

ZR
ZRECORDS

remixed with LOVE

by JOEY NEGRO
VOL. TWO

Classic Disco
Reworked
From Original
Multi-Track
Tapes



ZR
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ZEDDCD038

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MADE IN UK / MCPS

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VOL. TWO

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THE FIRST installment of 'Remixed With Love' happened because I managed to get my hands on the multi-tracks to some of my favourite tunes from the Warner Music catalogue. At the time, they were letting a few producers have the parts for their old releases, with the idea of sampling and making a new track out of them, for which Warners would have first option to sign. The songs I wanted had never been transferred from analogue tape to digital, but they agreed if I paid the costs I could get them. I wasn't sure what I was going to do with the sessions, but I love studying these classic recordings, and hearing the parts I know so well totally separated. After all, as a record collector, managing to acquire a copy of the multitrack of one of your favourite songs has to be even better than owning an autographed test pressing!

After listening to the tapes and hearing all the amazing sounds and musicianship, I soon realised I didn't want to sample these songs – I liked them too much for that. It seemed a much better idea to remix them and produce new versions that retained their integrity but also tweaked them for today's dancefloors. Initially I just did it for my own pleasure, and of course to have something exclusive for my DJ sets. But after I'd completed four or five, I began to wonder about the possibility of releasing them commercially: doing it properly, not just putting out a vinyl bootleg, but clearing them and getting official authorisation.

This was a bit of a slog, because Z Records had never

embarked on such a thing and major labels aren't used to doing it either. They license their catalogue out all the time, but letting an outside label release remixed versions of their songs is more complicated. It's not that the person you're dealing with will have a problem with it, more that the protocol for such deals just isn't in place (yet). Another issue is that some artists will have approval over any remixes of their work, so contracts from 40 years ago will need to be found and checked. Also someone in the company needs to listen to my remix and say "Yes, we are OK with this version being released", and trying to find the right people to rubber-stamp this isn't straightforward. Majors own a high percentage of the best '70s/'80s soul, funk and disco, so doing a project of this sort with only indie labels would be quite difficult. Also, majors are generally better at preserving the tapes of their back catalogue. I'd estimate less than 50% of multi-track tapes for those records we bought BITD still exist, but there seems to be more of a chance of finding them in a major label's tape archive than most indies.

So after we'd released Volume 1, I still had a few bits and pieces tape-wise, but nowhere near enough for a second album, and the guy who helped me get the Warners parts had long since left the company. To start the process off, I went through my collection and Discogs, and compiled a very long list of all the songs I'd like to have the multis for. Then I set about contacting various people to see if they could steer me in the right direction to get some of these sessions. This

proved to be a pretty long-winded process involving several thousand emails. The main issue was no one really seemed to know how to help me: some of them thought it was a cool idea to remix their old songs, but had no clue who I'd need to speak to about getting parts. I'd contact the tape archive, and they'd say you need to have licensed the songs and have approval for parts to be given out. Or the licensing department would say we can license you the original but we can't supply parts. Sometimes you'd go round in a big circle back to the first point of contact! It was very frustrating, but perseverance paid off and I eventually started to get somewhere. In a couple of cases, the right person turned out to be someone I'd already contacted along the way but they'd sent me somewhere else because they didn't know it was them who had to order the parts.

There are three stages to these sort of projects: firstly acquiring the tapes, then doing the remixes and finally sending the new versions back to the labels to get them approved and contracts signed. So once I started getting some of the sessions through, I needed to get stuck in and do the actual mix. The first thing I always do is check all the parts are present and correct. As a remixer and archivist, I always dream of finding some amazing stuff on the tape that didn't make it to the record, such as unused vocals or unheard parts. Alas, this is rare; what's more common is stuff being missing! The first copy of Pockets' 'Come Go With Me' that I received the parts for, for instance, featured an inferior lead



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vocal by a completely different singer. Thankfully the released version was located, or the remix on this album wouldn't have been possible. 30 years later we have no idea of the history of these songs and what changes went on behind the scenes before they were unleashed on the public. Other tracks were missing strings or vocals, presumably overdubbed at a later stage on a different tape, meaning it's back to the tape library to see if they have any more versions.

