out for major label attraction.

Patti Labelle
"SOMETHING SPECIAL"

(MCA Records - U.S.A. - MCA 23649)
Produced by Howie Rice and Budd Ellison
102 BPM FADE

Since Patti's album "Winner in You" was released almost a year ago, I have been waiting for this song to be the next single. After 4 singles my wish has finally come true. This and "You're Mine Tonight" caused me to report this album for weeks (to Billboard).

The theme song from the movie "Outrageous Fortune," a "tour de force" in album form, this all but blows you away in its 7:50 version, backed by radio edit, instrumental, accapella, and bonus beats, making that second copy mandatory.

What can I say about Ms. Labelle's vocals that you haven't heard for yourself. Go get two copies!

Communards
"SO COLD THE NIGHT"

(London Records - England - LON XR 110)
(MCA Records - U.S.A. - MCA 23715)
Produced by Mike Thorne 136 BPM FADE
D FLAT MINOR

Now that we're all tired of playing "Don't Leave Me This Way," it can be filed with our classics and pulled out on occasion. This new single should never leave your turntable. Its Middle Eastern influences are hypnotic, and when meshed with Jimmy Somerville's vocal, this becomes one of the most haunting melodies of 1987.

Because this is original material, coupled with its uniqueness in sound, it may take a little longer to catch on. But fear not, it cannot miss.

Please make sure you buy the import, as the domestic mix is unplayable in its present form.



ROCK OF THE BAY

by Ted Cousens

Welcome again to the weird and wonderful world of San Francisco music. The most interesting record to come through the WARD pool in recent days has got to be the "Interception" EP from Front 242. Anyone that ever played "Commando" (or dreamed to) will be very happy to put this record on the turntable. "Quite Unusual" is a masterful piece of industrial noise complete with poly-rhythmic garbage cans and a studio sound that reminds one of the boiler room of the Titanic (after it sunk). The B-side will also tickle and torture dancefloors across the country. Bill Nelson has a new 12" out called "Because of You" and could be a major hit given the right amount of support. The popstand remix is killer: somewhat reggae in feel but with a lot more drive. Popstand is also responsible for "Things You Left Behind" by The Nails and both records are favorites at the DNA Lounge (where I play). If you are playing any rock whatsoever, diversify and get into these two. Killing Joke has released a new LP and has released a couple of singles (import only) so, if hard edged rock is in your format, look for "Sanity" or the supernatural mix of "Adorations". The Beastie Boys have

just released a radio promo of "Fight for the Right to Party" and club DJ's have gotten nothing. Why? I am playing a minimum of three cuts a night to satisfy riotous throngs of "Beastie" fanatics and all I have is "New Style". Lets go Def Jam, get it together. The Cult will have a new album out this spring and it's being remixed right now by Def Jam's Rick Rubin. Careful guy, don't lose their sound. The The's new LP is a huge success and rare, banned, record jackets have deterred no one. "Infected" is doing really well in all types of clubs and the full length video looks great. We first heard about this LP last year at the seminar in New York and everyone wondered where it was for the longest time and now, who cares — it's great. Other singles (import only) include "Sweet Bird of Truth" and "Heartland". "Slow Train to Dawn" is the current import 12". On the ambient front, the new XTC LP has hit the streets and hard! Local monster drummer Prairie Prince (from the Tubes) played drums on all tracks and Andy Partridge was again prove a songwriting genius. If they remix "Supergirl" it could do well in clubs. Until next time, keep 'em spinning, but don't get dizzy.

NATIONAL SPOTLIGHT DJ

David W. Cain
Grand Rapids, Michigan
Club and Mobile DJ

I have found *Harmonic Keys* to be extremely useful in programming the sets I use in my Club and Mobile DJ work. You don't list all of the songs I need here in this town . . . in my Club, they are almost exclusively trained to dance to only those tunes they hear a zillion and one times on our only commercial radio station which plays any progressive dance music, WKWM.

From the literature I have received from you already I have programmed a set or two (without having all of the BPM's and Keys available . . . but using your service makes it a hell of a lot easier!)

