

VICTOR SIMONELLI THE EARLY YEARS VOL 1



1993 - CLOUD 9:

DO YOU WANT ME BABY

VS: It was early '92 that I made my first trip to England. And that involved 'Do You Want Me Baby', because JM Easy had just licensed it to a Compilation Album in the UK, and he wanted to bring myself over to play some parties, and at the same time, promote his release. The initial single came out first, and then was licensed onward and to other labels (one of which was label that he worked with in the UK), you see...

I mean, there's definitely inspiration in there... So if you listen to those chords, I'll explain it. There was a song titled 'Falling In Love' by Surface, from the early '80s. It's a really sweet song. It's a slower song, and it's really sweet. And if you listen to the intro, you'll hear what I'm talking about. The sweetness of it, I wanted to capture that sweetness if I could and bring that over into an up tempo track.

BTG: The bass line, the complementary elements, they're so, so simple. This was the thing that we, myself and my best buddy Mick used to compliment and talk around all the time is... how is it so incredibly simple yet so incredibly effective? The core structure is bass line, percussion, beats, and a vocal. It's stripped back but incredibly rich... Bravo!



1992 - INSTANT EXPOSURE:

WANNA BE WITH YOU

VS: With Wanna be with you..Well, I've been a big fan of Paul Simpson and And Winston Jones since the early/mid 80's.. Those guys were involved in tracks like Colonel Abrams 'Music is the Answer' and Subject 'The Magic the Moment' and so many others. The vocal (addlib) line in 'Wanna be with you' is from something Paul Simpson did back in the mid 80's called 'Gotta see you tonight' with the vocalist on that track being Barbara Roy, who is such a great singer. In fact, (Talent runs in her Family), Barbara is actually the aunt of Joclyn Brown (and she was originally in the Group Ecstasy, Passion and Pain)!

The track came together in a room I had that was just full of records... and of course I was inspired by artist names on the records, and digging through various tracks, finding artists like 'Double Exposure'.. and then having fun with words haha... well, that's how 'Instant Exposure' Came to be, as the name for it. Also, at that time there were some great great Italo House tracks around and I gotta say, some of the piano riffs and bass you hear in Wanna be with you are definitely influenced by the Italo House sound I was enjoying back then, which was really influential to me at the time. Putting this all together and "Wanna Be With You" is the outcome.



1993 - RAIANA PAIGE:

YOUR MY ONLY MAN

VS: Tommy Musto and I had been working together for some time, and since Tommy had been at 4th Floor Records, he had engineered so many sessions for so many artists and Tommy and I were really starting to get into producing collaboratively around that time. Anthony Sanfilippo who was an A and R man at the time (and a friend from the Neighborhood), and brought us in to do that remix, and i'd say that's probably the third or so T.M.V.S remix we did together creatively (The first Remix Tommy and I worked on together was T Connection "Do What You Wanna Do"). But this track is basically an original creation from Tommy and I... as remixes back then were really more like re-productions and original compositions.

I recall that Tommy had just moved to a studio which was downtown on Broadway, and I remember well that he had these really huge monitors which sounded so great, and I remember we really had it pumping when we were doing that mix haha! Again that track is all recorded live straight off the board with live mutes, we'd let all the elements run top to bottom on the desk (for the most part), and with four hands between us, we'd just bring things in and out of the mix and record the track live!



1993 - SOLUTION:

FEELS SO RIGHT

BTG: ... Tracks like Feels So Right, and I've been changed, they've just got such a brilliant blend of... Well, they're just incredibly rich, full songs, but at the same time, they're dubby and stripped back. It's a really, really amazing blend of production.

VS: Wonderful. Thank you. Thank you. The ideas and musical elements put into them... Well, for Feels So Right for example, those are preplanned. So when I went into the studio, I already had the elements in mind that I'd like to include in the track. But the arrangements on those are just done on the fly. I mean, put it this way, all the elements that you hear... So if you go to a point in any of those records, where you're hearing all or the majority of the elements in at once, happening all at the same time, that's basically what was occurring via the sequencer from one second (start), until the end of the tune, which would be, I don't know, what is it, six, seven minutes? The only reason you're hearing it grow and break down and build and drop is because those are live mutes on the board that are being recorded live!



1993 - SIXTH SENSE:

DON'T YOU FEEL IT

VS: By the time we got to doing Don't you feel it, Tommy and I were really in a flow, and 'Don't You Feel it' was an original production we did, that initially came out as a single at that time, we were just banging out track after track after track haha! (Productions and Remixes).

I remember Jnr Boys Own being an influence on us around that time for this. I think it's reflected in that track, it had more of a harder edge, I remember we picked out this great kick drum with a harder edge that really made the track. I think those stab chords sounds were from a Juno 106, you can just create any sound you want (with the Juno), and we were in a flow of do a track > release, do a track > release, do a track > release... we didn't stop to think at all, we were just doing haha!



1991 - EZ-AL:

DID IT ALL FOR LOVE

VS: So Glenn and I had formed a good friendship (around this time), We had the bones for a tune called "You Are". We meaning Tafuri, Gordon M, Glenn and I. We went out to Glenn's studio, in Queens, and ended up writing "You Are" all together (Tafuri, Gordon, Glenn and I). Shortly after that, Glenn and I did this record with Ez-Al. Ez-Al is the singer on it.

BTG: That vocal!

VS: Yeah, I mean, Al's a great vocalist, but Glenn's a great vocalist too. And Glenn was a more experienced vocalist at the time, and he was coaching Al in the studio that day. And that part where it says, "Turn the lights out," that's actually Glenn's voice!, and we did turn the lights out in the studio as he said it, and it added to the atmosphere even more. That dub was the last version we did, and we just wanted to bring it down to simplicity. (We mixed it in Bklyn NY at a studio named Fibre). Ted Reynolds, who was like a Big Brother to me, when I was growing up, did some additional keyboards on this too. When I was growing up, Ted lived with us for some years, and he had a little cassio hand held keyboard with him at all times, even when we would go out shopping. It is great to have had Ted involved on this too. I saw Duane Harden in Ibiza a couple of years ago, and he told me that "Did It All For Love" (this version) was what inspired him to go to studio, and do his his first release, "You Don't Know Me" with Armand Van Helden.