

HARMONIC KEYS

Volume 1 - Number 7 • The Music Magazine for Programming & Mixing • April 1987



ATLANTA:
New Production Base

“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		F \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

FIRST WORD

By the time you are reading this our production facilities will be established in our new hometown of Atlanta, Georgia. BUT PLEASE NOTE OUR BUSINESS OFFICE WILL CONTINUE IN KEY WEST, FLORIDA AS BEFORE SO WE CAN BE REACHED AS ALWAYS AT OUR REGULAR PEACOCK PLAZA ADDRESS IN KEY WEST AND PHONE NUMBER, AS WELL (305-294-4491). EVENTUALLY YOU WILL BE NOTIFIED WHEN OUR BUSINESS OFFICES WILL BE LOCATED IN ATLANTA. (305-294-4491). Almost every national survey taken in recent years chooses Atlanta as THE city to be successful in establishing a new business. And, also of course the number one city in America to live in. Life in the paradise of the Florida Keys was special in its own way, but there are many business advantages in our moving to the real south and they should become apparent to everyone in the months ahead.

HARMONIC KEYS, the monthly magazine, and our weekly data label service continues to grow and improve upon the early pioneer beginnings. We are now on a firm schedule so that our new record pool clients, record store distributors, and at home customers may use our information in a more convenient and timely schedule. We have also added a mid-month data update newsletter and a past deadline update sheet that will be found with this magazine. We are not stopping here. Further expansions are planned for the future editions.

HARMONIC KEYS subscribers who are doing their own outstanding Harmonic sets in their clubs or mobile parties may have a new outlet for their talents. Harmonic Keys is looking for excellent sets to be used in our Harmonic Top 40 Sets section with your picture and brief bio. And for those DJ's working in cities where there are urban/

disco formats on area stations or where hot mix programs are already being done, we are suggesting you contact us about doing nationally syndicated Harmonic Keys hot sets as a separate half-hour or hour program. We will make the arrangements for an audition with the program director or appropriate station personnel.

HARMONIC KEYS is taking that long awaited next step – a comprehensive analogue or anthology of all songs already listed in our oldies charts in the various early editions of the magazine plus literally thousands of classics and oldies we're continuing to add to our data base. We will be listing thousands upon thousands of those classic rock and roll oldies, soft rock, ballads, country, and lots more of those unforgettable disco dance classics of the 70's and 80's to add to our earlier published charts. The format is in four-field sections with each song listed in four separate categories; BPM's, Keys, Title, Artist so if you're having trouble finding a necessary song in our various oldies lists now, with the new service and its associated books you will get to the needed information in seconds with our anthologies. We are also correcting any earlier errors, double listings, typos to be consistent with our commitment to accuracy. These anthologies will be almost indispensable in live harmonic programming. The information supplied by Harmonic Keys, RCS "Selector" Corporation and computer and printing services provided by Customware Enterprises. The project costing us more than \$20,000 to undertake will be available to our existing Harmonic Keys subscribers at a considerable discount. The first phase of this project including the all important first book may be available in the next one to two months. We'll have more details very soon on how you can order the anthology service.

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HARMONIC KEYS

Publisher Stuart Soroka

Editor in Chief Ron Gasbarro

Associate Editor Gary Tucker

Circulation Paul Meany

Contributing Editor C.J. Supki

High NRG Casey Jones, Michael Tobin, Bill Bures

Musicians (Keying) Bill Bures, Paul Noah, Kim Kirkland, David Van Slyke
Frank Strawn-Hamilton,

Industry Consultants Randy Dethman, Jeff Fishman, Casey Jones, Art

Maharg, Doug Shannon, Ciro Herena, Steve Berman, Randy Easterling,
Jerry Hughes, Aron Seigel

Design, Production, Typography ETCETERA Graphics 404/525-3821

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TOP 40 HARMONIC SETS

GARY TUCKER SETS

BPM	TITLE / ARTIST	KEY
88	Lean on Me - Club Nouveau	C major
89	Forever Live & Die - O.M.D. cold end into:	C major
82	Muscles - Diana Ross	A minor
122	Livin on a Prayer - Bon Jovi	E minor ends Bb major
120	Bizarre Love Triangle - New Order	Bb major
122	Someone Like You - Sylvester	G minor
124	They're Playing Our Song - Trinere	D minor
125	Owner of a Lonely Heart - Yes	A minor
111	The Honey Thief - Hipsway	B major
109	I Knew You Were Waiting - A. Franklin/G. Michael	E major
107	The Right Thing - Simply Red	E major
133	We Connect - Stacy Q	Ab minor
134	At This Moment - Menage	Ab minor
136	Party All The Time - Eddie Murphy	Db minor
140	Don't Need A Gun - Billy Idol	E major
141	Hip to Be Square - Huey Lewis & The News	E major
96	Nothin's Gonna Stop Us Now - Starship	Gb major G major out
101	Do You Really Want To Hurt Me (dub) - Culture Club	G major
104	Dance Hall Days - Wang Chung	G major
105	Walk This Way - Run DMC	E minor
105	Ego Maniac - Jocelyn Brown	A minor
105	Screams of Passion - Family	C major
101	What's Going On - Cyndi Lauper	Bb major
102	Oh, People - Patti LaBelle	Bb major
104	Rock Your Baby - remix - George McCrae	Eb major
104	Mountains - Prince	Ab major
102	La Isla Bonita - Madonna	Db minor
104	Say I'm Your Number One - Princess	Gb minor
106	Every Lover's Sign - The Lover Speaks	B minor
109	Falling In Love (Uh Oh) - Miami Sound Machine	D major
108	Alive & Kicking - Simple Minds	G major
109	Looking for a New Love - Jody Watley	A minor
106	Notorious - Duran Duran	D minor
103	New Dress - Cheryl Lynn	G minor
100	Something Special - Patti LaBelle	G minor
98	Freedom Overspill - Steve Winwood	D minor (at -0.5%)
120	Come Go With Me - Expose	E minor
120	Showing Out - Mel & Kim	A minor
124	Conga - Miami Sound Machine	E minor
126	Freeway of Love - Aretha Franklin	G major

99	Sign of the Times - Prince	E minor
100	Crush - Grace Jones	E minor
98	French Kissin' - Debbie Harry	G major
100	Higher Love - Steve Winwood	C major
121	Let's Go - Wang Chung	Gb major
120	Brand New Lover - Dead or Alive	Gb major
119	Jungle Love - The Time	Eb minor
116	Keep Your Eye On Me - Herb Alpert	Eb minor
116	Big Time - Peter Gabriel	Ab minor
124	No Lies - SOS Band	E minor
126	Party Train - Gap Band	E minor
128	Ever Fallen In Love - Fine Young Cannibals	B minor
130	Boom Boom - Paul Lekakis	B minor ends Eb minor
130	Do You Wanna Funk - Sylvester ('86)	Eb minor

RANDY DETHMAN SETS

BPM	TITLE / ARTIST	KEY
124	Lovergirl - Teena Marie	A minor
124	No Lies - SOS Band	E minor
126	Freeway of Love - Aretha Franklin	G major
124	Rhythm of the Street - Patti Austi	Bb minor
125	Only in My Dreams - Debbie Gibson	Eb minor
126	Glamorous Life - Shiela E.	Eb minor
120	Another Night - Aretha Franklin	G major
122	Heartbreak Beat - Psychedelic Furs	G major
125	Vanity Kills - ABC	G major
121	They Only Come Out at Night - Peter Brown	C/F major
123	Nothing But a House Party - Phil Fearon	C major
126	Sun Always Shines on TV - AHA	A minor
120	Girls Just Want to Have Fun - Cyndi Lauper	Gb minor
1210	Let's Go - Wang Chung	Gb minor
1200	Little Red Corvette - Prince	Db minor
1233	Nothing But a House Party - Phil Fearon	C major
122	Sussudio - Phil Collins	C major
122	Heart Break Beat - Psychedelic Furs	G major
118	Into the Groove - Madonna	C minor
120	Fascinated - Company B	F minor
122	Celebrate - Kool and The Gang	Ab major
121	Let's Go - Wang Chung	Gb major
121	How Will I Know - Whitney Houston	Gb major/Eb major
125	Only in My Dreams - Debbie Gibson	Eb minor
142	Twist My Arm - Pointer Sisters	A minor
141	I've Got the Night Off - Kathy Kosins	A minor
138	Material Girl - Madonna	C major
132	Walk Right Now - Jacksons	Bb major
131	Something in My House - Dead or Alive	G minor
131	Blue Monday - New Order	D minor

KEYS TO THE HOUSE

NEW HOUSE KEYS AND UNDERGROUND KEYS

BPM	TITLE/ARTIST	KEY
116	House Beat Box - Sampson Butch Moore	D minor
117	(116) Jackin' Me Around - Farmboy	D minor
117	Gotta Jack - Dynasty	E minor
117	The Way to My Heart - Matt Waren	G major
118	Whatcha Gonna Do - Blaze	Bb minor
118.5	The Jungle - Jungel Wonz (117 BPM Jungle Mix)	E minor
119	It's You - E.S.P.	D minor
119	It Don't Mean a Thing - Original Swing Machine	E minor
119.5	Let the Music Take Control - J.M. Silk	F minor
120	I Like It - Libra Libra	Eb minor
120	Hypnotic Tango - My Mine (87 Powerhouse Mix)	Bb minor
120	I Can't Take It - Dice	Eb minor
120	You Can't Hide - Frankie Knuckles	C minor
120.5	Face It - Master C & J	Eb minor
121.5	Thanks 4 the Trax U Lost - The House Master Boys	C minor
122.5	Bring Down the Walls - Robert Owens	Eb minor
122	The Spen - Beat This	E minor
123	My House is Bigger Than Your House - MG2	E minor
123	Electric House - MG2	F minor
125	I Got Hots for You - TZ	G minor
125	Let's Go - XRAY (123.5 BPM Dubmix)	Gb minor

HOUSE CLASSICS

BPM	TITLE/ARTIST	KEY
123	Dirty Talk - Klein & M.B.O.	E minor
130	Moskow Diskow - Telex	G minor

HOUSE AND UNDERGROUND KEYS

BPM	TITLE/ARTIST	KEY
114.5	The Brutal House - Nitro Deluxe	B minor
115	Can You Feel It - Mr. Fingers	A minor
116	Beyond the Clouds - Mr. Fingers	D minor
117	Turn Me Loose - Wally Jump Jr. & Criminal Element (House Mix)	D minor
117.5	Washing Machine - Mr. Fingers	D minor
118	Barah - Cleavage (House Mix)	D minor
118	I'm the DJ - Vince Lawrence's Z-Factor	Db minor
119	Dum Dum (part two) - Fresh	G minor
119.5	Let the Music Move You - Raze	F minor
119	Get Down - Raze	E minor
120	Work the Box - Santos	Bb minor
120	Jackin - Home Wreckers	A minor

