

my life and the

PARADISE GARAGE



KEEP ON DANCIN'

by Mel Cheren
as told to GABRIEL ROTELLO
with assistance from BRENT NICHOLSON EARLE

My Life In The Paradise Garage Keep On Dancin

Jens Gerrit Papenburg



My Life In The Paradise Garage Keep On Dancin:

My Life and the Paradise Garage Mel Cheren, 2000 Keep on Dancin is the story of the rise and fall of the legendary Paradise Garage the underground disco that was ruled by the greatest DJ of all time and rivaled only by Studio 54 in its soulful and decadent magnificence Set against the passionate love affair of two men who would both eventually rate as two of New York City's greatest style and scene makers the story traces the hypnotic birth of disco the Garage inspired technical innovations that changed the music industry the erotic life of gay New York and the devastating rise of AIDS What started out as a whisper of an idea between lovers Garage owner Michael Brody and financial backer Mel Cheren eventually culminated into a dance palace that existed for more than a decade and is still spoken about with reverence Keep on Dancin gives hundreds of private recollections from the people who were there Tom Moulton Francois Kevorkian Grace Jones Thelma Houston Frankie Knuckles Junior Vasquez and others help recreate the moment when love was the message Scheduled for release in the spring Keep on Dancin promises to usher in a wave of Garage nostalgia An authorized CD of Larry Levan's Garage classics is also scheduled for release this spring Ultimately the author who has devoted himself to AIDS related philanthropic work plans to reopen the Garage in its original space in Manhattan with the profits going to AIDS related charities

Life and Death on the New York Dance Floor, 1980-1983 Tim Lawrence, 2016-09-15 As the 1970s gave way to the 80s New York's party scene entered a ferociously inventive period characterized by its creativity intensity and hybridity Life and Death on the New York Dance Floor chronicles this tumultuous time charting the sonic and social eruptions that took place in the city's subterranean party venues as well as the way they cultivated breakthrough movements in art performance video and film Interviewing DJs party hosts producers musicians artists and dancers Tim Lawrence illustrates how the relatively discrete post disco post punk and hip hop scenes became marked by their level of plurality interaction and convergence He also explains how the shifting urban landscape of New York supported the cultural renaissance before gentrification Reaganomics corporate intrusion and the spread of AIDS brought this gritty and protean time and place in American culture to a troubled denouement

Listening Devices Jens Gerrit Papenburg, 2023-05-04 From 1940 to 1990 new machines and devices radically changed listening to music Small and large single records new kinds of jukeboxes and loudspeaker systems not only made it possible to playback music in a different way they also evidence a fundamental transformation of music and listening itself Taking the media and machines through which listening took place during this period Listening Devices develops a new history of listening Although these devices were and often still are easily accessible up to now we have no concept of them To address this gap this volume proposes the term listening device In conjunction with this concept the book develops an original and fruitful method for exploring listening as a historical subject that has been increasingly organized in relation to technology Case studies of four listening devices are the points of departure for the analysis which leads the reader down unfamiliar paths traversing the popular sound worlds of 1950s rock n

roll culture and the disco and club culture of the 1970s and 1980s Despite all the characteristics specific to the different listening devices they can nevertheless be compared because of the fundamental similarities they share they model and manage listening they actively mediate between the listener and the music heard and it is this mediation that brings both listener and the music listened to into being Ultimately however the intention is that the listening devices themselves should not be heard so that the music they playback can be heard Thus they take the history of listening to its very limits and confront it with its other a history of non listening The book proposes listening device as a key concept for sound studies popular music studies musicology and media studies With this conceptual key a new productive understanding of past music and sound cultures of the pre digital era can be unlocked and not least of the listening culture of the digital present