Even when everything is present, it's not always quite what you imagined. Some multis are very 'clean' and very well recorded, others are quite noisy, with lots of spill between tracks. It depends how it was all mic'ed up and if the band were playing together in a live take or if they overdubbed stuff separately. If it's the former, you might be able to hear the guitar all over the drum track, the whole band in the background on the piano, or headphone spill on the strings. This sounds fine when it's all playing together, but isolating the strings or piano as you were planning to do on the remix just isn't possible.

It's all part of the challenge and there's still a few semi-finished mixes on my hard drive which I'm not quite satisfied with... yet. I often wish I could work quicker but I'm somewhat of a perfectionist and part of that means going back again and again to tweak things. A fresh pair of ears

after leaving something for a month or two is always useful – it's amazing what you didn't hear on previous listens. Also, playing tracks out and hearing how they sound compared to other music on the system can be quite a buzz – or depressing, depending on the experience and reaction! However, I have to say 2015 has been a great year for gigs. Having all these unreleased remixes on my USB stick has meant I've had plenty of music I've been excited to play which has generally worked really well on the dancefloor.

Remixing's very different from producing. When you're producing a track you're starting from nothing, unless it's based around a sample. Even if it's a cover, you've still got to record and program everything, and get a good performance out of a singer and musicians. But when I'm remixing the sort of material on here, I'm starting off with something that's already really good. Even if I just did a very rough mix in 20 minutes, it's still going to be at least OK because a lot of the hard work has been done. The pressure is more about doing the song justice and coming up with the most interesting new version possible. There's an infinite number of ways you could put these songs back together, so you want to try and make sure every combination is tried – without messing about with the tracks for the sake of just being different.

Part of the function of the new mixes is to make them more playable in a modern setting, beefing them up sonically and

tweaking the arrangement so they're easier to program. After all, these songs were made before most DJs were mixing. Having said that, just being more DJ-friendly isn't enough on its own: ideally it needs to be an interesting new remix as well. Songs like Kleerer's 'Open Your Mind' and Norman Connor's 'Stella' were ones I discovered and loved right at the beginning of my record collecting career in the early '80s. In my approach to remixing them, I try to imagine what I'd want it to sound like if I discovered an unreleased 12" mix on acetate. As with Volume 1, there have been a few overdubbed extra keyboard parts, some live bass replayed here and there, if needed we might replace some drum sounds. I'm not a purist in that it has to all come from the multi tracks – most of it undoubtedly will, but whatever makes for the best end result is my ethos.

I fully understand I'm a lucky bastard to be doing this project and I never take that for granted. I'm not just making a living out of music, I'm working on music I truly love and doing it all my way without having to compromise. Being able to revisit some of the songs that formed my musical taste – records I listened to back when an alarming amount of my spare time was spent in my bedroom with a Toshiba music centre - is an amazing thing. I'm not really religious but I must have been a good guy in my previous life.

Dave Lee • January 2016



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The O'Jays • I Love Music (Joey Negro Sweet Music Mix)

(Kenneth Gamble / Leon Huff)

Arranged by Norman Harris

Producer by Kenneth Gamble / Leon Huff

Remix Engineer: Matthew Bandy

Remix and Additional Production by Dave Lee For Z Productions

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Patti LaBelle • Music Is My Way of Life

(Joey Negro Funk In The Music Mix)

(Marti Sharron / Gerald Lee)

Produced by Skip Scarborough

Bass – Robert Russell

Clavinet, Piano – Michael Stanton

Drums – Nate Neblett

Electric Piano – Ernest Straughter

Guitar – John Rowin, Spencer Bean

Percussion – Munyungo

Synthesizer – Felton Platte III

Orchestra arranged by David N. Crawford

Strings & horns arranged by Skip Scarborough

Backing Vocals – The Waters, Julia, Luther, Maxine, Oren

Piano: Michele Chiavarini

Remix Engineer: Matthew Bandy

Remix and Additional Production by Dave Lee For Z Productions

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Pockets • Come Go With Me (Joey Negro Found A Place Mix)

(Albert McKinney / Robert Wright / Verdine White)