120	This Time - Private Possession	C minor
121	Why Are You Wasting My Time - Candy J.	G minor
122	Used by a DJ - M K II	Bb minor
123 -	122 Ain't Nothin' But a House Party - Phil Fearon	C major
123	Jason's Revenge - No Name	C minor
123	I'm House - The Elect	E minor
123.5	Freak - Rare Form	G minor
123	I M N X T C - Denise Motto	C
124	Waiting on My Angel - Jamie Principle	G minor
124	Party - 38th Street	C minor
125	I Can't Turn Around - J.M. Silk (Eb mix)	Eb minor
123	House Nation - The House Master Boyz	D minor at 1.5% (PA 121)

HOUSE CLASSICS

BPM	TITLE/ARTIST	KEY
104	Rocksteady - Aretha Franklin	A minor
111	Let's Go All the Way - Brenda and The Tabulations (re-edit)	C major
113	Billy Who - Billy Frazier	Bb minor
114	Love is the Message - MFSB	C minor
117	Keep On - D-Train	Gb minor
118	Pack Jam - Jonzun Crew (re-mix)	G minor
118	Axel F - Harold Faltermeyer	F minor
118	Last Night a DJ Saved My Live - Indeep	Gb minor
118	Calling All Boys - Flirts	E minor
120	You're the One for Me - D-Train	Gb minor
122	Celebration - Kool & The Gang	Ab major
130	Planet Rock - Soulsonic Force	B minor
131	Blue Monday - New Order	D minor
134	Respect - Aretha Franklin	A minor

UPCOMING RELEASES

ARTIST/TITLE/LABEL

12"

Kenny "Jammin" Jason with "Fast" Eddie Smith/Can U Dance/D.J. In. D.J. 932

Mario "Smokin" Diaz/Fusion Dance/D.J. International, D.J. 910

Darryl Pandey/Work Your Body/D.J. International, D.J. 900

Boris Badenough/Hey Rocky/Trax, TX 130

J M O/Jack is the Message/In The House, CHI 3122

CT Satin/I Found a Friend/Apexton 126

Eddie "Flashin" Fowlkes/Goodbye Kiss/Metropolex 006

Farley/Jack My Body/Dancemania 005

Bubba & The Jack Attack/Pedal to the Floor/Obscure, OB-002

Chicago Music Syndrome/Work It/Dance-Sing, DS 808

Legend/The Journey/Dance-Sing, DS 806

LP

House Music/Volume 2/D.J. International, D.J. 1010

WINTER MUSIC CONFERENCE '87

Serious Communication

by Paul Noah

Years ago, nobody dared to talk about the music business. Now there are few secrets left (nor reasons for them). At last, there are forums for discovery available to those who remain unaware of the variety of important subjects and information within the music industry. The second *Winter Music Conference* which took place at the beautiful Marriott Hotel and Marina in Ft. Lauderdale, Florida was such a forum.

The emphasis was "communication." *Winter Music Conference* co-directors Bill Kelly and Louis Possenti consider "communication" to be, "...the most important factor in music matters today."

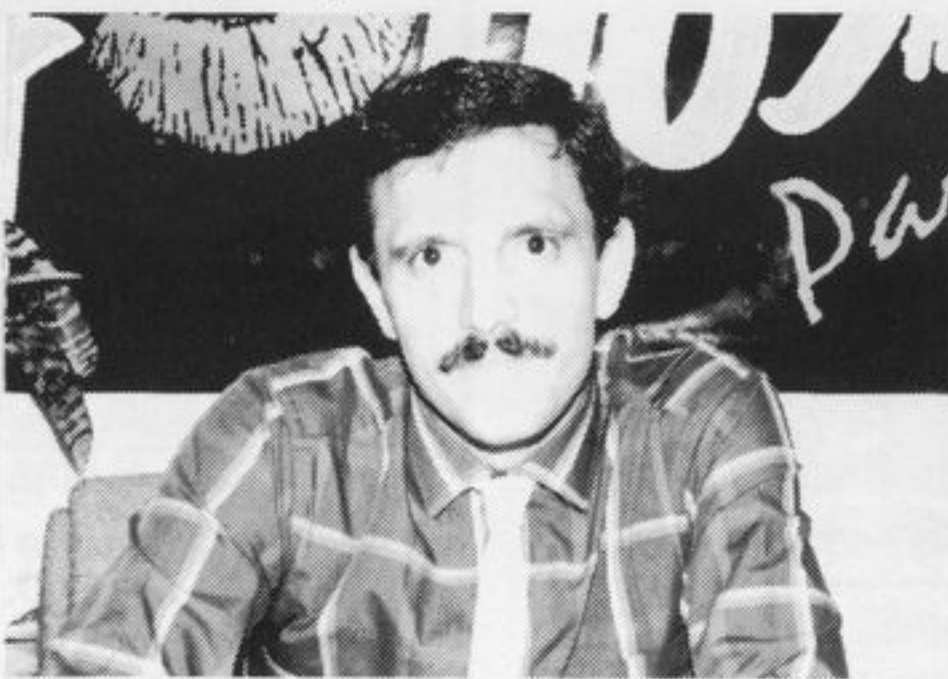
The common denominator of the conference was the Disc Jockey and how they truly have a role in all related areas of the business. This role further legitimizes Disc Jockeying as a career, an art form, and a "science." Never before has the subject been more talked about, written about, or studied. Today's DJ incorporates various "scientific" systems as they paint with various musical colors. They are at least using BPM's and becoming more aware of the importance of Key Signatures to maintain harmonic "flavor" in their mixes. Never before has there been such a compelling need for serious communication about this "science."

Ft. Lauderdale served as the home of this year's *Winter Music Conference*. Coincidentally, the overriding theme throughout the conference was the impact of Florida's "Miami-Sound."

The "Miami Sound" is a new genre of music which has emerged from southern Florida in recent years. This sound is being emulated elsewhere in the United States in markets such as New York, Los Angeles, and even Texas(!). While the "Miami Sound" is homogenous with dance music elsewhere in the country, it possesses some distinctive qualities that are filtering their way into a growing percentage of nightclub and radio programming in both major and minor markets across the nation. The music is often of a medium tempo (115 to 130 beats per minute). But it is through the incorporation of highly rhythmic, Latin oriented percussiveness within the beat

that characterizes this high-energy "Miami-Sound."

While discussing Southern Florida radio specifically, it was surprising to witness the radio panel collectively conclude that the term "Top 40" is "...ambiguous" as a description of Florida radio. At the beginning of the panel's discussion, moderator Bill Tanner (WPOW/Power 96) asked each panelist "...What is Top 40?" He later concluded that "...Top 40 goes through a rotation all the time... exploit what is happening now..." And what is happening is a trend towards "hybrid" programming as heard on Miami's Hot 105 (WHQT). Duff Lindsay, program director for Hot-105 describes his #1 station as a mix of "...Dance and Urban-Contemporary music."



Duff Lindsay

Stronger words were exchanged between the panel members of the forum discussion "Clubs, Booking, and Artist Management" where moderator Bob Caviano stressed the importance of recognizing "legitimate" artists.

But, perhaps the most inspiring forum consisted of the panel of "Producers and Remixers." A distinguished group of true artists in their own right. "Artists" because these are the people who redesign the music towards a high-impact dance sound. A remix can literally bring a song back to life. And these people do it all the time. If you pick up one of your favorite remixes, you'll find that it was more than likely done by one of the panelists of this forum: Francois Kevorkian (Kraftwerk), Shep Pettibone (Pet Shop Boys), Steve Thompson (Madonna), and others. Interestingly enough, all of these men were DJ's first. Many are also musicians; and they com-

municated! Get out your razor blades, your reel-to-reels, your rhythm machines, and do it! There is a need for remixers. There is life after DJ'ing.

Another forum "Record Pools and Record Labels" focused on information especially important for DJ's: Listen and report. Many of the independent labels can barely afford the costs of distributing promotional copies to record pools. Often they cannot provide



A 4-turntable live scratching and mixing demonstration.



Harmonic Keys demonstration.



(L-R) Louis Possenti and Bill Kelly, co-organizers of Winter Music Conference.

full service for the same reason. Each record should be given equal listening time. Your ears could make the difference. And if the record works for you... report it! By doing so, you further validate the DJ as a professional career.

So are we just DJ's? No, we are the blood circulating music to the ears of our audience. Our health comes from the knowledge acquired through serious communication.

LABEL SPOTLIGHT



Logarhythm Records



FATS COMET

A couple of unusual 12" discs arrived at my door over the past few months thanks to my local record pool. Both had a "street" sound, but both featured a very unusual and progressive use of sampling and editing. Both sported the Logarhythm logo, so I had to investigate.

It turns out that Logarhythm is the progressive dance subsidiary of New York-based Upside records, which has been

releasing LP's of meritorious modern music by artists that the major labels just wouldn't know what to do with (such as a very strange and wonderful LP by Vic Godard of Subway Sect).

The Logarhythm releases I received were "Stormy Weather" by Fats Comet, and the most recent release: "Be My Powerstation" by Che.

Fats Comet is a group comprised of the unlikely combination of three members of the of the original Sugarhill Gang (remember "White Lines"?), plus English Master mixer and producer Adrian Sherwood. Their version of the classic "Stormy Weather" nicks its vocal track from an early '60's version of the song by a Doo-Wop group called the Zircons. The juxtaposition of styles creates an unusual and original sound that is virtually indescribable.

The latest Logarhythm release, "Be My Powerstation" by Che (98 BPM; C minor) once again features the talents of Fats Comet and Adrian Sherwood. Showcased in a nine minute "Bloodsucker Mix," this is a wonderfully dark and moody piece of music – perfect for a party in Purgatory.

Coming soon from Logarhythm – something new from Gang of Four and mastermind Andy Gill. If you have trouble finding these items you can contact Upside Records at 225 Lafayette Street, New York City 10012.

