

DANCE MUSIC

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R E P O R T

Volume 13 Issue 1 January 16 – January 29, 1990

INDIA

BREAKOUTS

CLUBS:

EXPOSE

"Tell Me Why"
(Arista 12")

TINA TURNER

"Steamy Windows"
(Capitol 12")

NANCY MARTINEZ

"Save Your Love For Me"
(Vendetta 12")

SALES:

PUBLIC ENEMY

"Welcome To
The Terrordome"
(Def Jam 12")

KAOMA

"Lambada"
(Epic 12")





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WPH



ON THE COVER

India. The name evokes exotic mysteries, sultry nights and jet-coal eyes beckoning you into a soul bursting with fresh new talent.

India - born in the Bronx from Italian-Hispanic lineage and former member of latin popsters TKA - is currently spicing up the charts with "Right From The Start", a vibrant taster from her upcoming album, "Breaking Night".

India's mother was a singer and her stepfather a guitarist. She had singing lessons in opera and grew up with Little Louie Vega - later to become one of her producers. Other masterminds of the new set include Little Louie Vega, Information Society's Paul Robb, Kurtis Mantronik, Dave Shaw and Jellybean, who was responsible for the 88 hit, "Dancing On The Fire". The album's title comes from a neighbourhood term for when you're restless, can't sleep and see the sun's rays start to form.

Well, here's one new star on the horizon. She will be undertaking a six-city tour this month.

DANCE MUSIC REPORT

VOLUME 13 ISSUE 1
JANUARY 16-JANUARY 29, 1990

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REVIEWS

MICHAEL PAOLETTA

MR. FINGERS

"What About This Love" (Alleviated Music/Gherkin 12" ML 2208)
Produced by Larry Heard

The new year is upon us and with it comes a new release by the incomparable Mr. Fingers, otherwise known as Larry Heard. 1989 was quite a busy year for this accomplished composer as he worked with Blakk Society, Mondee Oliver, and Lil Louis. His jazzy presence could be felt (and heard) on everything he "touched." I guess you could call it his trademark sound – warm, ethereal, jazzy, and very deep.

Penned, produced, and mixed by Larry Heard, "What About This Love" finds Mr. Fingers questioning a current relationship that seems to be quite one-sided. The lyrics are extremely emotional with the second verse starting as follows: "What about my kisses. Did they mean anything to you?" This is dance music that rises above all the rest.

Coupled with smoothly-sung emotive lyrics is the dreamy synth-heavy rhythm track. Are those real vibes I hear? This is club music of a high stature and certainly not for everybody. Only serious dance music enthusiasts need apply. 113 BPM. Enjoy!

S.O.S. BAND

"Secret Wish" (Tabu 12" 4Z9-73138)
Produced by Curtis Williams

"A secret wish. Heavenly kiss. Two hearts communicate." – so begins the a cappella intro of the S.O.S. Band's latest offering from

their "Diamonds In The Raw" LP. This "classic" intro is quickly followed by much hyped percussion work that really pumps. And when that fierce bassline and keyboard kick in you just know you're in for something special. Something special like additional production and remix by Blaze.

With Blaze's additional work, "Secret Wish" takes on a very contemporary feel. What was once a mediocre LP track is now pumped and ready for serious club play. This is one of those songs that greatly benefits from a remix, especially when it done with such style as Blaze has done.

For kickin' club music you will want to play the 12 inch Club Mix and the fierce (!) Dub. For a more pop appeal you will find the 12 Inch Mix more than appropriate. Radio should definitely investigate this one – are you reading this Mr. Crocker? 105 BPM.

FRIGHTY & COLONEL MITE

"Life (Is What You Make It)" (Profile 12" PRO-7281)
Produced by Y & D

Dancehall reggae is crossing over big time as "Life (Is What You Make It)" moves into radio territory (after having seduced New York's clubs last summer via import) and becomes a heavily requested song on two of New York's top radio stations – WBLS and WRKS. And it's no wonder. "Life (Is What You Make It)" sports a heavy duty groove with uplifting harmonies and a reggae rap.

Coming by way of London (and not Jamaica), Frighty & Colonel Mite give us the Englishmen's version of "ragamuffin style" which owes its sound to Kingston, Jamaica, where it is currently the rage. The best part is that none of the sound's buoyant energy was lost in its transcontinental conversion.

The 12" contains four mixes with the standouts being the Vocal and Dub mixes. The U.K. Remixes tend to add one too many samples and added effects for this reviewer's taste. Play the Vocal Mix and let the lyrics take you to a higher ground. 98 BPM.

By the way, you may want to play this alongside Foxy Brown's "Sorry (Baby Can I Hold You)" and "Fast Car" as well as the too-good-for-words adaptation of Al B. Sure's "Night And Day" by Wayne Wonder and Brian & Tony Gold.

SYLVESTER

"Immortal" (Megatone Records LP M-1026)
Various Producers

One look at the album's cover should be all the enticement you need to check out this latest (and most likely late) offering from the "immortal" Sylvester. The album is a delightful mixture of new songs and remixes of Sylvester classics.

The classics contained on this winning LP include the recent 12" "Rock The Box," the Les Adams House Remix of "Do You Wanna Funk," and the synthy, ethereal Deep House Mix of the Boystown anthem – "Menergy" (actually a song made famous by Patrick Cowley with vocals by Sylvester). Also included is the Underground Remix of the Garage classic "I Need You." (Also, the latest 12" release from the album.) "I Need You" benefits the most from its remix because none of its original R&B intentions have been lost. This song is a true classic! It is R&B/club music at its warmest and greatest.

"I'm Not Ready" with its pounding house rhythms and INXS-like guitar links and the Prelude/West End sounding "Man Enuff" are two songs that Sylvester recorded but never found their way to vinyl. Until now. Ditto for the remaining two songs on the LP. The divinely gospel "How Great Thou Art" and "He'll Understand." Two torch

(Continued on page 6)

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REVIEWS

(Continued from page 4)

ballads that would most definitely break up the monotony found on many dancefloors today.

The spirits of Sylvester definitely continues with the release of "Immortal." Listening to his album is proof positive that there will never be another Sylvester. No one can rise above his soaring vocals. He is truly an inspiration for us all!

KAOMA

"World Beat" (Epic LP E46010)

Produced by Jean-Claude Bonaventure

It looks as if 1990 will be the year that new world beat charm finally gets the welcome that it so deserves. It has been a fairly rocky road for artists like Ofra Haza, The Gipsy Kings, and Les Negresses Vertes to consistently make dents in the American music charts. I feel that all this will certainly change especially with the current state of affairs — walls having tumbled down and nations adopting a more democratic way of life. I hope that the U.S. will not be the only country to miss out on this inspirational and moving musical phenomenon. Remember, there is more to life than house music all night long!

With all this in mind, we can now take a look at the debut album by the multi-national groove band Kaoma entitled "World Beat." Yes, this is the LP that contains "Lambada," the largest selling single in the history of CBS/Europe with sales of over 3,400,000 units. Lambada is also a type of music and a name of a very sensual tango-like dance that originated decades ago in the Bahia region of northeastern Brazil.

Over the years, Lambada began incorporating elements of other Afro-Caribbean styles. Most notably zouk, salsa, and reggae while

still retaining its original Brazilian flair. This combination of international sounds makes for a very tropical heatwave. Carnaval all year round.

Do yourself a huge favor and start playing the 12" mix of "Lambada." After that the choice is up to you because the LP is chock full of similar tasty island offerings. My favorites include "Dancando Lambada," "Lamba Caribe," "Jambe Finete (Grille)," and "Salsa Nuestra." C'mon, expand your horizons while educating your audience — that's what music is all about.

MAJOR WEEKS

"Don't Give Up" (Epic 12" 49-713117)

Produced by Fede Yon

A pumping rhythm track sets the tone for this track which utilizes the same uplifting qualities as early eighties Prelude product such as "D" Train's "Keep On" and Visual's "Somehow, Someway." Vaughan Mason has supplied the mixes on this scorcher of a 12" and you will definitely feel his presence.

Percussion, synth work, and a pumpin' bassline supply the necessary rhythm while the fab flute (!) solo adds a nice touch. And it is Major Weeks who supplies the fierce unrelenting vocals. Ain't nuthin' but a party y'all.

Club jocks will want to investigate the superb Vocal Version, the "Let it roll" attitude of the Hip House Version, and the a cappella.

Trendy/fashion clubs will play this because of its hyped energy while underground/R&B clubs will not only play it for its energy but for its positive message as well. A must at 120 BPM.

RISSE

"Chain Of Fools" (Atlantic 12" DMD 1442)

Produced by Steve "Silk" Hurley

After months of waiting we finally get a 12" of Risse's "Chain Of Fools." Originally appearing on Steve "Silk" Hurley's "Work It Out Compilation" LP, this track was an immediate stand-out on the LP and club jocks who knew what they were doing immediately began playing it as did Frankie Crocker at WBLS in New York. Risse has injected the Aretha Franklin classic with so much fierceness that even "Retha couldn't help but admire this remake.

The pumped up attitude of this song can be attributed to "Steve "Silk" Hurley who not only produced it, but arranged, mixed, and edited it. Steve utilizes his now-famous sound that he made popular with Roberta Flack's "Uh-Uh, Ooh-Ooh..." It's a sound that works only too well with Risse's powerhouse vocals.

Listen to both the Extended Mix and House Mix — both are quite similar with only minor differences. The choice is yours. Not to be missed is the a cappella which begins like a classic a percapella but after about 2 minutes the rhythm track kicks in for a scorching combination of rhythm and voice. Reminiscent of the LP version of "Back To Life."

If this is not massive then something is definitely wrong in clubland. 120 BPM.

ALYSON WILLIAMS

"I Need Your Lovin'" (OBR/Columbia 12" 44-73142)

Produced by Vincent Bell and Russel Simmons

Taken from Alyson's much acclaimed "Raw" LP, "I Need Your Lovin'" gets a total revamping in the form of additional production and remix by Jazzie B and Nellee Hooper. B and Hooper have basically kept Alyson's vocals intact while completely altering the rhythm track — giving the song a more "current" feel yet not making it sound like another Soul II Soul clone. Now that's refreshing.

"I Need Your Lovin'" clocks in at 95 BPM making it perfect for the now-popular downtempo R&B set of the evening. It can be played with any Soul II Soul, and its imitators, as well as with the current crop of dancehall reggae. Be forewarned, however, that it seems much slower than its 95 BPM. So play it accordingly.

(Continued on page 8)

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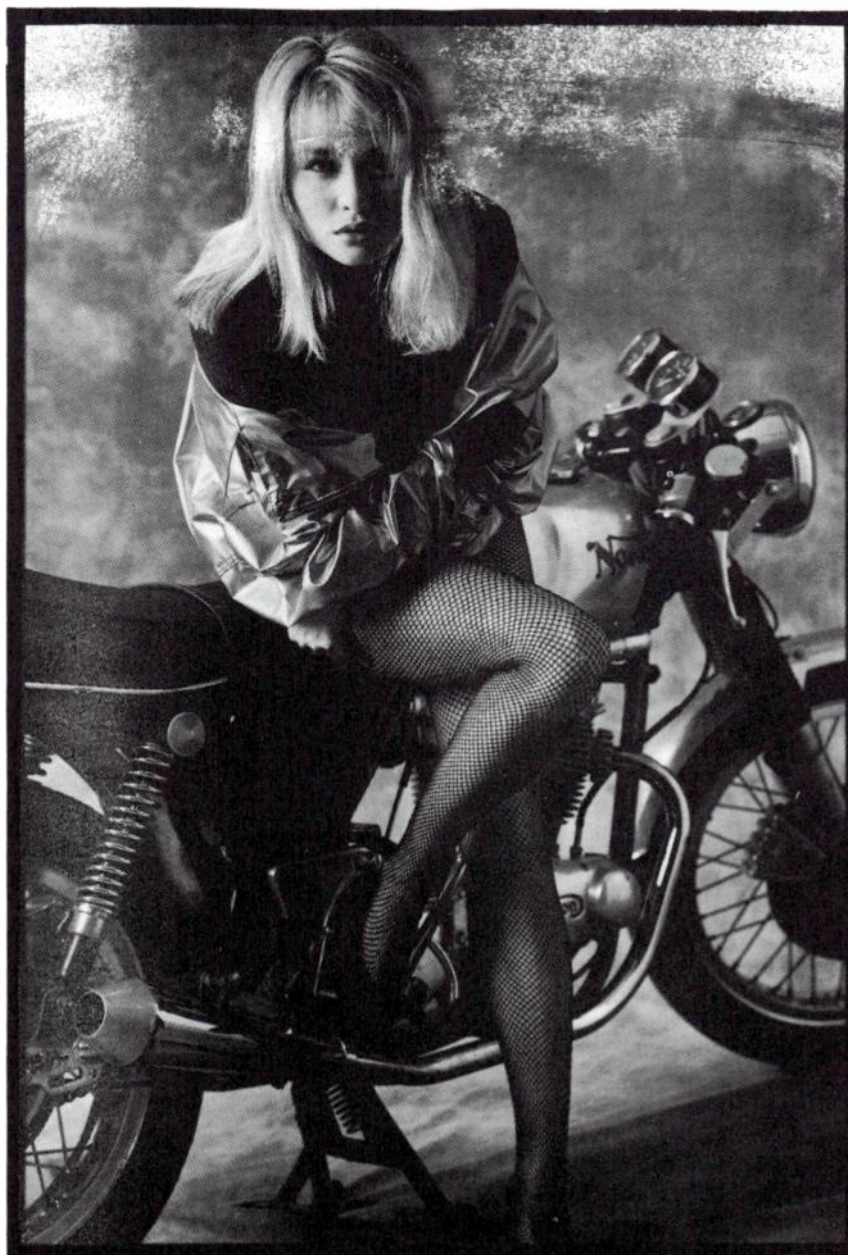
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REVIEWS

(Continued from page 6)

Three mixes are provided - 12" Remix, Instrumental, and 7" Edit - for your dancing and listening pleasure.

KRIS NEEDS

HIGH PERFORMANCE

"Here's A Party Jam" (Nastymix 12" 76983)

Produced by Ron Stewart & High Performance

Following the phenomenal gold-plated success of Sir Mix-a-lot and the impressive label-debuts of Kid Sensation and Whiz-Kid, the Seattle company unleashes what could prove to be one of the big rap outfits of the new decade. The song is full of twists, turns and breaks based on a funky JB-guitar riff. Hovering behind on the hooks is Marvin Gaye's "Got To Give It Up" and, later on, Clinton's "Flash Light" bursts in. The rap is spirited and full of fire and wit. Comes in Edit and Club Remix and Dub. Special attention must be paid to the other cut on the flip, "The Hill", a graphic realization of the back cover shot where two armed cops take aim at a street guy...with his back to them. One of the most effective urban paintings since "The Message" - the rhymes and music will haunt you long after the run-out groove has done its stuff.

ELECTRIBE 101

"Tell Me When The Fever Ended" (Mercury 12" 876 405)

Produced by Electribe 101. Seductive and spacey, this beautiful single follows in the footsteps of Coldcut/Lisa Stansfield and the whole new soul music - I'd say real music but what's that mean except an elite new order where only real people are capable of

appreciating it? Anyone - even a guru - would be able to get off on the singer's creamy tones and the understated brilliance of the backing. The hook is the title and it sticks after one play.

This wonderful song comes in six mixes: Extended Vocal (7.26); After Dark Mix (8.18); 7" (3.52); Yankee Mix (5.17); Ragga Mix (5.06); Instr. (5.34).

LISA STANSFIELD

"All Around The World" (Arista 12" promo)

Produced by Devaney & Morris

This gem was number one in the UK and I wouldn't be at all surprised if that success wasn't repeated here. True soul music has been on the rise in that country since the rise of Jazzy's Gang and has obviously intoxicated a mounting audience here.

Lisa Stansfield leapt to prominence with her soaring performance on Coldcut's "People Hold On". It was an obvious move for her to make a solo record and the album, "Affection", is on the way. Meanwhile, her solo debut 12" should cement her name as the new soul voice to emerge in 1990. Her sound is understated and basically low-key, sensual and even beautiful - the latter especially applying to "All Around The World", a devastating ode to lost love and the following mission to find it again. Hauntingly glorious strings of a Chic/Philly mode understate a rivetting vocal performance which is shot with regret and loss but alsodetermination. Meanwhile, the beat is that Soul II Soul slow bounce (doesn't it make those Latin hip-hop drum-machine synth-attacks seem so tinny and dated?).

I don't know what form the eventual product will take cos I got a test pressing but on the European pressing there's a Long Version (plus two other cuts: the sensuous "Wake Up Baby" and more up-tempo "The Way You Want It"). The test pressing has two Long Versions, including plus a semi-dub with instrumental bit tacked on (emphasizing a great bass-line, that beat and a curiously scratchy violin). There's also a Radio version.

Whatever form it comes in, this song is a glowing masterpiece, a perfect and promising start to the new decade and what's gonna be a meteoric new career in this country.

APRIL WAYNE

"The Bigger They Come The Harder They Fall" (Enigma 12"75531)

Produced by Michael Eckart & Jon St James

First thing that grabs the attention is the incredible mouth and a lot of other factors relating to this new girl's cover representation...and I've had a lot of records come on like this -ensnared by the photo you slip on the vinyl and find yourself with compressed buffalo dung. But April Wayne from Los Angeles is, to coin a phrase, more than a pretty face.

It's a dance cut of simple-but-severe rhythm - the sort of thing that will collectively grab the pants-legs of a bubbling dance-floor and up the energy/ecstasy level several notches by virtue of deft rhythm-instrumental embellishment. April's performance is assured but innocent with a lot of nice little touches and nuances. Getting most DJ-attention is the Passion Mix (8.30 - title speaks for itself). Other mixes: Big Shot (4.20), Original (4.07) and (wait for it) The Invasion Of The Hippie Zombie Guys (5.08).

Yes there's a lot of young ladies coming out with racy dance-pop stuff. What counts is the floor-rating and if you can also appreciate at home. I wouldn't even say that if this didn't obliterate at least 80 per cent of the like-minded opposition.

