

Disco

Antje Lehmann

Hot Stuff Alice Echols, 2011-03-22 Alice Echols reveals the ways in which disco transformed popular music, propelling it into new sonic territory and influencing rap, techno, and trance. She probes the complex relationship between disco and the era's major movements: gay liberation, feminism, and African American rights. You won't say disco sucks as disco thumps back to life in this pulsating look at the culture and politics that gave rise to the music.

Legends of Disco James Arena, 2016-04-06 In this candid retrospective of the disco era, 40 men and women who reigned over the dance music industry of the 1970s and 1980s recall their lives and careers before, during and after the genre's explosion. Artists interviewed include Alfa Anderson, formerly of Chic ("Good Times"); Ed Cermanski and Robert Upchurch of The Trammps ("Disco Inferno"); Sarah Dash ("Sinner Man"); producer John Davis ("Ain't That Enough for You"); Janice Marie Johnson of A Taste of Honey ("Boogie Oogie Oogie"); France Joli ("Come to Me"); Denis LePage of Lime ("Babe, We're Gonna Love Tonite"); Randy Jones of the Village People ("Y.M.C.A."); Rob Parissi of Wild Cherry ("Play That Funky Music"); producer Warren Schatz ("Turn the Beat Around"); Debbie, Joni and Kim Sledge of Sister Sledge ("We Are Family"); and many more.

Saturday Night Forever Alan Stanley Jones, Jussi Kantonen, 2000 During the 1970s disco was the sound track to the lives of millions. Its hedonism, drive, and sweet, catchy melodies made dancers worldwide experience the bliss of complete abandon. This book traces its entire history, from the underground dives of New York to the glittering clubs of Rome. Along the way, the book provides instruction on how to do the hustle and the bus stop; explains the gay subculture central to disco; explores disco fashions, movies, clubs, and drugs; and tells the fascinating stories behind not only the American hits but the Eurodisco masterpieces, the soft-porn divas, and the mysterious producers behind the shimmering sound.

To Disco, with Love David Hamsley, 2015-11-24 Over 250 Disco-era album covers—from sexy to silly, elegant to outrageous—that brings alive a time when fashion, politics, and sexuality all converged in harmony on the dance floor. Paging through *To Disco, with Love* is like catching *Saturday Night Fever* all over again. From Diana Ross and Donna Summer gazing fiercely from their chart topping albums to the Village People's trademark costumes and the Bee Gee's blinding white jumpsuits, *To Disco* celebrates the days when the dance floor ruled the world. Gathered together and presented chronologically, these striking covers tell the story of a moment in time when art and photography, music, and dance changed the world. We see a rapid evolution, from the early days when Disco's

roots were firmly planted in Soul, Latin, and Jazz, all the way to the digital revolution of the 1980s. Like fleeting moments caught in the strobe, these covers vibrantly capture our takes on fashion and beauty, wealth and status, sex, race, and even God. As the hair gets bigger, bell bottoms wider, and platform shoes steeper, the vibrancy and energy of this moment in music history is brought back to vivid life. Accompanied by insightful, spirited descriptions that showcase the evolving trends in photography, illustration, and design, *To Disco, with Love* charts the history of the music and the industry during its groovy heyday.

Turn the Beat Around PETER. SHAPIRO, 2020-03-05 A new edition as part of the Faber Greatest Hits - books that have taken writing about music in new and exciting directions for the twenty-first century. Disco emerged from the fall-out of the Black Power Movement and an almost exclusively gay scene in a blaze of poppers, strobe lights, tight trousers, hysterical diva vocals and synthesized beats in the late sixties. As a genre, disco radically re-defined the sensibility of the seventies to the extent where reactionary rockers felt the need to launch a paranoid 'Disco Sucks' campaign at the end of the decade. Featuring artists such as Chic, Sylvester, Donna Summer and Frank Grasso, *Turn the Beat Around* illustrates why and how disco changed the face of popular culture forever.

When Rock Met Disco Steven Blush, 2023-04-01 Disco began as a gay, black, and brown underground New York City party music scene, which alone was enough to ward off most rockers. The difference between rock and disco was as sociological as it was aesthetic. At its best, disco was galvanizing and affirmative. Its hypnotic power to uplift a broad spectrum of the populace made it the ubiquitous music of the late '70s. Disco was a primal and gaudy fanfare for the apocalypse, a rage for exhibitionism, free of moralizing. Disco was an exclamatory musical passageway into the future. 1978 was the apex of the record industry. Rock music, commercially and artistically, had never been more successful. At the same time, disco was responsible for roughly 40% of the records on Billboard's Hot 100, thanks to the largest-selling soundtrack of all time in *Saturday Night Fever*. The craze for this music by The Bee Gees revived *The Hustle* and dance studios across America. For all its apparent excesses and ritual zealotry, disco was a conservative realm, with obsolete rules like formal dress code and dance floor etiquette. When most '70s artists went disco, it was the relatively few daring rockers who had the most impact, bringing their intensity and personality to a faceless phenomenon. Rock stars who went disco crossed a musical rubicon and forever smashed cultural conformity. The ongoing dance-rock phenomenon demonstrates the impact of this unique place and time. The disco crossover forever changed rock.

