

## Irene Cara – What A Feelin' (1983/2006)

Written by bluelover

Thursday, 28 November 2019 15:19 - Last Updated Thursday, 28 November 2019 15:27

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## Irene Cara – What A Feelin' (1983/2006)



1 *Flashdance... What A Feeling (Radio Edit)* 3:57 2 *Why Me? (12" Mix)* 7:03 3  
*Breakdance (Radio Edit)* 3:27 4 *The Dream (Hold On To Your Dream)* 4:49 5 *You Took My  
Life Away* 3:53 6 *Keep On* 3:29 7 *Romance '83* 3:56 8 *Cue Me Up* 3:24 9 *Receiving*  
3:42 10 *You Were Made For Me* 4:21 11 *Talk Too Much* 4:01 12 *Breakdance (Extended  
Remix)* 5:26 13 *The Dream (Hold On To Your Dream) (Dance Remix)* 6:49 14  
*Flashdance...What A Feeling (Extended Remix)* 7:09 15 *Flashdance...What A Feeling  
(Instrumental)* 8:03      Backing Vocals – Joe Esposito, Maxine Waters, Stephanie Spruell  
Bass – Neil Stubenhaus Bass Guitar, Keyboards – Arthur Barrow Drums – Keith Forsey, Mike  
Baird Drums [Linn and Simmons Drums], Keyboards, Guitar – Richie Zito Guitar – William  
Seidman, Joe Caro, Dean Parks Keyboards – Sylvester Levay Percussion – Carol Steele, Leo  
Adamian, Victoria Berdy Piano, Synthesizer – James Newton Howard Vocals [Guest Vocalist]  
– Joe Pizzulo Vocals - Irene Carra

As a general rule, you would expect that an album featuring a gold-selling number one hit, a Top Ten hit, and two Top 40 follow-ups would itself be a considerable success, but Irene Cara's second album had trouble staying among the 100 best-sellers. Why? That chart-topper, "Flashdance...What a Feeling," had come the previous spring, and most people who wanted to own it had purchased it either as a single or on the multi-platinum soundtrack album. Plus, Cara never established a base beyond her individual hits. This wasn't surprising, really, since, despite her participation as singer and co-lyricist, Cara essentially was the mouthpiece of Euro-disco producer Giorgio Moroder on these recordings. Thus, although she was all over the airwaves in 1983-1984, and although this album contained all five of her chart entries from the period, Cara herself failed to benefit over the long term, and as a glut for this kind of material set in, she was left behind. ---William Ruhlmann, AllMusic Review

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