

Baseline

BAY AREA DISCO REPORT



SIXTH ISSUE
MAY, 1979

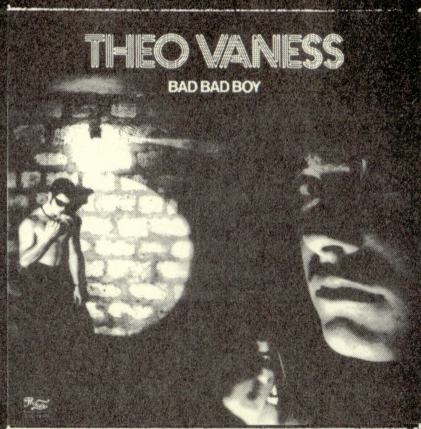
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a separate entity unto themselves. Because of this, their degree of responsibility is unique in that they have had to not only struggle for visibility, but also prove their credibility within the disco industry. We are at a crucial point in time—will record companies retain their belief in the pools and what they can accomplish? Or in disco becoming pop, will the labels rely increasingly heavier on radio exposure? This is not to say that pools will drift into oblivion, but rather with having a purpose in mind (being focused) and with constant self-evaluation, looking always to improve its service both to the Deejay and to the record companies, the pools can only strengthen their credibility and make certain for themselves a future within the recording industry. The time for both inter and intra pool conflicts is over. Petty back-biting, rumour-making, and ego-centricism among pool executives must become a thing of the past, if pools are to continue to grow and become a vital force within the music industry. It is by maximizing our effect as communicators that we will survive.

It is with these comments of concern that I have announced my resignation as President of BADDA and as Co-Editor of BASELINE. I have accepted a new position as the Western Regional Representative of Casablanca Records & Filmworks, and in so doing have resigned these positions so there is no question of conflict of interest. In accepting my resignation, the Board of Directors has chosen Jon Randazzo, one of the founders of BADDA, as our new President. Jon brings to his new position many years of experience as a Deejay, with a deep commitment to the music. His creative energies will ensure the continued growth and success of BADDA and increase its potentiality. BASELINE's Co-Editor, George Ferren, has been appointed by the new President to fill the Board vacancy created by my resignation. George has shown his effectiveness by his work both with BASELINE and by helping run the pool's daily operations. His presence on the Board, will, I'm sure, bring new energy to that executive body. George is also becoming Editor-In-Chief of BASELINE.

As for myself, I will continue to have a close line with BADDA, not only as representative of Casablanca Records, but also as an active Deejay and member of the pool, and as a contributing writer to BASELINE.

I thank everyone who has supported me during my tenure as President. Your trust and co-operation helped immeasurably in making BADDA one of the most respected record pools in the country.

JOHN GERALDO

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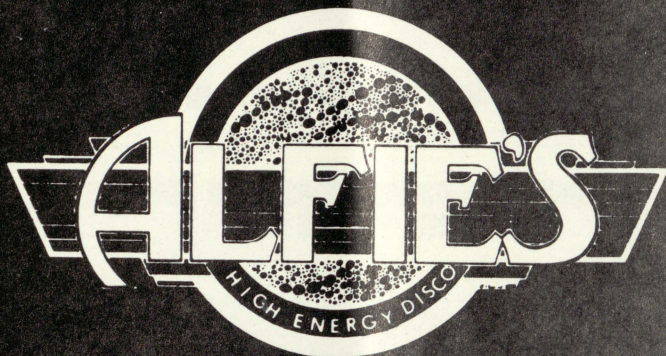
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ON THE COVER . . . Sylvester

by Tim Rivers

1979 marks the year of Sylvester, an artist of superb talent and energy; an artist of sincere sensitivity to his audience as well as divine dedication to his craft. Yes, this is the year of Sylvester, celebrated by fans with a sell-out performance at San Francisco Opera House; respected and recognized by the Disco Industry with three awards: best male disco artist, disco DJ favorite 12" single and best heavy radio disco single; and honored with a Sylvester Day proclaimed by the City's Mayor.

Stardom isn't new to Sylvester. Raised in a large church-going family in Los Angeles, he became a star singer on the gospel circuit of the East Coast and South by the age of eight. He credits his grandmother, Julia Morgan, a well-traveled blues singer of the thirties, as the one who guided him the most both musically and in general sense of style.

Moving to San Francisco and finding a new sense of direction, Sylvester started what ultimately became about a decade as a San Francisco institution with a fervid local following; singing, playing piano and leading various bands at Bay Area clubs and little theatres. His 1973 signing with Blue Thumb produced three albums of progressive soul-rock for the ABC distributed label . . . Lights Out San Francisco, Scratch My Flower (featuring an odor patch on the cover that smelled like gardenias when scratched), and BAZAAR!

After going to Europe for what Syl calls a "cooling off" period, he returned to San Fran., resolved to concentrate on his music. Shortly thereafter he put together a top notch band, met with Producer Harvey Fuqua and his partner Nancy Pitts (now Sylvester's Manager) and signed with Fantasy. His first release for the label titled simply "Sylvester" was received well. One cut, OVER AND OVER enjoyed success, especially in England.

It was, however, with STEP II his second Fantasy release, that proved the world was ready for a new era, a new beginning, a new star. Sylvester is that era. He's that dawn of bringing disco back to its rock and R&B roots, he is that STAR!

His latest release, STARS, proves to be the finest achievement in the development of disco artistry, and continues in the highest professional standards set before by this superb personality.



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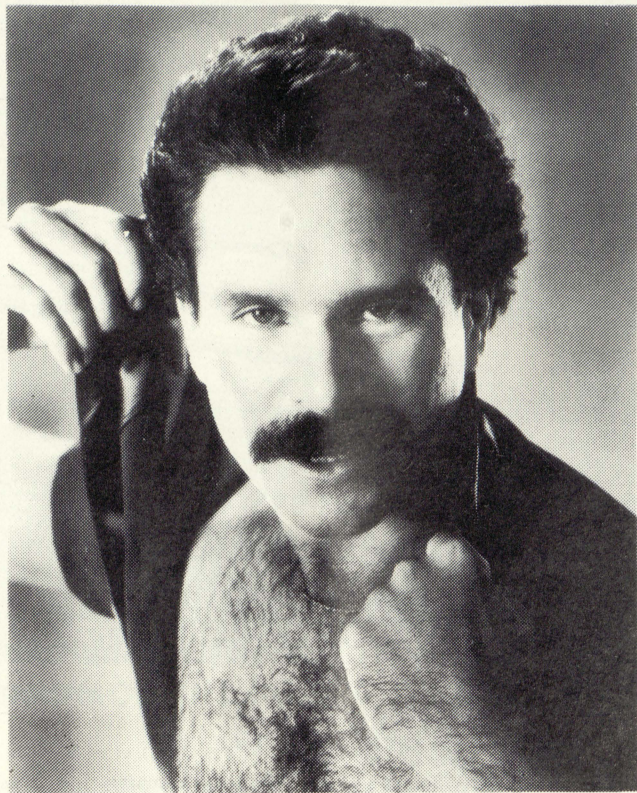
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BADDA BITS


