



DANCE MUSIC REPORT

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Volume 5, Issue 11

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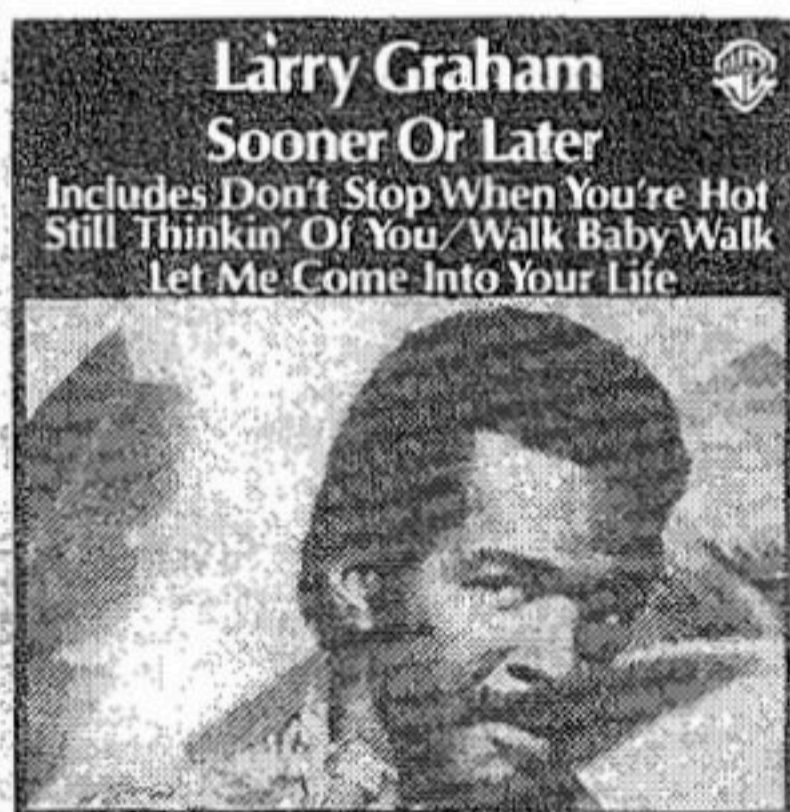
Stevie Wonder "Do I Do" (Motown LP)

clubs

Karen Young - "Deetour" (Atlantic 12")



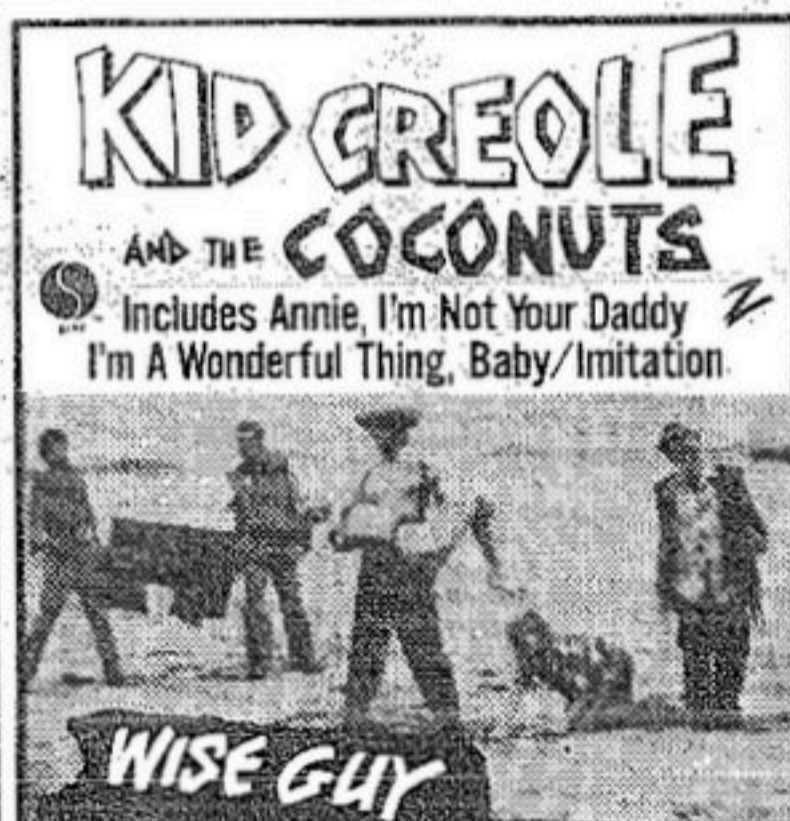
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REVIEWS

Terry Lind

A FLOCK OF SEAGULLS

"A Flock of Seagulls" (Arista/Jive LP VA 66000)

Produced by Mike Howlett

Nouveau wave never sounded better than on this DOR album from Arista/Jive Records featuring the space age sound of A Flock of Seagulls. Ten cuts, generally on the high end of the tempo scale, drive with a burning arrangement of electric guitars, heavy synthesizers, kicky drums and smooth British vocals.

The standout cuts are: "I Ran" (3:58), "Telecommunication" (2:31), "You Can Run" (4:28), "Standing In The Doorway" (4:41), and "Messages" (2:51). Equally hot are "Space Age Love Song" (3:46), "Modern Love Is Automatic" (3:49) and the instrumental, "D.N.A." (2:30).

This material is a must for progressive clubs, DOR radio and, believe it or not, it sounds wonderful just listening to it while relaxing in the comfort of your living room.

The solar powered music and techno lyrics of A Flock of Seagulls will bring DOR to new heights. Be sure to place this album in your collection next to your B-52's, Devo, Haircut 100 and Go-Go's LPs.

DAVID MORRIS

"Saturday Night" (Becket 12" BKD-509)

Produced by David Morris & Roger Meltzer

This is the kind of record that will either go all the way or go no where at all. A nice 116 BPM groove sets the pace for David Morris' pleasant vocals over a smooth arrangement of the usual "S.B.G.'s" (Synthesizers, Bass and Guitars), "Saturday Night" hooks and a hot surprise break. Walter

Kahn and Mike Gormley provide two mixes; a 5:30 vocal (Side A) and a 4:59 instrumental (Side B).

JEFF LORBER

"Full Moon" (Arista LP 9583)

Produced by Jeff Lorber

Are you ready for a taste of jazz-funk fusion? Then whip out a copy of "Full Moon", the current single from Jeff Lorber's LP, "It's A Fact." Very much in the style of Tom Browne (who co-wrote the song) "Full Moon" features pumping bass synthesizers, funky guitars and very hot percussion. Jeff Lorber's vocals are excellent and add appeal to a flawless 120 BPM production.

CANDELA

"Love You Madly" (Arista 12" CP 715)

Produced by Amir & Adil Bayyan and Earl Toon

The latest commercial 12" from Arista is "Love You Madly" (6:16) by Candela and it's one of the hottest releases out today. Pumping at 116 BPM, every element of this record, from vocals to rhythm to arrangement and lyrics, all add up to a hit. Don't miss the hot action pressed into the fierce grooves of Candela's debut 12" smash.

MARC SADANE

"One Minute From Love" (WB 7" 29985)

Produced by James Mtume and Reggie Lucas

Sadane is back and this time, in addition to having a first name, Marc has a big pop/R&B release sure to be a big summer radio and club smash. At a bouncy 122 BPM, we are treated to wonderful vocals and smooth keyboards, drums, bass and horns arranged by the veteran production team of Mtume and Lucas. The music may remind you of D-Train's and Evelyn King's style, but this is the sound of today and will find immediate acceptance on dancefloors and radio playlists. Look for more of this hot music on Marc Sadane's upcoming Warner Bros. LP, "Exciting" (BSK 3675).

DANCING FOR THE DANCING!

DURAN DURAN



featuring

"Hungry Like The Wolf," "Lonely In Your Nightmare"
and "Rio"

RIO

MUSICAL ADVENTURES FOR THE MODERN AGE

Produced by Colin Thurston



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REVIEWS

SPARQUE

"Music Turns Me On" (West End 12" WES 22141)
Produced by Larry Joseph and Tee Scott

Hot off the stampers come a new 12" by Sparque called "Music Turns Me On" with three hot dance versions that pick up where "Let's Go Dancing" left off. The party atmosphere continues as Ms. Sparque sings her heart out raising your spirits as your urge to dance reaches new levels of excitement. Mr. Scott is Tee-rific with his two mixes, a 6:56 vocal and a 7:30 instrumental, and producer Larry Joseph smokes on his 7:07 Bonus Mix. Street, club and radio action (at a steady 122 BPM) will chart this dancer delight to top 10 status.

Jim Speciale

GINO SOCCIO

"It's Alright" (RFC 12" DMD 341)
Produced by Gino Soccio

"It's Alright" (120 BPM) will be an instant winner for Gino Soccio. This glossy production offers 7 min. 31 sec. of rhythms and reasons to dance. Already heating the airwaves, "It's Alright" should meet with enthusiastic support in the clubs and top charts in both leagues. Yes, it sounds like "Dancer" yes, it sounds like "Try It Out", but when it sounds this good, who cares?

CARRIE LUCAS

"Show Me Where You're Comin From" (Solar 12" AS-11568-a)
Produced by Leon F. Sylvers III

Carrie Lucas and producer Leon Sylvers team up for another release on Solar. "Show Me Where You're Comin From" is not bad, but it is not Carrie's best. The feel of this cut is mellow; the pace, downtempo at 106 BPM; the sound, great and Carrie's talents enable her to overcome the burden of an uninspired composition. Mr. Sylvers serves up a healthy portion of that pretty voice. The sound is tailor-made for radio, and clubs should find a place for this as well.

DEODATO

"Happy Hour" (WB LP BSK-3649)
Produced by Eumir Deodato

Deodato should score a huge success with this new Warner Brothers release "Happy Hour" from the album of the same name. With the excitement of Kool and the Gang's "Celebration" and a sparkle reminiscent of the Peter Jacques Band (where are they now?), "Happy Hour" rushes out of the speakers across the dance floor in an uninterrupted flow of energy. The perfect vacation record, this cut will have you wiggling your toes in the sand at 130 BPM, take your mind off you sunburn at tea, or boost your sagging spirits late at night. Kelly Barretto's pleasant vocals are matched with a lively chorus which dominates this dense but articulate production. Clubs should start in on this immediately.

Tom Lewis/Andy Chouffi

NARADA MICHAEL WALDEN

"Confidence" (Atlantic LP SD 19351)
Produced by Narada Michael Walden

The follow-up to Narada Michael Walden's somewhat disappointing "Victory" LP shows the ex-drummer for Weather Report rebounding to fine form, creating possibly his finest album to date. After taking some time out to produce LP's by the likes of Sister Sledge & Stacy Lattisaw,

Narada has abandoned some of his experimentation, with the end result being a thoroughly enjoyable completely cohesive effort with nearly every song having hit potential for one format or another.