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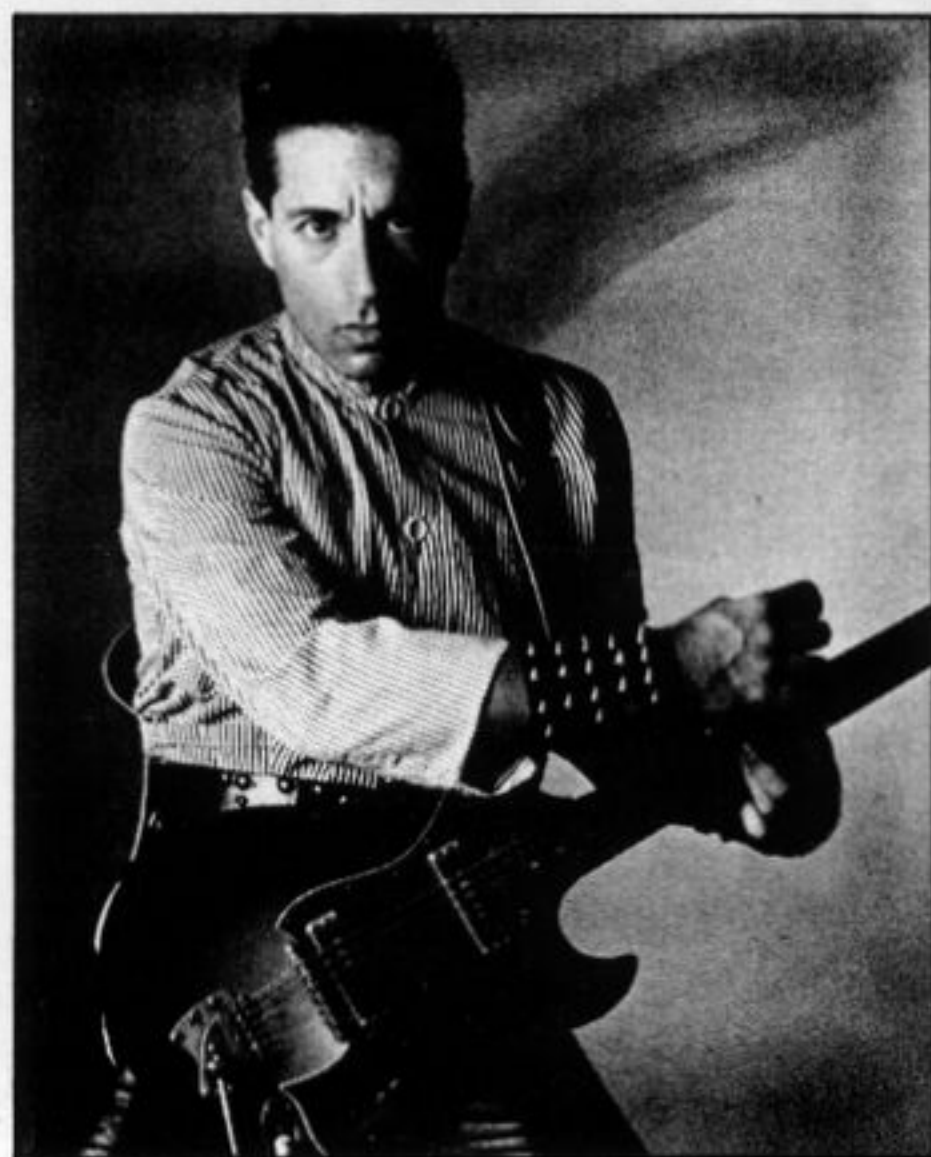
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— STEVE / TAFFY / JEFF —

MICK'S PICKS



by Michael Kester

It seems that '87 has really kicked in musically – here's a group of my current faves including a generous supply of remakes and remixes:

DOMESTICS

Club Nouveau
LEAN ON ME

Tommy Boy (US) 12" TB 894
88 BPM; C major (remix ends C minor)

Here's a remake of the Bill Withers classic, retaining the feel of the original, but updating the rhythm track to make this a surefire floor filler. I was charmed by this track on the LP, but find the remix to be fairly useless except as an extension to the original track. (It's even missing the first piano chord!) My recommendation: use the LP version (which is also on the 12"): ***

Starship
NOTHING'S GONNA STOP US NOW

Grunt (US) 12" 5961-1-GD
96 BPM; Gb major in; G major out

This record sounds very American and very Top-40, but it is also the best I have heard of this style in a very long time. I am also amazed that it was not serviced through my record pool.

Unless you're spinning for a hardcore progressive crowd, this should be on your playlist nightly: ****

Prince
SIGN O' THE TIMES
Paisley Park (US) 12" PRO-A-2687
99 BPM with a cold end; C minor

Prince's best in a long time – slow and tough and to the point: ****

General Public
IN CONVERSATION
I.R.S. (US) 12" IRS-23734
105 BPM; G major intro (first 20 ms.), then A minor

It's great to have something from these guys in a low BPM range, and it also happens to be one of their strongest released to date. A slow, moody groove that cooks nicely throughout the mix – so good, in fact, that I don't even mind the hackneyed vocal samples in the intro: **** 1/2

Simply Red
THE RIGHT THING
Elektra (US) 12" 0-66816
107 BPM with a cold end; E major

A different sound this time around for Mick Hucknall and company – a song in a major key with an uplifting feel and a Gospel-like choral sound. Absolutely a must: **** 1/2

Intimate Strangers
RAISE THE DRAGON
I.R.S. (US) 12" IRS-23703
116 BPM; C major

Actually released towards the end of last year, this one should not be overlooked. With a style that borrows from the English Beat and General Public, and a vocal that reminds me of Eddy Grant, this is a strong song with a positive message that should lift the spirits of any dancefloor: ****

Kids in the Kitchen
BITTER DESIRE

Sire (US) 12" 0-20554
120 BPM with a cold end; G major

If you can get past the obligatory sample intro, you will find a charming song with a very strong chorus. And if Sire would release a remix in which the rhythm didn't drop out just when the vocal kicked in, there might be some hit potential here. Still, it's too good to pass by: *** 1/2

The Ward Brothers
CROSS THAT BRIDGE
A&M (US) 12" SP-17452
122 BPM; A major

After a long period of reflection and depression, hopefully all of the positive music now being released indicates a trend towards taking charge conquering problems on one's own. Here is a tune just about that – and they don't make 'em much better than this. An excellent song, well produced – in short, cream of the crop. Pop: **** 1/2

Venus
HOT SUN ON VIDEO
JDC (US) 12" 0076
129 BPM; F minor

This track has actually been around for a couple of years as an import, and has also been released on Disconet, but, hopefully, this domestic pressing will make it available to more stateside programmers. If you go for Eurobeat, don't miss this – it is one of the best of the last few years: ****

IMPORTS

Freddie Mercury
THE GREAT PRETENDER
Parlophone (UK) 12" 12R6151
69 BPM with a cold end, G major in, Ab major out (with internal modulations)

Freddie sings the Platters classic, and the result is exactly what you would expect from this combination: * 1/2

Torch Song
CAN'T FIND MY WAY HOME
 YII (UK) 12" 002
 87 BPM with a cold end; Db major

This is a remake of an old Steve Winwood tune, and it's also my favorite track from the wonderful "Ecstasy" LP. (It's also included in the domestic Torch Song compilation LP "Exhibit A") Slow and ethereal, but with a touch of impending evil – use this for your darkest hour: * * * *

Boy George
EVERYTHING I OWN
 Virgin (UK) 12" Boy 100-12
 88 BPM; Gb major

Originally a hit for David Gates of "Bread" fame, and probably still kicking around on some K-Tel "Romantic Rock" package, this song was covered by Reggae artist Ken Boothe in the early seventies, and became a top hit in England.

It is this reggae arrangement that Boy uses here almost note for note, with toasting and dub effects added for the extended version. The resulting track is pleasant but dull, and Boy's vocal performance is almost embarrassing – recommended for fans only: * 1/2

T'Pau
HEART AND SOUL
 Siren (UK) 12" SRN 41-12
 90 BPM; C major

A very pleasant record from a girl with a very strange name. Haunting and melodic, but a bit over-arranged. There is so much going on in this record that at times it sounds a bit mushy. This one would definitely benefit from a longer and cleaner remix, but it's still worth a listen in its present form: * * * 1/2

Melon
ONLY TONIGHT
 Epic (UK) 12" Melon T1
 99 BPM with a cold end;
 F major intro (16 ms.), the Bb major

This is the B-side of the "Funkasia" twelve-inch – a track I could definitely live without. "Only Tonight," however, is so endearing that it has quickly become a current favorite. A disarmingly charming male vocal invites you for a quick romance: "Forget your troubles, forget your lover – only tonight." How can you resist?: * * * *

Cyndi Lauper
WHAT'S GOING ON
 Portrait (UK) 12" CYNT1
 99 BPM; Bb major

Cyndi's great LP track is presented here in three alternative versions: a long version, an instrumental, and a club version complete with a long percussion intro perfect for mixing. Faultless and essential: * * * * 1/2

Iggy Pop
SHADES
 A&M (UK) 12" AM374
 102 BPM; intro and choruses:
 F major; verses: C major

This is simply a 12" pressing of the album version of "Shades," but it's so good, who cares? And, as a bonus, you get an interesting extended version of "Baby, I Can't Fall" (135 BPM with a cold end; A major), plus a repressing of the extended version of "Cry For Love." (You should have worn out your original copy by now, anyway.) All in all, an unbeatable package: * * * *

Thompson Twins
GET THAT LOVE
 Arista (UK) 12" TWINS 1212
 105 BPM with a cold end; Db major

A typical Thompson Twins tune – endearing and innocuous – yet refreshing this one is closer to the sound of their old classics than anything else they have done recently: * * *

Alison Moyet
WEAK IN THE PRESENCE OF BEAUTY
 CBS (UK) 12" Moyet T2
 107 BPM; C major

I was thoroughly amazed that this song, recorded by Floy Joy a year or so ago, did not become a Top-10 smash in this country. Alison's version, unfortunately, doesn't seem destined for the top either – while essentially copying the original arrangement, she sounds like she is having trouble staying awake in the presence of beauty. Alison fans don't despair, however, for the B-side of this 12" contains a little gem called "Work on You" (108 BPM; Gb major), which opens with the line "Can I sleep on your floor tonight if I promise to stay there – I want to be with you" – irresistible stuff, making this 12" a worthwhile acquisition: * * *

Erasure
SOMETIMES (Shiver Mix)
 Mute (UK) 12" L12 MUTE 51
 108 BPM; C major
 (verses start in G major)

This is the first of three releases from Erasure that have arrived at my door in the last month or so. This one is one of two "limited edition" remix packages, and it is a terrific one indeed. For the "shiver mix," "Sometimes" has been slowed down a bit from its original 112 BPM, lowering the key one half step from the original Db major to C major, however both records can be synchronized and mixed in key. The texture of the original is also altered here, with the guitar and synthesizer filtered through a heavy tremolo effect – hence the "shiver."

Also included in this excellent package is a slowed-down and reworked version of "Sexuality" (98 BPM with a cold end; Bb minor at +2.25; PA BPM: 101), making this formerly lackluster track much more appealing. And, as if all this wasn't enough, there is also a remix of one of the best tracks from the "Wonderland" LP – "Senseless" (106 BPM with a cold end; Gb minor). All in all, an unbeatable combination: * * * * 1/2

Kissing the Pink (KTP)
CERTAIN THINGS ARE LIKELY (Garage Mix)
 Magnet (UK) 12" 12 KTP 9
 117 BPM; A minor, with A major choruses to the end

Here's another strange superimposition that really works well. This is the title track from the essential KTP LP, and it has been given a "house-style" bassline, similar to that of Mel and Kim's "Showing Out." The result works surprisingly well – giving the original Middle-Eastern flavored track a hot dance groove. Plus, if you liked the original (all in A major), it's here too in a very nice (and more danceable) extended version on the B-side. Don't miss this one: * * * * 1/2

Johnny Hates Jazz
SHATTERED DREAMS
 Virgin (UK) 12" VS 948 12
 120 BPM; D minor in; Eb minor out

A cool Howard Jones-style tune with a good dance feel, and a very well paced extended mix. With the lackluster stuff Mr. Jones has been releasing of late, this could give him a run for his money: * * *

The Mission
TOMORROW NEVER KNOWS
 Mercury (UK) 12" MYTHX3
 128 BPM with a cold end; A minor at
 -1.4 (PA BPM: 125)

The last entry this time is once again a B-side. "Severina" on the A-side, is interesting listening, but "Tomorrow," on the other hand, is a moody remake of the Beatles tune that progressive spinners should definitely check out: * * * 1/2

Erasure
IT DOESN'T HAVE TO BE
 (Cement Mix)
 Mute (UK) 12" L12 MUTE 56
 109 BPM with a cold end; C major at
 + 1.75 (PA BPM: 111)

This is the one of the three Erasure releases that I would not unquestioningly recommend. The first two-thirds of the track is instrumental, overlaid with strange Philip Glass-like chords, and when the vocal does enter, it too is blanketed by minor

harmonies, very dark mood over this very positive song. This could be used as an extension for the original, but proceed at your own risk.