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

Do You Remember House? Micah Salkind, 2018-12-19 Today no matter where you are in the world you can turn on a radio and hear the echoes and influences of Chicago house music Do You Remember House tells a comprehensive story of the emergence and contemporary memorialization of house in Chicago tracing the development of Chicago house music culture from its beginnings in the late 70s to the present Based on expansive research in archives and his extensive conversations with the makers of house in Chicago s parks clubs museums and dance studios author Micah Salkind argues that the remediation and adaptation of house music by crossover communities in its first decade shaped the ways that Chicago producers DJs dancers and promoters today re remember and mobilize the genre as an archive of collectivity and congregation The book s engagement with musical kinesthetic and visual aspects of house music culture builds from a tradition of queer of color critique As such Do You Remember House considers house music s liberatory potential in terms of its genre defiant repertoire in motion Ultimately the book argues that even as house music culture has been appropriated and exploited the music s porosity and flexibility have allowed it to remain what pioneering Chicago DJ Craig Cannon calls a musical Stonewall for queers and people of color in the Windy City and around the world

Electronica, Dance and Club Music MarkJ. Butler, 2017-07-05 Discos clubs and raves have been focal points for the development of new and distinctive musical and cultural practices over the past four decades This volume presents the rich array of scholarship that has sprung up in response Cutting edge perspectives from a

broad range of academic disciplines reveal the complex questions provoked by this musical tradition Issues considered include aesthetics agency the body in dance movement and space composition identity including gender sexuality race and other constructs musical design place pleasure policing and moral panics production techniques such as sampling spirituality and religion sub cultural affiliations and distinctions and technology The essays are contributed by an international group of scholars and cover a geographically and culturally diverse array of musical scenes *Love Goes to Buildings on Fire* Will Hermes,2012-09-04 This title provides a group portrait of some of the greatest musicians of the 20th century including Bruce Springsteen Patti Smith Grandmaster Flash and Bob Dylan *Do You Remember House?* Micah E. Salkind,2019 Today no matter where you are in the world you can turn on a radio and hear the echoes and influences of Chicago house music *Do You Remember House* tells a comprehensive story of the emergence and contemporary memorialization of house in Chicago tracing the development of Chicago house music culture from its beginnings in the late 70s to the present Based on expansive research in archives and his extensive conversations with the makers of house in Chicago s parks clubs museums and dance studios author Micah Salkind argues that the remediation and adaptation of house music by crossover communities in its first decade shaped the ways that Chicago producers DJs dancers and promoters today re remember and mobilize the genre as an archive of collectivity and congregation The book s engagement with musical kinesthetic and visual aspects of house music culture builds from a tradition of queer of color critique As such *Do You Remember House* considers house music s liberatory potential in terms of its genre defiant repertoire in motion Ultimately the book argues that even as house music culture has been appropriated and exploited the music s porosity and flexibility have allowed it to remain what pioneering Chicago DJ Craig Cannon calls a musical Stonewall for queers and people of color in the Windy City and around the world *The Advocate* ,2001-02-13 The Advocate is a lesbian gay bisexual transgender LGBT monthly newsmagazine Established in 1967 it is the oldest continuing LGBT publication in the United States *Love Saves the Day* Tim Lawrence,2004-02-02 Opening with David Mancuso s seminal *Love Saves the Day* Valentine s party Tim Lawrence tells the definitive story of American dance music culture in the 1970s from its subterranean roots in NoHo and Hell s Kitchen to its gaudy blossoming in midtown Manhattan to its wildfire transmission through America s suburbs and urban hotspots such as Chicago Boston San Francisco Los Angeles Newark and Miami Tales of nocturnal journeys radical music making and polymorphous sexuality flow through the arteries of *Love Saves the Day* like hot liquid vinyl They are interspersed with a detailed examination of the era s most powerful djs the venues in which they played and the records they loved to spin as well as the labels musicians vocalists producers remixers party promoters journalists and dance crowds that fueled dance music s tireless engine *Love Saves the Day* includes material from over three hundred original interviews with the scene s most influential players including David Mancuso Nicky Siano Tom Moulton Loleatta Holloway Giorgio Moroder Francis Grasso Frankie Knuckles and Earl Young It incorporates more than twenty special dj discographies listing the favorite

records of the most important spinners of the disco decade and a more general discography cataloging some six hundred releases Love Saves the Day also contains a unique collection of more than seventy rare photos **The Advocate**