The first single "Your #1" a rowdy funk rocker is already seeing plenty of soul chart action and is generating some discotecque play but it's the cut "Summer Lady" that will receive the most club action. An extremely hot (no pun intended) 121 BPM track propelled by a "Give It To Me Baby" styled bass line, sharp horns and a timely seasonal lyric makes this incredibly catchy song an instant winner. Atlantic Records should make this a 12" immediately. If they waited for "You're #1" to cool off on the charts, the summer might cool off as well and "Summer Lady" would lose it's impact promoted in autumn.

Other fine cuts for the dancefloor include the mainstream "You Ought To Love Me" and the title track "Confidence" which is a positive message song that avoids the preaching that other songs of this genre are often condemned for. The slow songs included rank with his best and "I'm Really" is the most radio oriented song on the album. It's in that "uptempo ballad" mode that seems to satisfy many programmers these days.

The album's title says it all. "Confidence" is what Narada Michael Walden demonstrates in his vocals, musicianship and production.

(Continued on page 6)

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Industry Update

Mike Bailey has resurfaced as Vice President of marketing for **Megatone Records**. His first project will be "Do You Wanna Funk" by **Patrick Cowley** featuring **Sylvester** which is scheduled for release at the end of June. Mike can be reached Tuesday, Thursday and Friday at (415) 621-7475. The label is located at 470 Castro St., Suite 207 3209, San Francisco, Ca. 94114.

Al Pizarro introduced his **V.I.P.** pool with a bang Monday June 1 at Lola's 57th. St. Cafe. He announced that the goal of his 30 member pool was to serve the industry. Entertainment for the affair was provided by Terri Gonzalez, Mean Machine and Wayne & Charlie. In addition he mentioned that his wife just delivered a baby girl, their second child. . . Babies are the big news as **Cosmo Wyatt** of the **New England DJ Association** recently notified us that Margie just had a baby girl as well.

Heidi Spiegel formerly with Sunshine Distributors in NY has just joined the staff at Brasilia Records (Chaz Ro). . . **Cynthia Badie** has moved into a promotion post at RCA similar to the regional R&B spot she held at MCA. She plans to appoint a club promotion person in the near future.

SNEAK PREVIEWS

Mike Wilkenson informed us of several new releases he is putting out in the near future. On his Sugarscoop label, watch for the **Plastic Bertrand** 12" entitled "Stop On Encore" mixed by Raul. He terms it the ghetto's first French rap and has included a gutter mix. A new **Tantra** LP is due in June on Importe 12. The Casey Jones remix of **Risque's** "Starlight"

and the "Girls Are Back In Town" should be on the street by the time you read this. Also look for the 12" vocal version of "Dance It's My Life" by **Midnight Powers**.

Profile Records is finishing up an exciting new 12" called "I Got Love" by **Rock Candy**. The tune was produced by Clint Rock and mixed by Tee Scott. . . Sutra Records has high hopes for their forthcoming 12" by **Feel** entitled "Let's Rock (Over and Over)." Also look for the **Oneness of JuJu** album due out soon. . . There's a big buzz in the street about **The Forrrce** 12" on West End called "Keep On Dancin'" mixed by Francois K.

Nicky Siano, who used to play at the Gallery in the early days and now works at the Loft is preparing for the release of his own 12" on Sleeping Bag Records. Nicky not only produced and mixed the record, but is also the featured artist. The two-sided 12" includes "Tiger Stripes" and "Move". . . West End Records is finishing up mixes on **Debbie Trusty**, **Glass** and a re-release of **Billy Nichols'** "Give Your Body Up". . . Emergency Records has picked up the **Queen Samantha** import "Gimme Action" and plan to release it on the Fuschia label. Also in the works is a 12" by **Touche** entitled "Rap It Up."

ON THE COVER

Pictured on the cover are: (back row, from left to right) Barry Lederer, Tom Savarese, Don Findlay, Vincent Carleo, Jimmy Stuard, Nicky Siano, and (foreground) Tony Smith, and Larry Sanders. (Photo by Eric Stephen Jacobs).

POWER MPA 801

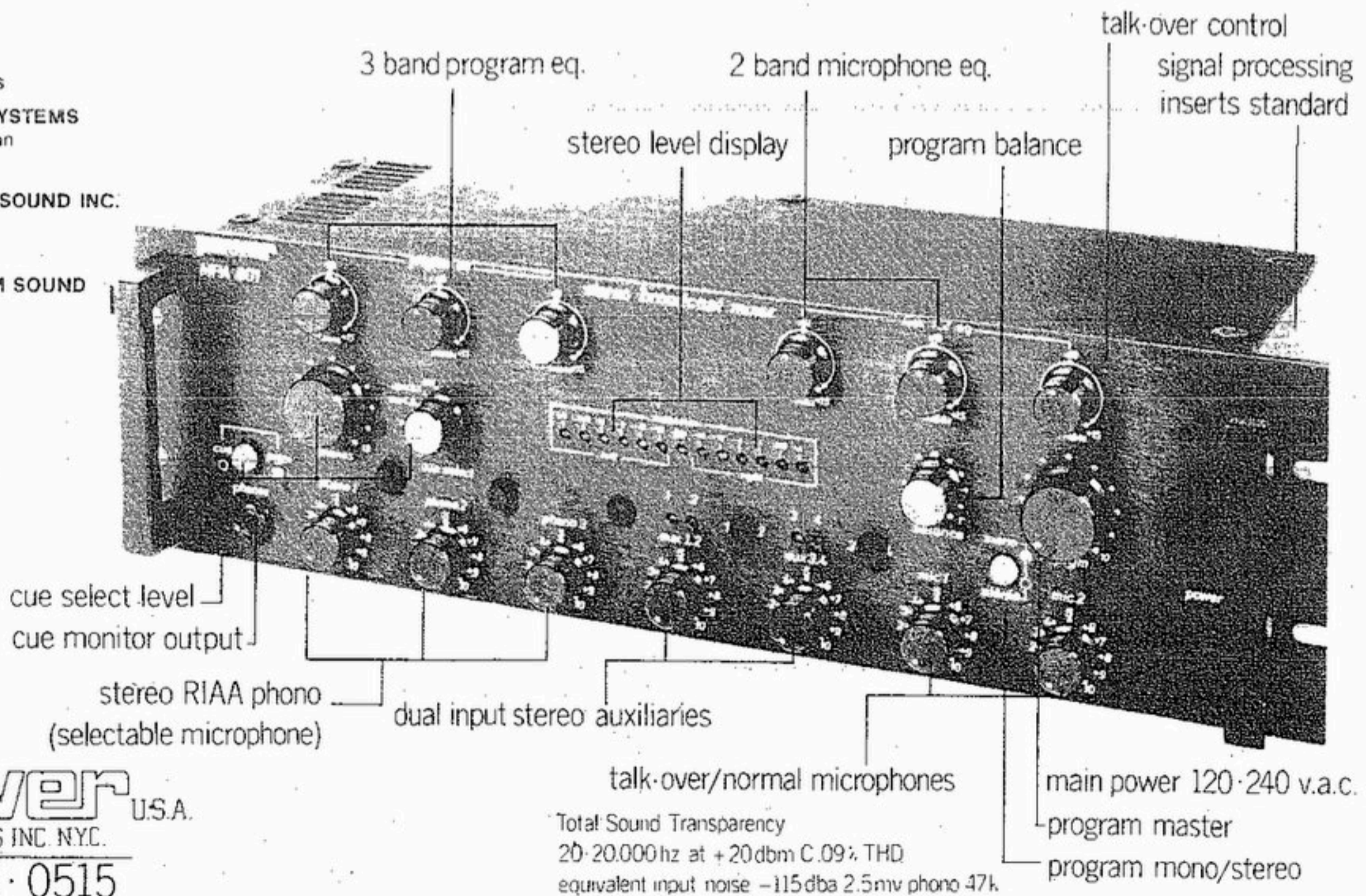
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REVIEWS

(Continued from page 4)

Dave Peaslee

KINKINA

"Jungle Fever" (Profile 12" PRO-7008)

Produced by Willy Albimooore and Alan Ward

Almost in recognition of the 10th anniversary of the disco-industry; Profile Records releases this cover of the classic early dance tune "Jungle Fever."

Slightly updated by the addition of electric feedback guitar and synthesizer accents over the original sparse arrangement of the rhythm guitar, percussion and vocal, this tune remains, with its taunt eroticism and mysterious sexual undertones as simple, fresh and as perversely exciting as it did in early 1973.

CLASH

"Combat Rock" (Epic LP FE-37689)

Produced by The Clash & Glyn Johns

In the early days of their career the Clash were chiefly acclaimed for their energy, brashness and sheer exuberance of playing. Touted as the new rude-boys of rock, they were proclaimed by their supporters to be the heirs to the position once held by the Rolling Stones or the Who; claims which then seemed presumptuous, but now gain new confidence with the release of their new album "Combat Rock."

An amazingly varied and self-assured piece of work, this album ranges in style from the Reggae-rock of "Led Angel", to the Billy Cobham styled jazz-fusion riffs of "Overpowered by Funk" to the type of vintage British R&B once followed by the early Rolling Stones ("Should I Stay"). Most outstanding however is the group's ever increasing dexterity of form and arrangement, 1st evidenced on their last album "Sandanista", and have exemplified in the unusually inventive and sparse percussive instrumentation of "Shawn Flynn", the "Apocalypse Now" vocals of "Ghetto Defenders" and especially in the catchy rock melodicism of "Rock the Casbah", with its taunt guitar and vocal set against an almost playful dance-hall piano line.

Also highly recommended is the masterfully sarcastic "Know Your Rights"-a song almost Dylanesque in its caustic indictment of the social order yet with a force and power not quite equalled by Dylan himself since the mid-sixties. Highly recommended as quite possibly one of the most complete rock-statements of this year.

Michael Freedburg

COUSIN ICE FEATURING ZACK SANDERS

"Catch Your Glow" (Urban Rock C15005A 12")

Produced by Crusin ice Productions Inc.

Zack Sanders was the 2nd male voice of Bionic Boogie

and Change's 1st LP (the lead male of course, was Luther). Here Sanders recites free verse about an urban "train ride to somewhere" through dub reggae, free jazz, nasty funk, and street-noise new-music. Very realistic and complex, but with all of its tempo shifts and tonal somersaults, this record makes you want to listen rather than dance. At least at first.

LISA HILL

"I Am On The Real Side" (Cherry Hill 12" CHP 1945A)

Produced by Joe Webb & Dennis Williams

Hill's said to be just 13, but she steps into this adult emotional scuffle as assuredly as little Esther stepped into "Double Crossing Blues" in 1950. And here's almost the same kind of record-a snappy backbeat shuffle with a smoke-filled cabaret air in which a female blues-dancer stares down a man who presumes he's got her number. More recently, the song (and Hill's funky voice) reminds me of Evelyn King's "Shame", slowed down and blued almost to black.