by Aaron Whittle

This being my first column for BASELINE, I would like to say that I am proud to be associated with the magazine. I think it is extremely important that there is a place for Deejays to speak their mind, especially about their problems, so that they can hopefully be resolved to everyone's satisfaction. I hope that all our comments in BASELINE will be taken in the positive vein I'm sure they're intended. Also...as advertising director for BASELINE (effective Issue #5) I would like to take this opportunity to thank all of you I've worked with for your continued support. It is only through such support, that we can bring you this magazine...we are grateful! CONGRATULATIONS...to JOHN GERALDO, on becoming Disco Promotion Person for the Western Region for Casablanca Records & Filmworks. On behalf of the members of BADDA, I would like to thank you for the growth and improvement of BADDA during your term as President, and for having the insight, along with George Ferren, to transform BASELINE from an idea to a successful reality. To JON RANDAZZO, former Vice President and now President, it promises to be a very energetic and prosperous term with already noticeable improvements around the BADDA offices, and with new life flowing into our organization in the form of twenty-five new members—

this should help us move the music even further into unexplored markets. Welcome to all of you, and may your association with BADDA be rewarding for us all. To GEORGE FERREN, who is taking over as sole Editor of BASELINE, a job which carries heavy responsibilities to the industry, Deejays and to the dancing public (responsibilities I'm sure you'll meet with your usual positive and firm decisions), best of luck from all of us!... Watch for a great new LP by FEVER, the group that brought you STANDING IN THE SHADOWS OF LOVE, soon to be released (end of MAY) on FANTASY. The LP, which is non-stop on side one and two, three cuts to each side, features the incredible vocals of Clydine Jackson, with back-ups by Maxine and Julie Waters. Produced by Dale Reed and Blecman and Hedges Productions, with a powerful 'Disco Mix by MARTY BLECMAN and JOHN HEDGES, this exciting new LP should be a sure hit on your dance floor...TIM RIVERS and DON MILEY are currently in the studio working on a Disco re-mix of the HERBIE HANCOCK song TELL EVERYBODY, from his new LP FEETS DON'T FAIL ME NOW on Columbia. The remix will be available soon as a 12" and will be real hot—so don't miss it!

Til next issue, take care, and KEEP ON DANCIN! ●

different



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TEMPO TUNES

by LEE HORNING

Many thanks to everyone who has given me support on my column. I respect any creative criticism as I'm very new to this sort of thing. One day I hope to have a style or percentage of material you'll depend on, such as the very informative columns by Brad LaBeau in *Discothekin'* or *Record World's* Brian Chinn. Thanks guys, you're truly an inspiration.

Heading my list of TOP DRAWER product is STARS, the new Sylvester on Fantasy. With I Who Have Nothing riding high on the charts, the LP is sure to yield two more GOLD records. There should be no doubt that if these two songs, STARS and BODY STRONG appear on a double 12" that they will also climb neck and neck up the charts. Sylvester now has a style all his own, and is copied on most new disco singles. Credit should be given to arranger writer and keyboard player, Patrick Cowley, for without his style and excellent synthesizer this sound wouldn't have come about. Mr. Cowley has also done incredible work with his own Mega-Mix Co., most noticeably on the extended remixed and beefed-up synthesizer on Donna Summer's I FEEL LOVE.

Clearly, I who have Nothing is Sylvester's pet, and rightly so. It's vocally done to a perfection, and just the right amount of spice added by Kokomo's percussion. Over all, this LP is a stick of dynamite, with the fuse lit and ready to explode. Everyone involved deserves a thank you, Nancy, Harvey, Patrick and the Fantasy Staff.

Another LP going to the top will surely be Wardell Piper on MIDSONG INTERNATIONAL. The 11:00 SUPER SWEET, is all too good. Funky and full of Wardell's great vocals, this is the LP's jewel. Captain Boogie, the first 12" enjoyed moderate success, but with the smashing LP now out, SUPER SWEET will most likely go number one. Every cut is worth playing, so don't miss one. Also MIDSONG has a TROPIQUE 12" with a great cut, THE RUNNER on one side, and BIG BUSINESS on the other. RUNNER is about getting up at 5:00 and keeping in shape, but no way could it be as hot as they've made it sound here. There are several rhythm changes, and yes, a panting runner. Check this song out, a real mover.

CASABLANCA will issue a 12" from Patrick Juvet's LADY NIGHT. The title cut is proposed, along with SWISS KISS, as a pop cross-over. However, getting immediate response is the medley: Gay Paris/French Pillow Talk, which Dee-jay's seemed to have already picked and are spinning. Patrick and producer Morali use the same ploys and style on this project as with Got A Feeling, Juvet's last smash. Teri DeSario is already getting chart action in the

southwest with her 12" re-mixed versions of THE STUFF DREAMS ARE MADE OF, and AIN'T NOTHING GONNA KEEP ME FROM YOU. This is a clean sound with a little help from that famous older Gibb Brother, BARRY. A 12" from Alma Faye, IT'S OVER, has been issued. Response seems to be good, although DON'T FALL IN LOVE still remains my favorite. Space loves music, and I love Space. MY LOVE IS MUSIC was re-mixed so well, it actually has increased its play, and brought lots of attention.

I don't know where the Jones Girls have been hiding, but COLUMBIA again brings us a group of girls singing like nobody's business. YOU'RE GONNA MAKE ME LOVE SOMEBODY ELSE is a funky Emotion's sound. The girls trade lead vocals and have an incredible harmony. Even though this is mid-tempo, not once does the beat let you go. From Keith Barrow comes the title cut of his PHYSICAL ATTRACTION LP. The 12" is re-mixed and seems to sound much stronger. Keith is a singer to watch, his young talent makes him unique. With an industry of CLASSICS, Keith will surely set a pace for new, young talent to come. Don't pass up SPLENDER and their 12" ALL NIGHT LONG. This song grows on you, and will soon become a favorite. New sound and plenty of it, PATTI LA BELLE tops the charts with MUSIC IS MY WAY OF LIFE. All 9:00 are power-packed with Patti's unmistakable vocals and several breaks that are all different.

MOTOWN is building its STABLE again. From them comes their very own HIGH ENERGY. The girls have catered to a disco sound with a 12" titled SHOULD'VE GONE DANCING. If you don't know why you should have, you certainly will be dancing to this cut. It begins with an intro and hits full force with clean vocals and a strong MOTOWN back-up. Teamed for a movie soundtrack Disco 12" are BILLY PRESTON and SYREETA WRIGHT. GO FOR IT, also has a short intro, but hits full force with a sound similar to Kane's ROUGH DIAMOND. Although the vocals, guitar work and BILLY's keyboards take a turn and make it all their own. A good vocal team they make, sounding like they've been together for years. TATA VEGA can't go unnoticed one more year. Her 12" GET IT UP FOR LOVE is the popular classic done Tata style. Her vocals compare to none, and sound like several of her contemporaries who've been around for ages. A fresh new sound, from a very hard-working lady.

VENTURE RECORDS, now has percussion great King Errison. SPACE QUEEN is a War/Gil-Scott Heron sound-a-like, but still carries King's unique blend of vocals and percussion. A real SOUL sound comes from CREME DE COCOA and their 12" BABY, DON'T YOU KNOW. Once you figure out if you should cut the speaking intro, or overlay it, there is no reason this can't cook anywhere.

From the NEW-WAVE and Rock and Roll departments, we have a few cross-overs. SPARKS, on ELEKTRA, is produced by Giorgio. What a sound! Very electronic but not so bizarre it will scare your crowd away. Try BEAT THE CLOCK or TRYOUT FOR THE HUMAN RACE. Roxy Music on TW/ATLANTIC has three potentials from their LP MANIFESTO. CRY, CRY, CRY, DANCE AWAY, and AIN'T THAT SO. Brian Ferry himself does a nice version of TAKE ME TO THE RIVER on his new THE BRIDE STRIPPED BARE LP. Also EXILE on Warner Bros. is no doubt a disco 12" HOW COULD THIS BE WRONG. It's really quite effective and works in with almost anything as its very current and synthesized.