MO ARORA

CONCEPT OF ONE feat. TONY MORAN

"Dance With Me" (Cutting 12" CR-234)

Produced by Tony Moran

Boy, does Cutting Records have a hot one on their hands. I see this track doing great in the clubs, besides the fact that radio should accept it with open arms. Tony Moran, of The Latin Rascals, brings

(Continued on page 10)



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READERS COMMENTARY

To The Editor

I grew up with 45's – practically weaned on those seven-inch round pieces of vinyl and styrene. The collection began with The Beatles' "She Loves You" and Ricky Nelson's "The Very Thought Of You", and grew and grew and grew... It seemed in 1964 there were more different American owned record labels than models of cars. You couldn't beat the price, either: 59 cents or 3 for \$1.89. The Golden Age of Record Collecting for this collector, with Motown, British Invasion and Surf Music at my fingertips.

25 years later, things have become dismal and bleak at best. Credit the 1982 mass introduction of the compact disc and the 1990 premier of digital audio tape as the fatal stab to the heart of the vinyl format. I'm not against advances in the industry. Records have been around for 101 years. Maybe it's time for a change and maybe it's not. I've become incensed with the music industry appearing to be in collusion to eliminate the vinyl format for another more financially lucrative. During 1989 alone, Capitol, A&M and Motown have ceased production of singles, with no albums being released by A&M (now a German-owned operation) after December 31, 1989. WEA (Warner/Elektra/Atlantic) are planning to phase out singles by the end of this decade. Already Columbian, MCA and Polydor are limiting vinyl 7" releases, shifting to cassette singles ("cassingles") – the latest bogus invention since 8-track tapes and quad-raphonic sound.

I like (note I said "like" not "love") CD's. I have hundreds of them. However, I realize that music by many local and regional artists will never be transferred to the CD format. Just walk into your favorite record store, er, music store and ask for the Magnificent Men or Root Boy Slim albums on CD. Or how about the "B" or flip sides of many of your favorite artist's singles that were never released on an album? Chances are these musical gems will get lost in the shuffle, as well as the garage bands trying to get that badly needed first exposure. Sounds like the American people could become mandated by what the label wants them to hear...

Ten years ago, the record industry was crying the blues. Sales were off, volume was dismal. Disco music was around, too. Now the picture has changed. Profits are better than they have been for quite some time. However, the industry has abandoned or completely neglected three important end product users: Vending companies, collectors, and mobile disc jockeys. I feel it's time for the record companies to show these specific consumer groups that they are caring for their needs.

Vending companies operate hundreds of jukeboxes in all types of locations. Many have sizable investments in their equipment and may find it financially unfeasible to re-invest in pricey CD jukeboxes to replace current installations. Facilities that own their own equipment may find it a hard nut to swallow as well. In the end, the industry ends up the loser. Let me explain: John Doe sees the latest video by XYZ groups on MTV (they now make and break the hits, not radio). He visits his corner bar for a brew and conversation with friends. After putting a quarter in the jukebox, he learns his favorite tune is nowhere to be found. He hits the coin return button. Loss of revenue for the coin op vendor, loss of revenue to the record company and no royalties to the artist – a three way losing streak. A scene that is likely to be repeated over and over all across the country for lack of 7" vinyl product. Record collectors are a small but growing number of people in the country who collect artists and their music in vinyl format. Many have been storing away music for 40, 50 or even 60 years. Some even collect those vintage turn-of-the-century recordings. A good number of them keep up to date with the latest releases. However, if vinyl isn't available, many will refuse to purchase the release in an alternate format. Some serious collectors are stopping their collections at 1989 – The year vinyl started to die. Again, more loss of revenue, etc. Another vital end user group being brushed under the carpet are the mobile disc jockeys across the country that perform at a host of functions, including parties, wedding receptions, class reunions and other events. Due to the nature of their events and occasional tight schedule, many need to play a variety of music with each selection under five minutes. The extended play 12" singles are great for club use, and sometimes feature a radio edit or 7" mix (even though a 7" version may not exist, depending on the label). However, the 12" single takes up a

lot more room, creating extra, unnecessary baggage. 7" vinyl unavailability creates a loss of revenue.

There is a market in the USA for 7" 45 and 12" LP vinyl product. I feel confident that a particular single or album that becomes a hit should be able to generate 20,000 units in sales. For my money that seems like a decent amount to warrant pressing and distribution in the vinyl format.

Now that I've presented the problem and the need, it's time to present viable possible solutions. A few come to mind, but most call upon the combined cooperation of record labels.

I would be willing, as I believe others would, to subscribe to a promotional singles and/or album service from major labels at a nominal fee. Better yet, a pool of the hottest material from each of the labels through one central clearing house would be the most efficient.

Another idea for the labels to consider (if they don't want to handle it themselves), is to lease vinyl rights of music that reaches the Top 20 to companies that may be willing to press it (Rhino, Collectibles, Charly, Eric, etc.). Another possibility is to have the labels form a combined label that exists for the sole purpose of distribution of their biggest material in vinyl format. These solutions are all viable if the record companies are willing to meet and master the challenge. The demand is there. Now it's time to manufacture the supply.

Most music chains encourage feedback from their customers of how they can improve their efforts. We need to write to their CEO's and let them know how we feel about the mass exodus of vinyl. Public outcry might do some good. It did for the "Cagney and Lacey" show. Perhaps it can work again. And while you're writing those letters, why not send some to the record labels that have already begun to dump vinyl. My letter is already in the mail.

B. Derek Shaw
1989 President, Keystone Record Collectors

Now it's time for action... You've read my comments, now it's your turn to get your two cents worth. Below is a list of the biggest music retailers by volume. Please write to as many as you feel you are able to. In most cases the person listed is the Chief Executive Officer (CEO). Remember, your input COULD make the difference. Without it, it makes no difference!

TOP TEN RETAILERS

MUSICLAND GROUP (Sam Goody's, etc.), CEO – Jack Eugster
7500 Excelsior Blvd., Minneapolis, MN 55426

TOWER RECORDS, Bob Higgins
P.O. Box 919001, Bldg. C, 2500 Del Monte, W. Sacramento, CA 95691

TRANS-WORLD, Bob Higgins
38 Corp. Circle, Albany, NY 12203

CAMELOT ENTERPRISES, Jim Bonk
8000 Freedom Ave. NW, N. Canton, OH 44720

WAREHOUSE ENT., Scott Young
19701 Hamilton Ave., Torrance, CA 90502

SOUND WAREHOUSE, Terry Worrell
10911 Petal St., Dallas, TX 75238

WESTERN MERCHANDISERS, Bob Schneider
P.O. Box 32270, Amarillo, TX 79120

CAMBRIDGE ONE-STOP (Strawberries), Ivan Lipton
205 Fortune Blvd., Granite Park in Milford, MA 01757

SHOW INDUSTRIES (Music +), Lou Fogelman
2551 S. Alameda St., Los Angeles, CA 90058

RECORD BAR, Barrie Bergman
333 Chapel Hill Blvd., P.O. Box 50500, Durham, NC 27717

ALSO LOCALLY...

WALL TO WALL, Jerry Shulman
200 S. Route 130, Cinnaminson, NJ 08077

WAX WORKS (Disc Jockey), Terry Woodward
325 E. Third, Owensboro, KY 42301

REVIEWS

(Continued from page 8)

forth his talent in a solo attempt, which sounds a great deal like the previous albums produced by himself and Albert Cabrera. Rarely do I come across a track which I feel will do well in both clubs and radio. Even more of a surprise to me was the immediate acceptance I received when I programmed this 12" for a packed dance floor.

If you enjoyed such hits as "It Must Be You" and "Arabian Knights", you'll love "Dance With Me". It's exceptional in every respect.

FLOWMASTERS

"Energy Dawn" (XL Records UK XLEP-103)

Produced by Frankie "Bones" and Tommy Musto

As I hop from store to store, I tend to find a great deal of inferior product and when I come across this EP, it gave me the immediate feeling that someone out there actually knows what they're doing. There are a total of six cuts on this house EP, every one having their own distinct flavor. Though all these are sample tracks, they seem to go much further by using a lot of clean samples and creativity. The Flowmasters have reached a higher step in sampling where one questions if the track is all samples or original material. The simple fact is that this EP is HOT! A MUST for anyone who's a product of the sample generation or anyone who just appreciates good product!

TWO WITHOUT HATS

"The Breeze" (MicMac 12" 534)

Produced by Danny "Holiday" Vargas and Victor Vargas

With the overwhelming success of "Try Yaz" under their belts, much is to be expected from Two Without Hats, and believe me they deliver with "The Breeze". This track could be best described as

hyped-up techno-flavored sample track with vocals. There are seven versions in all, and every one's a scorcher. "Try Yazz" brought us the every popular 'Esta Loca...' club chant, and if that wasn't enough, "The Breeze" does the same, with a new chant, having to do with old Latin saying (You'll have to translate this one for yourself).

I've been playing this for a while and it's been my secret weapon. Now the secret's out and, soon enough, "The Breeze" will hit you, but its effects will be more like a tornado. BUY IT NOW!!!

TIM BORDEN

PAULA BRION

"That's How He Stole My Love From You" (Tommy Boy 12" 946)

Produced by Ronald Burrell

Tommy Boy is kicking off their second decade in style with a strong dance **song** from Paula Brion ("Excuses"). "That's How He Stole My Love From You" is the kind of heartfelt, well-sung dance record people are always saying they want. Well, put your turntable where your mouth is and play this.

Lack of mixes is no excuse. There are five to choose from, courtesy of Justin Strauss and Hugo Dwyer, and they waste no vinyl in the process. The City View is the more traditional dance mix and covers the basics well for DJ's and dancers. For a more progressive trip, flip over and mix into the "Warehouse Treatment." A radio version is also included, which must become standard issue on all 12 inches in 1990 out of fairness to DJ's and other vinyl junkies who will have no other way to get the 45 version of most songs. Record companies note: you'd be surprised how often the radio version for a dance record comes in handy for a DJ.

"That's How He Stole My Love..." follows in the "You Used to Hold Me"/"Thanks To You" school of "girl tells off guy," and Paula Brion's sassy but not overwrought style comes off appropriately as "Loleatta Lite." It's pop-soul with a sense of fun but serious attitudes as well. The vocals wail at times, and the rap's surprisingly good. The beat is a modified house/garage style that doesn't scream "house" but would work well as an easy change of pace in a house-dominated program. Everyone likes to hear a real song now and then. 123 BPM.

2 IN A ROOM

"Do What You Want" (Cutting 12" 232)

Produced by Roger Pauletta, Dose and Aldo Marin

This is simply the liveliest, most distinctive hip house record of the young year. I hesitate even to call it hip house, because that name recalls stereotypes and formulas that this record smashes. The beat, rap style and structure of the song is all its own, and they combine in an avalanche of energy that's sure to drive this song toward the top of the charts.

Pity there's only two mixes, but that was plenty for me to have a great time playing with this record. The "12 Inch Remix" and "Deep Dub" have what it takes to make the record work in a variety of formats. "Do What You Want" is one of those great songs that sounds similar enough to mix with everything, but different enough to stand out. Mixes are by Chep Nunez, Aldo Marin, Roger Pauletta, Dose and Louis Flores. On the flip side is the Todd Terry-ish "Take Me Away" (124), a strong cut with good Junior Vasquez and Louie Vega/Aldo Marin mixes. Some may even prefer it to "Do What You Want." 122 BPM.

JULIAN "JUMPIN'" PEREZ

"Let's Work" (DJ Int'l 12" 955)

Produced by Julian "Jumpin'" Perez and Craig S. Loftus

It's been a pleasure to watch house music grow from a few strange independent-label Chicago records to become the biggest dance club sound of the late eighties. House music has brought the DJ to the forefront as artist and producer more than any other type of dance music, and it's been gratifying to see so many of the DJ's

(Continued on page 14)

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SOUNDS OF THE SOUTH

BY JOHN GRIFFIS

What a chilling way to end an old year and start a new one; freezing weather all the way to Miami and snow flurries all over Florida. If you thought it was cold last year at the Winter Music Conference then you should have been here for this! By comparison, the music scene remained pretty hot, although not as busy as most of the year. Still, there's more than enough to get your attention.

Perhaps the biggest release in early 1990 is "The Miami Bass Express" by that very talented group **Various Artists** (Pandisc LP 8806 (305) 948-6466). This compilation LP has six new cuts, one previous release and one remix from another album. The **Maggotron Crushing Crew** is back with more classic boom and those trademark high and low vocals on the title cut (4:58) and "Bass It To The Max" (5:45). **Maggozulu Too** returns with "Mix It Up" (4:17) and a remix of "Sweat" by **Renard With No Regard** (4:33). **DXJ**, who wrote most of the album tracks, is paired with **Smokey Dee** on "My Bass Weighs A Ton" (4:42) and with **The Miami Bass Mob** on "Do You Want To Rock?" (4:40). Two new groups wrap up this Miami Bass monster LP. **The Latin Maggots** bring us "Uh, Uno, Tres, Four" (4:54) and **DJ Fingerz and Cutmaster Knobs** ask "Are You With Me Out There?" (4:52). The last cut is undeniably the most adventurous (and unusual) of the whole lot, but there's not really a bad tune in the bunch. If you're into the Miami Bass scene, you'll eat this one up.

With the success of "Roll It Up" in hand, **Success-N-Effect** is back with their first LP, titled "In Tha Hood" (On Top LP 9002; (305) 633-4322). There are nine strong rap cuts including: "Roll It Up" (6:23), "Freeze" (3:58), "Non-Stop" (4:24), "N-2-Deep" (3:42) and "In Tha Hood" (4:14). There's some strong beats and powerful scratchin' throughout, along with a range of tales direct from the streets. Some of the messages are pretty strong stuff, too, but this album is not all gloom and doom. Good effort from this talented duo. Be sure and check it out.

Ace Records has released a big record from **Catch - 22**. "Boogie Down (Do It)" is backed with "Shake It Up" (Ace 12" 001 (407) 622-1486) to make a double-sided smash. Catch - 22 is made up of Aaron Ray and the multi-talented Lon Alonzo of **Dynamix II**. "Boogie Down (Do It)" is a powerful dance floor packer filled with potent beats, sassy scratchin', and numerous samples (120 BPM); a sparse rap completes this catchy hip-house cut. "Shake It Up" is more of the same (although not a "sound-alike" at all). The numerous mix effects are very special and the sparse rap is better than the other side. Play them both to hear which you prefer - both sides are recommended.

I'm not sure y'all are ready for this one, but here it is. It's a cover of the **Diana Ross and the Supremes** classic "Someday We'll Be Together" by **Wanda Williams** (Wandaland 12" 1462 (305) 691-0107). It comes complete with radio mix (5:57), pop version (5:00), house mix (!!) (4:38), club mix (3:08) and something called Nostalgia (3:08). Actually, this is pretty wandaful (sic). Wanda could fool a host of listeners; she sounds oh-so much like Diana. The mixes themselves vary from very true to very up-dated. The female background vocals are punched up with a vocoder that really does add a lot. OK, so the house mix isn't really New York House, but it's a good mix. In fact, the club mix is more house than the house mix. It really doesn't matter... if you like this tune then you should have this single. (All right all you "performers" doing Diana: time to put away that old scratched-up copy and try this new one out!) Very nice job all around.

For all you fans of the "Miami Sound" there's **Alex Cray** with "Give It All" (Dial 12" 005). It has the prerequisite multiple percolating

keyboards, Latin feel and light female vocals. It's a little bit fast (124 BPM), but I'm sure you can handle it. There's a club mix (5:15), bonus beats (2:26), radio edit and instrumental (5:10). The club mix comes with a strong break, but I prefer mixing the bonus beats and the instrumental. (In fact, the instrumental has a real electronic "ITALO" feel to it that can really stand alone.) Nice special edit effects also included. Certainly worth more than a listen.

Also, from over at Dial Records comes **Don't Know Yet** with "What Time Is It?" (Dial 12" 006). This is not Miami at all!! This is good, solid house music with just a scattering of samples and effects over strong keyboards and very powerful beats. In fact, it's borderline "industrial"-style music. Very different for S. Florida and very fresh indeed. There's a bunch of mixes including a club mix (7:50), a radio mix, a bass mix (5:16) and a dub mix (5:16). I don't know how this will be received in Miami, but it should be a monster in New York where house is king. Should be huge in alternative venues everywhere as well. (124 BPM) An excellent offering... highly recommended.

Meanwhile, up in West Palm Beach, Mas-Jam Productions has been turning out a pile of 12" vinyl. Recent releases include **T. Boyz D.L.** with "Jump On It" (Cut It Up Def 12" 504), **Joey C.** with "All I'm Asking" (Jam On It 12" 1003) and **D.J. Jealous J. & D.J. Jock D.** with "Party Time" backed with "D.J. Wars" (Cut It Up Def 12" 505 (407) 588-0766). The last record seems to be headed for two-sided success. "Party Time" is a fast-paced Florida style rap delivered

(Continued on page 20)

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MS. KIMBERLY'S WORKOUT

BY KIMBERLY KOHLER

Sending to Fax no. 212-979-6506 from The Record Exchange, Boise Surprise!!!!!! Aerobic clients in Boise request records for class!!! Most requested this month? The Jive Bunny rehash of gramma's favorite toe tappers. Next most requested was Billy Joel's "We Didn't Start The Fire"...Was there a 12"? Can I do the "aerobic" remix? Would someone send me their 12"? Send it to Miss Kimberly, c/o Graeber's, 203 Main St., Boise, Idaho 83702, and I will send you my life story in 28 volumes...PLUS...my granmas's recipe for "Heavenly Hash".

Would you like to receive a funny piece of paper every month? I'll send you my Top 20 if you'll send me yours! Aerobic lists and record pool charts are nice to get. The mail man rides by here at least once a week. If the horse makes it through the nuclear waste sites. Had your teeth X-rayed lately? Just try and avoid it!

Mentioned here a few columns ago was the 12" of "Stomp" by Kyze on Warner Brothers records. The lyric "Move, jump, jack your body" caught quickly in class. Try it for a warm-up and brew a lot of excitement! To Jack: lean from one foot to another, legs are wide apart, relax your arms and shimmy your shoulders side to side. Kyze really talks to your body! Gradually work into some placement with the arms: shoulders stay low during the warm-up. Continue to get on down with the truly funky "Pump It Hottie" by Redhead Kingpin on Virgin records. You'll love the busy little Kraftwerk riff simmering in the background. (125 BPM) A must for low-impact...Follow with a new Dance Oriented Rock record called "Is That What You Call Love?" (126) on MCA by Lattanzi. Body-firming beats and a British-sounding vocal work well for traveling moves, arms go up and stay strong.