Mike Robinson

BRENDA JONES

"My Hearts Not In It" (Wave 12" DL1215)

Produced by Mark Berry & C.M. Lord

Where do these small labels get them? First Profile with Sharon Brown, now Wave and Brenda Jones. It is traditional female vocal disco with lyrics of love gone wrong. The perfect production complements Ms. Jones' raw bluesy style (she sounds a bit like Linda Clifford). Written by C.M. Lord (an overlooked artist herself) and D. Blumberg it is one of those "first time and I know I like it" records.

The clubs are sure to break this one first but there is no reason for the radio not to catch on quickly. It is 114 BPM and catchy with just enough similarity to the music played now and yet not a carbon copy.

Two versions are provided, vocals and instrumental. The instrumental has a more detailed intro and a break not included on the flip. But you simply can't ignore the powerful vocal. You may need two copies.

Brenda Jones will heat up your dance floor this summer as it shoots up the chart.

DURAN DURAN

"Rio" (Harvest LP 12211)

Produced by Colin Thurston

Those high-tech synthesizer rockers who gave you "Planet Earth" are back and boy have they changed. While their last effort was referred to as pseudo-Eurodisco and was cold and electric, this new LP is pure mainstream rock. An very good rock indeed.

The Moog is still there but as an integral part of the group and not as the reason for the group's existence. Now vocals and harmonies predominate and the melody line is pure, simple and the hook of each song. It is a more human sound, warmer and more emotional; showing that maybe there will be room for us in the future computerworld.

The songs themselves are slower and less dance-oriented than the previous offering and yet you can move to them rather easily. I guess what I'm trying to say is each song stands on its own as a song that you can dance to, but was not solely created just for your dancing pleasure.

Enough depression, Best cuts are "Hungry Like The Wolf" (about cruising but in a more beastly form), "Hold Back The Rain", "Last Chance On The Stairway" and the title cut. Also included a new version of the import 12" "My Own Way" less frantic and quite pretty.

Of all the more recent "new wave" LP's released, this one seems the most faithful to the ideals of the new rockers. It sounds fresh, exciting, vibrant and new. Yet it is very commercial and should appeal to all rock fans across the board. Thank you to Colin Thurston and Duran Duran for an exquisite album.

importes
etc.



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A Retrospective of Disco Stephanie Shepherd

Let's go back. Way Back. Back into time. When the only thing was 45's, and segues and an underground movement which grew into the segment of the record industry currently known as dance music. A time when there was an intensity and energy in the music, when DJ's had to search for obscure cuts which suited the needs of the dancefloor, before radio stations and record companies commercialized what was to be one of the most successful "trends" the industry has ever known. A trend so strong that today it remains to transcend those socio-economic and racial barriers which society clings to and emerge triumphant.

In attempting to trace the origins of this movement, innumerable phone calls were made to those individuals who were there at the beginning and made their mark on history. One of the earliest on the scene participants I had the opportunity to speak with was Bobby "DJ" Guttadero who started playing in 1968 at the Zodiac. Among his most popular records were "Up The Ladder To The Roof" by the Supremes, the 23 minute album side of "Get Ready" by Rare Earth, "Whole Lotta Love" by Led Zeppelin, "Melting Pot" by Booker T, "I'm A Man" by Chicago, "Jingo" by Santana and "Music for Gong, Gong" by Osibisa.

Bobby recalls playing in sets of African, Latin or rock flavors, as compared to hearing the same beat all night which he feels characterizes much of today's music. Slow records were often used to separate the sets. Long overlays had not been invented yet, so slip cues were used to get from one record to the another. These days, Bobby notices the BPM make the DJ concentrate on the technique of mixing instead of the selection of music.

He became a DJ by being in the right place at the right

time, while simultaneously attending pharmacy school. Bobby went on to mix many records including "I Feel Love" by Donna Summer, the Village People's first LP and "Double Cross" by First Choice. While working for Salsoul and Casablanca, the latter company hired him to be the music coordinator for the film, "Thank God It's Friday." He is one of the few originals who is still playing today.

During this period some of the popular clubs were the Cheetah, the Opus, the Sanctuary, Hollywood, Martinique, Le Jardin and the Gallery. From what we can gather, the first record actually mixed by a DJ was "Do It Till You're Satisfied" by B.T. Express. Tom Moulton was the originator of this concept and he had many stories to tell of the early days when we spoke to him. The idea came to him from watching dancers become frustrated when the record ended after 3 minutes, just when they started to get into the tune. Tom insisted on clarifying the difference between blending, which is what most DJ's do in clubs and mixing which is going back into the studio and changing the multi-track. Another popular oldie which he mixed was "Free Man" by the South Shore Commission.

Tom was the inventor of what we call the "break." This came as a matter of necessity when he was mixing and found the record went through a key change towards the end of the song. He wanted to loop the track back to the beginning, but needed some sort of transition. He found this could be achieved by dropping out all the instruments except the rhythm track and then bringing them back in one by one. Thus the break was born.

When asked about differences between music then and now, Moulton observed that in the early days music was alive, it touched the heart and now it is compressed and electronic.

(Continued on page 16)



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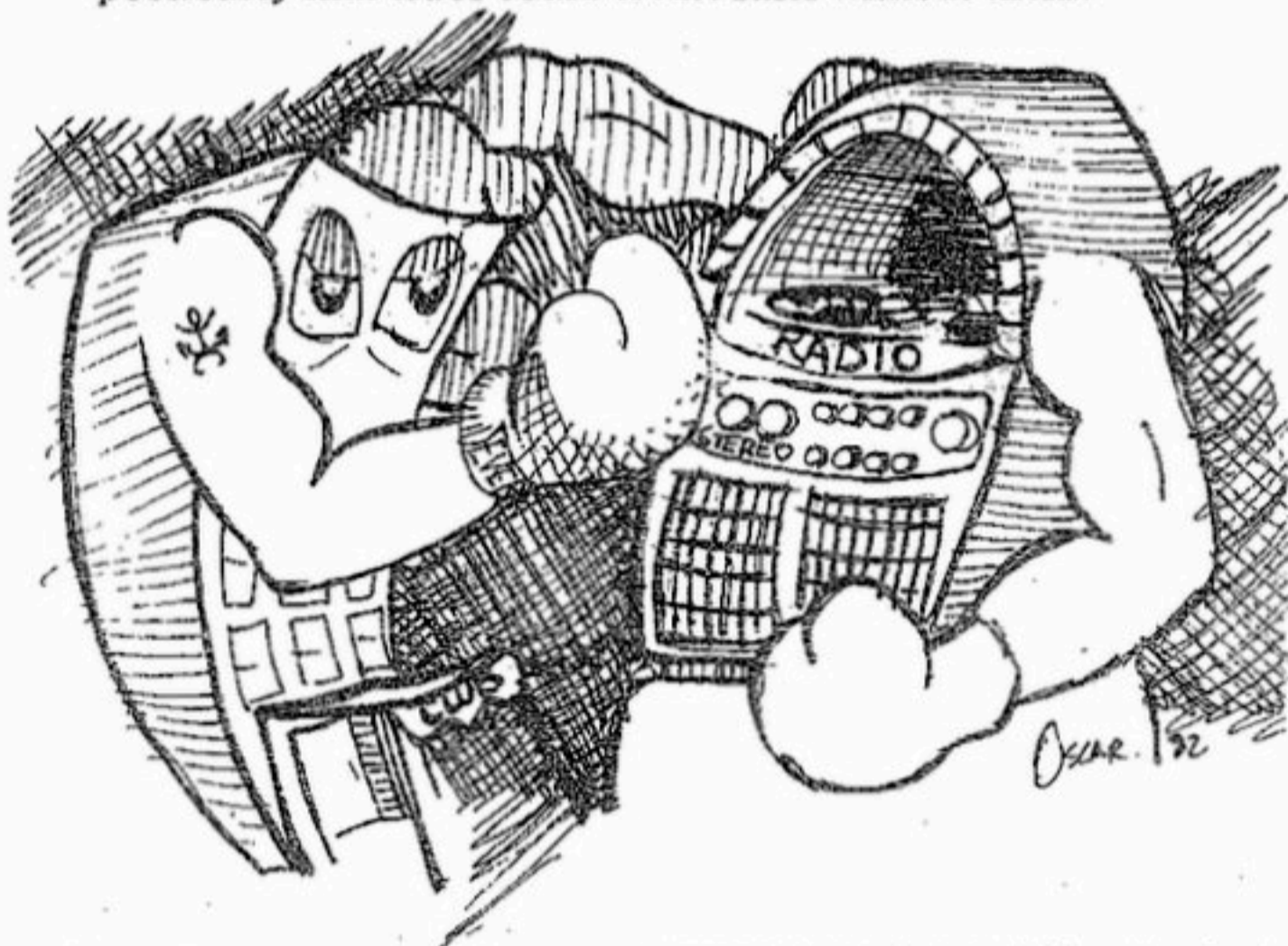
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A Retrospective of Disco

(Continued from page 8)

Everything has hand-claps, echo and the same funky bass sound. Today records are tailor-made for DJ's, complete with intros, outros and drum breaks for easy mixing. This makes DJ's lazier, less creative. Tom insists that the DJ must be intelligent as well as talented. He remembers one DJ with a particularly aggressive attitude. His name is David Rodriguez. Tom reminisced of a night when David was playing a new Gladys Knight record and got on the microphone to chide the crowd, "You're not dancing. If you don't get on the floor, you'll hear this song all night." After another half an hour, he asked what they wanted to hear and they insisted on "Date With The Rain" by Eddie Kendricks. So he played 15 minutes of thunder and lighting sound effects before rewarding the audience with their current favorite. David didn't fear his crowd—he educated them.

Another first for Tom was writing the original Billboard disco column. He notes that there was always a conflict between clubs and radio. Programmers felt threatened by the possibility that clubs could create sales without them.



The man to give Tom many of his opportunities was the godfather of disco, Mel Cheren. Mel currently is the president of his own label, West End Records. In the early days, he was the resident disco maven at Scepter Records. Mel gave Moulton his chance to do a mix and put out the first instrumental B-side with a tune called "We're In The Right Track" by Ultra High Frequency. He contributed funds to help the New York Record Pool build bins for DJ product and recalls testifying for David Mancuso when he was fighting to open the Loft in Soho. Mel pointed out to the judge that a man like David who was wearing one black sock, one white sock and a velvet suit in July certainly wasn't materialistic, he only wanted to entertain people. Winning that case set a precedent to allow private clubs with selective membership to operate in NY.

Cheren pointed out that R&B music was what originally started this movement with records like "Shaft" by Issac Hayes and "Ain't No Mountain High Enough" by Diana Ross. He indicated that it was the independent labels who were close to the street and picked up on the trend. The majors only followed in their footsteps and are largely responsible for creating the product glut which nearly brought the industry to a crashing halt in '79 by releasing everything on 12" with no selectivity. He encouraged DJ's to pursue careers as producers, studio engineers and A&R consultants, noting the success of those like Tom Moulton and Lerry Levan who have gone that route.