Hot Stuff John-Manuel Andriote,2001-03-06 You either love it or hate it. But one thing's for sure: rumors of its death are premature. This fast paced yet in-depth look at one of the most outrageous eras in musical -- and cultural -- history discusses the fashion and the freaks, the music-makers and the celebrators, to uncover why disco was so revered and reviled. In its early days, disco was dismissed by the public as producers' music made by studio musicians. But this amalgam of African-American rhythm and blues, soul, and funk soon caught fire, bringing together gay and straight, black and white, young and old in a way no other popular music has before or since -- a phenomenon that is still reverberating through the culture. As it takes you from the history of dance halls to the rise of impossible-to-get-into clubs; from the reigning queens (Gloria Gaynor, Grace Jones, and Donna Summer among them) to the wanna-bes (including Dolly Parton, Frank Sinatra, and even Ethel Merman!); from the political mayhem of the Vietnam era to the party-all-night eighties, *Hot Stuff* will make you want to dust off those platform shoes, dig out your mirrored ball, and shake your booty all night long.

Disco Johnny Morgan,2011 A guide to the disco phenomenon, featuring photographs and memorabilia from the 1960s, 1970s, and 1980s, pays tribute to the performers and portrays the lifestyle that influenced everything from music and dancing to movies and fashion.

Disco Nights Stephen A. Welles,2010-07-07 *Disco Nights* is a musical novel (inspired by a true story) about daily living in the late 1970's during Disco's peak years. Working in the day, styling to the latest fashion at night, dancing to the Disco beat and hanging out with the honeys and guys was the plan of the day. This story is also about the appreciation for the artists, the disc jockeys, the great music, the street dance, and the illuminating clubs ... There is even a cool love story kicking to the beat of this Disco book. So, come on and take a journey back in time to 1977 to the New York City streets when Disco was in its prime. Let's dance and relive the memories of the Disco and the SalSoul sounds along with *The Casablanca Story*, *Euro-Disco*, *The Sounds of Philly*, *Motown*, *Soul* and early Rap music that all intertwined into a smooth, exciting 1970's Disco beat--Back cover.

SILENT RECORDS Jan Yahu Pawul,2014-11-01 probably best book ever about disco and deejay history contact author / publisher - pawul70@gmail.com

Did Disco Suck? The Life of a Musical Genre Antje Lehmann,2008-08 Seminar paper from the year 2004 in the subject American Studies - Culture and Applied Geography, grade: 1,7, LMU Munich, course: Proseminar Popular Music & American Society, 1955-Present: An Introduction, language: English, abstract: The term genre is often confusing. When asked to categorize certain songs or

groups into musical genres, many people will probably have trouble to do so. There are many genres, and not all of them are accepted or even known by everyone. Some genres are hard to tell apart for many people. One of the more widely accepted genres is disco. Most people would, however, not regard it as one of the most important genres in music history. Common associations with disco include the Bee Gees, the Village People, and the movie Saturday Night Fever. Disco, for most people, is easy-listening and has a slightly tacky image. But why was disco so successful during the 1970s? And how come that with the disco revival of the 1990s, the shadowy existence of disco during the 1980s was exchanged for retro reminiscence? The fact that disco is not considered an important part of music history is shown by its rather stepmotherly treatment in literature. Of the literature used for this work, the books *Just My Soul Responding* by Brian Ward (though containing a fairly short section on disco) and *A Change Is Gonna Come* by Craig Werner, both proved to be very useful regarding the evaluation of disco as a product of its time. The books *Hot Stuff* by John-Manuel Andriote and *Saturday Night Forever* by Alan Jones and Jussi Kantonen are less scientific, but in exchange they both offer very enthusiastic inside views by people who seem to have lived for disco in the 1970s. Both are thoroughly researched and full of interesting additional information. The purpose of both books is to raise awareness of the importance disco had on the music industry, and on the people themselves, back in the 1970s. The lack of literature on disco is in a way compensated for by many