Increase tempo and heartrates with a HiNRG cut off of Sylvester's new LP "Immortal", lovingly brought to you by Megatone records in the heart of San Francisco. "I'm Not Ready" (136) is a new release produced and mixed by the multi-talented David Diebold. There are many good cuts on the album. "Rock the Box" is an energetic 120 beats per minute, rock it for four counts, then work power lunges halftime. "Menergy" is given a "Deep House mix"; dynamite used with a 1-2-3 type polka step. Many aerobic instructors do not know that Sylvester died of an AIDS related illness on December 16, 1988. Sylvester has been the most popular artist in the aerobic world since the beginning of Dance/Exercise. Every convention of seminar I've ever been to included some of his music. It is so sad and ironic that someone who inspired so much exercise movement had to die so young. Sylvester left us one last positive message on this his last album. He sings "How Great Though Art" with the love and emotion, positively identifying Sylvester as one of God's chosen ones.

From "Rock the Box", up your tempo and change your emphasis to DOR with Peter Murphy's KILLER 12" on RCA called "The Line Between the Devil's Teeth" (148 BPM). Don't let a few little guitar chords scare you, this song is serious aerobic music. Best for your serious Hi-intensity crowd, you know, the ones who wouldn't smile even if Arsenio Hall was teaching class...Peter Murphy's new song does not come under the category of what I call "cute fluff", there are no "La La La's" for the housewives whose couch-potato husbands send them off to get them out of the house. The lyric and content are for your thinkers. Give them high-kicks (as long as their hip stays down) or run in place for three counts, plant both feet on "4", and do 5-6-7-8 in a half-jack. Dead or Alive's new single is picking up momentum around the nation. "Baby Don't Say Goodbye" boasts that sneering voice of the bangingest, clangingest beat that makes you want to boogie all around. That's on Epic and it's 124 BPM's.

People in class were quick to catch on to the Technotronic craze.

"Pump Up The Jam" has been a favorite for low-impact and concentrated floorwork sets. If the exterior walls of your exercise room have dancebars around them, take advantage of them by laying on your back, buttocks close to the wall, legs crossed and up on the bar, and work external obliques (side stomach muscles), lifting opposite elbow to opposite knee. Work one side at a time for 10 counts and switch to the other side. This kind of exercise gives definition to the waist area, slimming and toning the sides. Also on the floorwork, "Let the Rhythm Pump" (Doug Lazy does the honors, 122 BPM). Laying on your side, bend the top knee and lift the knee for inner thigh strengthening. Ten City's "Suspicious" provides a smooth groove for low-impact with weights.

"Tribal Rites" is a new book by David Diebold that chronicles the "memories of love, stars, and parties in the city by the bay". There are many interesting interviews and rare photos that brought back good memories of people and places. David has done a fine job of compiling a mass of information. It's easy reading and "tons of fun", so look for it at your book or record store.



FLOCK ON THE ROQ—Mike Score—founder, leader, singer, songwriter and producer of A Flock of Seagulls—recently dropped by radio station KROQ (K-Rock), Los Angeles' highly-rated alternative rock station, to deliver a copy of the band's new single, "Magic" on GNP Crescendo Records. KROQ was a key station in breaking earlier Flock hits like "I Ran (So Far Away)," "Space Age Love Song" and "Wishing (I Had a Photograph of You)." At a recent Flock concert in Hollywood, KROQ air personality, The Swedish Eagle, introduced the band onstage and said "Magic" was getting a lot of calls when he played it on his show. While at the station, Mike Score bumped into Johnny Vatos of Oingo Boingo. Pictured at KROQ (l to r) are: Vatos; air personality Raymondo; Score; and air personality Jed The Fish.

Every year, without fail, I always remember one or two records which should have been included in my previous year's Top 10 list. This past year, of course, proves no exception as it really annoys me that neither "Mind Bomb" nor "Pretty Hate Machine" were on my Top 10 of 1989. "Mind Bomb" is the latest **The The** offering, pairing sensitive, intelligent songwriter **Matt Johnson** with guitar virtuoso **Johnny Marr** (formerly of **The Smiths**). **Nine Inch Nails'** debut "Pretty Hate Machine" is a wonderful enmeshment of industrial dance rock. A highlight of the album, "Something I Can Never Have" is a beautifully haunting piano ballad which evokes similar sentiments as Kate Bush's "The Sensual World." "Pretty Hate Machine" production, etc. credits read as a who's who (**Adrian Sherwood, Flood, Keith LeBlanc, John Fryer**) and I wish it had been in my Top 3 as it was nearly all I listened to over the holidays. My apologies to **Trent** and co. (Just to mention briefly, they will be touring in March). Again, with any retrospective, you can imagine forgetting to mention a couple of things. Well, think of that happening ten fold. When I undertook in last issue to highlight the musical events of an entire decade, I knew I was taking a risk in that I'd innocently be forgetting some things. Well, no sooner had I submitted my column than my days became plagued with remembering a LOT of stuff only to know the deadline had passed and there was nothing I could do about it. So, my apologies to any and all who may not have been a part of my ten year capsule. (I feel as bad as you especially as I neglected to mention some of my absolute favorites).

I'm feeling positive about this new decade though I'm not really sure why. Considering man/woman's sheer neglect of the earth and nature (due, in large part, to selfish greed) and the effects this neglect is having. Considering the fact that the latter half of the 80's were musically inferior to the first five years. However, '89 seemed to have an upsurge in musical creativity – a welcome change. I think the cycle is starting again and we'll be having an exciting new year. To start us off are brand new releases by **Skinny Puppy** (LP on Capitol), a 12" by **Cabaret Voltaire** as yet only available on import with a domestic album on the way and a new **Feedtime** album on Rough Trade. Some of the **Sugarcubes** got together and released an EP called "Risaedlan" (Icelandic for "Reptile") available here through Rough Trade. The 'Cubes, by the way, will be touring these 50 states commencing next month as will **The The**. **Neon Judgement** and **Pankow** have new albums out through Wax Trax. Believe it or not, **Univers Zero** has a new one coming out and I may as well mention now that **Can's** entire catalogue is being issued on CD through Mute. The same will be done with the **Cabaret Voltaire** catalogue. **Marc Almond** appears to have switched labels in the UK and has an album imminent on Rough Trade though I don't know where that leaves him in the states. More on that to come later. **Loop's** been in the studio with producer **Paul Kendall (Wire, AC Marias . . .)** for a long player through Beggars Banquet.

UK house hero **Baby Ford** sees his American full length debut this month certain to make him a pop legend. Finally, finally, **Renegade Soundwave's** US release is here. "Biting My Nails" is the 12: on Enigma with some brand new mixes. On the B side are two tracks that are creating an import stir: "Phantom" and "Ozone Break-down." **Nick Cave** is scheduled to release a new one in a couple of months. This will be, in my opinion, the "Ocean Rain" of his career. **Otra Haza's** second Warner Bros. album (not the second of her career, by any means) will be hitting the shops soon. Let's hope it outdoes "Shaday" proving that album's success was not a flash in the pan. **New Order's Peter Hook** has embarked on a solo career

with a record just out and a tour in the works. **Bernard Summer** (also of **New Order**), **Johnny Marr**, **ABC's David Palmer** and **Neil Tennant** (of **Pet Shop Boys**) have done a collaboration under the name **Electronic** out on Factory in the UK with an American deal for an LP in the works. **The Pixies** was '89's Next Big Thing. Who will it be this year? Possible candidates are **808 State** and **Inspiral Carpets**, both of whom now have US deals.

Back to **Skinny Puppy** for a minute . . . I think this will be the year for bands like **Skinny Puppy** and **Voivod** (two completely different genres) to break out of their pigeon hole and reach the same ground as, say, **Metallica**. With what's going on musically with styles becoming somewhat interchangeable, I sincerely hope prejudices, preconceived notions, and limiting categorizations will blur. Further on **Puppy** . . . The guys are doing a – get this – house record which features vocals by none other than **Neubauten's Blixa Bargeld**. Can't wait to hear that one!

Look for the following to merely scratch the surface of upcoming tours: **Mighty Lemon Drops, Jesus and Mary Chain, Primitives, Erasure, Wire, Nitzer Ebb, Depeche Mode, Caterwaul, Meat Beat Manifesto, Peter Murphy, Frontline Assembly, Waterboys, Violent Femmes, Ian McCulloch, and Nina Hagen.**

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REVIEWS

(Continued from page 10)

I respect make their mark on vinyl.

At the top of that list is Chicago radio and club hot-mixer Julian Perez. It is strictly a matter of opinion who is "the hottest DJ" in any market. But certainly "hot" means constantly working and keeping up with the newest music and mixing techniques, and not resting on your laurels just because you've been in the business for a while. As a live DJ, Julian Perez doesn't rely on hype of his name, but truly spins a hot show, with lightning fast hands and cutting-edge programming few can match. And live is what really counts.

Julian's new record, "Let's Work" is rocking the clubs of Chicago now, even on test pressing. There's a nice rap from Brother D. ("Everybody Dance"), energetic mixes from Mike "Hitman" Wilson, Joe Smooth, Julian and Craig Loftis, and of course, good intros/breaks. I can't see this record failing to ignite any crowd that's open to hip house, and it is exploding everywhere I've seen it played. Don't waste any time getting on this one. 126 BPM.

MIX MASTERS WITH M.C. ACTION

"It's About Time" (Underground 12" 132)

Produced by Martin Luna

Indeed, "it's about time" Martin "the Boogie Man" Luna cut that hit house record we all knew he had in there somewhere. One of the more colorful personalities on the Chicago scene, Martin pulled together some of the top Chicago hip-housers to throw down the most infectious house riff to be heard in the clubs these days.

"It's About Time" contains strong mixes from Fast Eddie, Tyree, Julian Perez, Craig Loftis and Martin himself. Each mix bears the distinctive sound of its namesake, and some DJ's familiar with Chicago records should be able to pick their favorite mix right off

the label. There are plenty of good ones to choose from.

The beat is pure hip house, the breaks are (usually) right where you want them, the rap is similar in style to Kool Rock, melody and lyrics are minimal. Let's dance. 126 BPM

GEORGIE PORGIE

"Girl You Are The One" (Tempest 12" 654)

Produced by George Andros, Tony Chakonas, Peter Black

Georgie Porgie had a dance hit with "Baby Come Back" a while ago, but has been off the charts for a while. Now he's back with an interesting house-based record that mixes in pop, latin, acid and some unique elements. "Girl You Are The One" has a melody that sticks with you and some fine mixes for DJ's and dancers.

The mixes are by several Chicago All-Star DJ/producers and they live up to their bylines. The "Bad Boy Bill" mix has an acid house feeling, with a great intro and break. The subsequent "Ralphie Rosario" mix is equally mix-friendly, with a smoother and bassier feel. Flip over for a crisp, Ricky Lenior/Larry Thompson dub, the lively, hip "Porgie's Mix" and a radio version. The mixes all sound different, while maintaining the spirit of the song.

It's rare when a dance/house record has a truly pop-worthy melody, but I feel "Girl You Are The One" has the hooks to take off like the Stevie B records. Don't mix out on this one. 124 BPM.

NOTE TO LABELS AND PROMOTERS: It's great to be back at DMR after a few months absence opening a new club. Please send all correspondence and product to me at 1753 N. Raleigh, Hoffman Estates, Illinois 60195. With all product (including test pressings), please send correct title, artist, producer, *commercial* catalog number, names and times of all mixes and names of remixers, as well as a telephone number for any questions. Double copies are greatly appreciated. Thanks.

BEATBOY

DIGITAL UNDERGROUND

"The Humpty Dance" (Tommy Boy Records 12" TB 944)

Produced by Shock G for Stayin' Busy Productions

Could this be another dance sensation? Well, all the elements of a crossover rap hit are there and if the video is even half as amusing, "The Humpty Dance" will be the next big thang. Digital Underground follow up their debut Tommy Boy release, "Doowutch-yalike," with another cleverly-rhymed rhythm track. This time Humpty, the lead rapper, creates his own dance. From the first rhyme to last note of the bass-line this song busts out in the funky fashion of the new school rappers. Don't miss this one no matter "whatchalike."

OAKTOWN 3.5.7.

"Juicy Gotcha Crazy" (Capitol Records 12" V-15510)

Produced by M.C. Hammer for Bustin Productions

Take M.C. Hammer's "Pump It Up," put girl vocals on it, add a little extra California boom to it and you've got Oaktown 3.5.7's "Juicy Gotcha Crazy." But what you've also got is a smash that can easily blow all the fuses on your amps and speakers. The girlz take their usually tough rap deliveries and blend them with soulful harmonies that give this boomin' hip-hop track more of an R&B feel that's perfect for urban radio. Northern California has already welcomed this song and the rest of nation should not be far behind.

Three versions of the song are included with the vocal mix being top choice for mixing purposes. The album version takes on more of a guitar edge while eliminating some of the boom.

DSK

"Work My Body Over (Sweat)" (Jack Pot Records 12" HAL 12150)

Produced by Davis, Stone, Klein for Hot Productions, Inc.

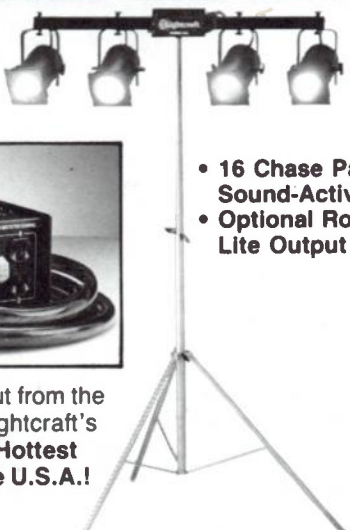
This is a great record with excellent production and incredible energy. You'll be hooked from the first listen and won't get tired of

(Continued on page 30)

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RETAIL 12" SALES

Volume 13 Issue 1 January 16 – January 29, 1990

TC	LC	
☐	1 3	SEDUCTION —Two To Make It Right Vendetta VE 7031
☐	2 1	TECHNOTRONIC —Pump Up The Jam ARS SBK V 19701
☐	3 21	DOUG LAZY —Let The Rhythm Pump Atlantic 86273
☐	4 62	JANET JACKSON —Rhythm Nation A&M SP 12335
☐	5 10	SYBIL —Walk On By Next Plateau NP 50107
☐	6 13	MICHEL'LE —No More Lies Ruthless/Atlantic 96521
☐	7 12	SOUL II SOUL —Jazzie's Groove Virgin 96517
☐	8 24	D MOB —C'mon And Get My Love ffrr 886-799
☐	9 23	EILEEN FLORES —Touch Me With Your Heart Mic Mac MIC 524
☐	10 5	GRACE JONES —Love On Top Of Love Capitol V15508
☐	11 9	PAJAMA PARTY —Over And Over Atlantic 86282
☐	12 31	KYZE —Stomp Warner Bros. 21339
☐	13 4	JIVE BUNNY —Swing The Mood Atco 96512
☐	14 18	BABYFACE —Tender Lover Solar 429-74502
☐	15 60	QUINCY JONES —I'll Be Good To You Qwest 21408
☐	16 45	INNER CITY —What a Gonna Do Virgin 96507
☐	17 35	PAULA ABDUL —Opposites Attract Virgin 96528
☐	18 8	JAYA —If You Leave Me Now LMR 7000
☐	19 26	MARCIA GRIFFITH —Electric Boogie Mango 7832
☐	20 17	WRECKS-N-EFFECT —New Jack Swing Motown 4654
☐	21 29	ROB BASE —Turn It Out (Go Base) Profile PRO-7275
☐	22 —	PUBLIC ENEMY —Welcome To The Terrordome Def Jam 44-73135
☐	23 41	YVONNE —There's A Party Going On Cutting 228
☐	24 —	KAOMA —Lambada Epic 49-73139
☐	25 28	FRESH 4 —Wishing On A Star Virgin 96510
☐	26 36	INDIA —Right From The Start Warner Bros. 21280
☐	27 20	SHANA —I Want You Vision 1225
☐	28 25	SOUL II SOUL —Back To Life Virgin 96534
☐	29 —	JOMANDA —Don't You Want My Love Big Beat BB 0010
☐	30 —	IMPEDANCE —Tainted Love Epic 49-73145
☐	31 —	SA-FIRE —I Will Survive Mercury 876-369
☐	32 32	MR. LEE —Get Busy Jive 1274
☐	33 47	PRINCE —Scandelous Paisley Park 21422
☐	34 6	B-52's —Love Shack Reprise 21318
☐	35 14	2 LIVE CREW —Me So Horny Luke Skywalker GR 127
☐	36 16	MILLI VANILLI —Blame It On The Rain Arista 9904
☐	37 —	KON KAN —Move To Move Atlantic 86259
☐	38 40	NINE INCH NAILS —Down In It TVT 2611
☐	39 11	TAYLOR DAYNE —With Every Beat Of My Heart Arista ADI-9696
☐	40 62	GINO LATINO —Welcome Harbor Lights 1006

PICK HITS

JAY WILLIAMS "Sweat" (Big Beat 12")
By the time you read this, the record should be available. Test pressings created a huge demand for a record described as "Big Beat Consciousness" whose lyrics set the tone for the 90's. The message is one of persistence and liberation written by Jay Williams, a newcomer of great promise. The tune was produced by Nelson Roman. This will be massive.

KYM MAZELLE "Crazy" (Capitol LP)
Although it's taken months for this album to be released domestically – the wait is worth it. You may already know "Wait" (a duet with Robert Howard) and "Useless" (written & produced by Marshall Jefferson). This is an LP where all the cuts are equally strong. Ric Wake produced the downtempo "This Love Will Never Die" perfect for pop crossover as well. "No One Can Love You More Than Me." Alan George & Fred McFarlane produced the upbeat "Don't Scandalize My Name." Marshall Jefferson produced the stunning "Got To Get You Back," written by CeCe Rogers, a soulful cover of Jean Carne's classic "Was That All It Was" and "Never In A Million Years." A fabulous collection of well-written and superbly performed songs!