Also included here is a remix of "Heavenly Action" (105 BPM; D major), which is quite good, but not a radical enough departure from the original to make it a necessity, so this is the only low score of the three Erasure releases: * * *

Sparks
ROSEBUD
 Consolidated Allied (UK)
 12" TOONT-4
 114 BPM; B minor

The story goes that "Rosebud" was William Randolph Heart's oh-so-secret pet name for wife Marion Davies' privates, so that the appearance of the word in "Citizen Kane," was a very personal slap in the face. What this has to do with this song I don't know, but I've always liked the story. I like this song, too. In fact, it was my favorite track from the "Music That You Can Dance To" LP. Here it is,

remixed and extended, with the over-orchestrated passages from the LP version pulled down a bit in the mix, and the result is nothing short of perfection: * * * * 1/2

Erasure
IT DOESN'T HAVE TO BE
 Mute (UK) 12" 12 MUTE 56
 111 BPM with a cold end; C major

This is the one new song we've gotten from Erasure this time around, and it's so well done that people react to it as if they've heard it many times before. Starting with an African chant (very fashionable these days), we go into a song with a perfect melody and chorus (one that goes exactly where you want it to), and the crowd is hooked. This sounds like hit material to me, and I wonder when Sire is going to get around to releasing some of this stuff domestically.

The bonus in this package is a remix of "Who Needs Love Like That" (119 BPM; Bb m), heavy-laden with nasty guitars, making for a real change from the original version, and making this release a definite must: * * * * 1/2

DWAIN WHEELER REVIEWS

Ernest Kohl
"Sooner or Later"
 Dice 12" TGR 1012

After his much-talked about performance for the '86 New Music Seminar "HINRG Showcase" at The Saint, Ernest Kohl has now released his first domestic record (let's not even consider the fiasco at Mega Records last year).

Yes, this is a remake of the Grass-roots classic hit "Sooner or Later." But it is also much more! Suffice it to say: this record also captures the magic of Ernest Kohl! There are three versions on this disc. The "Extended Dance Mix" (almost nine minutes of heaven) by Mike Cavallone, The Saint's own in-house spinner, and Steve Smallwood fills side one. This mix (125 BPM) has much in common with the previous string of other Dice HINRG hits. It's full of sounds and tricks to keep your floors

moving and structured with a long intro. A good build-up to E.K.'s enthusiastic vocals. There are two percussive breaks to play with, a dynamic vamp, and an acappella "Love Will Win" exit.

The other side has two different "EK" mixes. If you are a "D.O.A." or "Bananarama" fan, these should grab you. But be careful; they won't let go! And your dance floor will explode. This side is filled with solid percussion and a very clean sound that's prevalent throughout the disc highlighted by Ernest Kohl's sexy maturing vocals. There's also a driving clap pattern, a little faster (127 BPM), and a different arrangement, moodier overall, and a fun synth break.

Both sides make this a winner. PS... Love Will Win!

Frank Loverde & Manifestation
"Love Take Me Higher"
 Megatone 12" MT144
 Produced by L. Frappier and
 D. Diebold

A good song in the vein of other Megatone product (Sylvester and P. Cowley in "Menergy"), and with very good production qualities that make this a "shoe in" at HINRG clubs.

Special effects for an intro start this 12" off, then quiet. A sharp synth pattern slices the silence and drum kicks in at 128 BPM, the mix builds adding many layers to entice. Frank's lead male vocals with Manifestation's strong (female) backing is worked into an eerie feel. With the mandatory break, dropping to bare beat then building fast back into the full mix, rounds out Side A.

The flip is the instrumental mix structured with the same vocal.

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HARMONIC KEYS UPDATE SHEET

Key					Pitch		Key					Pitch	
BPM	Song/Artist	Intro	Outro	Outro	PA	BPM	BPM	Song/Artist	Intro	Outro	Outro	PA	BPM
088	Stairs and Flowers <i>Skinny Puppy</i>	B minor	B minor	Cold		118	Bring Him Back Home <i>Hugh Masekela</i>	Ab major	Ab major	Fade	+1.5	120	
090	Tender Moments <i>Peggi Blu</i>	Bb minor	Bb minor	Fade		118	Come As You Are <i>Peter Wolf</i>	G minor	G minor	Cold			
092	Sweetest Taboo <i>George Howard</i>	Bb minor	Bb minor	Fade		118	No One Knows <i>Wild Mary's</i>	C minor	C minor	Cold			
098	It Doesn't Have to Be <i>The Blow Monkeys</i>	A major	A major	Cold		118	Queen of Hearts <i>Carol Williams</i>	C minor	C minor	Fade			
099	Sign O the Times <i>Prince</i>	E minor	E minor	Cold		120	Destiny <i>The Concept</i>	E minor	E minor	Fade			
101	What's Going On <i>Cyndi Lauper</i>	Bb major	Bb major	Cold		121	Day In Day Out <i>David Bowie</i>	G major	G major	Fade			
102	La Isla Bonita <i>Madonna</i>	Db minor	Db minor	Cold		121	Find Yourself <i>Secret Society</i>	D minor	D minor	Fade			
103	Don't Forget <i>Glass Tiger</i>	A minor	A minor	Cold		122	Count On Me <i>T. Ark</i>	G minor	G minor	C/F			
103	Mutual Attraction <i>Sylvester</i>	Eb minor	Eb minor	Cold		122*	Dominoes <i>Robbie Nevil</i>	Gb minor	E minor	Fade			
105	Telepathy <i>Deborah Allen</i>	C minor	C minor	Cold		123	Flashback <i>Paul Carman</i>	Bb minor	Bb minor	Fade			
106	Time Out for the Burglar <i>Jacksons</i>	A minor	A minor	Fade		125	Do The Dance <i>Trance-Dance</i>	E major	E major	Cold			
106	True Confessions <i>Jeff & Karyn White</i>	E major	E major	Fade		126	Faster Than the Eye <i>Celena Duncan</i>	A minor	A minor	Cold			
109*	Jump Into My Life <i>Stacy Lattisaw</i>	Eb minor	Eb minor	Cold		126	Lay It On The Line <i>Elaine Charles</i>	F minor	F minor	Cold			
109	Workin' Up a Sweat <i>Full Circle</i>	A minor	A minor	Face		127*	The Girl from Ipanema <i>Mystique</i>	Eb major	Eb major	Fade			
111	The Honeythief <i>Hipsway</i>	B major	B major	Cold		128	The Telephone Call <i>Kraftwerk</i>	G minor	G minor	C/F			
113	Back and Forth <i>Cameo</i>	Gb minor	Gb minor	Cold		130	Boom Boom (Let's Go) <i>Paul Lekakis</i>	B minor	Eb minor	Fade			
113	Some People <i>Paul Young</i>	D major	D major	Fade		131	Bam Bam Bam <i>Left Lane</i>	C minor	C minor	Cold			
114	Hooked On You <i>Sweet Sensation</i>	F minor	F minor	Cold		134	Red Rose <i>Alphaville</i>	F minor	F minor	Fade			
116	Action Reaction <i>Griffin</i>	G major	G major	C/F		135	Wasteland <i>The Mission U.K.</i>	E minor	E minor	Fade			
116	Charge Me Up <i>Glamour Girls</i>	G major	G major	Cold		136	Soul <i>Job</i>	A minor	A minor	Fade			
116	Clave Rocks <i>Amoretto</i>	A minor	A minor	C/F		140	You <i>Boytronic</i>	C minor	C minor	Cold			
116	Right On Track Breakfast Club	Db minor	Db minor	Fade		152	Dancin' with My Mirror <i>Corey Hart</i>	D minor	D minor	Cold			
117	Casual Sex <i>Carrie McDowell</i>	F minor	F minor	Fade									
117	January February <i>Tina B.</i>	D minor	D minor	Fade									
117	Mr. Right <i>Eleanore Mills</i>	C minor	C minor	Cold									

*Correction of earlier mistakes in previous 3/9 update sheet.

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HARMONIC KEYS

TOP 100

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

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

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

Thank you,
Dwayne Wheeler

Chart Pos.	BPM	TITLE/ARTIST	KEY	OUTRO
1	109	Looking for a New Love - Jody Watley	A minor	Cold
2	120	Fascinated - Company B	F minor	Fade
3	120	Come Go with Me - Expose	E minor	Fade
4	117	Feels Like the First Time - Sinitta	C minor	Fade
5	115	Move Out - Nancy Martinez	E minor	Cold
6	123	House Party - Phil Fearon	C major	Fade
7	88	Lean On Me - Club Nouveau	C major	Cold
8	133	We Connect - Stacy Q	Ab minor	Fade
9	124	No Lies - SOS Band	E minor	Cold
10	114	Open Your Heart - Madonna	F major	Fade
11	125	Do the Dance - Trance Dance	E major	Cold
12	125	Only In My Dreams - Debbie Gibson	Eb minor	Cold
13	123	You Keep Me Hanging' On - Kim Wilde	G minor	Fade
14	121	Let's Go - Wang Chung	Gb major	Cold
15	131	Something in My House - Dead or Alive	G minor	Cold
16	119	Showin' Out - Mel and Kim	A minor	
	-120		+ 1.0	Cold
17	120	Control - Janet Jackson	Eb minor	Cold
18	122	Dominoes - Robbie Nevil (Remix)	Gb minor -	Fade
			Ends E minor	
19	122	Does It Feel Like Love - Genuine Parts	D major	Cold
20	105	Ego Maniac - Jocelyn Brown	A minor	Fade
21	100	Crush - Grace Jones	E minor	Cold
22	113	Show Me - Cover Girls	F minor	Cold
23	123	L.O.V.E. - Erotic Exotic	C minor	Cold
24	109	Candy - Cameo	B minor	Cold
25	115	Keep Your Eye On Me - Herb Alpert	Eb minor	Fade
26	103	Mutual Attraction - Sylvester	Eb minor	Cold
27	108	I Knew You Were - A. Franklin/G. Michael	E major	Cold
28	120	Let the Music Take Control - JM Silk	F minor	
29	118	One Look - Paul Parker	C minor	Cold
30	116	Big Time - Peter Gabriel	Ab minor	C/F
31	137	Love and Devotion (remix) - Michael Bow	E major	Cold
32	99	Sign of the Times - Prince	E minor	Cold
33	132	One More Time - Bianca	E minor	Fade
34	123	So Glad - Pepper Watkins	B minor	Fade
35	121	Someone Like You - Sylvester	G minor	Fade
36	110	Serious - Donna Allen	C minor	
37	121	Where's the Party - Madonna (Disconet)	C minor	Fade
38	128	Ever Fallen in Love - Fine Young Cannibals	B minor	Fade
39	112	Never Too Late - K.T.P.	B major	Fade
40	120	Bizarre Love Triangle - New Order	Bb major	Fade
41	136	So Cold the Night - Communards	Db minor	Fade
42	130	Energy is Eurobeat - Man 2 Man	D major	
43	112	You Better Quit - One Way	Eb minor	
44	131	Cry Wolf - A-ha	D minor	Fade
45		LP Cuts - Beastie Boys		
46	119	Gold Digger - Lime	C minor	A-Cold B-Fade
47	101	What's Going On - Cyndi Lauper	Bb major	Cold
48	84	You Got It All - The Jets	Db major Eb major	
49	127	It's Tricky - Run DMC	Gb minor	Fade
50	111	Doesn't Have to Be Like That - Erasure	C major	Cold
51	115	So Much For Love - Venetians	G minor	Cold