For those of you who are not aware, The New York Record Pool was the the model for all the pools which have formed since that time. David Mancuso, Steve D'Acquis and Vince Aletti were the founders of that organization. DMR had the opportunity to talk to Vince and discuss his involvement in the industry. Aletti started out as a music critic for Rolling Stone where he began in 1968. He concentrated considerable attention on R&B records, becoming the black music expert for a number of publications. Then he started hearing about product he didn't receive on obscure small labels like Barrabas, Eddie Kendricks, Charles Mann and First Choice. Vince started going to clubs like the Loft on Broadway and the Tenth Floor which was the prototype for the gay clubs which followed (i.e. 12 West, Flamingo). The club was designed with simplicity & high tech and was the first place to utilize risers or platforms constructed around the walls creating an inner arena of free space for the dancer. The music was programmed by Ray Yates who was into a sweeter, string oriented Philly sound than David played at the Loft.

Vince made his knowledge of the developing underground scene known in a piece he wrote for Rolling Stone in the summer of 1973. The article was titled "Party." At the end of November in 1975, he began a column for the now defunct Record World called Disco File. This gave him a chance to meet many well known DJ's like Tom Savare, Nicky Siano, Michael Cappella and Bobby "DJ" Guadaro. It was during this period that he became involved in the core group which formed the first record pool. They put together a statement of purpose to develop a central clearing house to validate the role of the DJ and take the pressure off the record companies who were faced with servicing all of them individually.

Vince commented that disco music was a natural evolution of R&B. The Philly sound and the Motown sound expanded into a more rhythm oriented style as DJ's began to program imports and European influenced records. Everyone was bored by the imitations of Barry White, Gloria Gaynor & Koolhaie and the Sunshine Band. It reminds me of the transition the music is currently experiencing. The turning point was Cerrone's "Love In C Minor" which added an elaborate dimension, picked up the pace and gave disco definitive style. It is interesting to observe that DJ's forced record companies to improve the overall pressing quality of records to create a higher level of sound and to make the reproduction more technically accurate.

To find out some of the more detailed aspects of this era we phoned Cory Robbins who supplied some fascinating facts. He recalled that the first commercial 12" was "Ten Percent" by Double Exposure on Salsoul. Jesse Green's "Nice and Slow" appeared on Scepter right around the same time. 12's were retailing for a \$2.98 list price (Can you believe inflation has doubled the price in a decade?) Cory remembers Billboard first printing DJ lists in 1974. This was the year when records began to be made specifically for the clubs.

Some of those familiar titles include "Bad Luck" and "The Love I Lost" by Harold Melvin & the Blue Notes, Redbone's "Come and Get Your Love", "Rock The Boat" by the Hues Corporation, "Rock Your Baby" by George McCrae, "Never Can Say Goodbye" by Gloria Gaynor, "Everlasting Love" by Carl Carlton, Jimmy Ruffin's "Tell Me What You Want", Al Downing's "I'll Be Holding On", "Dreaming A Dream" by the Crown Heights Affair, "Do It Till You're Satisfied" and "Peace Pipe" by B.T. Express, Rhetta Young's "Sending Out An S.O.S.", Sylvia's "Pillow Talk", "Lady Bump" by Penny McLean, "Shame, Shame, Shame" by Shirley and Company, and "Armed and Extremely Dangerous" by First Choice.

(Continued on page 22)

DEETOUR



Atlantic 12" DM 4829

THE NEW 12"

BY

KAREN YOUNG

*The Best Deetour
You'll Ever Take*

PRODUCED BY
WALTER KAHN



DANCE MUSIC REPORT

Beats Per Minute are noted after catalog number. BPM courtesy of DISCO BEATS/DANCE BEATS. For more information on this service call (518) 587-0889. All records listed are available commercially. The format (LP/12"/7") is listed after the label name. Chart movement is determined by reports from key disco DJs and retail reports. 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)

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Pick Hit:

Howard Johnson "So Fine" (A&M)
Heat Wave styled harmonies characterize this melodic and memorable R&B groove tune. An across-the-board smash which you'll be hearing a lot of this summer.

TOP 80 CHECKLIST

June 12 - June 25, 1982

TC	LC	Artist - Title	Label
<input type="checkbox"/>	5	DAZZ BAND - Let It Whip	Motown LP 6004 ML-133
<input type="checkbox"/>	1	PATRICE RUSHEN - Forget Me Not	Elektra 12" PD 13056-114
<input type="checkbox"/>	3	THOMPSON TWINS - In The Name Of Love	Arista 12" CP712-117
<input type="checkbox"/>	6	TEMPTATIONS - Standing On The Top	Gordy LP 6009-120
<input type="checkbox"/>	7	D-TRAIN - Keep On/You're The One For Me	Prelude 12" (PRLD 621) 118 & 122
<input type="checkbox"/>	2	HUMAN LEAGUE - Don't You Want Me	A&M LP (SP 64892) 118
<input type="checkbox"/>	4	ANGELA CLEMMONS - Just A Little More Time	Portrait LP FR36826-126
<input type="checkbox"/>	17	SOUL SONIC FORCE - Planet Rock	Tommy Boy 12" (TB 823) 129
<input type="checkbox"/>	9	CHANGE - Very Best In You	RFC/Affilient LP (19342) 117
<input type="checkbox"/>	15	ASHFORD & SIMPSON - Streetcorner	Capitol 12" (8528) 111
<input type="checkbox"/>	12	RITCHIE FAMILY - I'll Do My Best	RCA 12" (PD 13093) 116
<input type="checkbox"/>	25	RICK JAMES - Dance Wit Me	Gordy 7" (1619) 133
<input type="checkbox"/>	20	SINNAMON - Thanks To You	Becket 12" (508) 119
<input type="checkbox"/>	16	VIOLA WILLS - Stormy Weather	Sunergy 12" (SNG 0001) 130
<input type="checkbox"/>	23	GAP BAND - Early In The Morning	Total Experience 12" (701) 121/124
<input type="checkbox"/>	21	RAY PARKER JR. - Other Woman	Arista LP (AL 959) 126
<input type="checkbox"/>	22	TIME BANDITS - Live It Up	CBS 12" (44-2829) 117
<input type="checkbox"/>	10	PEECH BOYS - Don't Make Me Wait	West End 12" (22132) 115
<input type="checkbox"/>	41	ELECTRA - Feels Good	Emergency 12" (BMDS 6527) 120
<input type="checkbox"/>	53	MANAGERS - Shake It Up	Sunnyside 12" (401) 133
<input type="checkbox"/>	—	CHAS JANKEL - 109	A&M 12" remix (12047) 116
<input type="checkbox"/>	28	ATLANTIC STARR - Circles	A&M LP (SP4863) 116
<input type="checkbox"/>	49	RONNIE JONES - Video Games	Handshake 12" (2852) 119
<input type="checkbox"/>	60	SHADES OF LOVE - Body To Body	Scorpio 12" (SGR 10014) 116
<input type="checkbox"/>	61	WHISPERS - Emergency	Solar LP (S27) 114
<input type="checkbox"/>	66	AL MCCALL - Hard Times	West End 12" (22132) 115
<input type="checkbox"/>	—	KAREN YOUNG - Deetour	Atlantic 12" (4829) 105
<input type="checkbox"/>	50	FLESHSTONE - Roman Gods	IRS LP (SP70018) 133
<input type="checkbox"/>	58	HAIRCUT 100 - Love Plus One	Arista LP (AL 9600) 137
<input type="checkbox"/>	52	YELLO - Bostich	Stiff EP (TEES 12-10) 120
<input type="checkbox"/>	—	LARRY GRAHAM - Don't Stop When You're Hot	WB LP BSK 3668 116
<input type="checkbox"/>	—	ONEWAY - Cutie Pie	MCA LP (5279) 104
<input type="checkbox"/>	67	CAMEO - Just Be Yourself	Chocolate City LP (2021) 125
<input type="checkbox"/>	69	ST. TROPEZ - Love Stealers	Destiny LP (1004) 122
<input type="checkbox"/>	57	JOY - I Need Your Love	Eastern 12" (EA2 670) 111
<input type="checkbox"/>	—	SUPERIOR MOVEMENT - Wide Shot	

- 20 24 ATKINS - Feel It, Don't Fight It
Warner Bros LP (BSK 3659) 123
- 21 19 RONIGRIFFITH - Breaking Up
Vanguard 12" (SPV54) 127
- 22 9 CHERI - Murphy's Law
Venture 12" (VD 5019) 117
- 23 18 SHARON BROWN - I Specialize In Love
Profile 12" (7006) 114
- 24 26 FAT LARRY'S BAND - Act Like You Know
WMOT 12" (AS 14502) 106
- 25 13 MICHELLE WALLACE - It's Right
Emergency 12" (EMDS 6524) 116
- 26 14 BOOKER T. - Don't Stop Your Love
A&M LP (SP 4874) 123
- 27 31 LEVEL 42 - Starchild
Polygram 12" (PDD 520) 112
- 28 36 FUNKAPOLITAN - Run Run Run
Pavillion 12" (4 1/4 z902763) 123
- 29 30 B B C S & A - Rock Shock
Sam 12" (S12346) 109
- 30 35 FONDA RAE - Fat Rat
Vanguard 12" (SPV55) 111
- 31 33 JUNIOR - Too Late
Mercury 12" (MDS 4014) 110
- 32 41 KID CREOLE - I'm A Wonderful Thing Baby
Sire 7" (SRE 50069) 103
- 33 43 HIGH FASHION - Feelin' Lucky Lately
Capitol 12" (6529) 115
- 34 48 IMAGINATION - Just An Illusion
MCA 12" (13957) 105
- 35 54 CANDELA - Love You Madly
Ariste 12" 117
- 36 37 BOOTSY COLLINS - Take A Lickin'
Warner Bros. 7" (WBS 50044) 120
- 37 44 BOYSTOWN GANG - Can't Take My Eyes...
Moby Dick LP (241) 130
- 38 45 TANTRA - Ma-Cum-Ba
Importel/12 (MP315) 124
- 39 55 STEVIE WONDER - Do I Do
Motown LP (6002) 116
- 40 42 QUEEN - Body Language
Elektra LP (60128) 133