FRIGHTY & COLONEL MITE "Life (Is What You Make It)" (Profile 12")
Could be the "Don't Worry Be Happy" of the 90's. Dancehall reggae has had little exposure outside of New York and Miami. This record has the mass appeal to make it across the board. Give a listen.

TC	LC	
☐	41 49	DONNA SUMMER —Breakaway Atlantic 86255
☐	42 7	LIL' LOUIS —French Kiss Epic 49-68875
☐	43 66	CHIMES —1,2,3 Columbia 44-73136
☐	44 —	SOUL II SOUL —Get A Life Virgin UK Import
☐	45 19	DEAD OR ALIVE —Baby Don't Say Goodbye Epic 49-73101
☐	46 59	STEVE "SILK" HURLEY —Cold World Atlantic 86267
☐	47 73	LATTANZI —Is That What You Call Love MCA 23989
☐	48 64	YOUNG MC —Principal's Office Delicious 99137
☐	49 70	EXPOSE —Tell My Why Arista ADI-9918
☐	50 —	ABSTRAC —Right N Hype Warner Bros. 21278
☐	51 —	ULTRA NATE —It's Over Now Import
☐	52 77	BLACK BOX —Ride On Time De-Construction-UK Import
☐	53 15	DEPECHE MODE —Personal Jesus Sire 21328
☐	54 54	GEORGE LAMOND —Without You Columbia 44-68822
☐	55 —	ELECTRIBE 101 —Tell Me When The Fever Ended Mercury 876 405
☐	56 43	REDHEAD KINGPIN —Pump It Hottie Virgin 96516
☐	57 —	GOOD GIRLS —Your Sweetness Motown MOT 4651
☐	58 —	ELECTRONIC —All My Life Factory UK Import
☐	59 27	ERASURE —Drama Sire 21356
☐	60 —	FINE YOUNG CANNIBALS —I'm Not The Man I Used To Be IRS 23996
☐	61 —	BIG DADDY KANE —I Get The Job Done Cold Chillin'/WB 21389
☐	62 —	SINGLE SOUL —House Maison House Time
☐	63 —	T42 —Don't Let My Love Oaklawn 2855
☐	64 56	2 IN A ROOM —Do Whatcha Want Cutting 232
☐	65 38	THOMPSON TWINS —Sugar Daddy Warner Bros. 21320
☐	66 —	FOXY BROWN —Sorry Pow Wow 452
☐	67 —	KOOL ROCK STEADY —You Ain't Nobody DJ Int'l 992
☐	68 —	POWER PATROL —Be With You Tonight Tone Deaf 1234
☐	69 —	808 STATE —Pacific State Tommy Boy
☐	70 —	DE LA SOUL —Buddy Tommy Boy TB 943
☐	71 —	49ERS —Touch Me UK Import
☐	72 —	S EXPRESS —Mantra For A State Of Mind UK Import
☐	73 55	TEN CITY —Suspicious Atlantic 86272
☐	74 74	3RD BASS —Steppin' To The A.M. Def Jam 58802
☐	75 61	COOL C —Glamorous Life Atlantic 86320
☐	76 —	MORRISSEY —Ouiji Board Sire 21424
☐	77 —	DURAN DURAN —Decadance Capitol V 15546
☐	78 33	FAST EDDIE & SUNDANCE —Git On Up DJ Int'l 990
☐	79 34	YOUNG MC —Bust A Move Delicious 1005
☐	80 72	CLUB NOUVEAU —No Friend Of Mine Warner Bros.

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Hi-NRG/EUROBEAT

BY DEAN FERGUSON

Calling all Lime fanatics! There is some good news and there is some bad news. The good news is that **Denis LePage** and company are back in the studio finishing up a brand new Lime album, probably their best effort to date if early samplings are any indication. The bad news is that you're going to have to wait until March to hear it for yourselves. I spoke with Denis recently in the studio in Montreal where he is finishing up the as-yet-untitled new collection for Unidisc and found him to be extremely enthusiastic, not only about his new project but about the dance music industry in general. He lives in Montreal with his wife (and singing partner) Denise and their young daughter, Claudine and he keeps abreast of the club scene from there. "I am very fond of Prince and of the music like 'Pump Up The Jam' by Technotronic that utilizes the percussion style of the 70's." We can look forward to a sampling of Denis' own retro-progressive interpretation of 90's-styled Hi-NRG in the weeks to come when the first 12" crosses the border from up north, though they are having trouble selecting one track over another as this new package is loaded with potential chart-toppers. "My Precious Love" and "Pick Me Up" are among the tracks being considered for the initial push and either would do nicely. This album marks a return to the energetic style that made them Hi-NRG superstars in the early 80's and Denis says that it's his best work since his personal favorite album, "Unexpected Lovers." When asked about his absence from the scene in the last few years he said that he and Denise just needed a moment to breathe after completing the "Brand New Day" and "LePage" projects back-to-back in 1987, neither of which really took off. His return to Hi-NRG is welcome and as soon as the album is out, the LePages

would like to return to the United States and tour (with a live band, if Denis has his way!) for the first time since their successful world tour in 1982 and 1983. Should this tour materialize, I'm sure that there would be clubs across the country lining up for bookings of the one and only Lime. Denis, we'd love to have you anytime!

Now the eighties are behind us and, like many of you, I found quite a few incredible records in the last decade that just didn't take off for one reason or another. In DMR's year-end issue I was able to note most of my personal favorite "should've-beens" and now I'd like to know about yours: what was your favorite non-hit of the last ten years? I want to know about the songs that you were sure were going to become monsters but instead faded to that cherished "I-play-these-just-for-me" pile. Send your nominees for the "Should've Been" Hall Of Fame to the Hi-NRG/Eurobeat Column, P.O. Box 2960, North Babylon, New York 11703 USA before March 30. Try and include as much information as possible (artist, label, year, producer, etc.) and a cassette, especially if the song is really obscure. I'll print the best responses in April. And now, on with the show!

Retail Spotlight: Cleveland is a hopping Hi-NRG city and one of the area's most energetic suppliers of contemporary dance music is **Off The Record**, located at 11508 Clifton Blvd. (Cleveland, Ohio 44102). In just four years, owner **Ray Wallace's** enthusiasm has drawn loyal regular customers from as far away as Detroit and Pittsburgh. As aerobic specialists, the OTR staff supplies most of the physically fit within the vicinity with their comprehensive and extensive high BPM selection. They also stock a generous supply of albums and offer mail order seven days a week from 11am to 10pm EST. Call Ray and company anytime at (216) 281-6611 for more information. And now, the new releases!

American Releases: "You'll Never Stop Me From Loving You" by **Sonia** is all set to finally make its U.S. debut on Chrysalis, though it's been a Hi-NRG favorite since last summer. The tentative release date is February 12 and it's already all over New York radio. Epic has decided to release "Love Pains" instead of "Don't Drop Bombs" from **Liza Minnelli's** excellent "Results" LP and it should ship shortly, along with a downbeat remix of "I Called You" by **Lil Louis** on or about the same date (Feb. 1). Epic's also got one of the hottest sleaze records around in "Tainted Love," the very popular **Impedance** single that first gained momentum here as an import. **Tina Turner's** "Steamy Windows" (Capitol/130 BPM) is off to a fast start with NRG jocks as are labelmates **Technotronic** whose new one, "Get Up" is backed with the wonderful **David Morales** remix of "Pump Up The Jam." I've had lots of inquiries from overseas about the phenomenally fun remake of "Baby, Now That I've Found You" by **David Vella** on Gimme A Beat Records. David's one of Hi-NRG's biggest supporters (he organized the first annual Hi-NRG awards last summer with David Diebold and Casey Jones) and deserves our support on this latest project, an energetic reworking of the classic **Foundations** song. There's no word yet on whether or not A&M or Vendetta will pick up **Leigh Jaeger's** wildly popular "Johnny & Mary" but I expect one will move shortly. From Atlanta, **Aron Seigel's** favorite, **Jane Doe**, has a new one coming out on the Hot Hits label called "Everything Is Music" that's awesome, particularly the so-called "house" mix, which has more energy than any record I've heard recently.

Arista's just released **Lisa Stansfield's** #1 U.K. hit, "All Around The World," which is getting a lot of morning music play here in the states. From Megatone, talented **Nick John** gets back behind the mike for the first time in ages with the rousing, anthemic "We Stand Together" (130). It's a powerful record that sounds like a natural for multi-format radio and club play due out in the first two weeks of February. Labelmate **David Diebold** enlisted vocal support from **Ernest Kohl** (this boy is everywhere!) on a hot new duet called "Dance Right Back Into Heaven" (134) to be featured on his forthcoming



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INDUSTRY UPDATE

BY STEPHANIE SHEPHERD

The fun has just begun... musical chairs is off to a slow start but just wait. **Mike Bone** who was supposedly relocating to Los Angeles to join **Hollywood**, the new Disney label, did an abrupt about face and opted to stay in New York as the President of **Island Records**. **John Sykes**, formerly head of Champion Management and at MTV, has joined **Chrysalis** as President of the label... There has been some discussion of a merger between New York's **Landmark Distributors** and **California Record Distributors** on the West Coast. This would be the next logical step in the landmark dream of operating a national independent distribution network.

Meanwhile Landmark prexy **Pat Monaco** is considering taking over as the head of independent distribution for **Island** which includes the Mango and Antilles labels. Funny but that sounds like the job Cathy Jacobson just vacated... **Dave Renzer**, director of music publishing for Zomba, has accepted a newly created post Vice President and General Manager of **MCA Music**.

Owner/artist **Robert Michael Brawn** has opened **Crescent Noon Records**. His debut single "Like A Boomerang" will be released the last week of January. Club promotion will be handled by Loren Chaidez. The label is located at P.O. Box 48, Prospect Park, PA 19078 and can be reached at (215) 532-9943.

Cheetah Records rap VP and recording artist **Michael "Magic Mike" Hampton** was injured in an accident caused by a drunk

driver in Orlando, Florida. Mike is planning to include a song against drunk driving on his next album and plans to donate a portion of the proceeds to M.A.D.D.

Private Music has relocated to 9014 Melrose Avenue, Los Angeles, CA 90069. They can be reached at (213) 859-9200 or by fax at (213) 859-7408... **Kenny Shankman** is now at **Watts Music**. He can be reached at (516) 596-1888.

Friday, February 9 is the deadline to enter the 38th annual **BMI Student Composer Awards**. The contest is designed to encourage young composers in the creation of concert music and aid in their continuing musical education. The competition is open to students 26 or under on December 31, 1989 who are citizens or permanent residents of the Western Hemisphere and are enrolled in accredited secondary schools, colleges or conservatories or engage in private study. Official rules and entry blanks are available from Ralph N. Jackson, Director, BMI Student Composer Awards, 320 West 57th Street, NY, NY 10019.

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"Sex Technology" album. Those anxious for a taste of the latest Diebold project should check out the new issue of Tampa-based **T-Dance** remix service which next month is featuring his track "Last Word" as well as a new mix of **Hazell Dean's** "Ain't Nothing Like the Real Thing." Call them at (813) 884-0431 for more information.

While we're at it, let's catch up on the rest of the remix services. **Wayne West's** Texas-based **NRG Mixx** offers a hot **Dead or Alive** medley on their forthcoming issue, along with an energetic remix of "Tonight" by **Alta Dustin** and a **Taylor Dayne** hits mix. You can reach them at (214) 879-5645, where Wayne is already busy working on the next program, which may include the hot "Love Gets Ready" by **Jennifer Rush** if the legalities can be worked out. Rhythm Stick's "Holidaze" issue features some dazzling remixes from **Steve Bourasa** ("Don't Drop Bombs" & "Pump Up The Jam"), **Glen Cattanch** (**Akasa's** largely overlooked "One Night In My Life") and **Mark Watkins** (the definitive remix of "The Sun Rising" by the **Be-loved**). Check in with them at (415) 864-8815 for more details.

Some big changes are occurring over at **Disconet**, though vinyl still figures in their plans. All I can tell you at this point is that the new issue will feature the traditional year-end medley with lots of special edits, overdubs and some spectacular new material. They won "Remix Service Of The Year" honors last time out and Steven and company are out to surpass themselves in the new decade. **Prime Cuts** (404-388-7500) also recently delivered a superior set that includes "Sugar Daddy" by the **Thompson Twins** and **Nancy Martinez's** "You Got Me On Fire" along with some nice remixes of current radio records by Seduction, Milli Vanilli and the like. And now, on to Europe!

U.K. Imports: From Debut Records we've got a surprisingly NRGetic remake of **Silvetti's** "Spring Rain," beautifully done by **Rico** (125) while the Passion label offers up a new interpretation of "Sweet Dreams" by **Revenge featuring Billy** (126). It's hard to categorize "Boy" by **Soho** (122) which might be best described as a Euro-house/Hi-NRG hybrid. Progressive jocks might also enjoy "Energy Dawn" by the **Flowmasters** (XL/123), though they are already certifiably crazy about **Electronic's** "Getting Away With It" (Factory/128) the super-group single featuring alumni from **The Smiths**, **New Order** and the **Pet Shop Boys**.

The flip side of **Kylie Minogue's** new PWL 12", "Tears On My Pillow" features a brand new Stock Aitken Waterman production called "We Know The Meaning Of Love," Mixed by Dave Ford. While the A side is a ballad, "Meaning Of Love" is a terrific dance track. **Jimmy Somerville** follows "Adieu" with a killer version of **Sylvester's** "You Make Me Feel (Mighty Real)" on London/UK and I probably would've labeled it the best remake so far in the decade if it hadn't appeared at the same time as "Instant Replay" by **Yell!** What a monster this is going to be in it's newest interpretation, especially with the powerful "Rebound Club" mix supplied by PWL's mixmaster Pete Hammond. Run, don't walk to your favorite outlet and grab a copy of this Fanfare label release before they're all snapped up!

From the Nightmare family of labels, we have a whole slew of exciting new productions from **Ian Levine's** Motor City label, starting with the lovely "Extraordinary Girl" by **Frankie Gaye**. It's a 122 BPM bouncing beauty that is already garnering club reports from the East Coast. During the next few weeks, watch for "No More Broken Hearts" (129), a new one from **Sisters Love** reminiscent of **Diana Ross' "The Boss"** as well, a super-fast (180!) retro record from the **Marvelettes** called "Holding On With Both Hands." In the traditional Hi-NRG vein, Ian's offering **Claudette Robinson's** "Hurry Up" (134), an emotional slow-intro diva record along with "Starting All Over Again," an ass-kicking 132 BPM potential smash featuring the five octave voice of lovely **Liz Lands**. On the lower end of the BPM scale, Motor City's got some pretty new entries for the morning music market including the **Monitors' "Standing Still"** (106), "Footsteps Following Me" by **Frances Nero** (105) and **David Ruffin's** "Hurt The One You Love" (112), which was actually recorded quite a while ago (before Ruffin's widely publicized arrest) though now it's been re-done totally with all new instrumentation surrounding the original vocal track courtesy of Levine and company. Of the last three, Ian himself is particularly fond of the **Monitors' record**, which he describes as centered around

(Continued on page 26)

DANCE MUSIC REPORT

Hi-NRG TOP 50

TC	LC	
1	2	LIZA MINELLI—Losing My Mind (Epic) 122
2	6	ERASURE—Drama b/w Sweet Sweet (Sire) 126/122
3	15	DEBORAH HARRY—I Want That Man (Sire)
4	3	B-52'S—Love Shack (Warner Bros.) 136
5	9	DEAD OR ALIVE—Baby Don't Say Goodbye (Epic) 126
6	22	VICKI SHEPARD—Somewhere (Disconet) 128
7	23	LIZA MINELLI—Don't Drop Bombs (Epic-UK) 125
8	10	AZURE—Can't Steal My Love (Megatone) 130
9	1	HAZELL DEAN—Love Pains (Lisson-UK) 126
10	13	CLIFF RICHARD—I Just Don't Have The Heart (EMI-UK) 120
11	18	GLORIA ESTEFAN—Get On Your Feet (Epic) 124
12	17	JASON DONOVAN—Every Day (Atlantic) 128
13	26	ROSE—Perfect Time (Time-Italy) 132
14	21	SONIA—Can't Forget You (Chrysalis-UK) 118
15	14	SHY ROSE—You Are My Desire (Fantasy-Switzerland) 126
16	28	LEIGH JAEGER—Johnny & Mary (A&M-UK) 132
17	7	PAUL LEKAKIS—You Blow Me Away (Sire) 130
18	19	DONNA SUMMER—Love's About To Change My Heart (Atlantic) 129
19	34	MARY WILSON—Oooh Child (Motor City) 106
20	42	VIOLA WILLS—Love Pains (Music Man-Belgium) 124
21	5	ERNEST KOHL—To Save The Love (Wide Angle) 136
22	29	KYLIE MINOGUE—Never Too Late (PWL-UK) 120
23	—	N-10-CITY—Love Reaction (Megatone) 120
24	—	PRIVATE CLASS—You Touch My Heart (Tojo-Canada)
25	—	SONIA—Listen To Your Heart (Chrysalis-UK) 126
26	45	HOLLY JOHNSON—Heaven's Here (MCA) 112
27	—	DONNA SUMMER—When Love Takes Over You (WEA-UK) 116
28	—	MICHAEL RODGERS—I Got Love (WTG/CBS) 122
29	—	EVELYN THOMAS—High Energy 1990 (Passion-UK)
30	50	TOPAZZ—Seduction (Rampart) 138
31	36	REAL LIFE—Let's Fall In Love (Curb) 130
32	—	ERASURE—Blue Savannah (Sire) 122
33	43	ELECTRIBE 101—Tell Me When The Fever Ended (Mercury)
34	8	LONDON BOYS—London Nights (Atlantic) 122
35	—	VINCENT CAPRETTA—Never Knew Love Like This Before (XLIC) 122
36	—	ERASURE—Supernature (Mute-UK) 120
37	—	DUSTY SPRINGFIELD—InPrivate (EMI-UK)
38	—	SYLVESTER—I Need You (Megatone) 122
39	4	BLACK BOX—Ride On Time (GGM-Italy) 120
40	41	IF—Jealousy (Expanded-Italy) 126
41	—	ELECTRONIC—Getting Away With It (Factory-UK) 124
42	—	49ERS—Touch Me (BCM-Germany)
43	—	TINA TURNER—Steamy Windows (Capitol) 130
44	—	IMPEDANCE—Tainted Love (Epic) 122
45	—	JESUS LOVES YOU—After The Love (More Protein-UK) 120
46	—	BIG FUN—Can't Shake The Feeling (Jive-UK) 118
47	—	MAN 2 MAN/PAUL ZONE—Action (ZYX) 124
48	—	KON KAN—Move To Move (Atlantic) 122
49	—	SYLVESTER—Rock The Box (Megatone) 126
50	—	DAVID VELLA—Baby Now That I Found You (Gimme A Beat)

The Hi-NRG Top 50 is compiled from charts submitted by reporting DJ's and retail outlets across the U.S. Compiled by Dean Ferguson. Beats per minute courtesy of Chuck Davis of the Ice Palace and the Silver Lining, NY.