I'd like to add a reminder for anyone who doesn't know what to do on Monday night. Michael Garrett at the I-Beam is absolutely incredible. He mixes current and new music with his personal touch and drives the crowd wild. There isn't one Monday he doesn't get an ovation at closing, and manages to squeeze one or two more cuts in. Thanks Michael, you've made my Monday! ●

SHARING: AS I SEE IT

BY BO STENSON

Just recently I had someone come into my booth and ask me what I did for a living. Honest!!! He wasn't trying to be rude, he was serious. He thought I worked 9 to 5 and stayed up to 2 AM each night playing records strictly for my pleasure.

I spent a few years of my life being a junior high teacher in NY and I have to admit that I never really felt comfortable letting my old colleagues in on my present profession. I don't know exactly why that is, maybe because I had a lot of papers attesting to my teaching abilities, but no such tributes to my spinning skills.

For the past ten years (eight in California plus two in NY), nearly everyone has tried to point out to me the folly in what we as Deejays do for a living. A few (bless you) loved me because as a Deejay, I was daring to do something different. Mostly, however, it was "My God Bo, what are you going to do next year? You're young now, but what about the future? Couldn't you make more money using your education?" . . .

I'm glad I've stuck with my profession as Disco Deejay, insecurities or not! When I'm in my booth, and the people on the floor are having a good time, it's worth everything. When I overcome my fear about dancers not going to like what I play, things usually go right and I feel loved. This is a very rare thing . . . a special type of ecstasy to be loved by a room full of people. This is what show business is all about!

Last year we had two major movies about disco, ending any talk of disco being something underground for gays and blacks. Middle America is cuing up and tuning in. Dance studios are booming with the sudden need everyone's getting to get back on the dance floor. Arthur Murry's is now Arthur Murry's DISCO Dance Studios. Donna Summer (our first recognizable star) is on every special and talk show . . . indeed, even on the cover of Newsweek! Rolling Stone, which has steadfastly maintained a solid rock format, recently sported the Village People on their cover with the issue glowing in its praise of the Disco Industry. Billboard has not only introduced the Disco action charts, but also expanded them from 40 to 60 . . . and now to 80. Do I hear 100? We have gone from zero to over 200 disco-programmed radio stations in America. The record industries profits are soaring, and you can bet this year will be bigger than last!

Fad? Hell, it's more like a revolution!

So what about the future for those of us who have been at this for a decade? What about the future for this 32 year old man? Where am I (WE) going?

Well, it certainly is evident we're growing! Badda just recently expanded its membership from 100 to 125 with positive response and support from all the labels. Many of us are now mixing records in the studios. Casablanca and Epic, with disco stars and projects produced the talent to nab 3 (or was it 4?) Oscars this year. I for one, have expanded my outlook and certainly intend to go with the flow. I've bought a piano and last August began to find out exactly what the intricacies of the music are all about. I also began a mobile disco called "Hot City Rhythm Ready to Roll Disco". This year my partner Jim Poche and I are planning to open a branch of H.C.R. in L.A.

Middle America is having DISCO WEDDINGS!!!

I don't feel like an outcast anymore. Instead, I feel like an ORIGINAL, a PIONEER, one who is loved more each day. As they point out in CHORUS LINE, there is something great about being able to say . . . "I can do this, I can do this, I can do this!"

Be positive my friends, and the world will treat you well! ●

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Casablanca
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WHAT THEY'RE SPINNING

MARIA SANCHEZ

Sutro

- 1 SUPER SWEET—Wardel Piper (Midsong)
- 2 YOU'RE GONNA MAKE ME LOVE SOMEBODY ELSE—Jones Girls (Columbia)
- 3 HOT STUFF—Donna Summer (Casablanca)
- 4 I GOT WHAT I CAME FOR—Jim Grady (Chanterelle)
- 5 WORK THAT BODY—Taana Gardner (West End)
- 6 RING MY BELL—Anita Ward (TK)
- 7 ALL THROUGH ME—Laura Taylor (TK)
- 8 BIG CITY WOMAN—Carlis Munro (Atlantic)
- 9 MUSIC IS MY WAY OF LIFE—Patti Labelle (Epic)
- 10 BAD FOR ME—Dee Dee Bridgewater (Epic)

CARLOS MORENO

Hide & Seek

- 1 DANCER—Gino Soccio (Warner)
- 2 MIND MADE UP—Instant Funk (Salsoul)
- 3 SHAKE YOUR BODY DOWN—Jacksons (Epic)
- 4 SILVER MOON—McCoo & Davis (Columbia)
- 5 PICK ME UP—Melba Moore (Epic)
- 6 HERE COMES THE NIGHT—Beach Boys (Caribou)
- 7 ULTIMATE MEDLEY—Ultimate (Casablanca)
- 8 DISCO NIGHTS—G.Q. (Arista)
- 9 I WHO HAVE NOTHING—Sylvester (Fantasy)
- 10 FORBIDDEN LOVE—Madleen Kane (Warner)

DORIE DJ

Tinker's Damn

- 1 MY BABY'S BABY—Liquid Gold (Parachute)
- 2 STARS—Sylvester (Fantasy)
- 3 DANCIN SHOES—Claudja Barry (Chrysalis)
- 4 DANCE WITH YOU—Carrie Lucas (Solar)
- 5 HAVE A CIGAR—Rosebud (Warner)
- 6 DANCER—Gino Soccio (Warner)
- 7 TAKE YOU DANCIN—Bryan Adams (A&M)
- 8 BAD BAD BOY—Theo Vaness (Prelude)
- 9 STAR LOVE—Cheryl Lynn (Columbia)
- 10 MUSIC—Space (Casablanca)

PAUL CONTRERAS

Reubens

- 1 HOT NUMBER—Foxy (TK)
- 2 WE ARE FAMILY—Sister Sledge (Atlantic)
- 3 I WHO HAVE NOTHING—Sylvester (Fantasy)
- 4 DANCER—Gino Soccio (Warner)
- 5 DISCO NIGHTS—G.Q. (Arista)
- 6 MUSIC IS MY WAY OF LIFE—Patti Labelle (Epic)
- 7 SHAKE YOUR BODY DOWN—Jacksons (Epic)
- 8 BANG A GONG—Witch Queen (Roadshow)
- 9 DANCE WITH YOU—Carrie Lucas (Solar)
- 10 MY BABY'S BABY—Liquid Gold (Parachute)

UP THE LADDER

by
George Ferren, Editor

I feel that all of us, whether we want to admit it or not, love success. We love the money and ego-boosting-additions to our lives that success can bring. Although some of us need these things more than others, it seems apparent that CLIMB THAT LADDER is a fairly universal slogan. Unfortunately, the way some of us go about gaining that success is often more than a little questionable. As I discussed in a previous BASELINE article, the better positions more often than not go to friends of friends, instead of the most qualified person. Perhaps it's simply an inborn characteristic of our society that to be the most qualified, you have to know the right people. That's all part of the ladder game, isn't it?

I now find myself in an unusual position, regarding my career as a DeeJay and with the ever-growing Disco industry. Perhaps by sharing with you what's going

down, you might get a clearer focus on your particular ladder-climbing endeavors and struggles.

My job as DeeJay at THE STUD didn't come because of who I knew. I had been in town for less than a week when I started trying to sell tapes to some of the clubs. Walking into the STUD on a weekday afternoon, knowing little of what was inside, I found out they weren't in the market for tapes but were looking for a DeeJay. They listened to my tape, asked me to audition two nights later, and I've been working there ever since.