- 60 27 LINDA CLIFFORD - Don't Come Crying To Me
Capitol LP (12181) 135
- 61 68 DEBRA DeJean - Strange Love
Handshake 12" (AS 1421) 119
- 62 63 EMPRESS - Take A Risk
Prelude LP (14102) 119
- 63 62 B-52's - Mesopotamia
Warner Bros. LP (3641) all cuts
- 64 47 TOUCHDOWN - Ease Your Mind
Streetwise 12" (SWRL 2201) 126
- 65 --- SALSOU ORCHESTRA - Take Some Time Out
Salsoul 12" (SG 368) 107
- 66 --- JIMMY SPICER - Bubble Bunch
Mercury 12" (MDS 4017) 109
- 67 39 THIRD WORLD - Try Jah Love
Columbia LP (FC 37744) 111
- 68 --- NARADA MICHAEL WALDEN - You're #1
Atlantic LP (SO 19351)
- 69 --- KINKINA - Jungle Fever
Profile 12" (7008) 102
- 70 --- ATLANTIS - Movin' & Groovin'
Chez Ro 12" (2524) 123
- 71 --- SPARQUE - Music Turns Me On
West End 12" (WES 22141) 119
- 72 29 WAR - You've Got The Power
RCA 12" (PD 13062) 118/120
- 73 32 QUICK - Rhythm Of The Jungle
Epic 12" (2809) 113
- 74 34 FRONT LINE ORCHESTRA - Don't Turn Your...
RFC/Quality 12" (GRFC 012) 117
- 75 65 GREG PERRY - It Takes Heart
Alfa 12" (ADD 14017) 130
- 76 59 K.I.D. - Piece Of The Action
RFC/Quality 12" (010) 143
- 77 40 ELOISE WHITAKER - Don't Turn Your Back...
Destiny LP (DLA 10006) 122
- 78 64 LISA - Jump Shout
Moby Dick 12" (BTG 1032) 130
- 79 51 MAXINE SINGLETON - Don't You Love It
Peter Pan/Emergency 12" (2801) 118
- 80 38 GENE DUNLAP - Take My Love
Capitol LP (ST 12190) 118

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Finally a record which broke in the Western half of the country has made it to the No. 1 position on the DMR Top 80. The **Dazz Band** whips in with consistent sales, heavy airplay and strong club reports. It is interesting to note that several fast-paced R&B cuts are in the top 20 including **Angela Clemmons** (126 BPM), **Soul Sonic Force** (129 BPM), **Rick James** (133 BPM), **Viola Wills** (130 BPM), **Ray Parker** (126 BPM) and the **Dazz Band** (133 BPM):

HOT MOVERS

The hottest record in the country is the **Soul Sonic Force**. It's 9 pt. jump from 17 to 8 does not indicate the incredible sales success of this record in a slow market. **Rick James** is moving forward on all fronts (clubs, radio & sales) and climbs from 25 to 12. **Stevie Wonder** (55-39) and **Imagination** (48-34) are making substantial gains due to across the board action. Also strong in the clubs are **Kid Creole** (41-32), **High Fashion** (43-33), **Candela** (54-35), **Electra** (56-41), the **Managers** (53-42), the **Shades of Love** (60-46), **Al McCall** (66-

48), **Cameo** (67-55) and **St. Tropez** (69-56).

HIGH DEBUTS

The extended remixed version of **Chas Jankel's** "109" has given a new life to the record which appears as this week's high debut entering at 43. Not far behind is **Karen Young's** "Deetour" which is receiving strong club support and comes on at 49. Most of the current new entries are in the heavy funk vein including **Larry Graham** (53), **One Way** (54), **Superior Movement** (58), and **RJ's Latest Arrival** (59). The other new additions are receiving their initial exposure in the fast moving NY market.

WAX TO WATCH

New product continues to flood the market, much of which deserves attention and exposure. Cuts which are breaking big include **Howard Johnson**, **Jeff Osbourne**, **Odyssey**, the **Chi-Lites**, **Chemise**, **Q-Feel**, **Linda Taylor**, **Gino Soccio**, the **Clash**, **Laura Branigan**, the **Armed Gang**, **Sound Troupe**, and **Brenda Jones**.

In Memoriam Roy Thode

(1952 - 1982)

The staff of Dance Music Report offer their condolences to the family, friends and fans of Roy Thode who passed away the week of May 16.

After spinning at such noted New York night spots as Flamingo, the Ice Palace and Studio 54, Roy reached his zenith as the ace DJ at the Saint. Along the way he brought much joy to many, many people. His mastery of music and mixing as well as his simple friendship will be missed by jocks and fans alike. Those who were close friends of Roy have a void that they must now try to fill. It will be difficult and possibly impossible to do. We can only hope that Roy, in death, shall find the peace that eluded him in life.

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LPs Angela Clemmons, Funkapolitan, Quick, Boystown Gang, Roni Griffith, Hooked on Big Bands, Rick James, Temptations, Collage, Megatron Man, Dazz Band, Atkins, Martin's Circus, Coffee, D-Train, Larry Graham, Bootsy Collins, Reddings, Whispers, Vogue, Two M-an Sound, St. Tropez, Roll's Royce, Soft Cell, Spandau Ballet, Blondie, Nina Hagen, Aldo Nova, Stevie Wonder, Full Time Spring, Trilark, Queen, and many more.

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RED HOT

DOR by Monica Lynch



Turn The Feet Around

The American fashion industry is notorious for plagiarizing the clothing styles of eras gone by so it shouldn't be long before we see a revival of the various disco looks that emerged during the seventies. Since disco is characterized by dancing it might be appropriate to take a look at the footwear of those golden years. Let's go to the back of our closets and see what "vintage" footwear might be lurking about waiting for a big comeback.

It seems that during the early 70's everyone and their sister was sporting platform shoes. These were a mutant form of a thirty's fashion that found it's revival in the glitter rock movement though they easily made the transition over to disco, which was becoming equally flashy. Some styles of platform shoes had ornate sculpted heels of tropical palm trees and flamingoes. Some heels were brightly striped or encrusted with metallic glitter. Someone even designed a pair that had goldfish bowls in the heels. Another popular form of decorating platforms was with fruit and foliage a la Carmen Miranda. Perhaps the early Bette Midler, always a shoe freak, best exemplified this deco-dance. Surely this style defied gravity and I can remember the occasional newspaper article describing in-depth a platform-heeled tragedy. However both men and women took to them in a big way and I for one found them comfortable and great for intricate spins on the dancefloor. Besides it was fun being so tall so long as you didn't tower over your date. Platform shoes also make great planters.

When extreme platforms started to lose favor they were replaced by their quiet cousin "the corky." Though not as high or as colorful, corkies enjoyed a fairly long life span. They were a shoe of simple design, constructed in tan leather with criss-cross straps in the front, ankle straps, and a suede-lined low platform heel. Much more wearable than it's predecessor, the corky must have been the ultimate "unisex" shoe. During the summer hordes of young men could be seen making their way to "the island" wearing dangerously short cut-offs, a bandana, corkies, and little else. Girls looked more or less the same except they usually added a halter top to complete the ensemble. One accessory that often accompanied corkies was an item known as "hot sox", brightly colored glitter strewn anklets which offset the neutral tone of the shoe. A Scandinavian variation on the same theme was the immortal clog. Alas, the poor clog was a real dog when it came to dancing due to the fact that there was nothing to help keep it on your foot. Some people did wear them for looks (?) though.

Like large cars, large shoes became passe and the mid-seventies was a turning point for disco footwear. Somewhere around 1975 shoes known as "marshmallows" attained a degree of prominence with dance floor devotees. Characterized by their white rubber soles and heels, they allowed for more shock-absorption and bounceability than their precursors. It was popular to paint the upper portion of the shoes to match the clothes you were wearing. While the heels weren't unusually high they still offered the wearer some degree of elevation. One fellow I spoke with loved them so much that he bought four or five pairs.

A novelty shoe also coming up in the ranks at that time was the plastic jellybean sandal. They were a bargain at

around \$5.00 a pair and looked campy but they had a tendency of making your feet sweat and the grid-like sole tended to collect unwanted substances.

As disco entered the golden era of "Saturday Night Fever" and Studio 54, status shoes began to appear more frequently. Fancy Italian sandals, shoes, and boots with equally fancy prices were the thing. Their streamline elegance and beautiful workmanship was enviable but could they withstand the rigors of a crowded dancefloor? Spilled drinks and a few misplaced footsteps of other dancers made some wearers too worried about their shoes to really relax and let loose. It was also at this time that spike heels, also known as "the podiatrist's delight", began being worn by women. Any girl worth her weight in gold eyeshadow needed a pair of Jourdan come-fuck-me pumps to strut her stuff in. Skinny little straps and tortuously high heels guaranteed blisters and ruined arches. But suffering for beauty was part of the fun. Dances like the hustle worked well with this shoe since the female partner had someone to catch her if she happened to lose her balance. Perhaps the most outlandish example of this style was the shoe that came with the battery-operated blinking lights implanted in the heel. Of course, one wore equally exotic stockings with their heels, from seamed fishnet stockings to glitter panty hose. Shades of Dance Fever!

Those who didn't appreciate all this fancy footwork retaliated with a more down to earth kick that went by a couple of different names. Basically a construction boot, the "shitkicker" or "Lil' Abner" was big news. The disco armies who felt that the comfort of one's feet took precedence over it's appearance began wearing these ankle high boots (with steel implants in the toe) along with thick athletic socks. Heavy duty shoes for heavy duty dancing and romancing. Cowboy boots were another favorite although those who chose to wear them with spurs presented an imminent danger whenever theykicked their heels too high.

(Continued on page 21)

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TWELVE INCHES

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Face Drums (similar to mix your own stars)
Uruguay-R.B.'s
I Fell Love Coming On-Kelly Marie
Love Explosion-Christopher Mills
Do You Wanna Wanna-Dolly Dots
Radio Station-The Rockets
Time Warp-Eddie Grant
Rock Your Body-Julius Greene
Body Feeler (remix)-St. Tropez
Native Love (Can remix)-Divine
Native Love (Dutch remix)-Divine
I Can't Read Your Mind-Future
Shanks Mare Honey-Dance Reaction
She's So Divine-Limit
Gonna Getcha-Nancy Dee
Can't Take My Eyes Off You (remix)
Boystown Gang
Cold Life/Prymental-Ministry
Dance With Me-Rick James
Won't You Dance With Me-Monika
Dirty Talk-Klein and MBO
Situation-Yazoo
Easter Parade-Ingrid
Insecure Me-Soft Cell
Light Me Up (8. min.)-Herbie Hancock

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I Wanna Dance (remix)-Katmandu
Robot Is Systematic-Lectric Workers
Circles-Atlantic Starr
The Very Thought of You-Change
Body Language-Queen
Love Me Tonight (remix)-CoCo Du Jour
Oh Baby-Aneka
Give It Up-Monica Thornton
Spectacular-Satin and Green
You and I-Ronnie Jones
On TV-Buggles
Secret Love-Viola Willis
Don't Stop-Claudja Barry/Ronnie Jones
Love Dance-Mystery
Why Can't We Live Together-Kongas
Laser Love-Ronnie Jones
It Should Have Been You-Gwen Guthrie
All Night Long-B.B. Band
Music Man-M.S.O.
Space Ranger-Araxis
Mama Told Me-Fantastique
Over and Over-Disco Circus
Save Your Love For Me/Magic Fly-Space
For Your Love-Discotheque
So Close-Trix
I Want You-Free Style