SPINNERS CIRCLE

BY GARY HAYSLETT

Winter Music Conference 5 is rapidly approaching! This year's event will be held March 13-17 at Ft. Lauderdale's Marriott Hotel and Marina. Conference events will include approximately 25 panels, nightly artists' showcases, exhibitor's area and the WMC 5 National Dance Music Awards Banquet. Directors Louis Posenti and Bill Kelly expect 800 to 1000 participants. For information, call (305) 563-4444 or Fax (305) 563-6889.

Ohio's Music Den Record Pool has disbanded. Former Director Sue McVay is pursuing other business interests. Rising from the ashes is a new Pool called Vinyl Perspectives under the direction of Kim Anderson. They currently have 20 members as well as a waiting list, with plans to immediately expand to a 25 member roster. They are currently soliciting product and can be reached at (614) 262-5484. Their address is 104 West North Broadway, Columbus, Ohio 43229.

The South Carolina Record Pool has separated from the Sherlock Record Pool in Columbia, South Carolina. The South Carolina Record Pool services all of the state and requests service from 25 members. Their roster includes three Dance Music Report reporters and six radio hot mixers. The Pool is located at 2333 Hertford Drive, Columbia, South Carolina 29210. Contact Director A.J. Savage at (803) 772-5133 for further details on the Pool's separation.

Impact Record Pool is once again under the direction of Dannie "Fut" James. The previous director has left to pursue other activities. "Fut" reminds all labels that the Pool maintains a 75 member roster with a concentration on R&B. Impact is located at 4055 McClung Drive, Los Angeles, California 90008. Phone (213) 292-6611 or Fax (213) 298-0913. Additionally, "Fut" is involved with independent promotion via The Futbone Company and can be contacted at (213) 294-3359 for details.

The V.I.P. Record Pool was not included in our Year End Pool Directory. The Pool has 75 members and is located at 2488 Grand Concourse Suite 323, Bronx, New York 10458. (212) 733-5072 is their number. Al Pizarro is Director and Vinnie Mararro is handling Feedback. Their next mass meeting will be held in February. Call the Pool for date and time.

In Chicago, the I.R.S. Record Pool hosted an evening of "fun, friendship and cheer" on December 5th at Excalibur in Chicago, formerly The Limelight. Gay Essary and Fred Hands report that a great time was had by everyone. I.R.S. also has a new mailing address: 641 S. Plymouth Court, Chicago, Illinois 60605 (they've just moved next door to plush new headquarters.) Incidentally, the City's premiere Dance Music Retail outlet has expanded into larger quarters, also 641 S. Plymouth Ct. (Imports, Etc.) The store is high tech and features the largest selection of every type of Dance Music in Chicago, and I dare say it rivals the best of even the "Granddaddy's" of Dance Music record stores in New York.

In an interesting report from Florida comes news that Mohammed Moretta, Director of Star Sounds Record Pool is now an on-air personality at WEDR-FM under the name of Keith Isley. What makes this so intriguing is that Keith Isley is P.D. at competing station "Hot 105". In addition to duties at WEDR, Mohammed programs "POWER MIXES" at Power 96 under his real name and spins at Decos, dubbed the #1 club in Miami. For further explanation on this unusual arrangement, contact the Pool at (305) 867-8699.

S.U.R.E. Record Pool is on vacation until January 16, upon return they will be hosting a party in late January or early February in celebration of the Gold Record the Pool received in recognition of their efforts on Ice T's "Colors" LP... O.M.A.P. is planning their

11th Anniversary Party and can be reached at (202) 483-8880 for more details... Terry Gilson tells us that his Desert West Record Pool has moved to 2208 W. Keim Drive, Phoenix, Arizona 85015. Their phone remains (602) 249-9214 and the Fax is (602) 249-0559.

ON THE RADIO: Beater Per Minuet in Connecticut informs us that Dave Shakes, P.D. for 96-WTIC in CT is moving to B-96 in Chicago. The Pool's Jeff Romanowski programs "The Party Zone" on WTIC every Saturday from 6PM to 1AM... Chicago's B-96 has gradually adapted a "Hot/Power" type format saying the only real difference is that they play less "Latin" oriented music. Currently, the station's playlist is almost identical to Miami's Power 96... In Los Angeles, Power 106 recently hosted a spectacular party at Universal Studios Backlot with performances by Lil Louis, Pam Russo, Seduction, Felly, Pajama Party and Two Live Crew with members of the Southern California DJ Association attending.

IN THE MIX: Art Of Mix has moved to 584 Castro Street, #101, San Francisco, California 94114, phone (415) 861-4277. Clubtrax newest issue CT10 included Milli Vanilli "Money," Freestyle "In Your Face," Seduction "Two To Make It Right," and Timmy T "Time After Time." Call (704) 541-6499. Mixx-It has a new issue out, CP-30, and includes Jaya "If You Leave Me Now," Technotronic "Pump Up The Jam," The D.O.C. "It's Funky Enough," and The Machoman M.C. Romeo "Ah Freakout." Mixx-It can be contacted at (415) 344-3640.

Apologies to Jazsay's Record Pool which suffered a misprint in the year end pool directory. Please correct their listing to say that they have 25 members.

Next column: Pools respond to the question "How will your particular record pool make an impact on the industry in the 90's?" 'Til next time, keep 'em Spinnin'!

SOUTH

(Continued from page 11)

over familiar beats and samples ("Party People" and **Planet Patrol** to mention a couple); two versions provided. "D.J. Wars" is centered on the scratching and mixing talents of the two DJ's involved and it's pretty impressive... would like to see it done live. Why not give these guys a call to check out more of their stuff!

Neverstop Productions, Eric Griffin and **Missy Mist** are back with "Gettin' Bass" backed with "Let The Good Times Roll" (Neverstop 12" 1111, but call Pandisc (305) 948-6466). This is an extra strong new offering from this popular Miami rapper. Her delivery is strong and clear and the bass is really pumping. Both tunes are supplemented with powerful "dancetrumental" versions that should send both cuts straight to a host of dancefloors. The mixing and editing talents of Eric Griffin are considerable. This is one of the best rap records released in S. Florida in some time and the instrumental versions increase the appeal many-fold. You'll definitely want two copies. Be sure to check this one out!



IMPORTS

JARED LEWIS HOFFMAN

A GUY CALLED GERALD

"F/X" (12" Subscape UK)

The magic didn't stop with "Voodoo Ray." A Guy Called Gerald is back with a vengeance. A five second blast of the massive, gurgling, synth bass that kicks "F/X" into overdrive will make a believer out of you. "Voodoo Ray" earned its permanent spot among the club classics with a deep, hypnotic groove quite unusual for the Techno genre.

Now for the encore. "F/X" reveals Gerald at his peak, pushing the groove deeper still. Gerald pumps the bass into "F/X" with a Moroder-like intensity that provides an instant contrast to "Voodoo Ray's" simple, bass driven melody. The percussion is stronger and sharper providing an extra kick that belies the fact that at 117 BPM, "F/X" clocks in a few ticks slower than "Voodoo Ray." Seductively simple, "F/X" spins its web with a Bolero-like intensity. Always building and cycling, but never resolving, "F/X" generates the kind of tension that can make a dancefloor scream.

The Subscape label is Gerald's own label, as negotiated in his signing to CBS/UK. So far the projects under way all bear his unique stamp. "F/X" is also being distributed as part of a cassette soundtrack for a book about life in the Manchester underground. The "F/X" sleeve is a collector's item that few sane record companies would attempt. Check it out for yourself.

ART FREEDLAND

ELECTRONIC

"Getting Away With It" (Factory 12" England)

Positively brilliant collaboration between vocalists Bernard Sumner (New Order) and Neil Tennant (Pet Shop Boys) leads us into an era of music which will reach new creative boundaries whose limitations are only confined to one's musical imagination. We've seen in the past that collaborative efforts which feature already-established artists have proved fruitful in developing new sounds. These all too infrequent meetings of musical minds have made past efforts by such groups as M/A/R/R/S, Tom Tom Club, and 2 Men and A Drum Machine classic offerings.

"Getting Away With It" features a stellar roster of notable artists under the moniker "Electronic". Fave guitarist Johnny Marr backs the vocal dream team of Bernard and Neil while the rhythm is provided by drummer David Palmer. The 136 BPM track exhibits a tenor which weaves Neil's flowing orchestration-associated with his P.S.B. work – and Bernard's unique New Order sound. Vocally Bernard takes a more upfront role in the track, while Neil's splendid backing harmonizes wonderfully with the hook-ridden melody. Every aspect of this production is infectious, from the pulsating bassline to the Anne Dudley string arrangement.

Two pressings are presently available on import...the original Extended Mix, which I prefer because of its livelier, more pop/NRG approach, or the heavily progressive Electromix pressing, which probably serves fiercer club situations. Either way "Getting Away with It" is a MONSTER release which can find a home in ANY club format. It's that good!

JIMMY SOMERVILLE

"You Make Me Feel (Mighty Real)" (London/frr 12" England)

Jimmy serves another track for the boystown crowd with this electro-synth interpretation of Sylvester's classic. Probably tampering

with such a holy classic of the NRG genre could be considered blasphemous, if done by any other artist besides Jimmy. In any case, this version is more an interpretation of "You Make Me Feel..." than a measure for measure cover. The production is totally synth-oriented, much in the same vein as Zino's cover of "Lovin' Is Really My Game", though the B-sided original mix presents us with an entire different pop feel. Jimmy delivers the lyrics in an interesting rhythmic meter which at times verges on soul, all the while heavily processed with echo. Surely the 129 BPM-tempoed production will make its way on to NRG dancefloors but aerobics instructors should take note of its potential for their classes.

GAIL ROBINSON

"Bust Your Body" (NBS Records 12" Belgium)

Will this be the next "Pump Up The Jam" from Belgium? Time will tell...but this Hip-house track from Gail Robinson is garnering attention as a real solid single that introduces some New Beat nuances to the thriving Hip-House sound. The lyrics, which aren't overly catchy, do provide listeners with enuff hook to make the track memorable. Gail works the track with a steady rhythmic fervor which is a key ingredient to any hip-house success. Lacking some of the punch of "Pump Up The Jam", I would consider this track a solid effort with not quite enough production power behind it to make it a real heavyweight track. 126 BPM.



THE RIGHT STUFF – New York: Reprise recording artist INDIA shares a smile with her manager, Scott Mehno of Bang Communications. India was on hand at RPBC to introduce her single "Right From The Start" (Reprise/Warner Bros.)

ADVERTISE

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STUPID DEF

BY KRIS NEEDS

So we're in the 90s and I live in hope that Rap's second full decade as vital musical force drops the negative aspects of the 80s and realizes the amazing potential running rampant in its veins (but that seems to be happening, slowly but surely). I also hope that those in positions of power who dismiss, deride or ignore it either wake up and get busy or retire to the sheep farm.

Just to kick 'em in the teeth and get the ball rolling like a runaway Batmobile . . .

Welcome To The Terrordome.

The new Public Enemy single is finally out this month. "Welcome To The Terrordome" is no great departure from the P.E. sound but packs a punch unseen since . . . oh, "Fight The Power". And actually takes the passion-ometer up another notch. I've never heard Chuck so venomous, committed or angry. The true Prophet Of Rage. Maybe that's because I heard the record was inspired by the Bensonhurst redneck-slaying of Yusef (originally the new single was gonna be "911 Is A Joke").

Chuck D is unsurpassable as deliverer of rhymes. His commitment dominates a sound that in other hands would swamp the MC with its power. "I've got so much trouble on my mind . . ." The **Shocklee-Ryder-Sadler** production may be **James Brown**-derived in the funky drumming but so dense and powerful it takes the breath out of your body. The intro grabs you by the scruff of the neck and slams you in the chest. No escape. Then the beat comes in, a metallic, evil guitar drone starts up creating unbelievable tension and Chuck's let out of the corner, ranting his inimitable urban poetry. **Flavor** is a constant shadow, what sounds like a church choir soars and the whole effect is galvanizing, rivetting and possibly the best P.E. ever. "Crucifixion ain't no fiction" . . . "wait for the state to decide our fate". He pays tribute to murdered Panther leader **Huey Newton** and . . . oh, **just hear this record!** There's a Terrorbeat (3.10), 18 seconds of Flav-mania and bite-splattered Terrormental instrumental mix (3.41). One DJ has already told me that this sound is **too powerful** and dense to play in his club. Boyngg!1

Def Jam/Columbia are set to release the third Public Enemy album, "Fear Of A Black Planet" in February. Meanwhile this'll more than keep the flame roaring. The 90s are here and when I'm writing this column in 10 years' time I **know** this'll be down as one of the records of the decade (But, hold up! I ain't heard the album yet!).

Don't forget Chuck and Flavor pop up on the new **George Clinton** single, "Tweakin'", a funk classic for the 90s if ever there was one. Looks like George's fifth decade in music is gonna be a killer and the public seem ready to escalate him to the heights of the 70s, if the show I saw at the Apollo in Harlem was anything to go by. Keep those P-Funk letters coming in for Clinton Corner. Nose D'Avoidafunk whiners who don't have The Funk can wallow in their unhappy funless worlds.

YZ HERE?: Cos he's gonna be one of the rap sensations of the 90s, that's why!

One of the rap singles of '89 was "In Control Of Things" by **YZ-G Rock**, which originally appeared on the New Jersey Diversity label before being picked up by Tuff City. This 12" indicated that something akin to huge talent was afoot and now YZ - just YZ - has finished his own album, "Sons Of The Father".

What we have here is an original approach which means you can't say he sounds like anybody else (with many rappers you say, "oh, he's been listening to Kane or LL"). It's a rich, dense sound which steers clear of sample-cliches - I'm sure that "I'm Workin'" uses a snip of the piano-riff from **John Lennon's** "Watching The

Wheels". The mood is often laid-back in **EPMD**-mode but the raps can be forceful and incisive - "Back Again" kicks off with a spoken intro that goes, "If a lizard could be a crocodile MC, I could be Crocodile Dundee" (before lurching into one of those jazz-piano grooves). "Get It Right (Put On Your Bally Shoes)" is brassy funk, but "Tower With The Power" captures a warm, loose feel. Cuts from YZ's debut Tuff City 12" are here - "In Control Of Things" and "Thinking Of A Master Plan". "Spank-ed" uses the early 80s disco classic "Spank" by **Jimmy Bo Horn**. "On A Friday" is slow, bare and underlines YZ's way with words. Altogether a great debut set.

Still on the same label, I'm ecstatic to report that **The 45 King** has a new album, "45 Kingdom". His previous sets for Tuff City have been pure break-beats, open invitations to DJs and MCs to get busy. This one has a first side of funky-dope outings like "Roach Clip", "Mark's House", "Mr Smith & Mr Wesson", and the aptly-titled "Strong Beats From A Strong Man". But side two has four cuts which see Mark with **Lakim Shabaz** - "Master Of The Game", "Passin' The Mike", "Black And Proud" and "When A Wise Man Speaks". Titles are pretty self-explanatory, I reckon, though I'll add that the duo are on top form and compliment each other to hyped extremes.

Tuff City's other breaks-man, **Louie Louie**, has a new set, "Deadlier Than Ever" - all instrumental grooves (often on a JB tip) like "Lethal", "Schizophrenia", "House It Up", "Lou's Groove", "Freestyle-lin'" and "Rhythmical Cutthroat".

12"-wise, veteran **Spoonie Gee** has a "new" single, "Mighty Mike", another ode to Tyson with ringside commentaries. This was produced by **Marley Marl** and recorded over a year ago, as was the **Teddy Riley**-directed flip, "Didja Come To Party?", a JB-tinged groove with hyperactive snare. Worth a peek . . .

BITE THE BULLET: If anything, '89 showed that UK rap - after trying for years to emulate the US - finally came into its own. Killer singles by **Black Radical Mk II**, **Overlord X** and **Silver Bullet** were harder than much American output. Now Silver Bullet has followed the raw surge of "Bring Forth The Guillotine" with another no-holds-barred slice of rampant anger. "20 Seconds To Comply" again rails against society, apathy and injustice, packing a kick like a mule.

The intro is all doom-chords and Freddy Krueger/Robo-voice before a hectic, James Brown-ish riff crashes through with a guitar out of Herman Kelly's "Drummer's Beat". Bullet's delivery is gruff and aggressive, fired with the passion of a man who believes in his lyrics to the core.

Two mixes: The Final Conflict (6.12) and The Omen Mix (6.06). The latter is most rhythmically brutal, with effects exploding amidst the rhythmic rampage. Hats off to **DJ Mo**. Just to ram home the fact that this guy is dangerous, there's a DJ Beats version of "Guillotine", complete with movie-bite mayhem. If this one gets out in the US watch out!

Still in London, Music Of Life has shoved out two butt-detonators which also deserve status higher than import. **S.L. Trooper** featuring **Sweet Pea** again use that relentless JB-scuttle rhythm-rush to back up the frantic rap of "Movement". All hell breaks loose as cuts and brass-blasts slice through - one of the most energy-charged raps I've heard in ages. Vocal (4.20) and Instrumental (4.00). Flip, "There It Is" (two mixes), is likewise inflamed.

Einstein is a talented rapper from South London who released "Friday Night And Saturday Morning" on Profile last year. Music Of Life just put out his new one, "Gostago", produced by **Norman Cook** and, again, resting firmly on JB's funk machine (although the chorus comes from Mr Clinton - a snatch of "feets don't fail me now" at the

(Continued on page 24)

STUPID HOT HIP-HOP HIT-PICKS!