Although I now feel qualified to play any club in this town, I haven't feverishly pursued other positions for several reasons. First, and perhaps most obvious is that there are never any auditions to go to. Second, I refuse to kiss anyone's ass for a job in a larger club with more money and attention. I try to be as nice to everyone as I can, but hypocritical patting on the back

for my own personal advancement I just can't bring myself to do. For me at least, it just isn't worth it! I won't tell one of the "biggy" DeeJays in town he or she did a great job one night, when they bored me to death...but I will go out of my way to let somebody (perhaps less known) that they did a great job at a particular party, when they kept me on the dance floor all night long. Credit where it's due, if you catch my drift! I'm not trying to come off self-righteous. I'm just trying to let you know how I feel about certain things, things that I think affect all of us one way or another.

One more rung on my ladder was earned (not given—there's a difference) after I became a BADDA member. When I started coming in to pick up product, I noticed Dale (our Office Manager) suffering over a letter with seemingly slow-motion fingers. Having tried everything from Roller Derby to porn novels (I've written over four hundred), I did manage to spend about four years of my life doing typesetting in New York. With 100 words per minute coming easy, I offered free at-home help with typing letters and charts. I didn't ask for any money and wouldn't have accepted it if offered. I had no ulterior motives other than helping out, and was therefore quite surprised when Dale called me about a month later and asked me if I'd like to work in the BADDA office as Record Distributor. That was eight months ago...I've been working for BADDA ever since.

Another rung has recently been offered me...a position on the Board of Directors...and this brings me to my somewhat sticky present situation.

Distributing product to 100 DeeJays each week and working for the management of BADDA as well, I've had the fortune to have gained some damn good friends. I feel I've done so by speaking my mind and not being afraid to take an honest stand when needed. One of the things I've advocated was the need for general, open elections BEFORE appointments were made for positions with BADDA and the Board of Directors. Now, ironically, that's just what's happened to me. Without being elected, I've been temporarily appointed to the Board.

I knew John Geraldo's appointment with Casablanca Records & Filmworks was opening a spot on the Board, and I had already begun talking to some other deejays about the need for an election

first. I did not ask Jon Randazzo, our new President, for the job, and was therefore more than a little shocked when he called me into his office a couple of weeks ago and asked me if I would consider taking the position. I was sure that there were more DeeJays closer to Jon than myself, and my own beliefs were greatly heightened when I was asked. After discussing with Jon the need for an election and being informed that the seat had to be filled immediately, I accepted the job gratefully.

Since I'd discussed the need for an open election before an appointment with Bob, Michael, Maria and others, it was somewhat embarrassing to type a letter to the membership telling them of my appointment and that it would hold until the next scheduled membership election which wasn't until next January, almost a year away. Even though I've received support from just about everyone on the appointment, I still felt the need for a speedy election. I felt when Jon asked me, and still do now, that I'm the most qualified person for this position. However, I also feel that it should be the decision of the entire membership of BADDA, who is going to represent them. And so when the last Board meeting was held (my first), the Board members collectively decided to have the election as soon as possible and it has now been rescheduled for June 12th.

Now here I am...I've been appointed and now I'll have to run against anyone else who wants the position...and I'm glad about it! If I win the election in June, I'll win it because the membership feels I'm the most qualified...not because I'm playing the largest club in the city...not because I've been in town for ten years...and most important of all, not because I'm the president's best friend. I'll win it because I deserve it...and that's the only way I'll accept it.

I would like to close by suggesting that the rest of the members of BADDA do not simply accept without question my appointment. I am going to be the DeeJays' link between them and the running of the organization, and they should be satisfied that I can do them justice at all times.

TO THE BOARD OF DIRECTORS: Thank you for your confidence in me and the opportunity to possibly work with you in the future...

TO MY FELLOW DEEJAYS: Make damn sure I'm the man for the job!

OPERATION

C R O S S O V E R

by Roc Sands

DISCO RADIO . . .

Feedback from the Disco DeeJay!

As disco radio gains popularity its effect on the disco deejay is startling. To present a complete and honest picture of this endeavor, this author is currently interviewing the top disco deejays in the bay area. To aid in this research, a special questionnaire is being circulated to every BADDA member containing such questions as: What effect has radio had on your patrons? Is disco radio progressive? Who should receive promotional recordings first? (A - disco deejay, B - radio, C - both at the same time). A full report and the results of the poll will be featured in our next issue.

Peace, Love and Music
ROC

O/C TOP TEN (APRIL 1979)

- * PICK TO CLICK . . . Get It Up For Love, Tata Vega (Motown 12")
- 1 LET ME BE YOUR WOMAN, Linda Clifford—RSO LP
- 2 RING MY BELL, Anita Ward—TK 12"
- 3 SUNSHINE HOTEL, Richard T. Bear—RCA 12"
- 4 POUSSEZ, Poussez—Vanguard LP
- 5 ALL NIGHT LONG, Splendor—Epic 12"
- 6 GOOD GOOD FEELING, War—MCA 12"
- 7 YOU'RE GONNA MAKE ME LOVE SOMEBODY ELSE, The Jones Girls—Philly Intl. 12"
- 8 MAKE YOUR MOVE, Joe Thomas—TK 12"
- 9 BODY HEAT, Alicia Bridges—Polydor 12"
- 10 COME, TAKE THIS CANDY FROM YOUR BABY, Sarah Dash—Epic 12"

DISCO RADIO . . . Feedback from the Disco DeeJay!

TOP DISCO RADIO CUTS

SAN FRANCISCO

K101-FM

- 1 DO YOU THINK I'M SEXY?, Rod Stewart—Warner Bros. 12"
- 2 TRAGEDY, Bee Gee's—RSO 12"
- 3 IN THE NAVY, Village People—Casablanca 12"
- 4 LIVING IT UP, Bell & James—A&M 12"
- 5 I WANT YOUR LOVE, Chic—Atlantic LP
- 6 TAKE ME HOME, Cher—Casablanca 12"
- 7 WE ARE FAMILY, Sister Sledge—Atlantic LP
- 8 DANCER, Gino Soccio—Warner/RFC 12"
- 9 I WHO HAVE NOTHING, Sylvester—Fantasy 12"
- 10 DISCO NIGHTS, G.Q.—Arista 12"

KSOL-FM

- 1 DISCO NIGHTS, G.Q.—Arista 12"
- 2 I DON'T WANT NOBODY ELSE, M. Waldon—Atlantic 12"
- 3 SHAKE YOUR BODY DOWN, The Jacksons—Epic 12"
- 4 HOT NUMBER, Foxy—TK 12"
- 5 IT MUST BE LOVE, Alton McClain & Destiny—Polydor 12"
- 6 I WANT YOUR LOVE, Chic—Atlantic LP
- 7 KNOCK ON WOOD, Ami Stewart—Ariola 12"
- 8 SHINE, Bar Kays—Mercury 12"
- 9 DANCE LADY DANCE, Crown Heights Affair—Delite LP
- 10 TAKE ME HOME, Cher—Casablanca 12"

KDIA-AM

- 1 WE ARE FAMILY, Sister Sledge—Atlantic LP
- 2 DISCO NIGHTS, G.Q.—Arista 12"
- 3 BUSTING OUT, Rick James—Motown LP
- 4 GOT MY MIND MADE UP, Instant Funk—Gold Mind 12"
- 5 I DON'T WANT NOBODY ELSE, M. Waldon—Atlantic 12"
- 6 HOT NUMBER, Foxy—TK 12"

