

ADL News

By JOHN DRAPER
Co-president

Meanwhile back to the states: One of the first stations to adopt the disco beat (WCAU-Philadelphia) has recently dropped the disco format in favour of a more rock-oriented format. The directors say disco was used only because it was the dance music of the day and they knew all along it was only a passing fad. (Sure they did.) (WDAI-FM(Chicago) has also dropped disco as a format once more in favour of adult rock.)*

In the film industry there have been countless attempts to capture the disco modd all of which have been dismal failures with the exception of *Saturday Night Fever* and to a lesser extent, *Thank God Its Friday*.

Last weekend I was talking to co-founder and radio spokesman, Gary Wood. He has done eight radio interviews including three national broadcasts, one of which was hosted by Don Haron.

The 10 commandments of disco hating which follow, are part of an "I hate Disco" poster put out by Punch Posters, Vancouver. I think they are superb and definitely show the anti-disco trend:

- 1) Thou shalt not covet thy neighbors polyester shirt.
- 2) Thou shalt honor music with more than one beat.
- 3) Thou shalt not date a girl who has a paint-by-number face.
- 4) Thou shalt never enter a disco unless suffering a personality dis-order.
- 5) Thou shalt never buy a record which was written, recorded, produced and directed in less than two hours.
- 6) Thou shalt pray for the deportation of the BeeGees
- 7) Thou shalt seek psychiatric help for the Village People.
- 8) Thou shalt not spin thy dance partner like a top.
- 9) Thou shalt keep thy shirt buttoned.
- 10) Thou shalt listen to a disco radio station under one condition only - Gun Point!

Oh well, until next time....

*Billboard

McCartney boosts marijuana campaign

A spokesperson for Paul McCartney in London has denied the rumours that Paul may now get involved in campaigning for the legalization of marijuana. The reports in London followed Paul's statement last week that the drug should be legalized.

Campaign organizers for Britain's Legalize Cannabis Campaign admit they've written to McCartney about getting him to help them. However, shortly after his arrival back in England last weekend, McCartney told reporters he was going to quit smoking dope for good.

But even if he doesn't actively campaign for the cause, Paul's detention in a Japanese jail for ten days has helped the worldwide movement to legalize grass. That's according to Tim Malion of Britain who organized the International Congress on Marijuana Legalization, held last week in Amsterdam. Malion says with 16 countries, including America's NORML-sending representatives to the convention, the arrest of McCartney has really given the whole campaign a boost.

Disco and new wave: a comparison

Reprinted from The Cord Weekly

By Joachim Brouwen

With all the recent controversy raging over the merits and demerits of the two popular music currents in vogue today, disco and new wave, which has expressed itself in vicious vituperation, it may be of interest to note the similarities between the two.

New Wave Music and Disco Music were initiated, nurtured and will ultimately be destroyed by specific socio-economic groups. New Wave's precursor Punk Rock origins lay in the large English industrial cities. It was a spontaneous and drastic reaction to the music that we North Americans might call "megapop". Rock music had become the show biz phenomenon of the 1970s and its practitioners indulged in meaningless historic, twenty minute improvisations and all manners of showbiz mappings. Gone was the raw visceralness that is the only common ingredient of good rock'n roll. The English youth had their music spoon-fed to them by monopolistic efforts of the BBC, and one or two major recording companies. In a previous era the same thing had happened and they turned for solace to the rhythm and blues of American Negroes. But in the seventies it was not just the prospective musicians who were disenchanted by the whole teenage subculture. Only a total purge, only something totally offensive could rid the air of this sanitized fluff.

The Punk rockers played in front amidst eager young people who seemed to have gained a new lease on life. They sang or more accurately screamed about the anarchistic sentiments of their peers. These songs were put across a razor sharp two chord guitar rush that resembled a "wall of sound" (Indeed the originator of this musical technique, a punk rock Phil Spector, is or has produced The Ramones, the best wall of sound group's newest album.)

Punk because of its ridiculous outrageousness could not find a popular outlet and turned to more meaningful pursuits like criticisms of society but not like the ideal maivities of the 60s. Instead the, by now new wavers, expressed anger towards the social environment which stifled all manners of creative thinking. This still could not give the movement a large audience so a turn to American pop music was made. This is where the criticism against disco originated from. When disco made a similar turn to pop music, the modification was done without the twist of humour and satire that New Wave set in their music. Instead of the sparkling wry wit of Nick Lowe or the catchy instrumentation of Joe Jackson we have the contrived mechanized "hooks" of Ring my Bell and the musical crassness of A Taste of Honey.

The origins of disco lie in the specific place also the Latin-Negro gay discotheques of New York City. R-B funk combined with a more uptempo modern beat

instead of the downtempo beat was what disco was originally. It similarly reflected and expanded the downtrodden lives of New York's working class denezins. The difference may have been that while the British wanted or thought they could change the situation via the music, the New Yorkers just wanted to have the most sensuous dance music, to forget the week's troubles on a Friday and Saturday night. The rawness of the music was discarded along with the gay innuendos as its popularity increased eventually to be sent into a fever pitch after Saturday Night Fever.

To more motivated and intelligent people mindless and socially irrelevant music is poison. They were barely able to tolerate the forerunners of disco, the black dance music of Huflland and Gamble and Muscle Shoals but when disco became highly commercialized that was the cue to the barage that fell.

The criticism of disco music musical inertness, base subject material and mechanized instrumentation can be applied in equal proportions to New Wave. (Indeed in the case of mechanized instrumentation.) The Talking Heads, Eno, Fripp axis of LNew Wave and their repetitious meandrings of synthesizers and reverb units has been hailed as the 'sound' of modern times. Disco is always being

accused of intellectual and progressive deficiencies.

Punk Rock was the most anti-intellectual and regressive musical forms that mankind had ever created. It expounded a nothingness philosophy that is light years away from the progressive, idealistic music of Genesis and Yes. Its appeal lies not on virtuos musicianship or visionary lyrics but in twists and distortions it employed or other musical forms. It sought to shock and offend people just like pop art did in the sixties drawing and eager and culturally fertile youth intelligentsia. Punk Rock sought to reduce rock to its crassest musical ineptness whereas every other rock and roll recording ever made had at least one streak of musical taste in it. Punk Rock has none. Any sound was put together that sounded unaesthetically putrid. As mentioned before this music could never grown and prosper if that was ever their goal, if they ever had a goal. But elements of it remain in New Wave and underneath the cute songs remain its only attractive quality.

New Wave and Disco were both reactions to the "head" music of the sixties, both originated and were nurtured by similar socio-economic groups, both use the hook-laden songs of Hollywood songwriters.

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