Produced by Verdine White for Kalimba Productions

Co-produced by Robert Wright for Kalimba Productions

Performance Arranged by Tom Tom 84

Bass – Gary Grainger

Cello – Assa Drori, Rosemary McLean

Trombone – George Bohannon, Louis Satterfield

Trumpet – Andrew Smith Jr., Gary E. Grant, Steven Madaio

Viola – Denyse Buffum, Kenneth Yerke, Paul Polivnick, Dale Rollice

Violin – Arnold Belnick, Charles Veal Jr., Dorothy Wade,

Israel Baker, Janice Gower

Woodwind – Donald Myrick

Organ: Matt Cooper

Remix Engineer: Matthew Bandy

Remix and Additional Production by Dave Lee For Z Productions

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Gwen McCrae • Keep The Fire Burning

(Joey Negro Feed The Flame Mix)

(Hutch)

Produced by Webster Lewis

Vocals – Gwen McCrae, James Gadson,

Monica Pege, Webster Lewis

Backing Vocals – Gwen McCrae, James Gadson,

Julia Waters, Maxine Waters, Michael Wycoff, Stephanie Spruill

Horns arranged by Fred Wesley, Harold Batiste, Webster Lewis

Strings arranged by H.B. Barnum, Webster Lewis

Bass – Nate Watts • Drums – James Gadson

Guitar – David T. Walker, Leo Nu Centelli

Horns – Ernie Fields, Mark Russo

Keyboards – Denzil Miller, Michael Wycoff, Webster Lewis

Percussion – Paulinho Da Costa

Strings – Ernie Fields

Synthesizer – Robbie Buchannon, Webster Lewis

Remix Engineer - Matthew Bandy

Additional Keys - Kaidi Tatum

Remix & Additional Production - Dave Lee for Z Productions

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The Trammps • Can We Come Together

(Joey Negro Philly Dub Excursion)

(Gray / Conway / Felder)

Produced by Alan Felder, Bruce Gray, T.G. Conway

Arranged By – T.G. Conway

Lead Vocals – Jimmy Ellis

Backing Vocals – Earl Young, Harold Wade,

Robert Upchurch, Stanley Wade

Bass – Michael Foreman, Ron Baker, Stanley Wade

Congas – Larry Washington

Drums – Earl Young • Grand Piano – Bruce Gray

Guitar – Bobby Eli, Norman Harris

Keyboards – Ron "Have Mercy" Kersey, T.G. Conway

Mixed By – Tom Moulton

Remix Engineer - John O'Donnell

Bass - Julian Crampton

Remix & Additional Production - Dave Lee for Z Productions

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George Benson • Love Ballad

(Joey Negro Jazzy Reprise)

(Scarborough)

Producer – Tommy Lipuma

Vocals, Guitar – George Benson

Rhythm Guitar – Phil Upchurch

Acoustic Guitar – Earl Klugh

Bass – Will Lee, Robert Popwell, Jr.

Drums – Steve Gadd • Keyboards – Ronnie Foster

Orchestra conducted by Mike Mainieri

Percussion – Ralph MacDonald • Piano - Jorge Dalto

Remix Engineer - Matthew Bandy

Remix & Additional Production - Dave Lee for Z Productions

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Gladys Knight & The Pips • Taste Of Bitter Love

(Joey Negro Disco Re-Blend)

(Nickolas Ashford / Valerie Simpson)

Produced by Nickolas Ashford and Valerie Simpson

for Hopsack & Silk Productions, Inc.

Lead Vocals – Gladys Knight

Backing Vocals – Merald "Bubba" Knight,

Edward Patten, William Guest

Drums – Chris Parker • Rhodes – Ray Chew

Handclaps & Finger Snaps – Doug Grinbergs,

Jimmy Simpson, Joan Meisel, Michael Hutchinson

Horns & Strings – Paul Riser

Strings Arranged by Paul Riser, Robert Mounsey

Vocals Arranged by Ashford & Simpson

Rhythm Arranged by Ray Chew

Bass – Francisco Centeno

French Horn – Brooks Tillotson, Donald Corrada,

John Clarke, Peter Gordon

Guitar – Eric Gale • Horns – Sephra Herman

Piano – Valerie Simpson • Alto Saxophone – Eddie Daniels

Baritone Saxophone – Howard Johnson, Ronnie Cuber

Tenor Saxophone – George Young, Michael Brecker

Strings – Gene Orloff • Trumpet – Jon Faddis, Lou Soloff

Remix Engineer - Matthew Bandy

Remix and Additional Production by Dave Lee For Z Productions

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Kleer • Open Your Mind (Joey Negro Seeekret Mix)