Chart Pos.	BPM	TITLE/ARTIST	KEY	OUTRO
52	134	Lay All Your Love On Me - Posion #9	C minor	Fade
53	119	Change of Heart - Cyndi Lauper	F minor	Cold
54	101	Something Special - Patti LaBelle	Bb major	Cold
55	109	Stoned Love - Kool & The Gang	Db major	Fade
56	116	He Wants My Body - Starpoint		
57	128	Telephone Call - Kraftwerk	G minor	C/F
58	111	Honeythief - Hipsway	B major	
59	157	What You See is What You Get - Tina Turner	F major	
60	141	I've Got the Night Off (Dub) - Kathy Kosins	A minor	Cold
61	116	Raise the Dragon - Intimate Strangers	C major	
62	118	No One Knows - Wild Mary's	C major	
63	127	Sooner or Later - Ernest Kohl	C minor	Cold
64	126	Lay It On The Line - Elaine Charles	F minor	Cold
65	136	Boy in the Bubble - Paul Simon	A minor	
			G major	Fade
66	120	Last Chance - Cyre	E minor	
67	140	Don't Need a Gun - Billy Idol	E major	Cold
68	105	In Conversation - General Public	A minor	Cold
69	116	Where Are You - Sixteen B	A minor	Cold
70	187	Infected - The The	Gb minor	Fade
71	130	Boom Boom - Paul Lekakis	B minor	
			Eb minor	Fade
72	138	Hanover Fist - Razor Garden	D minor	
73	99	Louie Louie - Tyme Code	G major	Cold
74	103	New Dress - Cheryl Lynn	G minor	Fade
75	132	Back to You - Crystal in the Pink	A major	Fade
76	65	Love You Down - RFTW	G major	Fade
77	109	Jump Into My Life - Stacy Lattisaw	Ab minor	Cold
78	107	The Right Thing - Simply Red	E major	Cold
79	114	Electric Salsa - Off	C minor	Cold
80	132	Boys - Leah Landis		
81	86	Let's Wait Awhile - Janet Jackson	Bb minor	
82	124	One Night - Secret Ties	Eb major	Cold
83	121	Boy Toy - Tia	Bb minor	Fade
84	150	Live Your Life - Stephanie	Eb minor	Cold
85	128	Love Take Me High - Frank Loverde	G minor	Fade
86	87	Have You Ever Loved Someone - Freddie Jackson	E minor	
87	124	What You See is What You Get - Brenda K. Starr	B minor	Cold
88	119	She - Jessie Johnson	D minor	Cold
89	120	Shy Girl - Stacy Q	A minor	Cold
90	168	Do Ya Do Ya - Samantha Fox	Bb minor	Cold
91	129	No Police - Ziggie	Db minor (w/ mod.)	
92	120	Won't Stop Loving You - C Bank	D minor	Cold
93	114	Caught Between A Rock - Debra Lesage	Db minor	Fade
94	Various	Disco - Pet Shop Boys - EP		
95	116	Dancin' - Shannon	Eb minor	Fade
96	135	Love or Desire - Stacy Q (Prime Cuts Remix)		
97	116	Right on Track - Breakfast Club	Db minor	Fade
98	134	Red Rose - Alphaville	F minor	Fade
99	137	I'm A Winner - Kinky Go	D minor	Fade
100	124	They're Playing Our Song - Trinere	D minor	Fade

NOSTALGIA AND THE MOVIES



Joel-Steven heading up "Rock around the Clock" show.

Photo: Bob Cory

by Joel-Steven

It's been going on for years. Ever since an early seventies movie called "American Graffiti," film makers have utilized existing songs to coincide with the action or attitudes of the plot. "Graffiti" was unique because it included a double-album soundtrack, and soon set the standard for movie/album tie-ins.

Now that the current wave of oldies has grown to tidal proportions, nostalgia songs are being salted into all kinds of movies, even those that don't take place in that time period. Nevertheless, many of the oldies but goodies contain certain feelings, nuances, excitement, and comedic or dramatic elements that enhance the story line. It's almost hard

to imagine a movie like "The Big Chill" without "I Heard It Through The Grapevine" or any other of those great Motown classics. And now with the nostalgia wave in full swell, oldies are being tossed in even if they have no bearing on the storyline. Indeed, some very memorable moments from recent films have involved classic oldies tossed in solely for their entertainment value.

Last year, 1986, was an exceptional year for nostalgia/movie tie-ins. Most of these motion pictures even took their titles from golden oldies.

Among these; "Peggy Sue Got Married," "Stand By Me," "Blue Velvet," and "Mona Lisa," have been nominated for major awards in the Oscars race. Others were comedies that used oldies

song titles like "Soul Man" or "Jumpin' Jack Flash" in a loose plot tie-in. And who could forget Jon Cryer's fantastic lip-sync to Otis Redding's "Try a Little Tenderness" in "Pretty in Pink," Tom Cruise's off-the-wall and off-key crooning of the Righteous Brothers' "You've Lost That Lovin' Feelin'" in the box office gem smash "Top Gun," or the great blues showdown in "Crossroads"?

Another nostalgia tune, extensively used 1987, is the Beatles'/Isley Brothers' classic "Twist and Shout," a song used in three separate movies. First, a foreign film from the Netherlands (the biggest in their movie history) actually titled "Twist and Shout," concerning a couple of teenage boys and their obsession with the Beatles and the crazy fads

of the times. In John Hughes' hilarious "Ferris Bueller's Day Off," Matthew Broderick hops onto a Chicago parade float and lip-syncs the Beatles version, while Rodney Dangerfield in the hit comedy "Back to School" sings the tune himself in a wild bar scene. It's no wonder that the re-issue of the "fab four's" version was bigger last year than in its initial release.

More films will be released this year featuring classic songs as their titles. Coming in '87 are films named "Some Kind of Wonderful," "Walk Like A Man," "Burnin' Love," "Nadine," "Wild Thing," and "La Bamba," which is based on the story of the late Ritchie Valens.

Motion pictures are not the only medium to jump on the oldies bandwagon. Last year brought us the only series set in the sixties, "Crimestory," which features a lot of period pieces including Del Shannon's remake of his own "Runaway." Fast food restaurants, soft drink companies, and automobile manufacturers have adapted countless classics for their commercials. The pinnacle, I believe, was reached with the California raisin commercials, where the wrinkled fruit-men step in time to Marvin Gaye's "Grapevine."

Movies, TV shows, commercials and other forms of mass media entertainment continue to use the great songs of days gone by, endearing us to their product by stirring up old memories, and at the same time carving a niche that permanently engraves the stigma of nostalgia classics into our hearts, minds, and record collections.



JOEL-STEVEN



Some pre-show antics with Joel-Steven.

JOEL-STEVEN'S "FAVORITE" TRANSITION SETS

BPM	TITLE/ARTIST	KEY	PA	
119	AIN'T TOO PROUD TO BEG The Temptations	C	+2.0	137 WILL YOU STILL LOVE ME TOMORROW The Shirelles
124	TEARS OF A CLOWN Smokey Robinson	C	-1.0	TOSSIN' will have them boppin', but a gradual slide in WILL YOU is a beautiful transition into a cuddler that allows you to slow it down. Remember, romantic ballads are the backbone of oldies but goodies.
120	BABY, NOW THAT I'VE FOUND YOU The Foundations	C	+2.0	127 LOUIE LOUIE The Kingsmen
	Start PROUD at +2 PA and overlay TEARS at -1 PA with final complete chorus. With BABY at +2ish PA it should blend in beginning with the word "CLOWN" in the last complete chorus. The Foundations have a 60's bubble gum sound that will carry you to almost anything in that musical style from the "Motown Sound."			120 SHOTGUN Jr. Walker & The All-Stars
133	DOUBLE SHOT OF MY BABY'S LOVE Swingin Medallions	Ab	+0	128 DANCIN' IN THE STREETS Martha Reeves & Vandellas
132	CRY LIKE A BABY The Box Tops	D	+1.5	LOUIE is the ultimate transition song, a combination of wild Sixties, soul, and surf. During 2nd half of final chorus, overlay SHOTGUN at almost 4% PA difference starting with first downbeat after opening drum fill. Somewhere near the same adjustment, match up DANCIN' and kick in at the drum fill before vocal, or to get OUT of a soul set, follow SHOTGUN with WORKIN' in the set below. Use a 1.5% difference and overlay after bass guitar intro.
135	GET READY Rare Earth	D minor	-0.5	120 SHOTGUN Jr. Walker & The All-Stars
	Virtually a reverse of set #1, starting with a raunchy 60's sound and ending in heavy soul. DOUBLE should be at +0 PA, with CRY at +1.5ish PA overlaying the last chorus. It's a half-step down sort of modulation that just sneaks in. READY overlays at -0.5 PA near the end in a jammin' soul groove.			116 WORKIN' MY WAY BACK TO YOU Four Seasons
138	LITTLE LATIN LUPE LU Righteous Brothers	F	0	162 I SAW HER STANDING THERE The Beatles
132	MONEY (THAT'S WHAT I WANT) Barrett Strong	F	0	152 DA DOO RUN RUN The Crystals
	or			Since DOO RUN speeds up a bit during the song and is slightly sharp already, the song only needs a 2ish% over STANDING when overlayed at last chorus. A good way to get back to that late 50's/early 60's sound from the English Invasion 60's sound.
132	MONEY (THAT'S WHAT I WANT) Righteous Brothers	F	+0	136 YOU REALLY GOT ME The Kinks
131	KICKS Paul Revere & The Raiders	F	+1	142 LET'S SPEND THE NIGHT TOGETHER Rolling Stones
	With LUPE at 0 PA and MONEY at 0 PA, overlay at "outro" (as opposed to "intro") to go from early 60's sound to soul. Or go from soul to that mid-60's sound with MONEY at +0 PA and KICKS at +1 PA.			146 BURNIN' LOVE Elvis Presley
	PROUD MARY Ike & Tina Turner	D	+0	A great way to jump back into the 50's after all those "dirty" mid-60's songs. LET'S SPEND is simply started with the first four guitar downbeats at the very end of GOT ME. By the time The Kinks have completely faded, LET'S SPEND really kicks in. Creep your speed adjustment up to +1% on the Stones, and overlay BURNIN's opening guitar riffs with the first of the Stones. When LET'S SPEND modulates to the "D", BURNIN's drums will kick in, changing the key from "G" to "D" and the mood from 60's to 50's.
	NOBODY BUT ME Human Beinz	D	+1.5	
	or			
	NOBODY BUT ME Human Beinz	D		
	LAND OF A THOUSAND DANCES Wilson Pickett	D		
	Mentioned last issue as a great transition song, NOBODY is a groovin' 60's song that bounces out of PROUD (+0) at a +1.5 PA or into DANCES after the double-countdown and horns. Another in or out of soul/60's sound transition.			
141	TOSSIN' AND TURNIN' Bobby Lewis	C		

Always keep in mind that these oldies have a hard time keeping the same BPM throughout the entire song. Mixes that look like they could never work on paper, actually pull themselves off on the turntables. The key is practice and experimentation. Send your favorite mixes to me in care of *Harmonic Keys Magazine*, and we'll compare notes. Have fun and keep it in the grooves!