- 7 IT MUST BE LOVE, Alton McClain & Destiny—Polydor 12"
- 8 SAY THAT YOU WILL, George Duke—Epic LP
- 9 KNOCK ON WOOD, Ami Stewart—Ariola 12"
- 10 I WHO HAVE NOTHING, Sylvester—Fantasy 12"
- 11 SATURDAY NIGHT, T-Connection—TK 12"
- 12 HAPPINESS, Pointer Sisters—Elektra 12"
- 13 SHAKE, Gap Band—Mercury 12"
- 14 BY THE WAY YOU DANCE, Bunny Sigler—Gold Mind 12"
- 15 STAR LOVE, Cheryl Lynn—Epic 12"

SACRAMENTO

KWOD-FM

- 1 KNOCK ON WOOD, Ami Stewart—Ariola 12"
- 2 WE ARE FAMILY, Sister Sledge—Atlantic LP
- 3 TAKE ME HOME, Cher—Casablanca 12"
- 4 I WANT YOUR LOVE, Chic—Atlantic LP
- 5 GOT MY MIND MADE UP, Instant Funk—Gold Mind 12"

SAN JOSE

KLIV

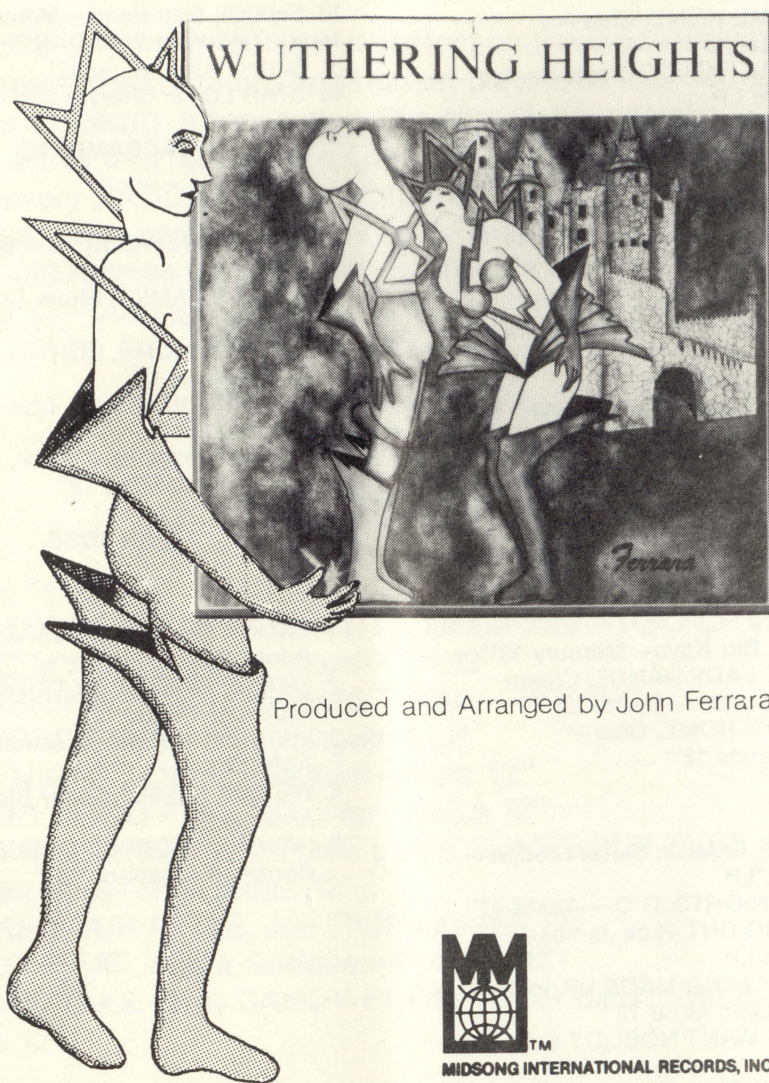
- 1 KNOCK ON WOOD, Ami Stewart—Ariola 12"
- 2 SHAKE YOUR BODY DOWN, Jacksons—Epic 12"
- 3 LIVING IT UP, Bell & James—A&M 12"
- 4 WE ARE FAMILY, Sister Sledge—Atlantic LP
- 5 HAVEN'T STOPPED DANCING YET, Gonzales—Capitol 12"

Disco reaches its peak with **WUTHERING HEIGHTS!!!**

A Disco Classic

CONTAINS "SHAKE IT BABY LOVE"

Featuring the stunning vocals of Angela Bofill



Produced and Arranged by John Ferrara



MIDSONG INTERNATIONAL RECORDS, INC.

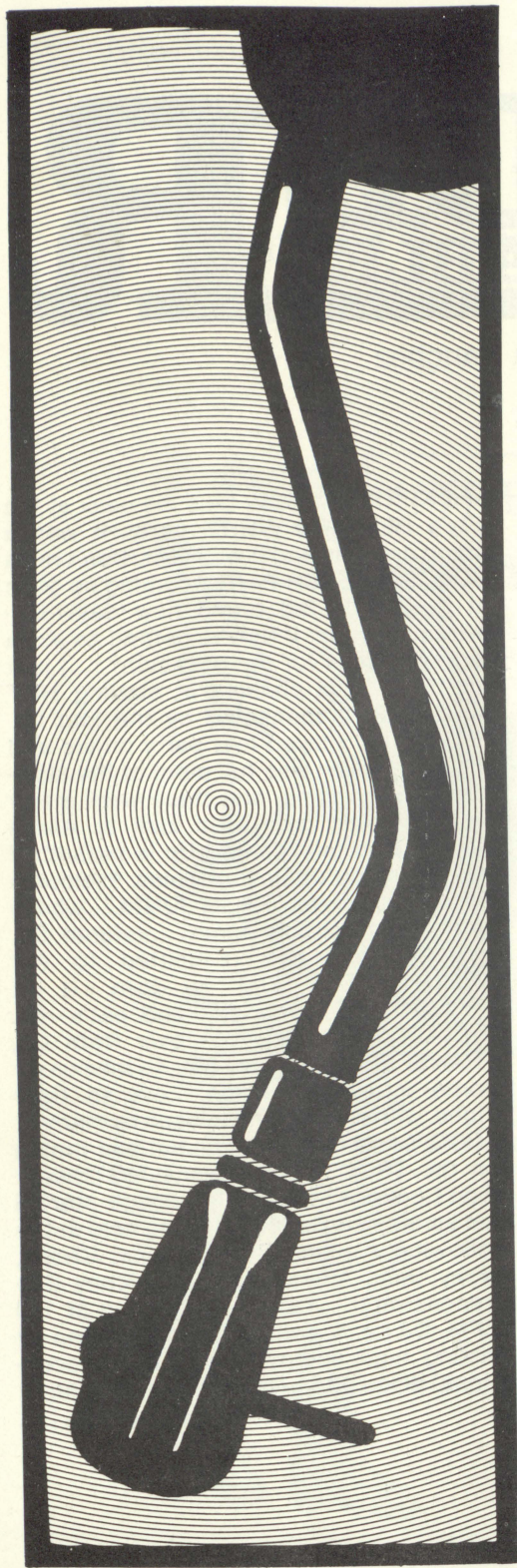
UNDER THE TABLES

by Maria Sanchez

As the plot thickens, I finally bring you over, around and in-between the tables... lots of parties these days, and those days—since I wrote my first column (not printed for reasons since resolved)... many changes, mostly good ones—the following is a “syndicated synopsis” since my first and only printed article... In the tradition of S.F.’s popular red hankies—it was only right to throw a RED HANKY PARTY. #1 a big hit, let’s have another! #2, a night to remember. Steve Fabus worked the tables as hundreds slithered on the floor. #2’s evening opened with an art exhibit by Lou Rudolf and Sybil (closing 5/13). We heard gutsy music by Pearl Harbor and True Confessions, raw, real avant garde style poetry by Camille. Down the up & down staircase (maybe) was the site for 32...the icing on the cake! We did eat some cake...at BADDAS anniversary party held at Phil Lehr’s Cabaret. Party activities included new faces, a cameo appearance by LOVERDE, and awards to the chosen few! Michael Karp spun-out the new and old vinyl and we danced, smiled and mingled like all good disco social climbers do...meanwhile, MONDO BIZARRO, Palladium’s #1 A&T spinning under a huge marquee billing him as SF’s #1 DJ—all right work it! Congratulations Mr. #1 on your second delivery...that’s number two for the DISCO DADDY, isn’t it? (BRAZEN BIZARRO)!!!...and for our next act, ARPEGGIO