(Durham / Cunningham)
Produced by Dennis King & Kleer
Lead & Backing Vocals – Isabelle Coles & Terry Dolphin
Backing Vocals – Carol Sylvan, Melanie Moore, Yvette Flowers
French Horn – Brooks Tillotson
Keyboards – Louis Smalls, Terry Dolphin & Eric Rohrbaugh
Percussion – Eric Rohrbaugh
Tenor Saxophone – Michael Brecker
Alto Saxophone – Eddie Daniels
Trombone – Alan Raph
Trumpet – Jon Faddis, Randy Brecker
Strings & Horns arranged & conducted - Carlos Franzetti
Concertmaster – Gene Orloff
Remix Engineer - Matthew Bandy
Remix & Additional Production - Dave Lee for Z Productions
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Nicolette Larson • Lotta Love

(Joey Negro Yacht Disco Mix)
(Young / Sampedro)
Producer – Ted Templeman
Lead Vocals – Nicolette Larson
Arranged by Jimmie Haskell
Backing Vocals – Nicolette Larson, Ted Templeman
Bass – Bob Glaub
Conductor – Jimmie Haskell
Drums – Rick Shlosser
Flute – Plas Johnson
Guitar – Dave Kalish
Keyboards – Mark Jordan
Saxophone – Andrew Love
Tambourine – Nicolette Larson
Remix Engineer - John O'Donnell
Remix & Additional Production - Dave Lee for Z Productions
Published by Sharandall Music / Wixen Music UK Ltd.
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Robert Palmer • Every Kinda People (Joey Negro Multicultural Multitrack Mix)

(Andrew Fraser)
Produced by Robert Palmer
Mixed by Eric "E.T." Thomgren
Strings arranged by Gene Page
Drums: Alan Schwartzberg
Bass: Bob Babbitt • Guitar: Paul Barrere
Guitar: Freddie Harris • Keyboards: James Alan Smith
Steel Drums: Robert Greenridge
Percussion: Jody Linscott
Remix Engineer - Matthew Bandy
Guitar - Tony Remy
Remix & Additional Production - Dave Lee For Z Productions
Published by Universal-Songs Of Polygram
International Publishing Inc.
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Christopher Cross • Ride Like The Wind (Joey Negro Extended Disco Mix)

(Cross)
Produced & Arranged by Michael Omartian
Vocals, Guitar, Acoustic Guitar – Christopher Cross
Backing Vocals – Christopher Cross, Michael McDonald
Arranged by Rob Meurer, Christopher Cross
Bass – Andy Salmon
Percussion – Lenny Castro
Piano, Electric Piano – Michael Omartian
Synthesizer – Rob Meurer
Concertmaster – Assa Drori
Drums – Tommy Taylor
Saxophone – Don Roberts, Jackie Kelso, Jim Horn
Trombone – Lew McCreary
Trumpet – Chuck Findley
Remix Engineer - Matthew Bandy & John O'Donnell
Remix & Additional Production - Dave Lee for Z Productions
Published by Universal Music Publishing MGB Ltd.
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Thelma Houston • I'm Here Again (Joey Negro Ready To Roll Mix)

(K. Wakefield, B. Sutton, M. Sutton)
Produced by Brenda Sutton • Produced by Michael B. Sutton
Remix Engineer: John O'Donnell
Remix & Additional Production: Dave Lee For Z Productions
Published by Jobete Music Co., Inc. (ASCAP)/
Stone Diamond Music Corporation (BMI)
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Grace Jones • Pull Up To The Bumper (Joey Negro Bumper To Bumper Mix)