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Classic Sets

PETE DONELLO
RUMOURS - FT. COLLINS, CO

The first thing to remember when mixing the classics is that the record pressings are not as consistent as they are today. This means you're going to have to adjust volume and equalizer after every mix. Once you're used to that, get ready to bring back a flood of memories.

BPM	TITLE/ARTIST	KEY	PA
127	GET OFF MY CLOUD Rolling Stones	E major	
127	OH PRETTY WOMAN Roy Orbison	A major	
126	DANCING IN THE STREETS Martha Reeves	E major	
124	TAKE OUR CLOTHES OFF Jermaine Stewart	E major	
127	or VENUS Bananarama	E minor	
160	SURFIN' USA Beach Boys	Eb major	
149	I GET AROUND Beach Boys	G major in A major out	
149	DANCING IN THE DARK Bruce Springsteen	B major	
152	NOBODY BUT ME Human Beinz	D major	
149	CROCODILE ROCK Elton John	G major	
149	GIMME SOME LOVIN' Spencer Davis	G major	
149	THE HEAT IS ON Glenn Frey	D major	
126	THAT'LL BE THE DAY Buddy Holly	A major	
125	RESCUE ME Fontella Bass	A major	
126	SUGAR SUGAR Archies	D major	

The ultimate Jitterbug Set. With a little use of your pitch adjustment this set will work wonders.

158 EDGE OF HEAVEN A minor
Wham

As "Heaven" ends cold, it's easy to slam into.

164 WAKE ME UP BEFORE YOU
GO GO C major
Wham

162 WHOLE LOTTA LOVIN' E major
Huey Lewis

As "Wake" fades bring up drum riffs at beginning of Whole Lotta Lovin. (right after acapella opening).

162 ROCKIN' AT MIDNIGHT E major
Honeydrippers

163 DON'T MESS AROUND WITH
JIM E minor

Jim Croce
170 PART TIME LOVER A minor (-1.0)
Stevie Wonder

Raise Croce to +1.0 on PA and drop Wonder to -1.0 PA and mix in drum samples as Croce fades. Don't worry, it will mix.

168 MY MUSIC A major
Loggins & Messina (+2.0)

Slam vocal opening as Part Time Lover goes into drum break. Both of the last 2 songs are a little sharp of true pitch, but they still work well.

THE WEDDING RECEPTION

PART II

by **LARRY RODKIN**
aka
Lawrence of Florida



In our last article, we covered music for the ceremony, cocktail hour and reception. This installment will cover "The Traditions...those little touches that add so much to the enjoyment of the wedding party."

The Toast

Usually given by the best man – just before the meal is served. Upon occasion, we hold the toast until later during the dinner, but before the meal is the norm. It is not unusual for the father of the bride and/or groom to also add a toast. Most times this is done before the end of the meal, while the guests are still seated and have their drinks or champagne.

Some of our mobile music systems have wireless microphones. This enables the best man to be heard by the guests and still be near the bride and groom. (Of course, with a smaller wedding, being heard is usually not a problem.)

The Meal

If it is a sit-down dinner, we generally play light jazz and soft rock as background. In between courses, if time permits, we normally pick up the pace. This allows the guests to get up and start the fun.

In the case of a buffet, we call the tables to the buffet by number or walk up to each table in turn. We announce this procedure in advance so everyone knows what is happening. The bridal party's table goes first, with parents and grandparents close behind. Let's

face it, if everyone goes up at once, the like would look like something out of M*A*S*H.

The Dance with Father

During the course of the festivities, we schedule a time for the bride to dance with her father. We *strongly* suggest that the father be forewarned especially if he has had a few drinks. The bride will probably want to check her makeup.

The song most used for this is "Daddy's Little Girl" by The Mills Brothers, with Al Martino's version running a close second. With dozens of versions available (from Jim Nabors to the Soundtrack), "Sunrise, Sunset" is also used for this part of the reception.

The Dollar Dance

Although not as popular as it was a few years ago, The Dollar Dance is still requested by many couples. For those of you who are unfamiliar with this dance, the basic concept is to give the male guests the opportunity to dance with the bride and the female guests with the groom. This "privilege" costs each guest a dollar (hence, the name "Dollar Dance"). Each guest is allowed approximately 30 seconds. The maid of honor collects for the bride; the best man for the groom. However, sometimes the maid of honor and best man will tape (yes, I've really seen it done) dollars to the bride and groom. When all the guests are finished dancing with the bridal couple, the money is counted. Whoever collects the most gets the other's money, too. (This is usually the couple's first fight!)

The Garter Toss

The bride is seated in the center of the dance floor with the single men (or those who wish they were single again) in a good visual location. Here's when the groom s-s-s-slowly removes his wife's garter (with or without using his teeth) as the song "The Stripper" blares out from the speakers. Once the garter is removed, the groom tosses it to the single men. (We normally keep a spare garter in case the one the bride is wearing is a family keepsake.) Whoever grabs the garter then takes a seat of honor on the side of the dance floor.

The Bouquet Toss

The single women line up on one side of the dance floor, with the bride on the opposite side. The bride turns around so her back is facing the single women. On the count of three, the bride tosses the bouquet over her shoulder to the awaiting arms of her single friends. Then the lady who caught the bouquet sits in the center of the dance floor and the man who caught the garter puts the garter on her as "The Stripper" is repeated.

How far up her leg should he go?... it depends (let your imagination go wild).

The Cake Cutting

We suggest that the cake cutting ceremony be done 45 minutes to an hour before the reception is scheduled to end. This will allow ample time for the cake and coffee to be served without the waiters/waitresses being rushed.

As the cake is being cut, the guests sing "The bride cuts the cake" to the tune of "The Farmer in the Dell." After the cake is cut, who feeds whom? No special order.

Last Dance

Many couples request that their first song also be used as the closing tune. Other commonly used songs are "Last Dance" by Donna Summer, and Willie Nelson's "The Party's Over" (not to be confused with the song with different words, but the same title from the movie/play "The Bells are Ringing"). For those who prefer oldies, "Goodnight My Love" is another favorite.

A Final Note

While we do several hundred weddings a year, we always must remember that – like an actor doing a play – the audience is seeing us for the first time, and we must keep our act "fresh."

Have fun...any comments?!?!

DJ SPOTLIGHT

Dear Harmonic Keys:

I have been deejaying for the past six years, the last four in clubs. When I first saw your ad in Billboard I had my doubts. What are harmonic keys? I received my first issue courtesy of the Buffalo, New York Disc Jockey Association and started experimenting. Wow! As I became more familiar with harmonic keys I became more confident in my ability. Now instead of creating an outstanding mix once in a while, every segue is a work of art. I have learned a lot from the magazine and now I want to give something back.

Steven Michael Turner
Rochester, New York

BPM	TITLE/ARTIST	KEY
116	Let the Music Play	C minor
115	White Lines (import)	C minor
116	Summertime, Summertime	C minor
114	Show Me	F minor
115	Hooked On You	F minor
117	Feels Like the First Time	C minor
119	Where's the Party?	C minor
131	Desire	B minor
130	Boom Boom	B minor to Bb minor
130	Coming Out of Hiding	Bb minor
126	Venus	E minor modulation mix E major
126	Battlestations	E major

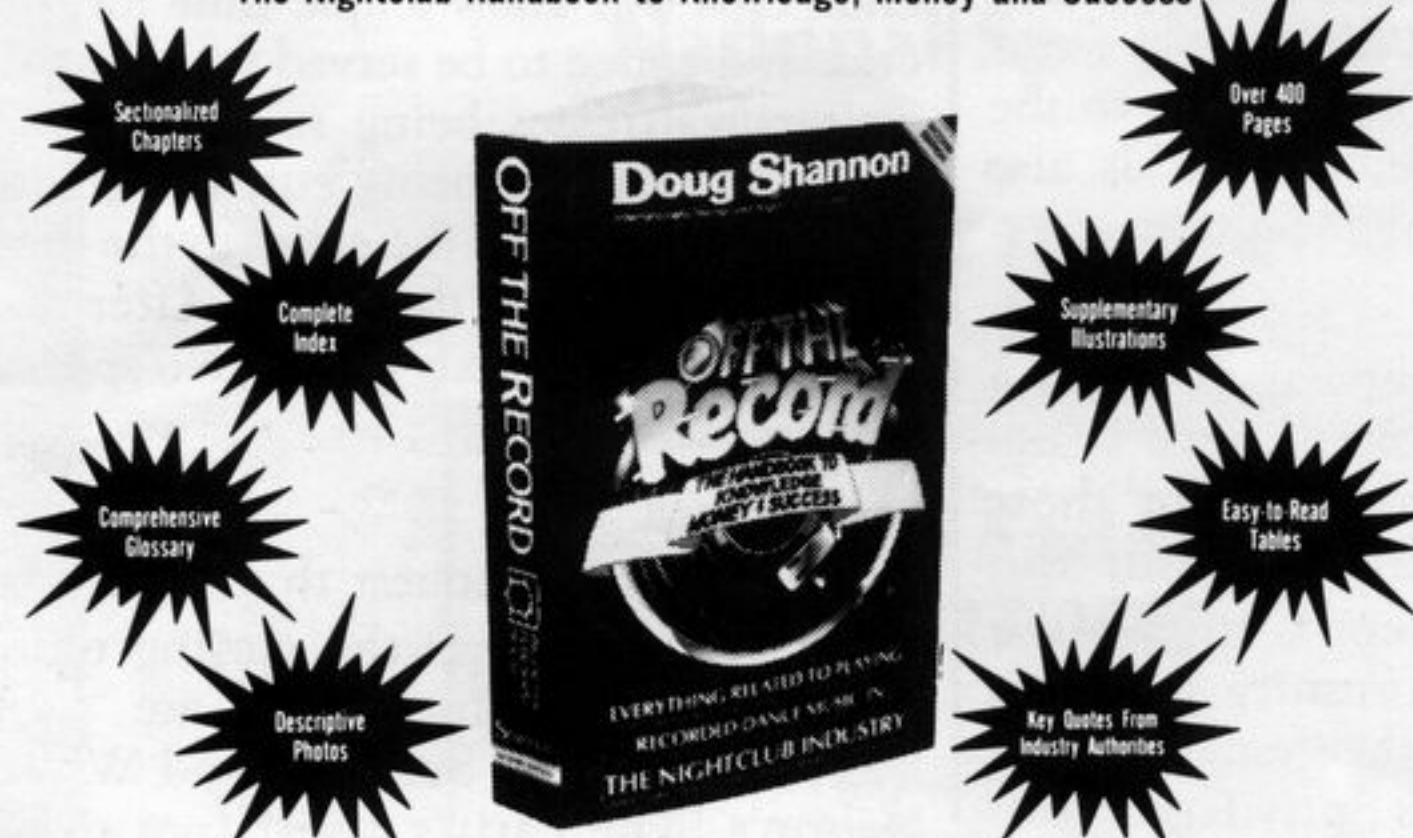
BPM	TITLE/ARTIST	KEY
113	Carazay (Paul Mix)	Eb minor
114	Talk to Me	Ab minor
114	What Have You Done For Me	Eb minor
115	Keep Your Eye On Me	Eb minor
117	Sexappeal	Ab minor
119	Jungle Love (Prime Cuts)	Eb minor
120	Brand New Lover	Gb major
122	Let's Go	Gb major
124	Girl Next Door	Gb major