,2001-02-13 The Advocate is a lesbian gay bisexual transgender LGBT monthly newsmagazine Established in 1967 it is the oldest continuing LGBT publication in the United States **Out**,2001-01 Out is a fashion style celebrity and opinion

magazine for the modern gay man **Hold On to Your Dreams** Tim Lawrence,2009-10-23 Hold On to Your Dreams is the first biography of the musician and composer Arthur Russell one of the most important but least known contributors to New York s downtown music scene during the 1970s and 1980s With the exception of a few dance recordings including Is It All Over My Face and Go Bang 5 Russell s pioneering music was largely forgotten until 2004 when the posthumous release of two albums brought new attention to the artist This revival of interest gained momentum with the issue of additional albums and the documentary film Wild Combination Based on interviews with more than seventy of his collaborators family members and friends Hold On to Your Dreams provides vital new information about this singular eccentric musician and his role in the boundary breaking downtown music scene Tim Lawrence traces Russell s odyssey from his hometown of Oskaloosa Iowa to countercultural San Francisco and eventually to New York where he lived from 1973 until his death from AIDS related complications in 1992 Resisting definition while dreaming of commercial success Russell wrote and performed new wave and disco as well as quirky rock twisted folk voice cello dub and hip hop inflected pop He was way ahead of other people in understanding that the walls between concert music and popular music and avant garde music were illusory comments the composer Philip Glass He lived in a world in which those walls weren t there Lawrence follows Russell across musical genres and through such vital downtown music spaces as the Kitchen the Loft the Gallery the Paradise Garage and the Experimental Intermedia Foundation Along the way he captures Russell s openness to sound his commitment to collaboration and his uncompromising idealism **The Bars Are Ours** Lucas Hilderbrand,2023-10-20 Gay bars have operated as the most visible

institutions of the LGBTQ community in the United States for the better part of a century from before gay liberation until after their assumed obsolescence In The Bars Are Ours Lucas Hilderbrand offers a panoramic history of gay bars showing how they served as the medium for queer communities politics and cultures Hilderbrand cruises from leather in Chicago and drag in Kansas City to activism against gentrification in Boston and racial discrimination in Atlanta from New York City s bathhouses sex clubs and discos and Houston s legendary bar Mary s to the alternative scenes that reimagined queer nightlife in San Francisco and Latinx venues in Los Angeles The Bars Are Ours explores these local sites with additional stops in Denver Detroit Seattle Philadelphia Minneapolis and Orlando as well as Wisconsin Pennsylvania and Texas to demonstrate the intoxicating even world making roles that bars have played in queer public life across the country **This Must Be the Place** Jesse Rifkin,2023-07-11 Winner of the New York City Book Awards A Kirkus Best Book of July An InsideHook Book You Should Be Reading This July A fascinating history that examines how real estate gentrification community and the highs and

lows of New York City itself shaped the city's music scenes from folk to house music Take a walk through almost any neighborhood in Manhattan and you'll likely pass some of the most significant clubs in American music history But you won't know it almost all of these venues have been demolished or repurposed leaving no record of what they were how they shaped music scenes or their impact on the neighborhoods around them Traditional music history tells us that famous scenes are created by brilliant singular artists But dig deeper and you'll find that they're actually created by cheap rent empty space and other unglamorous factors that allow artistic communities to flourish The 1960s folk scene would have never existed without access to Greenwich Village's Washington Square Park If the city hadn't gone bankrupt in 1975 there would have been no punk rock Brooklyn indie rock of the 2000s was only able to come together because of the borough's many empty warehouse spaces But these scenes are more than just moments of artistic genius they're also part of the urban gentrification cycle one that often displaces other communities and eventually the musicians themselves Drawing from over a hundred exclusive interviews with a wide range of musicians deejays and scenesters including members of Peter Paul and Mary White Zombie Moldy Peaches Sonic Youth Treacherous Three Cro Mags Sun Ra Arkestra and Suicide writer historian and tour guide Jesse Rifkin painstakingly reconstructs the physical history of numerous classic New York music scenes This Must Be the Place examines how these scenes came together and fell apart and shows how these communal artistic experiences are not just for rarefied geniuses but available to us all *Hot Stuff: Disco and the Remaking of American Culture* Alice Echols, 2010-03-29