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DJ AJ Miller.....
 Starwood, Los Angeles..... 9-18-76
 Best Disco In Town..... Ritchie Family
 Cherchez La Femme/Sour & Sweet. Savannah Band
 Down To Love Town..... Originals
 I Don't Wanna Lose Your Love..... Emotions
 Midnight Love Affair..... Carol Douglas
 Music, Music, Music..... California
 My Sweet Summer Suite. Love Unlimited Orchestra
 Nice 'N' Nasty..... Salsoul Orchestra
 Rubberband Man..... Spinners
 You & Me = Love..... Undisputed Truth

DJ Walter Gibbons.....
 Galaxy 21, NY..... 11-22-75
 Baby Face..... Wing & A Prayer
 Chicago Bus Stop..... Salsoul Orchestra
 Elusive..... Babe Ruth
 Dreaming A Dream..... Crown Heights Affair
 Free Man..... South Shore Commission
 I Love Music..... O'Jays
 Little Drummer Boy..... Moonlion
 Nowhere..... Hokis Pokis
 Peanut Vendor/Brazil..... Ritchie Family
 Pica Pica..... Cortijo

DJ Nicky Siano.....
 The Gallery, New York..... 4-9-77
 Charleston Hop Scotch..... Cloud One
 I Caught Your Act..... Hues Corporation
 Just Friends..... Silver, Platinum & Gold
 My Love Is On The Way..... Phetta Young
 One To One..... Syreeta
 Party Lights..... Natalie Cole
 Roller Coaster..... Lalo Schiffrin
 Slow Down..... John Miles
 Superman/Closer..... Celi Bee
 We're So Hot..... Sun

DJ Wayne Geftman.....
 Second Story, Philadelphia..... 4-9-77
 Body Contract Contact..... Trammmps
 Do What You Wanna Do..... T-Connection
 How Can I Keep In Touch With You. Hamilton Affair
 I Caught Your Act..... Hues Corporation
 I Don't Love You Anymore.....
 You Can't Hide From Yourself.....
 The More I Get The More I Want. Teddy Pendergrass
 I Gotta Keep Dancin'..... Carrie Lucas
 Love In C Minor..... Cerrone
 N.Y. You Get Me Dancin'..... Andrea True
 Six Million Dollar Man..... Original
 Uptown Festival..... Shalamar

David Todd.....
 Adams Apple, New York..... 1-31-76
 African Symphony..... Henry Mancini
 Changin'/Movin'..... Brass Construction
 Chicago Bus Stop/Salsoul Rainbow.. Salsoul Orch.
 Do The Bus Stop..... Fatback Band
 Everything Is Love..... Mighty Clouds of Joy
 Gimme Some Mo..... Redd Holt Unlimited
 I Hear A Symphony..... Hank Crawford

It's Not What You Got..... Eddie Kendricks
 Sing A Song..... Earth, Wind & Fire
 That Old Black Magic..... Soft Tones

DJ John Luongo.....
 Rhinoceros, Boston..... 5-8-76
 Dance Your Ass Off..... Bohannon
 Dancing Free..... Hot Ice
 Disco Party.....
 That's Where The Happy People Go..... Trammmps
 How's Your Love Life (Part 2)..... Lee Eldred
 Love Hangover..... Diana Ross
 Nice & Slow..... Jesse Green
 Soul Man..... Calhoon
 Ten Percent..... Double Exposure
 Try Me I Know We Can Make It..... Donna Summer
 Turn The Beat Around..... Vicki Sue Robinson

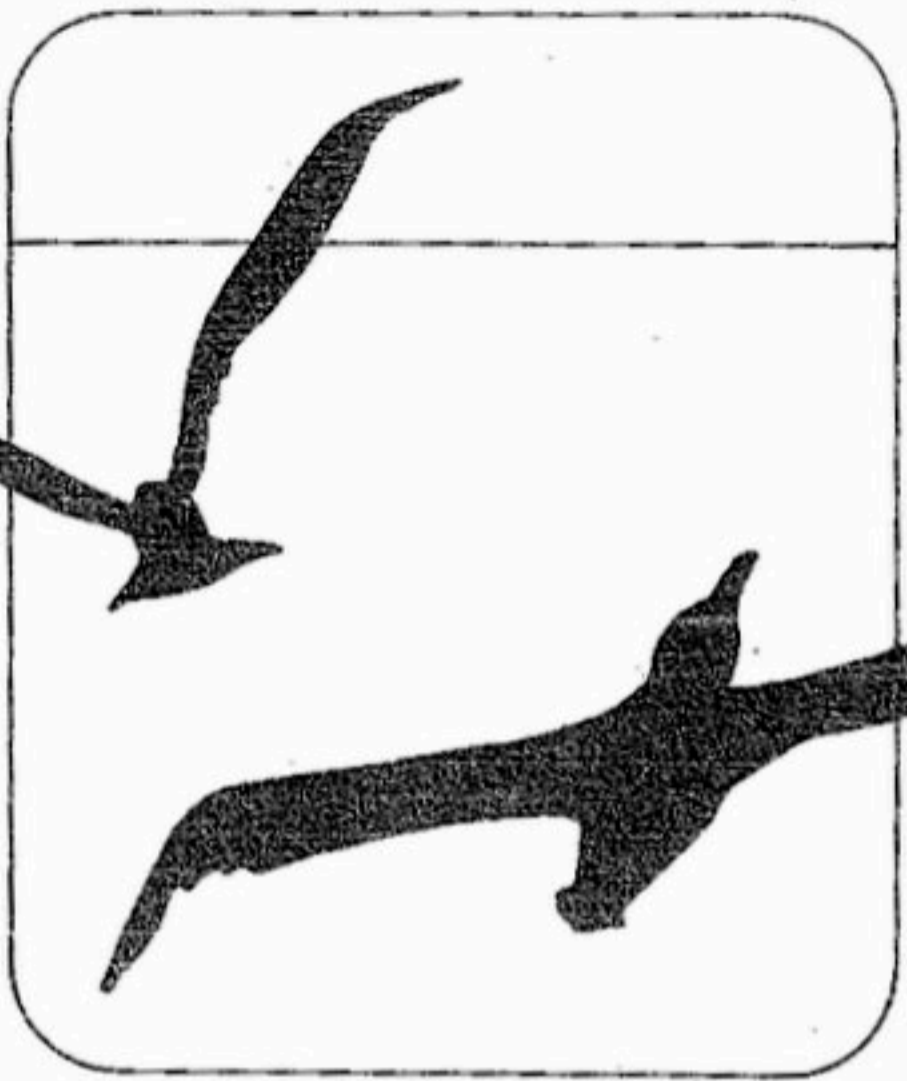
DJ Tony Gioe.....
 Hollywood, NY..... 9-6-75
 Brazil..... Ritchie Family-20th Century
 Caravan/Watusi Strut..... Deodato-MCA
 Face The Music..... Dynamic Superiors-Motown
 Fire/You Set My Heart On Fire..... Tina Charles
 Fly Robin Fly/Another Girl/I Like It Silver Convention
 It Only Takes A Minute..... Tavares-Capitol
 Mellow Blow/Along The Shore/Checkmate Barrabas
 Messin' With My Mind..... Labelle-Epic
 Peace Pipe..... B.T. Express-Scepter/Roadshow
 Superstar Revue..... Ventures-UA

DJ Bob Gordon.....
 Galaxy 21, NY..... 10-25-75
 Caravan/Watusi Strut..... Deodato
 Casanova Brown/Do It Yourself.....
 How High The Moon..... Gloria Gaynor
 Every Beat of My Heart..... Crown Heights Affair
 I Am Somebody... Jimmy James & the Vagabonds
 I Love Music..... O'Jays
 Love To Love You Baby..... Donna Summer
 Name of the Game..... Joneses
 Nowhere..... Hokis Pokis
 Sunny..... Yambu
 Tale of Three Cities..... Salsoul Orchestra

DJ Artie Jacobs.....
 Cricket Club, Miami..... 8-14-76
 Bad Girl..... Manhattan Express
 Best Disco In Town..... Ritchie Family
 Disco Magic..... T-Connection
 Don't Wanna Lose Your Love..... The Emotions
 I Got Your..... Stratavarious
 I'll Play the Fool/Sour & Sweet..... Savannah Band
 Le Chat..... Devil's Sauce
 One For The Money..... Whispers
 You Should Be Dancin'..... Bee Gees
 You'll Never Find Another Love Like Mine Lou Rawls

DJ Tony Smith.....
 Barefoot Boy, New York..... 6-19-76
 Broadway Star..... Barrabas
 Can We Come Together/Disco Party..... Trammmps
 For the Love of Money..... Disco Dubs
 Here We Go Again..... People's Choice
 Madison 76..... Venus
 One More Try..... Ashford & Simpson
 Song From Mash..... New Markets
 Take A Little..... Liquid Pleasure
 Trouble Maker..... Roberta Kelly

VENTURE



RECORDS

WE'RE MOVIN ON...