and KEITH BARROW take the peak at the city’s RED AND WHITE party. It was a brand new day and it was GAY. Don’t miss BOOTS N BEACH PARTY coming up soon at the City’s 3rd brand new day—surprises. I wonder if they’re getting an extra large sandbox for the occasion?... I just loved the blue chasers at sizzling HOT MAN PARTY sponsored by the End Up. Rob Kimbel played real party music and the dance floor was full most of the afternoon and evening, and there were a few women there too! Good luck to Aaron Whittle who left the End Up in pursuit of happiness on other turntables. Welcome back EV’s pioneer, THOM JUNELL, who is back in the circuit again...veteran DJ, Bob Viteretti has re-located to our SCENEic City and is doin’ it at TROCADERO thurs., fri., and sat’s—EL PRIVADO’S jon berge, 1 over from LA, TRANSFERS here every S-n., to take us air borne in every division. Love to Gary Tighe, who is loved and missed by many at TROC. Good breaks for G, but bad timing on the TROC side...seems MGT/owner didn’t believe he was big enough star? 6 am sunrise services now being held at the following shrines: Cinch, Arena, Chops, Moby Dick, Alfies and the Balcony (the trendsetters)...racing right along at 140 BPM, DJ La Rue will rock your engine by mixing high energy rock with an occasional disco ditty—that’s every Mon night

continued on next page



continued from page 21

at THE STUD. Our very own George Ferren & John Geraldo discoside us the rest of the week...catch TOM WILLIAMS (ALFIES) if you can, along with BOB VITALE...would you believe a new club is opening in early May, and that the DJ will be paid a pretty president to work that vinyl...a little faerie told me a star is going to open that club, knocking the CITY'S DJ and barboy from the #1 salary slot \$\$\$ a little faerie told me that a TOAD fell asleep in a HALL on CASTRO ST. Hence, along came Prince Phillip Charming who kissed him right out of a job. Much traffic between BADLANDS and the HALL but the PRINCE was right on time...on the flip sides, Reflections, Heavy Metal, Anniversary and White Parties were not to be missed, Equinox was another event that will go on the calendar and if you want a reliable and dependable coat check at your parties hire a party-pak, 863-6452...the HELL party finally opened up the pearly gates. It was heaven on wheels... MELT DOWN was cooler than expected but a real good time...so was the I BEAM last night. Michael Garrett kept our hips swiveling...back tracking to A NIGHT IN RIO at GALLERIA (\$12/\$15 door), it was another overpriced party leaving much to be desired...ROY THODES (Ice Palace) did a guest spot at TROC recently, very interesting...HAMBURGER MARY's 7th Anniversary was a hot party. The drinks were collected at 2 am and we boogied until 4...Congrats to all with new titles and positions...thank you Jeannie and Dee for your support and influence...no smoking in new plexiglass booth at TOAD HALL, but very nice...and DM & GF A*R*E the disco couple of the year! Be sure to read Steve FABUS' side of the RED HANKY affair...and re: future parties at GAY COMMUNITY CENTER, Pat Mischou, coordinator, reports: "provided they agree to a sound check and that the level is maintained throughout the evening, ok for parties — but we can't afford any complaints." Soundproofing would solve the problem and GCC has ALL materials but needs volunteers. If you can help, call Pat from 9-5 at 863-9000...keep the gossip hoppin'...thank you Disco Babies and good luck to Dale Pellegrino who has left BADDA to join the promotional staff of the HONEY PRODUCTIONS (FANTASY/FAMILY). ●

Gregg Diamond
HARDWARE

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HIGH-POWERED
DISCO.**

Gregg Diamond
HARDWARE

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Featuring the hit track "Shinin'".



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THE ONE "LITTLE BIG" PROBLEM IN SAN FRANCISCO

by Steve Fabus

(Although I had to work the night of the Red Hanky Party and unfortunately missed not only Steve's sleazy, high-energy music, but his outspoken political stand as well, I heard about it immediately and decided then I wanted him to write about it in this issue of BASELINE. Anytime anyone takes a stand on an issue, and isn't afraid to speak out on problems that face all of us who love Disco, I'll continue to assure BASELINE as a platform for such comments. Thank you Steve, from all of us! —George Ferren, Editor).

San Francisco has achieved considerable critical respect as an innovative Disco capitol in the last year. After years of dealing with the naivete of both club owners and Deejay's alike, we have developed substantial gains in the process of creating professional spaces to put on our shows.

San Francisco has earned a reputation as a progressive Disco city that breaks records. The industry is pleased and amused. Disco record sales have skyrocketed here.

One would think that with this momentum the Disco scene could expand easily. Unfortunately, this is not the case in THE CITY THAT KNOWS HOW!

Disco's major problem in San Francisco centers around the fact that most are closed at 1:30 in the morning. Our archaic drinking laws which set a limit on drinking until 2:00 am, closes all liquor discos early.

To get around that, clubs like OIL CAN HARRY'S and TROCADERO tried to open juice discos. The TROC succeeded after untold amounts of grief. OIL CAN'S was denied the SHED space repeatedly, and will never get it. The I-BEAM, a major club that should have all night dancing, was given the same story.

All this leaves us with a problem that is becoming too big to neglect! Disco, as an entertainment medium, is supposed to be experienced all night. In most cities (and I

repeat MOST CITIES), Disco is presented all night. Even in Milwaukee!!! It seems to me that it is not only the liquor laws that keep the disco's closed. There seems to be an organized effort on the part of certain individuals and groups, to keep the early closing hours and/or keep all-night dancing from happening!

The question is WHY??? Are certain individuals being used as scapegoats by the power structure (CITY HALL?) to stifle all-night entertainment? Could it be the power of the alcohol establishment, that would be in danger of losing its patrons to all-night juice-bars be at fault? It's not that I'm against the alcohol people. I'm sure they wish people could drink all night and stay in liquor clubs. That would be fine. I'm not against any one individual. What I am against, are the circumstances that keep all night disco from happening in places maintained by responsible people.

Fortunately we have the TROC, but a city of this status can (AND WILL) support more than one all-night club. Competition in most ways is good for the industry. The city has also progressed to the point where clubs develop their own followings, as in New York. We have reached a level of sophistication where people are aware of differences in clubs and Deejay's and enjoy the variety of sounds around town.

I know there is that support in town because of the success of parties like

EQUINOX, LET IT SNOW and the (UNDERGROUND) parties—BOILER ROOM, HELL and the RED HANKY!

Even at some of these parties there have been hassles with closing time. That perennial San Francisco problem of having to deal with some complaint, permit or paranoia, which has put premature stoppages on too many peoples' good times. Furthermore, it's a rip-off, which is bull-shit!