(Grace Jones, Dana Mano, Sly Dunbar, Robbie Shakespeare)
Produced by Chris Blackwell & Alex Sadkin
Vocals: Grace Jones
Drums & Syndrums: Sly Dunbar
Bass Guitar: Robbie Shakespeare • Guitar: Barry Reynolds
Guitar: Mikey (Mao) Chung
Keyboards: Wally Badarou
Percussion: Uziah (Sticky) Thompson
Remix Engineer - John O'Donnell
Additional Keys - Matt Cooper
Remix & Additional Production - Dave Lee For Z Productions
Published by Universal PolyGram International Publishing Inc.
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Cheryl Lynn • You Saved My Day (Joey Negro Tell The World Mix)

(Charles May)
Produced & Arranged by David Paich, Marty Paich
Executive Producer – Bob Johnston
Keyboards - David Paich • Bass – David Shields
Drums – James Gadson • Guitar – Ray Parker
Percussion – Bobbye Hall, Harvey Mason, Joe Porcaro
Trombone – Dick Hyde, Dick Nash
Trombone & Trumpet – Lew McCreary
Trumpet – Bobby Findley, Bobby Shew, Chuck Findley,
Dalton Smith, Gary Grant, Steve Madaio
Woodwind – Ernie Watts, Gene Cipriano, Pete Christlieb,
Ronnie Lang, Ted Nash
Additional Bass - Julian Crampton
Remix Engineer - Matthew Bandy
Remix and Additional Production by Dave Lee For Z Productions
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Willie Hutch • Brother's Gonna Work It Out (Joey Negro Return Of The Mac Mix)

(Willie Hutch)
Produced by Willie Hutch
Arranged by Willie Hutch
Engineer: Calvin Harris
Engineer: Arthur Stewart
Published by Stone Diamond Music Corporation
Remix Engineer - Matthew Bandy
Remix & Additional Production - Dave Lee For Z Productions
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Norman Connors • Stella (Joey Negro Jazz Ride)

(Paul Smith)

Produced by Norman Connors

Lead Vocals, Drums, Percussion, Timpani – Norman Connors

Lead Vocals – Miss Eleanore Mills

Backing vocals – Jean Cam

Lead & backing vocals – James Robinson

Tenor Saxophone – Pharoah Sanders

Alto & Soprano Saxophone – Gary Bartz

Soprano Saxophone – Ralph Buzzy Jones

Guitar – Charles Fearing, David T. Walker,

Jay Graydon, Lee Ritenour, Wah Wah Watson

Bass – Eddie Watkins • Drums – James Gadson

Congas, Bongos, Cymbal, Gong, Percussion – Kenneth Nash

French Horn – James Atkinson, Sidney Muldrow

Keyboards – Billy McCoy, Bobby Lyle, Jacques Burvick,

Richard Cummings, Richard Tee, Ronnie Coleman

Orchestra arranged by McKinley Jackson

Percussion – Petro Bass

Synthesizer – Mike Boddicker

Trombone – Benny Powell, Garnett Brown,

George Bohanon, George Thacher, Lew McCreary

Trumpet – Charles Moore, Nolan Smith,

Jr., Oscar Brashear, Ray Brown, Shunzo Ono

Vibraphone, Marimba, Bells – Elmira Collins

Woodwind – David Li, Earle Dumlery, Ernie Watts,

Fred Jackson, Jr., Terry Harrington, Bill Green

Remix Engineer: Matthew Bandy

Remix and Additional Production by

Dave Lee For Z Productions

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Jean Cam • Time Waits For No One

(Joey Negro Extended Disco Mix)

(Victor Carstarphen / John Whitehead / Gene McFadden)

Produced by Victor Carstarphen / John Whitehead /

Gene McFadden

Arranged Jack Faith

Remix Engineer: Matthew Bandy

Bass - Julian Crampton

Remix and Additional Production by

Dave Lee For Z Productions

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Loose Change • Straight From The Heart

(Joey Negro Straight To The Groove Mix)

Written by Wallace Grey & Ron Hanks

Produced by Tom Moulton

Executive producer – Reid Whitelaw

Vocals – Loose Change

Arranger, Conductor, Keyboards – Thor Baldursson

Bass – Jimmy Williams

Drums – Keith Benson • Guitar – Craig Snyder

Percussion – Jimmy Walker, Larry Washington

Tambourine, Glockenspiel – Tom Moulton

Strings, Horns – Don Renaldo's Strings And Horns

Remix Engineer - Matthew Bandy

Remix & Additional Production - Dave Lee For Z Productions

Published by Universal Music Publishing Ltd

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brooksiderecords@aol.com

Wanda Walden • Don't You Want My Lovin'