Thanks to all for the success of "Murphy's Law" by Cheri

Watch for their upcoming single
"Come and Get These Memories"
by Cheri

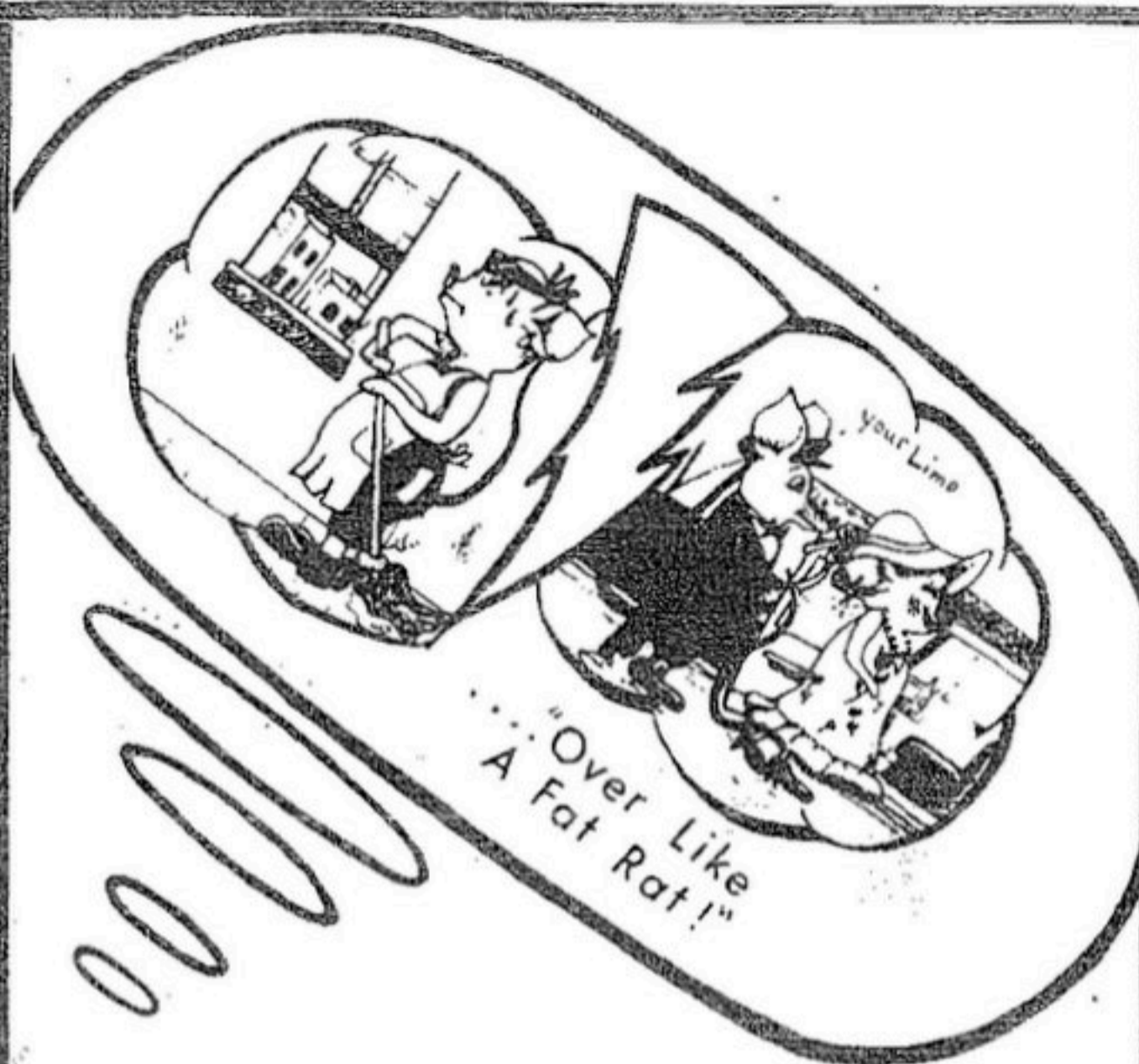
And our other new releases

"Murphy's Jive Law" by the Murphy's (VD 5020)

"Keep In Touch (Body to Body)" by the Shades of Love (VD 5021)

remix by Mike Arato

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Los Angeles, Ca. 90028



Fonda Rae

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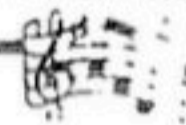
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The New Market for Disco Oldies

by Stephanie Shepherd

When is the last time you took stock of those forgotten titles in your collection of old 12's? Do you own a copy of Evelyn King's "Shame", Odyssey's "Native New Yorker" or Donna Summer's "I Feel Love"? If so, they may be worth more than you think.

During the past couple of years, the demand for out-of-print and promotional disco 12's has created a specialized market which several shrewd retailers have begun to capitalize on. For this article, DMR interviewed sources at four of the major outlets which carry these collector's items including Vinyl Mania and Downstairs Records in NY, JDC Records in Los Angeles and NY Spotlite and Sound in Columbus, Ohio. We found that these rare 12's accounted for 10 to 20% of daily sales at the aforementioned specialty stores.

Although singles and LP's from the 50's and 60's have been catalogued as to their value, we find that this sort of research has never been done on the booming disco oldies market. DJ's and party-goers who have only been involved in the club scene for the past few years are looking for old titles which are no longer available like "You + Me" by the Undisputed Truth "At Midnight" by T-Connection and several Teri DeSario 12's. Many of these were only available as promotional items and since only limited quantities were ever pressed, it makes them extremely scarce for these new collectors.

We spoke to Jim Callon at JDC Records in Los Angeles who has responded to the demand for old records by stocking as many as possible. He offers a wholesale catalog to retailers and a mail order service to collectors. Jim finds his best sources for obtaining the material are private collections or stores which go out of business. He also carries the import versions of numerous out-of-print domestic titles.

The cuts which bear the highest prices include Teri DeSario's "Ain't Gonna Keep Me From You" which goes for over \$50, the 12" of Grace Jones "I Need Man" also worth more than \$50, Suzi Lane's "Harmony", Paul McCartney's "Coming Up", Evelyn King's "Shame" and Giorgio's "The Chase" which all start at \$25, Seventh Avenue's "Miami Heat Wave" 12", which sells for between \$10 and \$30, Marlena Shaw's "Touch Me In The Morning", which carries a \$50 price tag and the most desirable Disconet remix of Abba's "Lay All Your Love On Me" which brings offers of up to \$100.

Among the other popular titles which Jim always gets requests for are La Flavour's "Mandolay", "I Will Survive" by Gloria Gaynor, "Do You Wanna Get Funky" by Peter Brown, Michael Zager's 12" of "Let's All Chant", Irene Cara's "Fame", "Dancer", and "Dance to Dance" by Gino Soccio, Bionic Boogie's "Risky Changes", Foxy's "Party Boys", the double sided 12" by Revanche "Music Man" b/w "High In NYC", "Earth Can Be Just Like Heaven" by the Two Tons of Fun, all Donna Summer material, "After Dark" by Patti Brooks, Alicia Bridges' "I Love The Night Life", the double sided 12" of "Got To Be Real" b/w "Star Love" by Cheryl Lynn and "Heaven Must Be Missing An Angel" by Tavares. Also popular, but now re-released and more accessible are Cut Glass' "Alive With Love" b/w "Without Your Love" and Fever's 12" of "Standing in the Shadows of Love."

DMR also visited Charlie Grappone at Vinyl Mania in Manhattan's West Village. He has a tremendous underground business, but is reluctant to disclose many details. Who can blame him for not wanting to give up his trade secrets? It is a well known fact that Charlie travels all over the Tri-State area to view private collections and search out copies of his most requested titles.

He has the collectable items on display hanging from the ceiling of his shop which is overflowing with both new and old product. Among the items we noted for sale were the full length 10 minute version of "L.O.V.E." by Demis Roussos for \$13, the 12" of "I Feel Love" by Donna Summer for \$17.50, D.C. LaRue's "Let Them Dance" for \$15, "The Hunchback of Notre Dame" by Alec Costandinos for \$14, "I Caught Your Act" by the Hues Corporation for \$13, the Jackson's "Shake Your Body" 12" for \$10, Don Ray's "Got To Have Loving", "Up Jumped The Devil" by John Davis and "Do What You Wanna Do" by T-Connection all going for \$15, Mike Theodore's "The Bull" for \$12, the Undisputed Truth's "You + Me = Love" for \$18, Odysseys "Native New Yorker" 12" for \$40, John Paul Young's "Love Is In The Air" for \$25 and "Stubborn Kind of Fella" by Buffalo Smoke for \$30.

When asked what piece he received the most calls for, Frankie Ascensio who owns NY Spotlite and Sound in Columbus Ohio, replied that it was the Disconet remix of Abba, "the gay national anthem" which he has recently been offered \$75 for. However, Frankie believes in providing the old product as a service to his regular customers, who are mostly DJ's from all over the country, so he tries to keep his prices under \$8 for a 12". His most sought after items include Brainstorm's "Loving Is Really My Game", Sparks "Beat The Clock" (until it was recently reissued by Atlantic after WKTU in NY put it back in regular rotation), Gonzalez "Haven't Stopped Dancing Yet", "Born To Be Alive" by Patrick Hernandez, T-Connection's "At Midnight" and La Bamba.

(Continued on page 21)

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IMPORTS

Robert Ouimet

SOFT CELL 12" "Torch"/b/w "Insecure Me" Some Bizarre (U.K.)

Once again the new Soft Cell is a great pleasure. The song, the singing, the music, and the production are all excellent. They really prove that they weren't a one-hit wonder. They deserve respect from everybody.

TRIO 7" "Da Da Da" Mercury (France)

This single from France is a surprise. It's quite catchy and cute using the sixties idea with modern utility. This is quite urgent, don't pass it by.

ALTERED IMAGES 12" "Pinky Blue" b/w "Jump Jump" & "Think That I Might" Epic (U.K.)

I personally think that Altered Images records are much better when they are elongated. On this 12" there are three powerful dance tracks which are very hard to resist.

CARTE DE SEJOUR "Saamou" 12" Mosquito Records (France)

A very hot 12" featuring African percussion a la Pig Bag with a new wave touch. The record makes you want to jump and have fun. That's what dance music is all about.

BIM "Blind Lead The Blind" Swerve 12" (U.K.)

White funk at it's best. Easy going beat with very British vocals but quite effective. This could cross over in the States since people are willing to dance to different types of music. In the same genre as the Thompson Twins and Human League.

MARC AND THE MAMBAS 12" (A.K.A. Soft Cell) "Sleaze, Take It Shake It" Some Bizarre (U.K.)

I think this was recorded about the same time "Tainted Love" and like the title says it's pure sleaze music that everyone should be aware of. It's not a perfect record soundwise but it has a charming sexy appeal. This record is only available through mail order in England.

MICKY MILAN 12" "Quand Tu Dance" Salsoul (Italy)

This record is making some waves in Italy and France right now. It's catchy, funky, and quite danceable. The main attractions are that it's sung in French and it makes sense and it's also on Salsoul Records Italy.

LANDSCAPE 12" "Eastern Girls" RCA (U.K.)

For my taste this is quite tame Euro-electro disco. It's not a bad record, well produced and all, but their vitality is wearing thin. Their first two hits "European Man" and "Einstein Go-Go" were energetic and creative compared to this new bland 12". They should wise up.

Michael Robinson

SOFT CELL "Non Stop Ecstatic Dancing" (Celluloid EP France)

Remixes and new songs, dance mixed. "Memorabilia" is redone and is incredible. "What", a brand new song is pure gold. As a matter of fact there's not a clinker here. All dancing, all singing, all hits.

SATIN AND GREEN "Spectacular" (Quality 12" Canada)

Using a funky, Suzy Q like beat, high female vocals and very pretty production, Tony Green might have a hit here.

Late morning music with a light danceable touch.

John Pagano

NANCY DEE "Gonna Getcha" (Phillips Holland 12")

In my opinion this 12" (vocal side) is a bit too cutesie for my taste, but her singing isn't really that bad. She reminds me of 1974 with all those Tina Charles style songs. I usually play the instrumental side which holds it's own. All in all it's a bit mellow but there's a lot of good arranging put into it.

MARI WILSON "Baby It's True" (Company Organization 12")

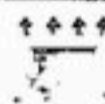
Starting off with a funky bass intro with a male rap at 112 BPM, and then building to 122 BPM, with a smooth female vocal over an almost classical type of orchestrated arrangement, all I can say is that it's interesting, different, but whether it's danceable or not is the question? I still like it but you'll have to form your own opinions.

DOLLY DOTS "Do You Wanna Wanna" (Wea Holland 12")

At first listen, the intro sounds very similar to that Baby O hit "In The Forest" of a few years back, and builds into a hot Latinish disco piece full of hot breaks, good energetic female vocals. It should be picked up by an American label and possibly remixed. We could use more of this pure disco music that's not funk or Euro sounding.