First Ladies of Disco James Arena, 2013-06-19 The female vocalists who pioneered the disco genre in the '70s and early '80s were an extraordinarily talented group who dazzled the world with an exciting blend of elegance, soulful passion and gutsy fire. In this book of original interviews, 32 of these women tell their stories, explaining how they view their music, careers, connection to gay audiences, and their places in dance music history. Interviewed artists include: The Andrea True Connection; Claudja Barry; Pattie Brooks; Miquel Brown; Linda Clifford; Carol Douglas; Yvonne Elliman; Rochelle Fleming (First Choice); Gloria Gaynor; Debbie Jacobs-Rock; Madleen Kane; Evelyn Champagne King; Audrey Landers; Suzi Lane; Cynthia Manley (Boys Town Gang); Kelly Marie; Maxine Nightingale; Scherrie Payne; Wardell Piper; The Ritchie Family, 1975-1978: Gwendolyn Wesley, Cassandra Wooten and Cheryl Mason-Dorman; The Ritchie Family, 1978-1982: Theodosia Dodie Draher; Barbara Roy (Ecstasy Passion & Pain); Pamala Stanley; Evelyn Thomas; Jeanie Tracy; Anita Ward; Martha Wash; Carol Williams; Jessica Williams and Norma Jean Wright.

The Last Party Anthony Haden-Guest, 2015-02-17 A riveting memoir of disco-era nightlife and the

outrageous goings-on behind the doors of New York City's most famous and exclusive nightclub. In the disco days and nights of New York City in the 1970s and 1980s, the place to be was Studio 54. Andy Warhol, Liza Minnelli, and Bianca Jagger were among the nightly assortment of A-list celebrity regulars consorting with New York's young, wild, and beautiful. Studio 54 was a place where almost nothing was taboo, from nonstop dancing and drinking beneath the coke-dusted neon moon to drugs and sex in the infamous unisex restrooms to the outrageous money-skimming activities taking place in the office of the studio's flamboyant co-owner Steve Rubell. Author Anthony Haden-Guest was there on opening night in 1977 and over the next decade spent many late nights and early mornings basking in the strobe-lit wonder. But *The Last Party* is much more than a fascinating account of the scandals, celebrities, crimes, and extreme excesses encouraged within the notorious Manhattan nightspot. Haden-Guest brings an entire era of big-city glitz and unapologetic hedonism to breathtaking life, recalling a vibrant New York night world at once exhilarating and dangerous before the terrible, sobering dawn of the age of AIDS.

Dress Jeans, Disco and Dating Frank Maraschiello, 2020-11-09 Nick Carnavale is a wide-eyed, innocent young man growing up in Buffalo's working-class Italian West Side. As he is about to start high school, the height of the disco era's mayhem overtakes him. The quick-changing morals and attitudes of the time go against all his innermost thoughts and feelings. As he grows he begins to realize that some things are more important than others. His lighthearted observations and relationships with family and friends lead him to find meaning in the small things that life has to offer that are far beyond his years. And his fascination with a free-spirited girl pulls him through both the good and bad times we call adolescence. *Dress Jeans, Disco, and Dating* is a fond remembrance of the seventies that will make the reader remember pet rocks, eight-track players, "Dancing Queens", and first love.

Disco Frank DeCaro, 2024-10-01 This dazzling volume shines new light on the songs, styles, and enduring pop culture impact of the 1970s musical genre that emerged from Black and Latin queer culture to take the world by storm. Half a century after the drug-fueled, DJ-driven, glamour-drenched musical phenomenon of disco was born at a New York City loft party, disco's musical and fashion influences live on in popular culture. This is a frolicking, entertaining, yet serious tribute to the overlooked art form of disco, which has never been given its proper due, nor taken its true place in the historic struggle for LGBTQ+, gender, and racial equality. Painting a vivid portrait of this provocative era, DeCaro explores the cultural importance of disco and how the music and dance that originated in

queer Black and Latin clubs of the day became a mainstream phenomenon, changing our culture along the way. With glamorous photos from disco's heyday up through today, DeCaro examines disco's pervasive influence on pop culture over the last fifty years—exploring disco in film and television as well as in fashion and interior design. Through entertaining texts—as well as interviews with artists and celebrities of the era, such as Donna Summer and Grace Jones, among others—this book champions the diverse origins of disco while celebrating its influence on today's groundbreaking artists such as Lady Gaga, Dua Lipa, and Miley Cyrus. A must for all lovers of music, style, and pop culture.

The Hypocrisy of Disco Clane Hayward, 2012-11-09 This memoir of girlhood among California's hippie communities is an “offbeat tale of preadolescence [written] with remarkable honesty and respect” (Publishers Weekly). Born in San Francisco just before the Summer of Love, Clane Hayward grew up on hippie communes throughout the west. Her poignantly funny, sometimes melancholy, and always riveting memoir recounts her extraordinary life up until her thirteenth birthday. School was a particularly happy event—it meant a hot lunch and clothes that matched! But Clane's mother warned her that schools are just zoos run by the government. From a world of complex relationships, uncertain rules, and constant surprises, Clane forged a childhood. She did it sometimes with, sometimes without, her bong-puffing, Buddha-quoting, macrobiotic mother and her wild-haired, redneck father. *Hypocrisy of Disco* is an honest, direct, and truly unforgettable tale, and a tribute to the resilience of youth.