YZ "Sons Of The Father" (Tuff City LP)

A steaming new talent who combines deft rhymes, unusual samples (John Lennon, for example) and laidback aural bedrock to large effect.

LOW PROFILE "Pay Ya Dues" (Priority 12")

Ice-T protege W.C. and champ-spinner DJ Aladdin dis the notion that becoming an MC means overnight fame and riches over slurping. "Atomic Dog" groove. Great.

DANCE MUSIC REPORT

This chart was compiled from reports by DJs, radio airplay and sales.

Volume 13 Issue 1 January 16 – January 29, 1990

DMR TOP 60

TC	LC	
◆ 1	2	QUEEN LATIFAH—All Hail The Queen Tommy Boy LP 1022
◆ 2	—	PUBLIC ENEMY—Welcome To The Terrordome Def Jam 73135
◆ 3	41	QUEEN LATIFAH—Ladies First Tommy Boy 942
◆ 4	23	DE LA SOUL—Buddy Tommy Boy 943
◆ 5	4	3rd BASS—The Cactus Album Def Jam 45415
◆ 6	7	SIR MIX-A-LOT—Seminar Nasty Mix LP 70150
◆ 7	9	BIZ MARKIE—The Biz Never Sleeps Cold Chillin/Warner Bros. LP 26003
◆ 8	3	MC LYTE—Eyes On This First Priority LP 91304
◆ 9	10	THE D.O.C.—No One Can Do It Better Ruthless Atlantic LP 91275
◆ 10	5	HEAVY D & THE BOYZ—Big Time Uptown/MCA LP 42302
◆ 11	32	JUNGLE BROTHERS—Done By The Forces . . . Warner Bros. LP out
◆ 12	31	SIR MIX-A-LOT—Beepers Nasty Mix 70062X
◆ 13	11	ICET—The Iceberg/Freedom Of Speech . . . Just Watch What You Say Sire LP 26028
◆ 14	8	BIG DADDY KANE—It's A Big Daddy Thing Cold Chillin/Reprise LP 2594
◆ 15	—	SALT-N-PEPA—Expression Next Plateau 50101
◆ 16	28	ROB BASE—The Incredible Base Profile LP 1285
◆ 17	—	DIGITAL UNDERGROUND—The Humpty Dance Tommy Boy TB 944
◆ 18	37	BIG DADDY KANE—I Get The Job Done Cold Chillin/ 21389
◆ 19	47	ROB BASE—Turn It Out (Go Base) Profile 7275
◆ 20	26	REDHEAD KINGPIN—Pump It Hottie Virgin 96516
◆ 21	—	3RD BASS—The Gas Face Def Jam 44-73121
◆ 22	—	KOOL MOE DEE—All Night Long Jive 1307
◆ 23	—	YOUNG & THE RESTLESS—Poison Ivy Pendisc 036
◆ 24	18	THE D.O.C.—The D.O.C. And The Dr. Atlantic LP out
◆ 25	1	BIZ MARKIE—Just A Friend Cold Chillin/Warner Bros. 21342
◆ 26	—	GANG STARR—Positivity Wild Pitch 016
◆ 27	12	YOUNG MC—Principal's Office Delicious Vinyl 96511
◆ 28	—	NWA—NWA & The Posse Ruthless/Priority LP release 57119
◆ 29	35	JUNGLE BROTHERS—Beyond The World Warner Bros. LP out
◆ 30	—	DEF JEF—Droppin' Rhymes On Drums Delicious Vinyl 108

TC	LC	
◆ 31	—	VICIOUS BASE—Come On (Rock Freak) Cheetah 9502
◆ 32	—	MISS MELODIE—Diva Jive 1210
◆ 33	—	HEAVY D & THE BOYZ—I'm In The Mood For Love MCA LP out
◆ 34	24	YOUNG MC—Stone Cold Rhymin' Delicious Vinyl LP 91309
◆ 35	—	DIVINE STYLER—Ain't Sayin' Nothin' Syndicate 73123
◆ 36	—	PRIORITY ONE—Still Strokin' Newtown 2204
◆ 37	38	ROXANNE SHANTE—Bad Sister Cold Chillin/ 25009
◆ 38	6	2 LIVE CREW—Me So Horny Luke Skywalker 127
◆ 39	25	ICE T—Lethal Weapon Sire 21325
◆ 40	21	DJ JAZZY JEFF & THE FRESH PRINCE—And In This Corner Jive-RCA 1198
◆ 41	15	MC LYTE—Cha Cha Cha 1st Priority 96529
◆ 42	19	2 LIVE CREW—As Nasty As They Wanna Be Luke Skywalker LP XR107
◆ 43	16	HEAVY D & THE BOYZ—Somebody For Me Uptown/MCA 23062
◆ 44	50	BOOGIE DOWN PRODUCTIONS—Ghetto Music-The Blueprint of Hip Hop Jive LP 11874
◆ 45	—	VICIOUS BEAT POSSE—Legalise Dope MCA 23060
◆ 46	—	X-CLAN—Raise The Flag 4th & Bway 487
◆ 47	55	KID SENSATION—Back To Boom Nasty Mix 73655
◆ 48	—	MOLECULAR BEATS SQUADRON—Coming By Storm Raw 75002
◆ 49	—	AFRIKA BAMBAATAA & THE SOUL SONIC FORCE—Return To Planet Rock York 78064
◆ 50	49	EPMD—The Big Payback Fresh 90136
◆ 51	57	PRINCE RAHIEM & BEATMASTER CLAY D—Pullit All The Way Down Beat Master/Vision 1222
◆ 52	59	QUEEN LATIFAH—The Pros Tommy Boy LP out
◆ 53	14	3RD BASS—Steppin' To The AM Def Jam 68902
◆ 54	27	STEADY B—Goin' Steady Jive LP 1284
◆ 55	36	DJ JAZZY JEFF & THE FRESH PRINCE—I Think I Can Beat Mike Tyson Jive 1278
◆ 56	—	THE DOGS—Take It Off Joey Boy 6020
◆ 57	46	SPECIAL ED—Think About It Profile 7266
◆ 58	42	EPMD—Unfinished Business Fresh LP 92012
◆ 59	34	BIG DADDY KANE—Smooth Operator Cold Chillin/Reprise 21261
◆ 60	54	REDHEAD KINGPIN & THE FBI—Shades of Red Virgin LP 91269

(Continued from page 22)

end of the hook). Vocal and Instr.(both 6.05) and "Food For Thought" bonus (5.55). This galloping funk beat is dominating UK rap right now, along with the inevitable hip-house, but the quality of the cuts, bites and rhymes finally puts this country on a par with the States. Now if **Coldcut** can get Black Radical back in the studio . . .

GOT THE HUMP: "Doowutchyalike" should've been an instant monster. Instead it hung around for weeks. Now **Digital Underground** fire another unique blast of their lunatic-hybrid of rap, funk and cartoon sensibility. "The Humpty Dance" (Tommy Boy), turns the spotlight on the guy who looks like a B-Boy Groucho Marx and sounds like the rapping cod - **Eddie "Humpty-Hump" Humphrey**. It's a new dance craze, a deranged version of The Twist, involving much broken-leg wobbling and rubber-limbed cavorting. "You look like MC Hammer on crack", is one of the taunts fired at Hump as he confesses that he likes his oatmeal lumpy and "once got busy in a Burger King bathroom." This idea could easily fall flat on its false nose if the execution by Hump and **Shock G's** immaculate funk-drenched production didn't work so well. I mean, they must have been doing the bass part when the 'quake hit Oakland! Positively shot with P-Funk!

Comes as Mini-Hump Radio Mix (4.40), Bonus Hump Mix (6.28) and Humpstrumental (3.16). Next, "Sex Packets", an album which will turn rap upside down just like **De La Soul** did nearly a year ago. It's more of the same, which means it's totally unlike anything else.

BASE!: It took a while for **3rd Bass** to get there but the video for "Steppin' To The AM" suddenly catapulted them into the upper chart reaches. Now they've plucked one of the best cuts off the LP - "Gas Face" - and made it the new single. Masterstroke! This is definitive New School - sprawlily wacky in Digital mode - all the announcements and laffs . The sort of rolling funky-jazz piano-riff groove as used by **Young MC** on his album. Much attention to rhythm power and **Prince Paul** (Stet's guy who did **De La Soul**) production. Truly different and mucho fun. Radio Mix (3.45) & Instr. (2.20). A Gas Face?

Also included is "Wordz Of Wisdom" - a darker concoction with dense guitar riffs and funky drummer beats. Produced by **Sam Sever**. Tour-de-force rap by **MC Serch**. The killer is the eight-minute Death In The Afternoon mix. Also included: Club Mix (8.02) & Radio (4.18). Def Jam continue to be one of the prime leaders.

LOW YO-YO: **Low Profile** are latest signing to Priority on the West Coast. Their debut single, "Pay Ya Dues", is a trailer to the forthcoming album, "We're In The Together". Rapper **W.C.** is a protege of **Ice-T** and it seems that man can't put a foot wrong. This is a single which hits on several levels. The words say something -dissing MCs who think they can just mouth off and get rich overnight instead of working for success, while the groove is a slapping, heavy beat (shades of "Atomic Dog") with subtle undercurrents and overall attack which means they can't fail.

L.P. are **DJ Aladdin**, who won the '89 DMC DJ contest in NYC (defeating **DJ Miz** and **DJ Richie Rich**), and **W.C.** (I shouldn't say it but - that's an English term for the men's room - not that there's any waste in this man's rhymes). They rap with a message on every cut - from "How Ya Livin's" anti-drug stance to the single. The flip, "That's Y They Do It" tackles inner city brain-frying with no nonsense and the rhythm is a def-dealer in itself, showing Aladdin's skill. Lyrics are direct and honest. Watch out for this one.

COMPLETE CONTROL: **Hank Love** is known for his radio show, but he also has a group - **Majestic Productions**, who also consist of **Half Pint D**, **Great** and **Alemo**. They debuted last year on DNA International with "Drop Method" but meet the 90s head on with "Cold Sweat"/"Frontline" - both which come in four versions apiece.

"Sweat" is the dancefloor demolition side, as the lads plough through a fast, hard beat with rapid, alternating rhymes. Vocal (4.17),

Vocal Hip-hop (4.39 and best for clubs as the emphasis is on the beats), Instrumental (4.10), Acapella (3.34 - you definitely need two with this!). Meanwhile, "Frontline" is mellower with a rhythm reminiscent of the **Mary Jane Girls'** "All Night Long" (as used on Kane's "Smooth Operator"). Very much a jam spirit as Hank and Half Pint swap lines (in dialogue too). Versions: Vocal Control (3.47), Control Instr. (3.59), Vocal Majestic (4.49), Majestic Instr. (4.39).

DNA-International have more irons in their fire: **Too Poetic** are readying their debut LP, "The Poets Of Hip-hop", while the Majestics will be unleashing their first set later in the year. New signings include **C.K.O. & Sta-La-Fro**, who apparently combine "political commentary with TV sitcom sensibilities" (as long as it's "Married With Children" and not "Father Knows Best!"), the label's first R&B signing **Kyle Robinson**, **Crew I.Q.**, **Rob Well**, **R.E.G.** and **Reg-Reg**.

RIGHTEOUS BROTHERS: The **Poor Righteous Teachers** are on Profile with a new 12" called "Time To Say Peace" - a good way to say hello. I've said this before - there's a new school in hip-hop, which helps on getting new pupils. **De La Soul**, **Jungle Bros**, **Divine Styler** . . . these are the groups blazing new trails and pulling apart rap confinements, such as gold, brags and ham hosepipes. Generally the music is richly laid-back, more obscure of sample and the rhymes take either a positive or off-the-wall tip. Here the beat is new jack with 70s brass, vaguely-reggae tinges and relaxed De La/Jungle delivery of socially aware lyrics. The intro shows how short a song's pre-sample life can be: it's **Soul II Soul's** acapella of "Back To Life". This is all on the remix ((5.15), but there's a slower, dope-reggae Original Version (4.42).

The flips kicks off with the oddly-titled "Butt Naked Booty Bless" (plus instrumental - both 4.29), rude of rhyme but musically eclectic with Afro percussion and soul organ/sax interjections. Also interesting is the bonus "Word Is Bond" (4.28), dominated by medieval flute-style keyboard and the nearest these guys get to boasting.

OAK-HEY!: **Oaktown's 3.5.7.** have a new **MC Hammer**-produced 12", "Juice Gotcha Krazy" - another track off the "Wild And Loose" LP (Capitol). The girls have their own style. The original version is here (4.21), but there's a new Vocal mix (4.52), which plays down the bite of **2 Live Crew's** "We Want Some Pussy" (oh that juice!) and emphasises the near-"Wild Thing"-beat with boom and various moans. There's also an Instrumental (4.52).

MIST AGAIN: **Missy Mist** had a single on Atlantic, now she pops up on Pandisc subsidiary Never Stop with **Eric Griffin** producing on "Gettin' Bass", a boom-outing with vibrant rhyme style (but how many more times is Chuck D gonna pop up with his "Bass!" yell?). Vocal & Dancestrumental (both 3.56). I prefer the flip, "Let The Good Times Roll", with its use of **Chic's** "Good Times" - once the most-used rhythm in rap, except here we have the violin whoosh and a pinch of chorus over avalanche groove. There's a guy intoning the title and some understated funk-guitar. Vocal & Dancestrumental (both 4.28).

SKY HIGH: In the wake of **2 Live Crew's** "As Nasty . . ." LP and "Me So Horny" single going platinum, the next Crew 12" will be "C'Mon Babe", already a radio fave. The Crew are also releasing a live video.

Skywalker has also signed **Rhythm Radicals**, who may or may not be the same guys who made a GREAT 12" on the old Umbrella label a few years back. Described as "the most radical rap group to come on the scene in a long time", their first Luke-vinyl will be a single called "Brother To Brother". **Afro Rican's** next single will be another LP cut, "This Is How It Should Be Done". but the flip will be the previously-unreleased hip-house track, "Get On Up And Dance", which may or may not feature Bonannon's "Let's Start The Dance" exhortation. **Tony Rock** does the right thing by releasing "Street Resident" off his "Let Me Take You To The Rockhouse" LP and donating a portion of the profits to a Miami homeless charity - the issue the single tackles. Skywalker's newest signing are a "Baby 2 Live Crew" duo called the **Poison Clan**, currently working on their first album.

HIP-HOUSE CORNER: A late 80s stormer arrived in the form of

the **Spy Guys**: "Spy Talk" from Chicago (Mixdown Records: (312) 734 4MIX). Three very different mixes: A Spy's House (4.56): Starts with orchestral crescendo like the end of the Beatles' "A Day In The Life", before launching into elevating house-bass pulse. Produced by **Kelly Wright, Jef Fleming and Ron Staley**, this is prime hip-house, with killer acid bridge achieving lift-off before returning to original beat. Plus: Razor Blade (7.11): Extended and one which'll set fire to the floors; Ron's Club Mix ((5.56): James Brown has been peeking in but now the old "whoo"-loop is here, in addition to the funky horn riff which gets dismissed in the previous mix with the words, "Hold it! That's played out! Hit it!" I would've kept the funky horn riff...that said, this is a great sound, on this version wheeling in the acid with reverse-drum bass-blooped monster-beat.

Grandmaster Flash is a producer these days and makes his hip-house debut with a young Brooklyn rapper called **Doom** on Profile. Doom started rhyming when hanging out at Flash's studio in '87 and the Grandmaster took him under his wing as a "diamond in the rough". "Shake Your Body Down" is a veritable galloper sprinkled with lethal cuts (the great man himself?), while "On We Go" has a great inner-propulsion (with more razor-cuts) and piano-beat link.

Per-fect Sound's "Blind Date" - a sorry tale of regret - is raw and in your face with **Todd Terry**-type rhythm-charge, speed-rap and bellowed chorus. Two seven-minute mixes (Soul Street).

RED'S MARATHON: As I'm writing this, **Red Alert** is cutting up a storm on KISS FM with the best of 80s rap. No doubt about it, this guy is the best DJ. The way he mutates and mutilates and detonates and just blows the top of your head clean off is causing me to hit the ceiling with my feet!

The BDP stretch was dynamite and Red's power-chord kamikaze assault on LL's "Rock The Bells" is one of the radio intestine-disrupters of the decade - but then the whole six hours is. And I got the lot on tape! HA HAAAA!!!! Stupid Def is now going out live as I listen - Red's follow-up, Tony Humphries, ain't shown up cos of the weather so now all hell is breaking loose and he's cutting "Bring The Noise" into "It Takes Two". This is one of the best things I've ever heard in my life! Rhythm is obviously the first thing on his mind and his hands just spout it like Zeus potting boats in "Jason And The Argonauts". Now it's over-running and Red's getting into gear with "Champ" by The Mohawks. Never heard a deck screech...here's JB - the "Say It Loud" extended guitar break. Back into "Champ"...Bobby Byrd's shouting from next door...Hit me!...One time! Ska now - **Prince Buster's** "I Am The Magnificent!" Those **ESG** chords (you'd know if you heard 'em - an evil string-drone like "Psycho"). This was how they used to do it in the park - now it's live on radio. Thanks for being late, Tony. This is the spirit of hip-hop. Real Music.

What's this? - a telephone with Red cutting into Cheryl Lynn's "To Be Real". Back to nearly a decade ago and "Good Times", one of the breaks. One of JB's ultimate screams and Red's getting going with bongos...it's from the live JB LP... "Stomp your feet"...Clap your hands, huh!". Here's the most-used break after JB - Herman Kelly's "Dance To The Drummer's Beat"...now another funk riff, drums accelerating, slap-bass dipping. Now he's cutting brass from Junior Walker and more 70s killer-break material...Run DMC with "Peter Piper": Bob James' "Take Me To The Mardi Gras" piano with Red grunting on the scratch front.