(Joey Negro Back To 81 Mix)

(Walden)

Produced & Arranged by Narada Michael Walden

Lead Vocals – Wanda Walden

Strings arranged by Frank Martin

Backing Vocals – Dee Dee Dickerson,

Frank Martin, Gavin Christopher, Ngoh Spencer,

Tony Evans, Wanda Walden

Bass – Randy Jackson

Drums – Narada Michael Walden

Guitar – Bob Castelli

Handclaps – Frank Martin, Kevin Walden,

Michael Gibbs, Narada Michael Walden,

Sambhava, Wanda Walden, Wayne Wallace

Horns – Bill Lamb, Dave Grover,

Marc Russo, Wayne Wallace

Keyboards, Synthesizer – Frank Martin

Saxophone – Marc Russo

Remix Engineer - Matthew Bandy

Additional Keys - Kaidi Tatum

Remix & Additional Production - Dave Lee for Z Productions

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People's Choice • Here We Go Again

(Joey Negro Philly Stomp Mix)

(Leon Huff)

Produced by Kenneth Gamble, Leon Huff

Arranged by Leon Huff

Vocals – People's Choice

Lead Vocals – Frank Brunson

Backing Vocals – Gene McFadden,
John Whitehead, Leon Huff, Phil Terry

Bass – Roger Andrews

Keyboards – Donald Ford, Frank Brunson

Lead Guitar – Guy Fiske

Percussion – David Thompson

Rhythm Guitar – Darnell Jordan

Remix Engineer: Matthew Bandy

Remix and Additional Production by

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Also available on Z Records:

ZeddCD/LP001 The Sunburst Band • Here Comes The Sunburst Band
ZeddCD/LP004 Nova Fronteira • Full Fronteira
ZeddCD/LP006 The Sunburst Band • Until The End of Time
ZeddCD007 Various Artists • The Soul Of Disco Vol.1
ZeddCD008 Joey Negro • In The Beginning
ZeddCD/LP009 Various Artists • Destination Boogie
ZeddCD010 Various Artists • The Soul Of Disco Vol.2
ZeddCD011 Joey Negro • The Many Faces of...
ZeddCD/LP012 Various Artists • Supafunkanova Vol.1
ZeddCD013 The Sunburst Band • Moving With The Shakers
ZeddCD014 Doug Willis • Doug's Disco Brain
ZeddCD015 Various Artists • Locked In The Vinyl Cellar
ZeddCD016 The Sunburst Band • The Remixes
ZeddCD017 Joey Negro • The Many Faces of... Vol.2
ZeddCD018 Various Artists • Backstreet Brit Funk
ZeddCD019 Joey Negro • 20 Years of...
ZeddCD020 Akabu • The Phuture Ain't What It Used To Be

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ZeddCD/LP033
ZeddCD/LP034
ZeddCD/LP035/LP035x
ZeddCD036
ZeddCD/LP037
ZeddCD/LP038/LP038x

JD73 • Pure Gold
Various Artists • The Soul of Disco Vol.3
The Revenge • Reekin'Structions
Various Artists • Under The Influence Vol.1 compiled by Red Greg
Various Artists • GoGo Get Down compiled by Joey Negro
The Sunburst Band • The Secret Life of Us
Various Artists • Under The Influence Vol.2 compiled by Paul Phillips
Various Artists • Overdose of The Holy Ghost compiled by David Hill
Various Artists • Under The Influence Vol.3 compiled by James Glass
Various Artists • Remixed With Love by Joey Negro
Various Artists • Italo House compiled by Joey Negro
Various Artists • Under The Influence Vol.4 compiled by Nick The Record
Sean McCabe • It's Time
Various Artists • Supafunkanova Vol.2
Various Artists • 90's House & Garage compiled by Joey Negro
Opolopo • Superconductor
Various Artists • Le Freak - Music Inspired by Chic compiled by Joey Negro
Various Artists • Remixed With Love by Joey Negro Vol.2

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