Deadline Updates by Paul Noah

BPM	TITLE/ARTIST	KEY	END
166	Rich Boys - Andree Maranda	E major	Fade
104	Boops(here to go)	A minor	Fade
130	(Please Come)Back to Me - HIM	C minor	
100	Are You Man Enough - Five Star	F minor	Cold
140	Rendezvous - Stop	F minor	Cold
100	Tonight, tonight, tonight - Genesis	Open Bb minor Close G major	Fade
117	Concentration Breakdown - George Black	D minor	Fade
134	Through the Night - Gary Brock	Eb minor	Fade
128	I Go Crazy - Flesh for Lulu	G major	Fade
111	Do What You Want - Ingrid Sunday	Db minor	Vocal Fade
65	Let's Spend the Night - Janice McClain	C minor	[Ballad]
122	Don't Look Now - Torch Song	D minor	Vocal fade
70	Love Triangle - Tyrone Brunson	D minor	Fade
			[Ballad]
100.5	I Want Your Guy - Soul Club	D minor	Fade
129	Veracruz - Santana	D minor	Fade
117	Blast From the Past - Joy Francis	Bb minor	Vocal Cold
113	Lessons in Love - Level 42	G major	Fade
116	Rhythm Method - RJ's Latest Arrival	D minor	Cold
122	Never Say Never - Deniece Williams	Open Db minor + Choruses + Breaks (verses Ab minor)	Cold Fade
114	Head to Toe - Lisa Lisa & Cult Jam	D major	Vocal Cold Fade
117	Sex Appeal(Motown Remix) - Georgio	Ab major	Fade
122	Respectable - Mel & Kim (import)	G minor	Fade
117	Looking for Love - Tom Hooker (import)	Bb minor	Cold
120	Day-in, Day-out - David Bowie	G major	Fade
105	Get That Love - Thompson Twins	Db major w - Bb minor breaks	Cold
102	Mutual Attraction - Sylvester PA +0.5	D minor	Cold
131	Party Train - Love Tractor	E minor	Fade
129	Living in a Dream - Pseudo Echo	B minor	Cold

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Hi-NRG / EURO BEAT

BY CASEY JONES

Casey Jones Hi-NRG Top 40 is available twice monthly in D.M.R. and the March 23 version is reprinted by special permission from D.M.R.

BPM	TITLE/ARTIST	KEY	END
130	Something in My House <i>Dead or Alive</i>	G minor	Fade
124	Baila Bolero <i>Fun Fun</i>	C minor	Cold
128	Planet Nine <i>Nick John</i>	E♭ minor	Fade
136	Love and Devotion <i>Michael Bow</i>	E major	Cold
136	Saving Myself <i>Erica Fachin</i>	C major	Cold
130	Energy is a Eurobeat <i>Man to Man</i>	D major	Cold
128	Never Say Goodbye <i>Chip Chip</i>	D major to B minor	Cold
125	You Keep Me Hanging' On <i>Kim Wilde</i>	G minor	Fade
127	Do The Dance <i>Trance Dance</i>	E major	Cold
121	Fascinated <i>Company B</i>	F minor	
138	So Cold the Night <i>Communards</i>	D♭ minor	
127	Sooner Or Later <i>Ernest Kohl</i>	G♭ major	Fade
133	Lay All Your Love On Me <i>Posion #9</i>	C minor	Fade
122	Stop <i>Larabell</i>	G major	Fade
134	Don't Pretend to Know... <i>Tapps</i>	D minor	
128	Can't Take My Eyes Off of You <i>Ross</i>	B♭ major	
136	Soul <i>Job</i>	A minor	Cold
135	One More Hurt <i>Kit Rolfe</i>	E minor	Cold
141	I've Got the Night Off <i>Kathy Kosins</i>	A minor	Fade
132	One More Time <i>Bianca</i>	E minor	Fade
127	Love Take Me High <i>Frank Loverde</i>	G minor	Fade
134	We Connect <i>Stacey Q.</i>	A♭ minor	Fade
125	Only In My Dreams <i>Debbie Gibson</i>	E♭ major	
127	Sweet Fantasy <i>Lisa Smith</i>	E♭ minor	Fade

132	Back to You <i>Crystal in the Pink</i>	A major	Fade
131	Friday Night <i>Sabby</i>	C minor	Fade
130	Agent of Liberty <i>Mike Mareen</i>	C minor	Fade
124	Haunted by Your Love <i>Rita Johns</i>	A♭ minor	Fade
119	Every Waking Hour <i>Linda Taylor</i>	D minor	Fade
128	Magic <i>Gino Soccio</i>	A minor	Fade
122	Heartflash Tonight <i>Linda Jo Rizzo</i>	C minor	Fade
135	At This Moment <i>Menage</i>	B major	Cold
124	Feels Like a Dream <i>Marianna</i>	B♭ minor	Cold
118	Love is Just a Game <i>Tracy Spencer</i>	D♭ minor to E major	Fade
127	Deliverance <i>People Like Us</i>	E minor	Fade
136	Humpty Dumpty <i>Rainbow</i>	C major	Cold
—	Too Tuff to Cry <i>Tyrants in Therapy</i>	—	—
132	Call My Number <i>Oh Romeo</i>	G minor to E minor	Cold
141	Don't Let Go <i>Tasha</i>	B minor to D minor	Cold
126	Faster Than The Eye Can See <i>Celena Duncan</i>	A minor	Cold

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HI-NRG NEW UPDATES

BPM	TITLE/ARTIST	KEY	END
116	I JUST CAN'T WAIT Mandy Smith	C minor	Fade
118	LOVE IS JUST A GAME Tracey Spencer	D \flat minor to E major	F/C
119	EVERY WAKING HOUR Linda Taylor	D minor	Cold
120	GOLD DIGGER Lime	C minor	F/C
120	LET'S WORK IT OUT Sadie 9	E \flat minor	Fade
120 +	2% 122 BABY DON'T YOU BREAK MY HEART - Argentina	E minor	Fade
120	BEACH LOVE Rofa	A minor	Fade
121	MOVIN' ON Robby Hood	D minor	Fade
122	HUNGRY FOR YOU BOY Robey	G minor	Cold
122	GIMME GIMME GIMME Abba (Hot Tracks)	E \flat minor	Cold
122	STOP Larabell (Hot Tracks version)	G major	Cold
123 +	2% 125 LITTLE BABY Divine	E major	Cold
123	I NEED YOUR LOVE Paparazzi	C minor	Fade
123	AIN'T NOTHIN' BUT A HOUSE PARTY Phil Fearon	C major	Fade
123	CAST ASIDE MY STUBBORN PRIDE Louise Thomas	G \flat minor	Cold
124	COMET 059 Way Not	C minor	Cold
124	HAUNTED BY LOVE Rita Johns	A \flat minor	Fade
124	FEELS LIKE A DREAM Marianna	B \flat minor	Cold
124	ONE NIGHT Secret Ties	E \flat minor intro C minor verses E \flat major chorus	Cold
125	YOU KEEP ME HANGIN' ON Kim Wilde	G minor	Fade
125	LIKE A BURNING STAR Jessica	F minor	Fade
125	ONLY IN MY DREAMS Debbie Gibson	E \flat major	Fade
126	FASTER THAN THE EYE CAN SEE Celena Duncan	A minor	Cold
127	DO THE DANCE Trance Dance	E major	Cold
127	SOONER OR LATER Ernest Kohl	G \flat major	Fade
127	CAN'T TAKE MY EYES OFF OF YOU Ross	B \flat major	Fade

BPM	TITLE/ARTIST	KEY	END
127	LOVE TAKE ME HIGH Fran Loverde	G minor	Cold
128	PLANET NINE Nick John	E \flat minor	Cold
128	NEVERY SAY GOODBYE Chip Chip	D major to B minor	Cold
130	TALK TO ME Sylvester (Disconet Version)	G minor	Cold
130	DESIRE Gene Loves Jezebel	B minor	Cold
130	AGENT OF LIBERTY Mike Mareen	C# minor	Fade
130	ENERGY IS EUROBEAT Man To Man	D major	Cold
131	FRIDAY NIGHT Sabby	C minor	Fade
132	BAM BAM BAM Left Lane	C minor	Cold
132	CALL MY NUMBER Oh Romeo	G minor to E minor	Cold
132 +	1.5% 133.5 LUST OR LOVE Malibu	B \flat minor	Fade
132	BREATHLESS Gina Desire	B minor	Cold
132	FRUSTRATION Lilly and The Pink	B minor	Fade
132	DO IT TO ME ONE MORE TIME Bianca	E minor	Fade
134	LONELY TOO LONG Banana Republic	B minor	Cold
134	RED ROSE Alphaville	F minor	Fade
135	NEVER ENOUGH Patti Smith (Rock)	F major	Fade
135	LOVE IS THE CURE James and Susan Wells	B \flat major	Fade
135	AT THIS MOMENT Menage	B major	Cold
135	ONE MORE HURT Kit Rolfe	E minor	Cold
136	RENDEZVOUS Stop	A minor	Cold
141	I'VE GOT THE NIGHT OFF Kathy Kosins	A minor	Fade
141	DON'T LET GO Tasha	B minor intro D minor chorus	Cold
142	SHOT IN THE DARK Belinda	G major	Fade
142	SENSITIVE Band of the South	F major	Fade
142	LOVE ADDICT Girls Have Fun	B \flat minor	Fade
150	LIVE YOUR LIFE Stephanie	E \flat minor	Cold