BPM	TITLE/ARTIST	KEY
109	MUSIQUE NON-STOP - Kraftwerk	E minor
107	FACTS OF LOVE - Jeff Lorber (Lorber overlays anywhere virtually into Kraftwerk . . . use "Passion Mix" of 12" Single)	E♭ minor
107	AIN'T NOTHIN' GOIN' ON BUT THE RENT - Gwen Guthrie	B♭ minor -1.0
103	C'EST LA VIE - Robbie Nevil	D minor
103	MISUNDERSTANDING - James "D-Train" Williams	C minor
104	DON'T THINK ABOUT IT - One Way * (Overlay rhythm drum beats and avoid harmonic blend!! . . . Catch 2nd break when D Train scat sings!)	D minor *
109	CANDY - Cameo	D major
110	JEALOUSY - Club Nouveau	B♭ minor
109	I'M NOT PERFECT - Grace Jones	E♭ minor
120	U-TURN - J. Blackfoot	
120	CONTROL - Janet Jackson (Slam Stacy at Control's Cold End)	E♭ minor
120	NAIL IT TO THE WALL - Stacy Lattisaw	D minor; E♭ minor
121	SHACKLES - R.J.'s Latest Arrival	A♭ minor

I've been doing my homework!! It definitely pays off to practice! It's helping me to construct devastating mixes which are never heard here! Jocks in my town are definitely "KNOW IT ALL'S . . . ALL THERE IS TO KNOW . . . THEY KNOW ABOUT MUSIC AND BEING A SLICK DJ!! . . . When I mention *Harmonic Keys* and BPM's, they don't want to hear it . . .

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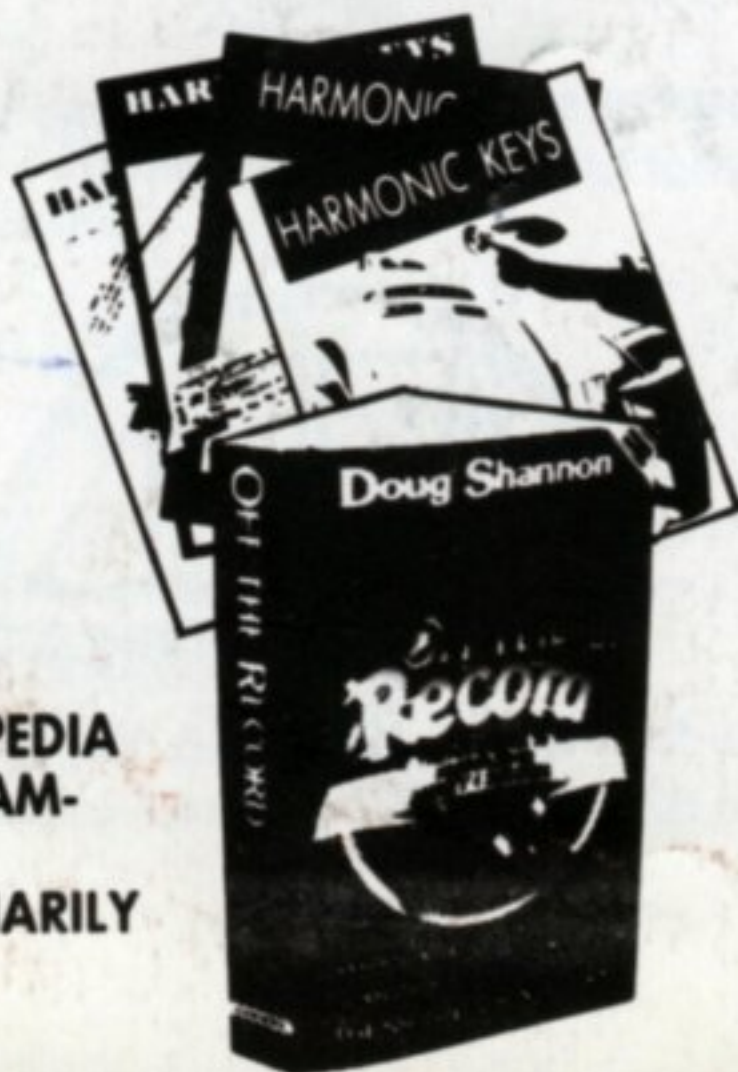
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