Disco thumps back to life in this pulsating look at the culture and politics that gave rise to the music In the 1970s as the disco tsunami engulfed America the question Do you wanna dance became divisive even explosive What was it about this music that made it such hot stuff In this incisive history Alice Echols reveals the ways in which disco assumed to be shallow and disposable permanently transformed popular music propelling it into new sonic territory and influencing rap techno and trance This account probes the complex relationship between disco and the era's major movements gay liberation feminism and African American rights But it never loses sight of the era's defining soundtrack spotlighting the work of precursors James Brown and Isaac Hayes its dazzling divas Donna Summer and the women of Labelle and some of its lesser known but no less illustrious performers like Sylvester You'll never say disco sucks again after reading this fascinating account of the music you thought you hated but can't stop dancing to **Choreomusicology** Samuel N. Dorf, Helen Julia

Minors, 2025-05-07 *Choreomusicology* Dialogues in Music and Dance is a distinguished collection of chapters by leading scholars presenting research that redefines and rethinks the question of what dance and music are together and apart and which promotes new ideas and voices in the discipline Focusing on matters historical critical and conceptual and defining dance music interactions from the era of aristocratic court dance to the present the book covers a wide range of topics including dance and music performance practice queer studies colonialism and exoticism disability studies the reparative humanities and film The volume is organized into two sections Part 1 examines theoretical and conceptual issues including

theories of embodiment musicality and dance aesthetics with examples including contemporary ballet the role of the conductor and even fountains in Las Vegas In Part 2 contributors consider choreomusicology as a historical discipline and tackle the problem of musical and choreographic reconstruction from medieval dance to reimagining lost music in early experiment in dance film as well as choreomusical analyses of twentieth century works Capturing the breadth of studies and approaches that are encompassed in choreomusicology this book will be of interest to students and scholars in the fields of dance and media studies musicology and ethnomusicology as well as appealing to dancers choreographers musicians and composers looking for new approaches to thinking about music and dance

Black Women's Liberation Movement Music Reiland Rabaka, 2023-10-30 *Black Women's Liberation Movement Music* argues that the Black Women's Liberation Movement of the mid to late 1960s and 1970s was a unique combination of Black political feminism Black literary feminism and Black musical feminism among other forms of Black feminism This book critically explores the ways the soundtracks of the Black Women's Liberation Movement often overlapped with those of other 1960s and 1970s social political and cultural movements such as the Black Power Movement Women's Liberation Movement and Sexual Revolution The soul funk and disco music of the Black Women's Liberation Movement era is simultaneously interpreted as universalist feminist in a general sense and Black female focused This music's incredible ability to be interpreted in so many different ways speaks to the importance and power of Black women's music and the fact that it has multiple meanings for a multitude of people Within the worlds of both Black Popular Movement Studies and Black Popular Music Studies there has been a long standing tendency to almost exclusively associate Black women's music of the mid to late 1960s and 1970s with the Black male dominated Black Power Movement or the White female dominated Women's Liberation Movement However this book reveals that much of the soul funk and disco performed by Black women was most often the very popular music of a very unpopular and unsung movement The Black Women's Liberation Movement *Black Women's Liberation Movement Music* is an invaluable resource for students teachers and researchers of Popular Music Studies American Studies African American Studies Critical Race Studies Gender Studies and Sexuality Studies

DJ Culture in the Mix Bernardo Attias, Anna Gavanias, Hillegonda Rietveld, 2013-10-24 The DJ stands at a juncture of technology performance and culture in the increasingly uncertain climate of the popular music industry functioning both as pioneer of musical taste and gatekeeper of the music industry Together with promoters producers video jockeys VJs and other professionals in dance music scenes DJs have pushed forward music techniques and technological developments in last few decades from mashups and remixes to digital systems for emulating vinyl performance modes This book is the outcome of international collaboration among academics in the study of electronic dance music Mixing established and upcoming researchers from the US Canada the UK Germany Austria Sweden Australia and Brazil the collection offers critical insights into DJ activities in a range of global dance music contexts In particular chapters address digitization and performativity as well as issues surrounding the gender dynamics and political economies

of DJ cultures and practices **The Advocate** ,2001-02-13 The Advocate is a lesbian gay bisexual transgender LGBT monthly newsmagazine Established in 1967 it is the oldest continuing LGBT publication in the United States

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