HI-NRG SUPER SETS



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

RANDY DETHMAN HINRG SETS

BPM	TITLE / ARTIST	KEY
135	Stranger in a Strange Land - P. Stanley & P. Parker	Ab minor
134	At This Moment - Menage	Ab minor
134	Hard for the Money - Donna Summer	Ab minor
123	Colour My Love - Fun Fun	C major
123	Nothing But a House Party - Phil Fearon	C major
124	Exotic and Erotic - Sandy Marton	C major
134	(PA 132) Babe We're Gonna Love Tonight - Lime	C major
133	Born to Be Alive - Patrick Hernandez	A minor
132	Step By Step - Peter Griffin	E minor
144	Taking Love into My Own Hands - Sylvester	A minor
141	I've Got the Night Off - Kathy Kosins	A minor
144	Goodbye Bad Times - Giorgio Moroder/ Philip Oakey	A minor
122	Harmony - Suzi Lane	C major
124	I've Got the Next Dance - Deniece Williams	F major
126	Makin' It - David Naughton	C major
121	Don't You Want My Love - Nicole	E minor
124	No Lies - SOS Band	E minor
122	I Like You - Phyllis Nelson	E minor
122	Relight My Fire - Dan Hartman	D minor
123	Take It Up - Lime	F major
123	Nothing But a House Party - Phil Fearon	C major
135	Smalltown Boy - Bronski Beat	C minor
135	The Calling - Ken Heaven	F minor
138	Your Love - Lime	C minor

BPM	TITLE / ARTIST	KEY
121	Love is Just the Game - Peter Brown	Bb minor
120	Fascinated - Company B	F minor
121	Hit 'n Run Lover - Carol Jiani	C minor
130	Crazy Family - Jock Hattle	D minor
131	Something in My House - Dead or Alive	G minor
130	Don't Leave Me This Way - Jeannie Tracy	Bb major

RANDY DETHMAN SIGNATURE SET

BPM	TITLE / ARTIST	KEY
120	Fascinated - Company B	F minor
119	Happy Station - Fun Fun	F minor
122	Lady of Ice - Fancy	C minor
123	Right on Target - Paul Parker	G minor
122	Relight My Fire - Dan Hartman	D minor
124	I've Got the Next Dance - Deniece Williams	F major
123	Nothing But a House Party - Phil Fearon	C major
127	Give Me Your Love - Fun Fun (Don't bring in this overlay too thick)	D minor
126	(PA130) Love Spy - Mike Maureen	G minor
131	Something in My House - Dead or Alive	G minor
130	Crazy Family - Jock Hattle	D minor
133	Born to Be Alive - Patrick Hernandez	A minor

GORDON L. PATTERSON'S SETS

BPM	TITLE / ARTIST	KEY
114	Open Your Heart - Madonna	F major
114	Check It Out - Fancy	D minor
117	Overpower - Den Harrow	A minor
115	Move Out - Nancy Martinez	E minor
113	Madness - Zee	C minor
114	Show Me - Cover Girls	F minor
115	Hooked on You - Sweet Sensation	F minor
116	Feels Like First Time - Sinitta	C minor
116	S'mertime, S'mertime - Nocera	C minor
117	One Look - Paul Parker	C minor
117	Happy Station - Fun Fun	F minor
119	Run to Me - Tracey Spencer	B major
118	Take Me As I Am - Erotic Exotic	E major
119	Situation - Yaz	Db minor
120	Prove It, Boy - Picture Perfect (Yaz into Picture Perfect is a whole step modulation mix)	Eb minor
120	Control - Janet Jackson	Eb minor

Continued on page 22

HI-NRG SUPER SETS

GORDON L. PATTERSON'S SETS

Continued from page 21

BPM	TITLE / ARTIST	KEY
121	Boy Toy - Tia	Bb minor
122	Movin' On - Robby Hood/Muchmore	Eb minor
120	Come Go With Me - Expose	E minor
121	Baby Doll - Primo Nobel	B minor
122	I Like You - Phyllis Nelson	E minor
124	What You See... - Brenda K. Starr	B minor
125	Only in My Dreams - Debbie Gibson	Eb minor
125	I Was Made for Lovin' - Nasty Boys	Eb minor
127	Can't Live without Love - Suzy Q.	Eb minor
129	Don't Pretend...Know - Tapps	D minor
131	Cry Wolf - a-ha	D minor
130	Down Down Romeo - Meccano	D minor
PA130	Love Spy - Mike Mareen	G minor
130	Searchin' - Hazell Dean	C minor
129	Unexpected Lovers - Lime	Ab major
(Relative major of sub-dominant; reasonable harmony)		
130	Boom Boom Boom - Paul Lekakis	B minor
129	So Many Men... - Miquel Brown	Gb minor
128	Sweet Fantasy - Lisa Smith	Db minor
129	Everybody Have Fun - Wang Chung	E major
127	Hungry Like a Wolf - Duran Duran	E major
"Gettin' out of town..."		
119	I'm Losing You - Uptown	D minor
118	No Frills Love - Jennifer Holliday	D minor (intro)
or...		
120	Problemes D'Amour - Alexander Robotnik	G minor
or...		
118	Mama Radio - Rudy and Company	G minor

BILL BURES HINRG SETS

BPM	TITLE/ARTIST	KEY
118	Love is Just a Game - Tracey Spencer	Db minor to E major
121	Band of Gold - Belinda Carlisle	E major
123	Little Baby - Divine	E major
122	Some One Like You - Sylvester Video Mix	G minor
118	Into the Groove - Madonna (Hot Tracks)	C minor
Overlay the first 8 measures of Madonna with the last 8 measures of the video mix of Sylvester.		
End cold.		

BPM	TITLE / ARTIST	KEY
125	Like a Burning Star - Jessica	F minor
126	Don't Play With Fire - Paul Parker	C minor
127	Love Take Me High - Frank Loverde	G minor
132	Eat You Up - Angie Gold	G minor
131	Dance Your Love Away - Michael Prince (Ultimix Version)	D minor
132	Call My Number - Oh Romeo	G minor
End Cold		
132	Believe in Dreams - Jackie Rawe	A major
130	Male Stripper - Man to Man	A major
130	Energy is a Eurobeat - Man to Man	D major
130	Boom Boom - Paul Lekakis	B minor
132	Frustration - Lilly and The Pink	B minor
128	Never Say Goodbye - Chip Chip	D major to B minor
End Cold		
124	High Energy - Evelyn Thomas	F minor
125	Like a Burning Star - Jessica	F minor
126	My Obsession - Meri D. Marshall	Bb minor
124	Feels Like a Dream - Marianna	Bb minor
End Cold		
124	Flashdance - Irene Cara	Bb major
122	Someone Like You - Sylvester	G minor
125	You Keep My Hangin On - Kim Wilde	G minor
122	Hungry for You Boy - Robey	G minor
End Cold		

SYLVESTER TMECAPSULE MIX



- 138 - 134 Take Me To Heaven
- 132 - 134 Do You Wanna Funk
- 134 Dance Disco Heat
- 134 You Make Me Feel Mighty Real
- 132 Sex
- 130 Don't Stop
- 130 Band of Gold
- 122 - 126 Some One Like You
- 130 Talk To Me

To close Medley you can mix back into Take Me To Heaven.

This Sample Timecapsule Mix Medley is available as a demo cassette. You can contact Harmonic Keys about details.

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For Further Details or to Order, Contact Stuart Soroka at (305) 294-4491



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Big Time Gabriel, Peter A Flat Minor Mix w/ Ab, Db, Eb Minor, B Major 12/86 PA:		116 C/F A Flat Minor
M 10ms airbeats + 8ms w/guitar; kick @ 18ms 8+8ms rhythm, vocal @ 34ms B 8ms "Big Time" chorus + 8ms rhythm + 19ms chorus to cold end w/echo DJ:		
Dancin' Shannon Mix w/ Eb, Ab, Bb Minor, Gb Major 1/87 PA: 2.2 119		116 Fade E Flat Minor
M 4 rhy w/o drum+4 w/bass+12 w/drum+4 w/synth+4 B1 1 drumroll+2 rhy/samples+6 w/drum+8 rhy/bass+4 rhy/bass+8 w/synth+8 w/samples+8 rhy/bass/samples+8 rhythm/bass+4 w/o drum+4 w/vocal B 32ms chorus, fade DJ:		
Girl From Ipanema Goes To B-52's B Minor / O Flat Minor breaks & Piano solo Mix w/ B, E, Gb Minor, D Major 11/86 PA:		117 Fade B Minor
M 4ms acappella + 4+8ms w/rhythm; kick @ 16ms B1 4+4+4+4ms B Fade on chorus DJ:		
One Look Parker, Paul C Minor Mix w/ C, F, G Minor, Eb Major 12/86 PA:		118 Cold C Minor
M 12ms rhy + 4ms w/bass; kick @ 16ms, vocal @ 40ms B1 8ms rhy w/vocals + 4ms rhy + 2ms airbeats B Cold + 4ms acappella DJ:		
Lady of Ice Fancy Mix w/ C, F, G Minor, Eb Major 12/86 PA:		121 Fade C Minor
M 8ms synth/rhy w/o drum+4ms w/drum+4ms w/bass+8ms w/lead synth B1 1ms rhy/bass+4ms synth w/snare+4ms synth w/full drum+4ms w/bass B 8ms chorus+8ms inst chorus+12ms inst chorus, fade DJ:		
Pick It Up Sofonda C. A Minor Mix w/ A, D, E Minor, C Major 1/87 PA:		120 Cold A Minor
M 4 ms rhy + 4ms w/bass; rhy kick w/samples @ 8 ms, Vocal @ 20ms B1 4ms w/sample vocals + 8ms rhythm B2 8ms w/samples + 4ms w/chords & bass + 4ms rhythm B 4ms rhy w/chords +4+4ms beats + 4ms synth chords to end DJ:		
Fire on the Moon Aleph Mix w/ C, F, G Minor, Eb Major 12/86 PA:		121 Cold C Minor
M 4ms rhy/bass+4ms w/synth+4ms w/2nd synth+2ms whoosh w/drum B1 8ms rhy/bass+4ms w/synth+4ms w/synth+2ms whoosh w/drum B 16ms rhythm/bass/lead synth, cold end DJ:		
The Calling Heaven, Ken Mix w/ F, Bb, C Minor, Ab Major 2/87 PA: +0.5 136		135 Fade F Minor
M 2 violin+8 rhy/synth+8 w/bass+8 rhy/bass+8 rhy/bass B1 4 rhy/bass+8 w/synth B2 16 rhy/synth+8 rhy/bass B3 12 rhy/bass B 40 chorus+18 inst chorus, fade DJ:		
Heartbreak Beat Psychedelic Furs Mix w/ G, C, D Major, E Minor 2/87 PA:		122 Fade G Major
M 4ms drum+12ms w/rhy+8ms w/guitar+4ms w/synth+4ms w/bass B1 4ms rhy+4ms w/guitar+12ms w/bass+8ms w/synth B2 8ms rhy/bass B 14ms w/o drum w/fills+16ms synth w/drum DJ:		