I stood in front of Red Alert once and watched him work - remarkable - he could've been watering the garden but he was creating an aural Pearl Harbor. "Catch The Beat", the Grand Groove one by **T-Ski Valley** (most recently used on De La's "Buddy" remix)...here we go...the remake of **Taana Gardner's** "Heartbeat" by **Sweet G**...here comes the break and Red's cutting. It's Old School time - more Enjoy stuff. Another beat - Flash with the Five's first ever single - "Superappin'" - the accelerated "Skintight" riff (**Ohio Players**) and first real pass-the-mike expedition. Now he's into the "900 Number", **DJ Mark's** bad-break biggie of '89...no it's "Pump Me Up" by **Trouble Funk**...no, it's **Biz Markie** - current charter with "Just A Friend" - with his '88 biggie "Nobody Beats The Biz". I

can't describe the buzz I get off one of these Red-excursions, but this is the loosest I've ever heard him. His scratching's like sawing up an old wardrobe (Compliment)...**Crash Crew**...**Trouble Funk****Kurtis Blow's** last hit, "If I Ruled The World" ('85). BOOM! It's **Schoolly D** and "PSK", his debut single and first real blast of the gangster-rap persona - not to mention a cavernous beat never surpassed on modern recording equipment...**Whodini's** "Funky Beat" and Red's patented "hold me, hold me!" bit - all the stuff I've loved over the years...explosions...and this is the first time I've heard the new version of the **Sugarhill Gang's** "Rappers' Delight" -hip-housed up... "there's not a problem that I can't fix...". Now, after four and a half hours of inspired mixology, Red Alert winds down the wheels of steel and calls it a night (after paying tribute to original DJs like Flash, Bam, Herc, AJ, Hollywood and the men who paved the way for rap). "I didn't know so many people were into Old School", exclaims Red with surprise at how many requests were phoned in for old classics. But listening to the whole eight hour retro-session you can see how great some of the seminal old records were (not all, but quite a few). "Without these guys we wouldn't be here", was what he was saying. And after tonight, I don't think rap would be the same without Red Alert.

DAYLE WARNING: **Dayle**, the Rapping Teach, is a remarkable lady, having given up a teaching career to start Revenge Records. Now there's a subsidiary, B Down. Just out is a great debut by **GSP (Gangstarr Posse)**. "Swinga" comes with deadpan rap, mid-tempo, jazz-tinged beat, fierce brass and massed la-la chorus. Vocal & Instr. (both 4.02). Flip is "Read The Label". Vocal & Instr. (both 4.45-ish). It's produced by **Grandmaster Flash**. Meanwhile, **Powerule** have been recording demos for a forthcoming album, "Smooth". The four cuts I heard sounded great, with a particularly lethal hip-house excursion.

QUICK KUTS: Seattle's mighty Nastymix label - in addition to watching the massive **Sir Mix-a-lot** go gold with his severely large "Seminar" album (you really should get on this hotbed of bad beats, sharp rhymes and dynamite delivery to see how fast this West Coast delivery-king is progressing) is widening its roster - which also includes **Kid Sensation** and **High Performance**. They've just signed **Bob & The Mob**, the New Jersey outfit who did the very huge "It's A Shame" - previously on local Holiday Records and planned for first Nasty-release. Also **Side F/X**, a killer Miami group whose first 12" will be "Rock The House"/"What Makes You Wanna Shout". This is gonna be good!...**King Shameek**, red-hot Newark cutmaster and production partner of **Hollywood Impact** (of **Twin Hype** fame) is currently in the studio doing pre-production work on the debut album by **MC Joe** (label 2B announced). Joe was formerly half of Cali-duo **Mooky & Joe** - Mooky went on to join **Red, Black & Green** but is relocating to Newark and will rap on the LP. Another local, **MC Kason**, will appear too. Meanwhile, **Twin Hype** are working on their second LP. One cut's called "Double Barrell". Reports say this'll blow heads clean off...**Ice-T**, **Kool Moe Dee** and **Big Daddy Kane** pop up on the new **Quincy Jones** album, "Back On The Block", joining a horde of jazz guest stars (including **Miles Davis**, **Dizzy Gillespie**, **George Benson** and **Ella Fitzgerald**) on a remake of **Weather Report's** "Birdland". The rappers provide a lengthy intro introducing the jazzers (rather like the **Last Poets'** "Jazzoetry") over a plink-plonk rather like the clock in "Jeopardy"!...While rappers expand the parameters of lyrical subject matter, it's obvious that the boast rap will never die. **Unique** have two such missives on each side of their 12". "Pure Dynamite" and "Axe Maniac" (New Day) are both just over three minutes with no mixes but make their point. The former has tasty jazz-brass samples and JB guitar while the guys adopt a laid-back style. However, the words are pretty violent with their "bloodstains and membranes"...as is "Axe Maniac", unsurprisingly. This one's faster and uses psycho-imagery for brag purposes.

Londoner **Richard Crowley** shoves out maniacal acid-house-hip-hop creations and, in the process, creates fearsome grooves. "Warhol Machine" (Lime Skull) pays hallucinogenic homage to the

STUPID

late artist with an acid take on JB's "Papa Don't Take No Mess". Five mixes - Video, Extended, Factory Rap, Industrial and Sansonix - career through a gamut of extended acid burble-grooves and volcanic sound effects (not to mention Godzilla's bollock of a bass rumble). The reason it's in S.Def is cos some London rappers called the **Rolla Boyz** gatecrash with spirited rhyming. Acid hip-house meets the JB dope-groove.

Went to the Def Jam Christmas Party at The Saint. It was fun. Had some drinks, said hello to a few rap industry people as well as **LL, Oran "Juice"** and **Kid 'N Play** but didn't see any bonkin' - that's blown it.

Reggae continues to nibble at hip-hop's pants-leg - latest outing is **Frighty & Colonel Mite's** "Life (Is What You Make It)" (Profile), which comes from the "Dancehall Stylee" compilation LP in four mixes. Like **Daddy Freddy & Asher D** this one emanates from ragga-aware UK... **Maestro Fresh-Wes** bursts in with the ancient break-ridden but dope "Let Your Backbone Slide" (LMR). "Funky Drummer" rubs shoulders with "Champ" by the Mohawks (you know, that de de-de organ riff). A nice record with dramatic spoken intro and foreful rap. Four more mixes with the Bonus Beat (3.05) giving the DJ something to play with (and much use of JB guitar and even a snippet of Hall & Oates. Wes (plus **DJ Ltd**) come from Ontario, Canada... Tandem just released two dopified singles. **MC Downbeat's** "Get To The Beat" - a laidback treatment of a **Herbie Hancock** tune with singing which comes in two mixes (Radio & Club). The second 12" is by the unpromisingly-named **Macho Man & DJ Romeo** but instead of bacon torpedo-isms we get two hot dance-rap tunes: "Ah Freakout" obviously hooks itself around **Chic's** "Le Freak", but also brings in the "Shaft" theme wah-wah over a springy beat. "Crime" is the serious side, putting the listener in the mind of two burglars - one bold, the other questioning. The rapper rails against urban decay, crime and citizen's apathy with sound effects, sonic cuts and unexpected Chipmunk finale.

I wanna hear from you out there - how do you want S'Def to go? What you wanna read about in rap? Hot vinyl or cold gossip? It's your column. If you want me to immortalise your aural ventures (review yer record!) send 'em to Stupid Kris, Sweet 804, 636 Broadway, NY NY 10012. Have a def decade.

Hi-NRG

(Continued from page 19)

"beautiful vocal harmonies a la the **Manhattan Transfer** or **Fifth Dimension**."

Italian Imports: On the High Energy label, **Edyta's** exceptionally good "Be A Slave To My Heart" is a fast seller here in the states as is the latest from Aleph called "Hero". "Bohemian" by **Kylie Gane** is also first rate Italian dance pop that specialty stores are running out of almost as fast as they can stock it. Another brisk mover on the High Energy label is **Lisa's** "Stand Up & Sing" all of which points to a positive upturn for Italian product. (It had suffered at the retail level of late. Among the most encouraging are the reports from 12" Dance in DC and Disco Europa in New Hope, PA, where Italian twelves are all the rage!)

Continuing with Italy we find the new **Coo Coo** twelve "Happy Days" (Flea) to be less frenzied than usual, which lets the duo's playful vocals stand out for a change. "Day By Day" by **Dex** is another mid-tempo male vocal that's bright and bouncing with just the right balance of synthesizers and percussion to let Dex's talent come through. Ditto for the **Reflectors'** excellent "You Drive Me Crazy" (first class Italo-pop!) and **Michelle's** "Touch Moi," a beautiful track that could break down that old language barrier and score big with progressive NRG purists and jocks alike.

German Imports: **Tina Charles** returns with "Go To Work On

My Love" (Global/126), a bright piece of energetic pop that's sure to warm up some mid-winter dance floors. ZYX offers up an absolutely perfect high tech burner with **Karen Jones'** vocals sparkling on "Shout In The Night" by **In-side**. It's fast-paced, electronic disco at its best!

That's about all the news for this time out that we can fit into the space afforded us but before I close I'd like to mention all the letters we've received about **Sean Mauer's** excellent **Disco International** show on Trenton's WTSR-FM. This Hi-NRG specialty program which runs on Saturday evenings from 10pm to 2am is in danger of cancellation if the management doesn't see more interest in it from the local (NY, NJ, PA) communities it services. Don't let this happen! I urge all of you within its listening area to take a moment to drop a line to the station and let them know how much we all appreciate the kind of programming that Sean does so expertly (and tirelessly!). The address is WTSR 91.3 FM c/o Trenton State College, Hillwood Lakes CN550. Ewing Township, New Jersey 08625-0550. Thank You! - **Dean Ferguson**

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Beats Per Minute are noted after catalog number. BPM courtesy of DANCE BEATS. For more information on this service call (518) 371-5555. All records listed are available commercially. The format (LP/12"7") is listed after label name. Chart movement is determined by reports from key DJs. It is not an absolute scale. It simply shows chart position relative to other records and relative movement from last chart (LC) to this chart (TC).

Volume 13 Issue 1 January 16 – January 29, 1990

TOP 80 CHECKLIST

TC	LC	
○ 1	36	INNER CITY—Whatcha Gonna Do Virgin 98507—106 BPM
○ 2	16	ROB BASE—Turn It Out Profile PRO 7275—116 BPM
○ 3	3	SEDUCTION—Two To Make It Right Vendetta Ve 7051—123 BPM
○ 4	31	QUINCY JONES—I'll Be Good To You Owest 21408—111 BPM
○ 5	30	PAULA ABDUL—Opposites Attract Virgin 98507—118 BPM
○ 6	50	INDIA—Right From The Start Warner Bros. 21285—119 BPM
○ 7	19	D MOB—C'mon And Get My Love Rrr 886-798
○ 8	23	KON KAN—Move To Move Atlantic 98256—123 BPM
○ 9	2	GRACE JONES—Love On Top Of Love Capitol V15558—129 BPM
○ 10	71	ROLLING STONES—Rock And A Hard Place Columbia 44-73133—123 or 131 BPM
○ 11	15	CHIMES—1,2,3 Columbia 44-73138—108 BPM
○ 12	—	EXPOSE—Tell Me Why Arista ADI-9918—114 BPM
○ 13	42	BABYFACE—Tender Lover Soler 429 74602—102 BPM
○ 14	39	SOUL II SOUL—Jazzie's Groove Virgin 98517—101 BPM
○ 15	32	YOUNG MC—Principal's Office Delicious 90157—86 BPM
○ 16	59	KEVIN PAIGE—Anything I Want Chrysalis V 23348—113 BPM
○ 17	4	DOUG LAZY—Let The Rhythm Pump Atlantic 98273—122 BPM
○ 18	12	STEVE "SILK" HURLEY—Cold World Atlantic 98267—121 BPM
○ 19	—	TINA TURNER—Steamy Windows Capitol V 15821—128 or 135 BPM
○ 20	—	NANCY MARTINEZ—Save Your Love For Me Vendetta 7028—122 BPM
○ 21	46	LATTANZI—Is That What You Call Love MCA 23889—128 BPM
○ 22	11	TAYLOR DAYNE—With Every Beat Of My Heart Arista ADI-9886—121 BPM
○ 23	—	KAOMA—Lambada Epic 49-73136—119 BPM
○ 24	—	LUTHER VANDROSS—Never 2 Much Epic 49-73141—112 BPM
○ 25	—	TWIN HYPE—For Those Who Like To Groove Profile 7270—116 BPM
○ 26	—	SIR MIX-A-LOT—Beeper Nastyxix 70980—110 BPM
○ 27	13	CLUB NOUVEAU—No Friend Of Mine Warner Bros. 21365—108 BPM
○ 28	5	JANET JACKSON—Rhythm Nation A&M SP12336—113 BPM
○ 29	9	DONNA SUMMER—Breakaway Atlantic 98506—101 BPM
○ 30	—	AND MORE—Materialistic Girl Mic Mac 528—121 BPM
○ 31	37	PAUL RUTHERFORD—Oh World 4th & Bway 484—126 BPM
○ 32	—	DE LA SOUL—Buddy Tommy Boy TB 943—
○ 33	—	ANDREE MIRANDA—Doctor's Orders HPB 1221—123 BPM
○ 34	43	STACY LATTISAW—What You Need Motown 6280—108 BPM
○ 35	14	MICHEL'LE—No More Lies Ruthless Atlantic 98521—110 BPM
○ 36	44	WRECKS N' EFFECT—New Jack Swing Motown 4854—114 BPM
○ 37	66	SUENO LATINO—Sueno Latino Capitol V 15636—119 BPM
○ 38	51	EILEEN FLORES—Touch Me With Your Heart Mic Mac 528—119 BPM
○ 39	7	SYBIL—Walk On By Next Plateau NP 90167—
○ 40	—	JOMANDA—Don't You Want My Love Big Beat BB 9010—120 BPM

TC	LC	
○ 41	17	CHUNKY A—Owww MCA 23887—117 BPM
○ 42	—	COLDCUT—Stop This Crazy Thing Tommy Boy TB 940—107 BPM
○ 43	—	MANTRONIX—Got To Have Your Love Capitol V-15621
○ 44	—	MICHAEL JEFFRIES/KAREN WHITE—Not Through Being With You Warner Bros. 21331—102 BPM
○ 45	—	FINE YOUNG CANNIBALS—I'm Not The Man I Used To Be IRS 23888—112 BPM
○ 46	—	UROHAUZ—Nothing Changes Profile PRO 7272—129 BPM
○ 47	62	FRESH 4—Wishing On A Star Virgin 98510—84 BPM
○ 48	—	BIG AUDIO DYNAMITE—Contact Columbia promo—127 BPM
○ 49	—	ERIC & THE GOOD GOOD FEELING—Good Good Feeling SBK 19782—120 BPM
○ 50	1	TECHNOTRONIC—Pump Up The Jam SBK V19701—125 BPM
○ 51	10	ERASURE—Drama Sire 21366—126 BPM
○ 52	52	NINE INCH NAILS—Down In It TVT 2811—105 BPM
○ 53	6	DEBORAH HARRY—I Want That Man Sire 21322—130 BPM
○ 54	26	MILLI VANILLI—Blame It On The Rain Arista ADI-9908—88 BPM
○ 55	—	LIZ TORRES—Loca Jive 1298—126 BPM
○ 56	53	CALLOWAY—I Wanna Be Rich Soler 429 74603—115 BPM
○ 57	22	KYZE—Stomp Warner Bros. 21330—120 BPM
○ 58	—	RISSE—Chain Of Fools Atlantic 98246—120 BPM
○ 59	28	FAST EDDIE—Git On Up DJ Intl. 980—
○ 60	33	THOMPSON TWINS—Sugar Daddy Warner Bros. 21329—114 BPM
○ 61	8	B-52's—Love Shack Reprise 21318—133 BPM
○ 62	64	DAVE TECH NICE—Nasty Sleeping Bag SLX 40158—119 BPM
○ 63	—	IMPEDANCE—Tainted Love Epic 49-73145—121 BPM
○ 64	—	BIG DADDY KANE—I Get The Job Done Cold Chillin'/WB 21388—114 BPM
○ 65	—	CROWN HEIGHTS AFFAIR—I'll Do Anything SBK 19783—124 BPM
○ 66	—	JUNGLE BROTHERS—Beyond This World Warner Bros. 21380—119 BPM
○ 67	—	DINO—In The City 4th & Bway 485—121 BPM
○ 68	—	QUEEN LATIFAH—Ladies First Tommy Boy TB 944—105 BPM
○ 69	—	APRIL WAYNE—The Harder They Fall Enigma 71631—
○ 70	—	CHAZ & JOI—Sexy Dancer Paragon 8905—121 BPM
○ 71	—	DEF JEF—Droppin' Rhymes On Drums Delicious 1008—126 BPM
○ 72	—	MINISTRY—Burning Inside Sire 21384—108 BPM
○ 73	35	TEN CITY—Suspicious Atlantic 98272—120 BPM
○ 74	56	KEITH THOMPSON—Can't Take It Capitol V16617—118 BPM
○ 75	18	JIVE BUNNY—Swing The Mood A&M 98512—107 BPM
○ 76	61	RUBY TURNER—It's Gonna Be Alright Jive 1298—88 BPM
○ 77	57	CHOCOLETTE—A Little Bit Of Lovin' Sleeping Bag SLX 40153—111 BPM
○ 78	54	AFTER 7—Don't Cha Think Virgin 98518—115 BPM
○ 79	77	SHANA—I Want U Vision 1225—122 BPM
○ 80	47	REDHEAD KINGPIN—Pump It Hottie Virgin 98516—125 BPM

NEW SINGLE ADDS FOR THE PAST TWO WEEKS

[1] WQHT (New York):

Janet Jackson "Escapade"

[2] WPLJ (New York):

Lou Graham "Just Between You And Me", Janet Jackson "Escapade", Marcia Griffith "Electric Boogie", Chicago "What Kind Of Man Would I Be?", Roxette "Dangerous"

[3] WHTZ (New York, NY):

Babyface "Tender Lover", Aerosmith "Janie's Got A Gun", Milli Vanilli "All Or Nothing", Gloria Estefan & Miami Sound Machine "Here We Are", Paula Abdul "Opposites Attract", Eddie Money "Peace In Our Time", Covergirls "We Can't Go Wrong", Billy Joel "I Go To Extremes"

[4] WKRZ (Brooklyn, NY):

Dino "Never Too Much Of You", Young MC "Principal's Office", Sylvester "Do You Wanna Funk?", Chimes "1,2,3", Joyce Simms "Crazy Love", Sasha "Falling For Your Love", Shana Douglas "My Love Is Right", Bettina "Destiny", September "This Could Be The Night"