Disco Dance Lori Ortiz, 2011-03-21 This book sheds light on the fascinating untold story behind what is collectively and disputably called disco dancing, and the incredible effect that the phenomenon had on America—in New York City and beyond. Disco is a dance and musical style that still influences these art forms today. Many think that disco died completely after the 1970s drew to a close, but in actuality people continued dancing in the clubs after the very word disco became an anathema. *Disco Dance* explains why disco was more than just a dance form or a fad, describing many of the clubs—in New York City especially—where the disco subculture thrived. The author examines the origins of disco music, its evolution, and how young people adapted the dance styles of the day to the disco beat, charting how this dance of celebration and rebellion during troubling times became subject to ridicule by the end of the decade.

Hot Stuff: Disco and the Remaking of American Culture Alice Echols, 2010-03-29 Reveals the ways in which disco permanently transformed popular music and influenced rap, techno and trance music, in a book that also examines the complex relationship between disco and the era's major movements,

including gay liberation, feminism and African American rights. By the author of Scars of Sweet Paradise.

Disco's Out...Murder's In! Heath Mattioli,David Spacone,2015-10-19 Famous for its revolutionary aspects in musical, political, sexual identity and consumerist ideas, punk rock also has its lesser-known gangster ethos as well, explained here by players in the various punk gangs. The Los Angeles, Orange County, and South Bay punk scenes, populated by blue collar kids who responded to the violence and aggression of punk songs and shows. A number of them formed punk gangs that got into beatings, drug dealing and murder. Among them, no gang was more notorious than La Mirada Punks, or LMP. Says LMP chieftain Frank the Shank after getting arrested by police for murder: After having my hands in so much bloodshed over the years, I most certainly had it coming. I deserved whatever I got. Unexpectedly Frank was bailed out from prison by his father's friend, a mob gangster. Too many people died at the hands of punk rock violence, said Frank. I got lucky, some didn't. As an ultra-violent punk rock gangster, I admit my part in ruining the scene. L.A. punk was a magical moment of youth expression like no other. And the gangs ruined punk rock. I still have people telling me today that they quit punk because of LMP. I dig graves at a small cemetery just outside Los Angeles. What else would you expect for Frank the Shank? Cover illustration by the renowned Raymond Pettibon.

Night Dancin' Vita Mieztis,1980

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1. Understanding the eBook Disco	2. Identifying Disco	3. Choosing the Right eBook Platform
◦ The Rise of Digital Reading Disco	◦ Exploring Different Genres	◦ Popular eBook Platforms
◦ Advantages of	vs. Non-Fiction	◦ Features to Look for

in an Disco	◦ Adjustable Fonts	Time
◦ User-Friendly	and Text Sizes of	11. Cultivating a Reading
Interface	Disco	Routine Disco
4. Exploring eBook	◦ Highlighting and	◦ Setting Reading
Recommendations from	Note-Taking Disco	Goals Disco
Disco	◦ Interactive Elements	◦ Carving Out
◦ Personalized	Disco	Dedicated Reading
Recommendations	8. Staying Engaged with	Time
◦ Disco User Reviews	Disco	12. Sourcing Reliable
and Ratings	◦ Joining Online	Information of Disco
◦ Disco and	Reading	◦ Fact-Checking
Bestseller Lists	Communities	eBook Content of
5. Accessing Disco Free and	◦ Participating in	Disco
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◦ Disco Public	◦ Following Authors	Credible Sources
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Subscription	9. Balancing eBooks and	◦ Utilizing eBooks for
Services	Physical Books Disco	Skill Development
◦ Disco Budget-	◦ Benefits of a Digital	◦ Exploring
Friendly Options	Library	Educational eBooks
6. Navigating Disco eBook	◦ Creating a Diverse	14. Embracing eBook Trends
Formats	Reading Collection	◦ Integration of
◦ ePub, PDF, MOBI,	Disco	Multimedia
and More	10. Overcoming Reading	Elements
◦ Disco Compatibility	Challenges	◦ Interactive and
with Devices	◦ Dealing with Digital	Gamified eBooks
◦ Disco Enhanced	Eye Strain	
eBook Features	◦ Minimizing	Disco Introduction
7. Enhancing Your Reading	Distractions	
Experience	◦ Managing Screen	Free PDF Books and Manuals
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