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The New Market for Disco Oldies

(Continued from page 19)

Among the most hard-to-get oldies for Frankie are anything by Teri DeSario, Evelyn King's "Shame", "Walk The Night" by the Skatt Brothers, "Dancing Is Dangerous" by Noel and Odyssey's "Native New Yorker." He finds demand returning for colored vinyl and picture discs. Other often asked for 12's include Gino Soccio's "Dancer", Edwin Starr's "H.A.P.P.Y. Radio", the Bombers, Cut Glass, Bonnie Pointer's "Heaven Must Have Sent You", Suzi Lane's "Harmony", anything by Boris Midney or Peter Jacques and all old Prelude product.

Ascensio searches through private collections and cut-out bins for the classics. He recently received a notice in the mail of a private auction with some incredible minimum bids. Collectors who send him their want list can anticipate a 50 - 60% fill on their order. They will receive a postcard when the record they desire has been obtained.

Several hours of research at Downstairs Records in midtown Manhattan produced some interesting results. John Kulish, buyer for the well-known store, finds the unavailability of old promotional 12's and the limited pressing of extinct commercials 12's has created a demand for these records which exceeds the current supply making some of them exceedingly valuable. He notes that the market has dried up during the past couple of years and titles which used to be buried in warehouses have disappeared. John feels that the lack of good uptempo records has forced consumers to turn to the old product. DJ's often come in looking for the bootleg 12" disco mixers like Hollywood I and II or colored vinyl pressings.

Records which are always in demand and always bring a high price include the "Birth Day" LP by New Birth (\$35-40), Linda Clifford's "Runaway Love" (\$50-100), Jimmy BoHorne's "Spank" (\$20-25), "Weekend" by Patrick Adams (\$50 +), "My Sweet Summer Suite" by the Love Unlimited Orchestra (\$50 +) and the nearly unobtainable Soul Makossa 12".

Other popular items on the wall are Teri DeSario's "The Stuff Dreams are Made Of" (\$50), "Spank" by Le Pamplemousse (\$10), Musique's "Keep On Jumpin" (\$20), "Nice And Slow" by Jesse Greene (\$20), Andre Gagnon's "Wow" (\$25), "Stand Up & Shout" by Gary Toms (\$10), Dan Hartman's "Relight My Fire" (\$35), "Venus" by Frankie Avalon (\$25), "Mandolay" by La Flavour (\$35), Herb Alpert's "Rise" (\$20), "Jingo" by Candido (\$30), "Stubborn Kind Of Fella" by Buffalo Smoke (\$30), Jackie Moore's "This Time Baby" (\$50), D.C. LaRue's "Let Them Dance" (\$25), "Panic" by French Kiss (\$20), "Can't Dance Without You" by Theo Vaness (\$20), Michael Zager's "Let's All Chant" (\$25), Chic's "Good Times" (\$35), Gino Soccio's "Dance To Dance" (\$15), Bruni Pagan's "Fantasy" (\$20), the Raes "A Little Lovin" (\$10), Patti LaBelle's "Eyes In The Back Of My Head" (\$10), Harvey Mason's "Groovin' You" (\$12) and St. Tropez's "One More Minute" (\$20). All the NY stores have felt a great demand for "Nobody's Got Time" and "Time Warp" by Eddie Grant. This finally forced an import 12" to appear on the market just a few weeks ago.

Yvonne made some important comments which are relevant for all DJ's who program oldies. She said "They should use the classics as a treat for the audience-programming just a few special cuts during a night. However many DJ's are getting carried away with playing it safe and should remember to concentrate on new music."

If you have these titles in your collection and need some fast cash or have been looking high and low for this unavailable material you should contact the following stores for information on their policies and selection.

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Thanks to all our contributors for their assistance and information.

TOP 10 OLDIES IN VALUE

1. Abba-Lay All Your Love On Me (Disconet remix)
2. Teri DeSario-Ain't Gonna Keep Me From You/Stuff Dreams Are Made Of (12")
3. Love Unlimited Orchestra-My Sweet Summer Suite (12")
4. Marlena Shaw-Touch Me In The Morning (12")
5. Patrick Adams-Weekend (12")
6. Odyssey-Native New Yorker (12")
7. Buffalo Smoke-Stubborn Kind of Fellow (12")
8. Evelyn King-Shame (12")
9. Suzi Lane-Harmony (12")
10. T-Connection-At Midnight (12")

D.O.R.

(Continued from page 15)

It makes sense that the lycra spandex Danskin rage of the late 70's also led to an interest in genuine dancer's footwear. Ballet slippers and Capezio jazz shoes with their soft leather and simple elegance became quite chic. While most people wearing them didn't know the difference between a "grand battement" and a "tour jete", it didn't stop them from acting like they did.

The beginning of this decade hasn't been nearly as dramatic as the early seventies for feet. 1980 found most women with their feet planted firmly on the ground as flats have become the order of the day. The brief flirtation with metallic leathers has mercifully subsided. Most of the men I know are wearing variations of the classic sneaker, everything from leather Nikes to high top Pro-Keds (unlaced of course). The emphasis on showy shoes has subsided. Which must mean it's almost time to pull out those platforms again!

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NEW RELEASES LP

Blondie "The Hunter" Chrysalis CHR 1384
 Bow Wow Wow "Last of the Mohicans" RCA CPL 14314
 Chocolate Stars "Chocolate Star" CS 1554
 Fabulous Knobs "Hugs and Kisses" Moonlight MRL 1018
 4Skins "White Neighborhood" Beatnote BN002
 Larry Graham "Sooner or Later" Warner Bros. BSK 3668
 Billy Griffin "Be With Me" Columbia FC 37745
 Kid Creole and the Coconuts "Wise Guy" Sire/Ze SRK 3681
 Jeffrey Osbourne A&M SP 4896
 Pack 9 "Espontaneo" Boozier BZR 001
 Leslie Smith "Heartache" Elektra 60108
 Stylistics "1982" Philly Intl. FZ 37955
 Mike & Brenda Sutton "Don't Hold Back" Sam 704
 Tom Verlaine "Words From The Front" Warner Bros
 BSK 3685
 John Waite "Ignition" Chrysalis CHR 1376
 Quick "One Light In A Blackout" Epic FE 37989
 Revelation-Handshake FW 37746
 Roxy Music "Avalon" Warner Bros. 23686

NEW RELEASES 12"

Mike Anthony "Why Can't We Live Together" Sunnyview
 Sun 403
 Herb Alpert "Push & Pull"/"Fandango"/Route 101"/
 Quiereme Tal Como Soy" A&M promo
 Area Code 305 "Brand New Groove" Dash DD 6002
 Bow Wow Wow "I Want Candy" RCA promo
 Chi-Lites "Get Down With Me" Chi-Sound TCD 138
 Chernise "She Can't Love You" Emergency EMDS 6528
 Tom Collins "Do It" Ursa UA 100
 Disconet-Volume 4, Program 13 featuring Bananarama & Fun
 Boy Three/David Bowie/Plastic Bertrand/Risque/Viola
 Wills/Lisa
 Pee Wee Ford "Be My Girl" Streetwise SWRL 2202
 Forrrce "Keep On Dancin'" West End WES 22143
 Hall & Oates "Your Imagination" RCA promo
 Howard Johnson "So Fine" A&M promo
 Brenda Jones "My Heart's Not In It" Wave promo
 Jon and Vangelis "I'll Find My Way Home" Polydor promo
 Juicy "Don't Cha Wanna" Arista promo
 Learner's Permit "Sugar, Sugar" Atlantic promo
 Legacy "Word Up" Brunswick D 222
 Magic Lady "Sexy Body" A&M promo
 Mass Production "Rock" Atlantic promo
 David Morris "Saturday Night" Becket BKD 509
 NBA "Hurt Em Bad"/"You Got The Ball" (inst.)
 Naked City "Crosstown Express" DBA G1015
 Norwood B "Your On the One" Philly World PWR 2002
 Oliver "Everybody Wants To Be The Best" MCA promo
 Orange Krush Band "Action" Prep Street promo
 Plastic Bertrand "Stop On Encore" Sugarscoop SS 421
 Plastic Bertrand "Stop On Encore" Sugarscoop SS 421
 Pleasure "Give It Way" RCA promo
 Plunky & the Oneness of JuJu "Every Way But Loose"
 (remix) Sutra 007
 Plush "Burnin' Love" RCA promo
 Prince "Do Me Baby" WB promo
 Risque "Girls Are Back In Town"/"Starlight" Importe 12
 MP 317
 Sequence "I Don't Need Your Love" Sugarhill SH 579
 Shadow "Sinister Way" Elektra promo
 Carly Simon/Chic "Why" Atlantic promo
 Simple Minds "Urban Sampler" Stiff SM 1
 Sky's The Limit "Your Love Runs Free" Delite promo
 Gino Soccio "It's Alright" RFC/Atlantic DMD 341
 Jimmy Spicer "The Bubble Bunch" Mercury MDS 4017
 Stars On 45 "Get Ready III"/"Rollin' Stars" Radio DMD335

Amii Stewart "Digital Love" Handshake AS 1419
 The Suburbs "Music For Boys" Twin Tone TTR 0127
 Trilark "Love Never Looked Better" Handshake 4W9 02981
 The Twins "In The Year 2525" Salsoul promo
 Unity Rap with Bonus Beats Apexon AP 114
 Unknown Gender "Boys/Girls"/"Arrogant" Oblique OR400

A Retrospective of Disco

(Continued from page 22)

A&R research. His most fond memories are from working with Van McCoy on "The Hustle" for which he received a gold record. David remembers when konga breaks dominated the music as opposed to the synthesized bass sound which is popular today. He feels that many DJ's attitudes have become lax compared to the early enthusiasm and feels the effects of their lack of professionalism. He currently plays at Catacombs in Philadelphia and has been working with local labels like WMOT and TEC.

Steve D'Acquisto began his DJ career at the Haven in 1969. This was the first after hours club to use two turntables. He experimented with rock and roll, Motown and slow records. Can you believe he made dance hits out of "Too Late" by Carole King and "Ain't No Sunshine" by Bill Withers. He feels his club resembled what the punk clubs are doing today. Steve did not use headphones or a cueing system. To this day, he terms mixes "changes" which introduce a new rhythm or atmosphere. He remembers being at the Tamburlaine when whistles and tamborines became an integral part of the party.

If there was more time to do further extensive research, there is certainly enough material about the early days of disco to compile several books. We hope we've been able to provide a bit of background information for those who never experienced that magical energy and brought back fond memories for those who were there. Our thanks to all who have assisted in the preparation of this article.

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current priorities

Chas Jankel "109(Give Me Something I Can Remember)" A&M
(remix)
San Tropez "Love Stealers" Destiny (remix)
Brenda Jones "My Heart's Not In It" Wave
Alvin Fields "Lucky Number"/"Special Delivery" (A&M)
Gene Chandler "Make the Living Worthwhile" (Chi-Sound)
Howard Johnson "So Fine" (A&M)
Barkays "Traffic Jammer" (Mercury)
Cameo "Aligator Woman" (Chocolate City)
Take Five "The Word Is Out" Destiny (remix)
Magnum Force "Touch of Funk" (Chi-Sound)

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