[5] WKSS (Hartford, CT):

Janet Jackson "Escapade", Billy Joel "I Go To Extremes", A'me Lorain "Whole Wide World", Bad English "Price Of Love", Sybil "Walk On By", Luther Vandross "Here And Now"

[6] WUSL (Philadelphia, PA):

Miki Howard "Love Under New Management", Diane Reeves "Never Too Far", Janet Jackson "Escapade", Lisa Stansfield "All Around The World", Public Enemy "Welcome To The Terror Dome", Abstrac "Right And Hype"

[7] WNNK (Harrisburg, PA):

Milli Vanilli "All Or Nothing", B-52's "Roam", Kenny G "Going Home", Bad English "Price Of Love", Elton John "Sacrifice", Michelle "No More Lies", Janet Jackson "Escapade", Richard Marx "It's Too Late To Say Goodbye", Billy Joel "I Go To Extremes", Saraya "Timeless Love", D Mob "C'mon And Get My Love", Covergirls "We Can't Go Wrong", Alanah "Black Velvet"

[8] WWXX (Providence, RI):

D Mob "C'mon And Get My Love", Terence Trent D'Arby "To Know Someone", Mantronix "Got To Have Your Love", Keisha Jackson "Hot Little Love Affair", Hi Impact "Never Stop Loving Me", Michael Bolton "How Am I Supposed To Live Without You?", Milli Vanilli "All Or Nothing", Linda Ronstadt/Aaron Neville "Don't Know Much", Shana "Best Part Of Breaking Up", Dino "Never Too Much Of You", Patton & Gable "Precious Love", Kyze "Stomp", Lisa Stansfield "All Around The World"

[9] WILD (Boston, MA):

Pieces Of A Dream "What Can I Do?", Michelle "No More Lies", Marcia Griffith "Electric Boogie", Chimes "1,2,3", Lattisaw & Gill "Where Do We Go From Here?", Keisha Jackson "Hot Little Love Affair", By All Means "Let's Get It On", Cheryl Lynn "Whatever It Takes", Jeff Redd "I Found Love", Diane Reeves "Never Too Far", David Peaston "We're In This Together", Skyy "Real Love", Good Girls "Your Sweetness", Janet Jackson "Escapade", Miki Howard "Love Under New Management", Terence Trent D'Arby "To Know Someone"

[10] WXKS (Boston, MA):

Frozen

[11] WPGC (Washington, DC):

Janet Jackson "Escapade", Technoronic "Get Up", Taylor Dayne "Love Will Lead You Back"

[12] WMYK (Washington):

Troop "Spread My Wings", Chimes "1,2,3", Miki Howard "Love Under New Management", Alyson Williams "I Need Your Lovin'", Stephanie Mills "Comfort Of A Man", David Peaston "We're All In This Together", Rhonda Clark "Stay Here Stay Near", Cheryl Lynn "Whatever It Takes"

[13] WPOW (Miami, FL):

Reinaldo "My Sweet Love", Paula Abdul "Opposites Attract", Jaya "Shadow Love", India "Right From The Start"

[14] WHQT (Miami, FL):

Eugene Wilde "I Choose You (Tonight)", Big Daddy Kane "I Get The Job Done", Wrecks-N-Effect "Juicy", Kenny G "Going Home", Kool Moe Dee "Knowledge Is King", Will Clayton/Audrey Wheeler "I Wanna Be Where You Are", Michael Sterling "What Do You Do?", Biz Markie "Just A Friend", Janet Jackson "Escapade"

[15] WLAZ (Naples, FL):

B-52's "Roam", Gloria Estefan & Miami Sound Machine "Here We Are", Tears For Fears "Women In Chains", Bad English "Price Of Love", Billy Joel "I Go To Extremes", Milli Vanilli "All Or Nothing", Billy Joel "I Go To Extremes", Linda Ronstadt "All My Life", Joan Jett "Dirty Deeds", Warrant "Sometimes She Cries", Fiona "Everything You Do (You're Sexing Me)"

[16] WHYI (Detroit, MI):

Rod Stewart "Downtown Train", Motley Crue "Kickstart My Heart", D Mob "C'mon And Get My Love", Young And Restless "Poison Ivy", New Kids On The Block "Funky Funky", B-52's "Roam", Janet Jackson "Escapade", Chicago "What Kind Of Man Would I Be?", Milli Vanilli "All Or Nothing", Michael Bolton "How Am I Supposed To Live Without You?", Richard Marx "Too Late To Say Goodbye", Alice Cooper "House Of Fire", Biz Markie "Just A Friend"

[17] WCRX (Chicago, IL):

Guy "Don't Clap, Just Dance", Expose "Tell Me Why?", Zapp "I Play The Talk Box", Lisa Stansfield "All Around The World", Leila K "Got To Get"

[18] WLWU (Chicago, IL):

Electronic "Getting Away With It", Erasure "Blue Savannah", B-52's "Roam", Depeche Mode "Dangerous", Psychadelic Furs "House", The Ocean Blue "Drifting, Falling", Duran Duran "Burning The Ground", Bad Boys Blue "A Train To Nowhere"

[19] WLUM (Milwaukee, WI):

Gloria Estefan & Miami Sound Machine "Here We Are", Michelle "No More Lies", Milli Vanilli "All Or Nothing", Entouch "All Night", Jaya "If You Leave Me Now", Lou Graham "Just Between You And Me", Eddie Money "Peace In Our Time", Yvonne "There's A Party Going On"

[20] KMJM (St. Louis, MO):

Inner City "Whatcha Gonna Do With My Loving?", Miki Howard "Love Under New Management", David Peaston "We're In This Together", Public Enemy "Welcome To The Terror Dome", Michelle "No More Lies", Billy Ocean "I Sleep Much Better", Janet Jackson "Escapade", Sybil "Walk On By", Alyson Williams "I Need Your Lovin'", D'atra Hicks "You Make Me Want To Give It Up"

[21] KITY (San Antonio, TX):

Milli Vanilli "All Or Nothing", Michael Bolton "How Am I Supposed To Live Without You?", A'me Lorain "Whole Wide World", D Mob "C'mon And Get My Love", Janet Jackson "Escapade", Sybil "Walk On By", Calloway "I Wanna Be Rich", Guy "Real Love", Kevin Paige "Anything I Want", Depeche Mode "Personal Jesus", Linda Ronstadt "All My Life"

[22] KJLH (Los Angeles, CA):

Miki Howard "Love Under New Management", Troop "Spread My Wings"

[23] KPWR (Los Angeles, CA):

Janet Jackson "Escapade", Milli Vanilli "All Or Nothing", Entouch "All Night", Timmy T "Time After Time", Gloria Estefan & Miami Sound Machine "Here We Are", Madonna "Keep It Together"

[24] KSOL (San Mateo, CA):

Stacy Lattisaw "Where Do We Go From Here?", Chuckii Booker "Touch", Dino "Never Too Much Of You", Pieces Of A Dream "What Can I Do?", Hi Impact "Never Stop Loving You", Full Force "Friends Before Lovers", 3rd Bass "Gas Face", Joyce Fenderella Irby "I'll Be There", De La Soul "Buddy", Marcia Griffith "Electric Boogie", Neneh Cherry "Heart", MC Hammer "Help The Children", Public Enemy "Welcome To The Terror Dome", Janet Jackson "Escapade", Mantronix "Gotta Have Your Love", D Mob "C'mon And Get My Love", Milli Vanilli "All Or Nothing", Inner City "Ain't Nobody Better"

[25] KHQT (San Jose, CA):

Janet Jackson "Escapade", Entouch "All Night", Chimes "1,2,3", India "Right From The Start", Milli Vanilli "All Or Nothing"

[26] KMEL (San Francisco, CA):

Biz Markie "Just A Friend", Mantronix "Got To Have Your Love", U Krew "If You Were Mine", MC Hammer "Help The Children"

[27] KNHC (Seattle, WA):

Paula Abdul "Opposites Attract", Rolling Stones "Rock And A Hard Place", Kix "Don't Close Your Eyes", Paul Carrack "I Live By The Groove", Aerosmith "Janie's Got A Gun", Rod Stewart "Downtown Train", Tina Turner "Steamy Windows", Young MC "Principal's Office", Poco "Nothing To Hide", Roxette "Dangerous", Lenny Kravitz "Let Love Rule", Babyface "Tender Lover", Quincy Jones "I'll Be Good To You", Thompson Twins "Bombers In The Sky", Michelle "No More Lies", Dino "Never Too Much", Christopher Max "Serious Kind Of Girl", Fiona "Everything You Do", Tesla "Love Song", B-52's "Roam"

[28] KIKI (Honolulu, HI):

Chimes "1,2,3", Milli Vanilli "All Or Nothing", Cynthia "Holding On", SOS Band "Secret Wish", By All Means "Let's Get It On"

[29] KJMZ (Dallas, TX):

Babyface "Whip Appeal", Tyler Collins "Whatcha Gonna Do?", Mantronix "Got To Have Your Love", Joyce Fenderella Irby "I Love You", D Mob "C'mon And Get My Love", Janet Jackson "Escapade"

[30] KDAY (Los Angeles, CA):

Stacey Lattisaw "Where Do We Go From Here?", Ruby Turner "It's Going To Be Alright", Jeff Redd "I Found Love", Oakland 3-5-7 "Juicy Got You Crazy", SOS Band "Secret Wish", Alyson Williams "I Need You"

[31] KRIZ (Seattle, WA):

Chill "Body Reaction", Miki Howard "Love Under New Management", Salt-N-Pepa "Expression", Tamika Patton "Your Precious Love", Chuckii Booker "Touch", Jeff Redd "I Found Love"

[32] KNRJ (Houston, TX):

Kevin Paige "Anything I Want", Electronic "All My Life", A'me Lorain "Whole Wide World", Cindy Valentine "Pick Up The Pieces", T 4 2 "Don't Let My Love Push", Erasure "Blue Savannah", Janet Jackson "Escapade", Quincy Jones "I'll Be Good To You", Jaya "If You Leave Me Now", Stephen Duffy "Kiss Me", Mantronix "Got To Have Your Love", B-52's "Roam"

[33] WVJZ (Orange, VA):

Soul II Soul "Jazzie's Groove", Big Daddy Kane "I Get The Job Done", Bobby Womack "Save The Children", New Kids On The Block "This One's For The Children", De La Soul "Buddy", Chuckii Booker "Touch", Stephanie Mills "Comfort Of A Man", Tina Turner "Steamy Windows", David Peaston "We're All In This Together", Alyson Williams "I Need Your Lovin'"

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WEST COAST DANCE ROCK TOP 25

TC LC

- 1 — ERASURE "Blue Savannah" (Sire)
- 2 — THE GRUESOME TWOSOME "Revo" (Wax Trax!)
- 3 — OFRA HAZA "Ya Ba Ye" (Sire)
- 4 — MUSSOLINI HEADKICK "Themes For Violent Retribution" (Wax Trax!)
- 5 — CONTROLLED BLEEDING "The Fodder Song" (Wax Trax!)
- 6 — RED FLAG "All Roads Lead To You" (Enigma)
- 7 11 MAX Q "Sometimes" (Atlantic)
- 8 — STEVE STEVENS & ATOMIC PLAYBOYS "Action" (Warner Bros)
- 9 — ABC "The Real Thing" (Mercury)
- 10 — RED HOT CHILI PEPPERS "Higher Ground" (EMI)
- 11 — THE NEON JUDGEMENT "Games Of Love" (Play It Again Sam)
- 12 6 B.A.D. "Contact-In Full Effect" (Columbia)
- 13 — THE YOUNG GODS "Red Water LP" (Play It Again Sam)
- 14 — THRILL KILL KULT "Kooler Than Jesus" (Play It Again Sam)
- 15 — PANKOW "Gisela LP" (Wax Trax!)
- 16 — THE CURE "Lullaby" (Elektra)
- 17 19 LES NEGRESSES VERT "Zobie La Mouche" (Sire)
- 18 13 PETER MURPHY "The Line Between The Devil's Teeth" (RCA)
- 19 3 DEPECHE MODE "Personal Jesus" (Mute-UK)
- 20 4 ERASURE "Drama" (Sire)
- 21 — STONE ROSES "She Bangs The Drum" (Silvertone-UK)
- 22 — MORRISEY "Ouija Board" (Sire)
- 23 17 PLAY HAUS "Want Your Soul Tonight" (Ariola-Germany)
- 24 1 B-52's "Love Shack" (Warner Bros)
- 25 9 NINE INCH NAILS "Down In It" (TVT)

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NEW RELEASES

12"s **ABC** "The Real Thing" (Mercury 876 397)
ADAM ANT "Room At The Top" (MCA 23964)
& MORE "Materialistic Girl" (Micmac 529)
BANDERA "The Tease" (Island 96504)
MIKKI BLEU "Knocks Me Off My Feet" (EMI promo)
BOHANNON "The Gang's All Here" (MCA 23997)
PAULA BRION "That's How He Stole My Love From You" (Tommy Boy 946)
ARNEL CARMICHAEL "When I Needed An Angel" (Black Tie)
CHEREE "Stay With" (Metropolitan test pressing)
SHANA DOUGLAS "My Love Is Right" (MCA 23994)
WILL DOWNING "Come Together As One" (Island 96502)
EDMOND "Taught Me" (Sleeping Bag 40149)
ELECTRIBE 101 "Tell Me When The Fever Ended" (Mercury 876 405)
ERASURE "Blue Savannah" (Sire promo)
FRIGHTY & COLONEL MITE "Life (Is What You Make It)" (Profile 7281)
GSP (Gangstarr Posse) "Swing" (B Down 89096; (617) 442 3284)
GEORGIE PORGIE "Girl You Are The One" (Tempest 654; (312) 271 5696)
RUBEN GOMEZ "Move" (Baila 123166; (212) 613 9053)
JAKI GRAHAM "Every Little Bit Hurts" (Orpheus promo)
CONNIE HARVEY "Helpless" (Ave B 41952; (212) 477 1844)
HIGH PERFORMANCE "Here's A Party Jam" (Nastymix 76983)
TROY HINTON "Suspicious" (MCA promo)
GEORGE HOWARD "Shower You With Love" (MCA 23971)
IMPEDANCE "Tainted Love" (Epic 49 73145)
EVELYN "CHAMPAGNE" KING "Day To Day" (EMI promo)
SHIRLEY LEWIS "You Can't Hide" (Vendetta 7033)
MACHO MAN/MC ROMEO "Ah Freakout" (Tandem 20)
MC DOWNBEAT "Get To The Beat" (Tandem 19)
STEPHANIE MILLS "Comfort Of A Man" (MCA promo)
MISSY MIST "Gettin' Bass" (Never Stop 1111)
NELSHOUSE "House Jam (On My Block)" (Cuzin 100)
NIKKI "Ootie Ootie" (Geffen 21433)
OAKTOWN'S 3.5.7. "Juicy Gotcha Krazy" (Capitol 15510)
CAMERON PAUL "Don't Stop The Music" (Tandem 21)
POOR RIGHTEOUS TEACHERS "Time To Say Peace" (Profile 7280)
PRIORITY ONE "Still Strokin'" (Newtown 2204)

PUBLIC ENEMY "Welcome To The Terrordome" (Def Jam 44 73135)
REEL DEAL "Drippin' Dope" (Mob Records; (212) 292 0026)
RED FLAG "All Roads Lead To You" (Enigma 75533)
DIANNE REEVES "Better Days" (EMI promo)
RIOS SISTERS "Are You Looking For Love" (Micmac 528)
RICHARD ROGERS "Dream Lovers" (Sam 5004)
SA-FIRE "I Will Survive" (Mercury 876 369)
SASSA "Straight From The Heart" (Profile 7279)
SIMON "Let Me Be The One" (Clubhouse 263)
SOS BAND "Secret Wish" (Tabu 429 73138)
SPY GUYS "Spy Talk" (Mix Down 301; (312) 734 4MIX)
3rd BASS "The Gas Face" (Def Jam 44 73121)
DAVID VELLA "Baby Now That I've Found You" (Gimme A Beat 010; (212) 228 9239)
APRIL WAYNE "The Harder They Fall" (Enigma 75531)
WHITE ZOMBIE "God Of Thunder" (Caroline 1457)
ALYSON WILLIAMS "I Need Your Lovin'" (OBR/Columbia 44 73142)
X-RATED "Swift Lift Vocalist" (Tandem 18)
PIA ZADORA "Heartbeat Of Love" (CBS Ass. 429 73143)

LP's **BAD BRAINS** "Quickness" (Caroline 1375)
SYLVESTER "Immortal" (Megatone 1026)
VARIOUS ARTISTS "Quiet Storm" (EMI promo)

REVIEWS

(Continued from page 14)

this fresh DSK release for a while. There's never a boring moment during the song. It's filled with various vocals, rappers and a multitude of samples. This bumpin' house track starts off with a female rap and then goes to the deep male vocal hook. The verse vocals seem to be handled yet by another male/female duo. All in all, the singing is terrific - soulful and energetic.

Interestingly enough, the radio version is the only house mix with vocals. There's also the house instrumental and "The French Kiss"-like bonus track. And that's just the A-side. Flip the 12" over and you've got the freestyle versions with their boomin' bass and various samples. There are many more edits than on the house track. The freestyle mixes also seem more DJ-friendly.

VICIOUS BEAT POSSE

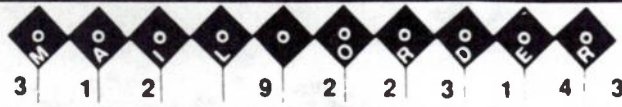
"Legalized Dope" (MCA Records 12" MCA 9490)
 Produced by DJ Gill for GSG Productions

"Knowledge is dope and I'm giving it to you." This song tries to be a socially-conscious rap and it fails in that respect. But it also tries to rock the dance-floors and in that respect it definitely succeeds. The combination of the new-jack swing beat, the timely hip-hop samples and the funky-ass bass-line creates the kind of energy that pulls masses in droves right on to the dancefloor as if with a magnet. The variety of rappers present on the 12" keep the sound fresh throughout the whole song and the many def scratches and edits only pump up the energy of the song to even a higher level.

All cutmasters should also check out the a cappella version, for it provides the DJ's with ready-made edits with which to work.

IMPORTES ETC

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