When the RED HANKY was stopped, it served as a catalyst for me to be a spokesperson for a growing number of people that feel they have had enough of the San Francisco last-call blues!

I made my little speech with the intention of making AFTER HOURS an issue. I had ULTIMATE on, and the place was flowing when a strange policeman came up to me. His first words were "If you don't take the needle off the record right now, I will!" My reaction was to look at him for a second with a half smile. Other police came in. A few seconds later, I faded the record out. It was like pulling a rug from under the dancers. They looked up. They wanted an explanation!

I said: "The police are here. We have to stop. It's obvious to me that there is something wrong in this city, when something like this can occur. It's obvious we probably have fewer friends in CITY HALL (applause, cheers!) . . . but we will keep on partying wherever! We'll find another space! So stay high, we'll see you again sometime!" (applause, cheers and more cheers) . . . then I told them I was going to make one of my first public political state-

ments since the sixties, and that was to "Get Feinste in Out Of Office!" (Cheers, cheers and more cheers). I said that because I feel she has neglected the Gay Community. Furthermore, official harrassment has been on the upswing after she became mayor . . . if she becomes more responsive in the future, I definitely would be supportive of her. Many of us are watching her next moves.

So I left the booth after that. Issues had been raised and people started talking and thinking about the problems that many people are faced with in the presentation of all-night disco. Their right to have a good time in a city where you're supposed to have a good time!

Another important point I want to bring out is that I never spoke against the police. The police were doing their jobs. The police that have worked with us all along especially deserve your respect. Any partyphile should realize that the police are not against us . . . they are our friends!

Hopefully, with issues raised, it will help create an understanding between promoters, officials, party people, Deejay's and discophiles throughout the city. Let's deal with the AFTER HOURS problem intelligently. The disco industry should not be stifled by absurd rules, calculated or coincidental.

I'd like to express my thanks to all the Deejay's and disco people who have given me support on this issue . . . and by the way, Dianne, I'd really like to have lunch with you. I'm sure we could have a nice, productive talk and work this all out! ●

IMPORTS

THE INTERNATIONAL EXPERIENCE

by Wayne Yee

This month's column focuses on the increasingly serious problem facing U.S. record companies. Disco recording (12" singles) originally recorded and/or contracted by domestic labels are increasingly finding ways out of the U.S. and returning as imported disco records.

The problems arise from the fact that album sales in the U.S. have not been doing too well. The problem results when a well known artist or one that shows potential release their LP and 12" simultaneously with the same hit. The 12" usually does better in sales because it is the disco version heard in the clubs. Since the sales of LP's have been doing somewhat poorly domestic labels have stopped, or limited their pressings of commercial 12" singles.

The reluctance of domestic labels to time their releases of LP's and commercial 12" singles has resulted in foreign licensees/subsidiaries to pick up the rights to various individual cuts from domestic LP's. These individual cuts are then pressed as 12" singles in Europe or Canada.

Subsequently, these disco records are returning to the U.S. as imports, via one-stop distributors and direct retailers/importers such as Downstairs Records, Disco World Records, Record Haven and Gramophone Records. In my talk with these dealers they have told me of the increasing complaints from the public and Deejays as well. These disco recordings sold as imports are costing the public more money to purchase.

It is evident that these commercial 12" singles sell well, but there is an issue here. Should these various labels continue to limit or stop their pressings while the foreign licensees/subsidiaries enjoy their profits from the recordings?

The domestic labels must overcome their fears and continue their pressings, and press the same 12" disco version as on the LP. The harder we make it for the public to purchase the 12", the more frustrated they will become. This frustration will eventually lead to negativity against the industry.

Many of the domestic labels who have fell victim to this phenomenon have already taken evasive measures in curbing the situation by applying force on the foreign licensees/subsidiaries. A case which is now in the courts will have effect on this issue once the ruling is passed. It is of EPIC (U.S.) vs. EPIC (Canada). U.S. label suing Canadian for their unauthorized remix of SHAKE YOUR BODY DOWN (Jacksons). We'll all be waiting the outcome of this case.

TOP 15 DISCO IMPORTS

- 1 CERRONE LIVE DOUBLE LP—Cerrone/Malligator LP
- 2 NIGHTLIFE UNLIMITED—Disco Choo Choo/Unidisc LP
- 3 DON'T LET THEM STOP THE MUSIC—Bonnie St. Claire/Redwood 12"
- 4 DON'T YOU KNOW—Brenda Mitchell, Barclay LP
- 5 OVER & OVER—Disco Circus/Flarenasch 12"
- 6 THE STRANGER—Shining Star/Unidisc 12"
- 7 MAKE ME FEEL ALRIGHT—Karen Silver/Skyline 12"
- 8 TAKE ME TO PARADISE—Kelly Marie/Pye 12"
- 9 NEVER TRUST A PRETTY FACE—Amanda Lear/Epic LP
- 10 LET ME TAKE YOU DANCING—Bryan Adams/A&M 12"
- 11 SPLASH DOWN—Stratusferic Band/Voom Voom LP
- 12 NEW YOR NUGGET—New York Nugget(Canada) LP
- 13 LIFE IS A PARTY—Michael Zeger Band/Private Stock LP
- 14 DUNCAN SISTER—THP Orchestra/RCA LP
- 15 SHAKE YOUR BODY DOWN—Jacksons/Epic 12" remix

IMPORT REVIEWS

CERRONE LIVE DOUBLE LP . . . Cerrone has a big hit on his hand with this double album set of his greatest hits and more. The concert was recently recorded live in Paris. The LP is flawless with fantastic studio sound quality recording. I project domestic crossover. This is incredibly hot.

NIGHTLIFE UNLIMITED/DISCO CHOO CHOO . . . From Canada comes a new group with a tremendously exciting LP. The LP concept is of a very pretty European Latin flavor. Suggested cuts, Loves In You, Disco Choo Choo and more.

DON'T LET THEM STOP THE MUSIC/Bonnie St. Claire . . . Produced by K. Kuelewinj comes a very nice cha-cha disco cut running 6:17 at 139 BPM. Check this cut out. This recording is originally from Holland.

LET ME TAKE YOU DANCIN/Bryan Adams . . . Produced by Jim Vallance & Bryan Adams this 12" single remix by Disco Dee Jay Jim Luongo, has been receiving very heavy response from deejays and audiences in the U.S. The cut runs 5:33 at 135 BPM.

LIFE'S A PARTY/Michael Zeger Band . . . On this their latest release, Producer, Arranger and Conductor Michael Zeger and Executive Producer Jerry Love has returned with a new sound since their last LP, LET'S ALL CHANT. Side 1, recorded in the U.S. features singer Cissy Houston. Side 2 is recorded in England and features the lovely voice of Kay Garner. The title cut, LIFE'S A PARTY runs 7:08. The new LP contains interesting and exciting electronic synthesizer and electronic piano. ●

We have it covered from head to toe!

