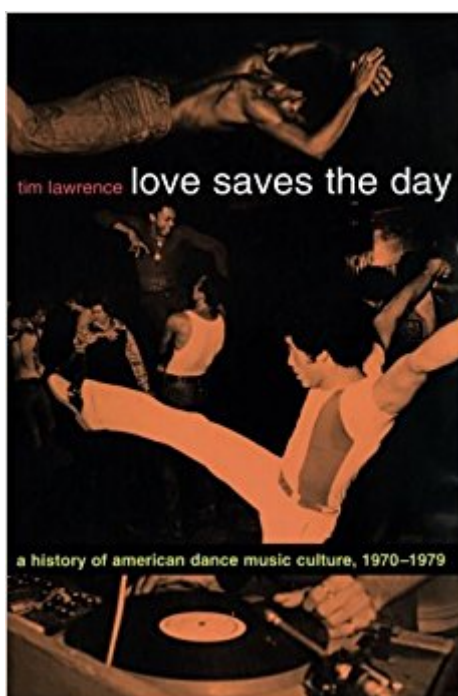


The book was found

Love Saves The Day: A History Of American Dance Music Culture, 1970-1979



Synopsis

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.

Book Information

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Customer Reviews

Love Saves the Day is what we need for generations to come: it's the real history of dance music and dj/club culture. —Louie Vega, dj/producer, *Masters At Work* & *Nuyorican Soul* As

authoritative as it is gossipy, *Love Saves the Day* is the ultimate backstage view of disco, the underground phenomenon that ended up defining a decade. Tim Lawrence talked to virtually everyone who shaped the '70s urban nightlife, but he keeps his prime focus on the DJs who created its seductive soundtrack. With them as your witty, opinionated guides, you'll find yourself well past the velvet ropes, deep inside a scene that has never been so thoroughly or lovingly illuminated.

—Vince Aletti, *Village Voice*

At last disco gets the history it deserves. Tim Lawrence tells the story of ten years that shook the musical world with the scholar's concern for detail and the fan's concern for honor. Great tales of the humble and the hubristic, of money, sex, and the utopia of the sound system. Illuminating and moving.

—Simon Frith, author of *Performing Rites: On the Value of Popular Music*

At long last, a candid, detailed, and authoritative look back on one of dance music's most seminal moments in time. This book on the genesis of the movement in 1970s New York will delight anyone from the researcher wanting some serious unbiased fact-checking all the way to the casual music lover curious for juicy anecdotes. It's about time!

—François K., DJ and founder and president of Wave Music

I wish I'd written it myself.

—Barry Walters, Senior Music Critic, *Rolling Stone*

"At last disco gets the history it deserves. Tim Lawrence tells the story of ten years that shook the musical world with the scholar's concern for detail and the fan's concern for honor. Great tales of the humble and the hubristic, of money, sex, and the utopia of the sound system. Illuminating and moving."—Simon Frith, author of *"Performing Rites: On the Value of Popular Music"*

What a great find, this book is like a college text of the disco era, from the early radio and club DJ's and record clubs to Salsoul, Disco-45's, and Casablanca Records. It also covers David Mancuso's house parties, early DJ's such as Francis Grasso, Nicky Siano, Walter Murphy, Robbie Leslie, Larry Levan and others, and the rise of private clubs on Broadway below Houston, including Odyssey, the Flamingo, the clubs like USA and Xenon, and downtown clubs like Paradise Garage and Mudd Club in later years. The book traces the origin of the dance movement to its origins in Africa and Europe and is New York-centric to some extent, but it does credit the influence of Philadelphia and Chicago and covers the scenes in those cities to some extent. It also devotes considerable attention to the music and brilliantly presents how the music, DJ's, clubs and socio-economic factors of the time coalesced into a pivotal time in music history. The material is meticulously curated and retold here in detail. Especially enjoyed the attention given to Mancuso's selection of speakers. The book reads more like a textbook than a novel, and some readers may be put off by its clinical tone, but I

appreciated its academic approach and anyone interested in the historical aspects of dance culture will find it informative.

This book is very tempting : I mean, I read it months ago and at that time, wished that it would never end (I'm dedicated to pleasure, I'm afraid);but it did.So, now & again, I grab it & try to get more substance from it, be it the souvenir of the thrills I once got, at night, in bed.I learned and connected lots of things from this era, I dived into 70's high-class disco sounds head-first because of Arthur Russell and this book, the story of David Mancuso, Nicky Siano, Larry Levan, the magnificent Walter Gibbons, Bob Blank (wizzard) and oh ! all the ItaloAmericans who dedicated their talent and enthusiasm to giving pleasure vibes to people on improvised dancefloors, the love vibes, the sensual surroundings of it all, the nonstop motion which motor was love, party, get high, love again ! Reading, I was completely taken by that part of contemporary social/musical history. Said Robert Fripp about disco music : "now people are going to vote with their feet". So thanks Tim Lawrence, bless you.

My only complain with the book is that it's dry, historical focus robs it of much of the cultural criticism and readings that it could contain, although there are moments--e.g. "the interpretation of [Donna] Summer's oooh and aahs" and its relation to the liberation of female sexuality in comparison to songs like Gainsbourg's "Je T'aime...Moi Non Plus" on p173-174, or the explication of the cultural import of Saturday Night Fever on p307.

Thank you Tim Lawrence. This book is the antidote to all the haters out there who still believe that "Disco Sucks" after the post-Comiskey Park backlash. This book is such an amazing and wonderfully readable document that I would recommend anyone interested in 20th century American musical history, or the [...]black urban experience of the 1970's, or relatively recent New York history read it. Of course if you're interested in disco music or dance music the book is absolutely essential.This book goes much deeper than the usual Studio 54 cliches that people associate with the genre (although Studio 54 is included, of course) and discusses the origins of the sound and the largely unheard people who made this scene happen. David Mancuso is described as a pivotal person here, and the folks who were there will confirm it. The book begins in his legendary club, The Loft, and lovingly details his obsession with sound and the disco experience. Other innovators from the early 70's are also featured including Francis Grasso, Steve D'Acquisto, Bob Casey, and many more. The scene is chronicled from humble beginnings through

the glory years of the mid 70's and ends the decade with the backlash in full swing in mainstream culture but continuing to thrive in clubs like Paradise Garage and Better Days. Along the way you meet producers like Walter Gibbons and Tom Moulton who made some of the classic recordings of the era, and Lawrence takes the time to explain what is so remarkable about their work. You also get delightfully naughty stories about some of the key players in the scene including DJ's, artists, and of course, the patrons that illustrate some of the excesses of the time . Personally, I think that it's this superb combination of detailed research and bitchy gossip that makes the book so thoroughly readable and fun. I loved reading this book; the only drawback for me was that I couldn't help pining for the days when New York club culture was this incredible before AIDS and Rudy Guilliani conspired to very nearly kill it off (fortunately they weren't entirely successful). HIGHLY RECOMMENDED!!!

Not only is this important narrative non-fiction that blends music history, sociology and politics, it's a total blast. I came of age in the 70's yet was never a huge fan of dance music or disco at the time. I wish I had paid more attention because after reading LOVE SAVES THE DAY, I clearly felt like I missed something really special. The development of the story from the earliest discotheques of the mid 60's in midtown Manhattan grew the inevitable birth of discos in the 70's where gays, straights, blacks, Latinos and whites got all mixed together with the magic elixir of dance music. For the most part it didn't matter who you were or where you came from in the pulsating, hot, hedonistic dance clubs of downtown and midtown, that quickly spread all over America and the world. Many of the key dj's are sadly no longer with us but their legacy will live forever in this marvelous book.

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