RCA

BXL1-3312
WITCH
QUEEN
"WITCH
QUEEN"

CARRIE
LUCAS
-12"-
"DANCE
WITH YOU"
YD-11483

VICKI SUE
ROBINSON

Album
Coming

AFL1-3033
EVELYN
"CHAMPAGNE"
KING

-12"-
"NIGHTTIME
FANTASY"

PD-11442

Album
Coming

"MUSIC
BOX"

RICHARD
T
BEAR
-12"-
SUNSHINE
HOTEL
PB1-492

RCA



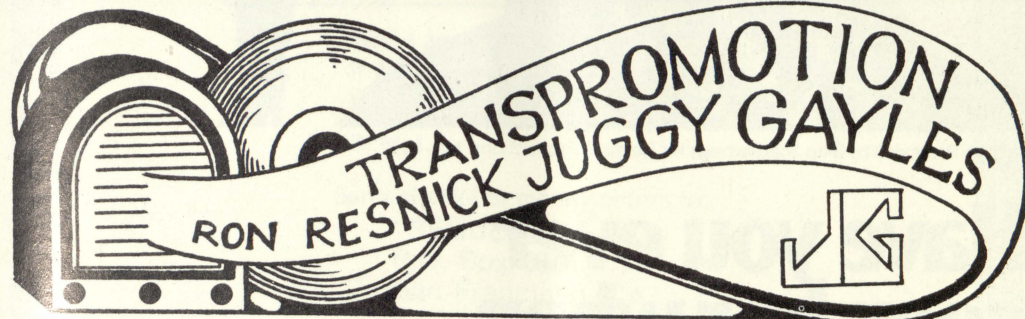
Madleen Kane Is Exploding!

From billboards on the Champs Elysees to appearances on Japanese TV, Swedish-born Madleen Kane has made her steamy arrival an international affair. Madleen's no stranger to these shores, either. She's currently exploding on impact up and down the radio dial and in every disco in town. "Forbidden Love" is the hot single; *Cheri*, the sizzling new album.

Madleen Kane. *Cheri*.

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"Dancer"	Gino Soccio	Warner Bros/RFC
"Forbidden Love"	Madleen Kane	Warner Bros/RFC
"Boogie Business"	Lamont Dozier	Warner Bros.
"Cuba"	Gibson Bros.	Mango
"Music Is My Way of Life"	Patti Labelle	EPIC
"Ain't No Stoppin Us Now"	McFadden & Whitehead	Philly Int'l
"One More Minute"	Saint Tropez	Butterfly
"There But for the Grace of God"	Machine	RCA
"Let's Go Let Go"	Kellee Patterson	Shadybrook
"Make Your Move"	Joe Thomas	TK
"Here Comes The Night"	Beach Boys	Caribou



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new album is no excep-
tion to the rule. Featuring
the disco sensation
"Music Is My Way of Life"
and "It's Alright with Me."

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"It's Alright with Me."
JE 35772
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on Epic Records
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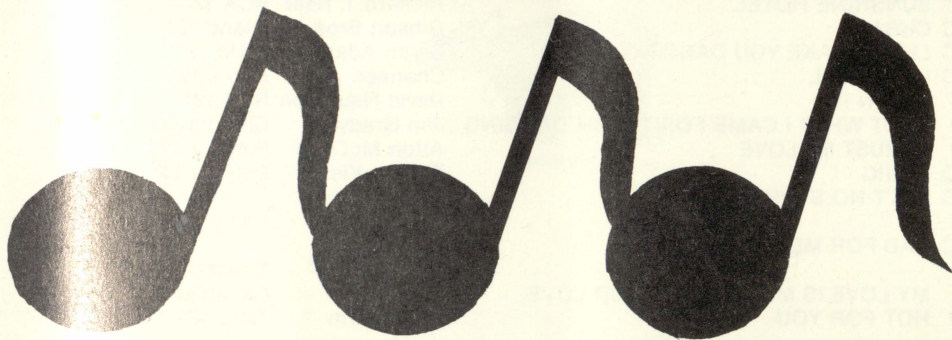
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TOP *50* CHART

May 4, 1979

TCLC	TITLE	ARTIST	LABEL/SIZE
1 2	DANCER/DANCE TO DANCE/THE VISITOR	Gino Soccio	Warner/RFC LP & 12"
2 3	MY BABY'S BABY	Liquid Gold	Parachute 12"
3 1	WE ARE FAMILY/GREATEST DANCER	Sister Sledge	Atlantic LP & 12"
4 14	SHAKE YOUR BODY DOWN	The Jacksons	Epic 12"
5 10	I WHO HAVE NOTHING/BODY STRONG/STARS	Sylvester	Fantasy LP & 12"
6 12	FORBIDDEN LOVE	Madleen Kane	Warner Bros. 12"
7 9	DANCE WITH YOU	Carrie Lucas	Solar/RCA 12"
8 5	FILL MY LIFE WITH LOVE/ONE MORE MINUTE	Saint Tropez	Butterfly LP & 12"
9 8	BANG A GONG	Witch Queen	Roadshow LP
10 38	BAD GIRLS (Entire LP)	Donna Summer	Casablanca LP
11 7	DISCO NIGHTS	G Q	Arista 12"
12 4	TAKE ME HOME	Cher	Casablanca LP & 12"
13 11	MUSIC IS MY WAY OF LIFE	Patti Labelle	Epic LP & 12"
14 13	I GOT MY MIND MADE UP	Instant Funk	Salsoul 12"
15 35	BOOGIE WOOGIE DANCIN SHOES	Claudja Barry	Chrysalis 12"
16 33	POUSSEZ	Poussez	Vanguard LP
17 23	BAD BAD BOY/NO ROMANCE JUST WANNA DANCE	Theo Vaness	Prelude LP & 12"
18 20	WALKING ON MUSIC/FIRE NIGHT DANCE	Peter Jacques Band	Prelude LP & 12"
19 22	RING MY BELL	Anita Ward	TK 12"
20 6	KEEP ON DANCING	Gary's Gang	Sam/Columbia LP & 12"
21 26	PICK ME UP I'LL DANCE	Melba Moore	Columbia 12"
22 15	LET ME BE YOUR WOMAN (Entire LP)	Linda Clifford	RSO LP
23 34	WHAT A FOOL BELIEVES	Doobie Bros.	Warner Bros. 12"
24 25	HERE COMES THE NIGHT	Beach Boys	Caribou LP & 12"
25 17	GET DANCIN	The Bombers	West End 12"
26 24	WORK THAT BODY	Taana Gardner	West End 12"
27 18	LOVE IS THE ULTIMATE/RITMO DE BRAZIL	Ultimate	Casablanca LP & 12"
28 42	HAVE A CIGAR	Rosebud	Warner Bros. 12"
29 28	FOR YOUR LOVE	Chilly	Polydor LP & 12"
30 36	GOOD GOOD FEELIN	War	MCA LP & 12"
31 39	STAR LOVE	Cheryl Lynn	Columbia 12"
32 16	KNOCK ON WOOD	Amii Stewart	Ariola 12"
33 31	THERE BUT FOR THE GRACE OF GOD	Machine	RCA 12"
34 NC	ROCK IT TO THE TOP	Mantus	SMI LP
35 27	SATURDAY NIGHT	T-Connection	TK 12"
36 19	IN THE NAVY/MANHATTEN WOMAN	Village People	Casablanca LP & 12"
37 40	LOVE & DESIRE/RUNAWAY/SPELLBOUND	Arpeggio	Polydor LP & 12"
38 21	DO YOU THINK I'M SEXY	Rod Stewart	Warner Bros. 12"
39 32	SUNSHINE HOTEL	Richard T. Bear	RCA 12"
40 NC	CUBA	Gibson Bros.	Island 12"
41 NC	LET ME TAKE YOU DANCING	Bryan Adams	A&M 12"
42 NC	I CAN TELL	Chanson	Ariola 12"
43 45	MAKIN IT	David Naughton	RSO 12"
44 30	I GOT WHAT I CAME FOR/TOUCH DANCING	Jim Grady	Chanterelle 12"
45 29	IT MUST BE LOVE	Alton McClain	Polydor 12"
46 NC	PANIC	French Kiss	Polydor LP
47 NC	AIN'T NO STOPPIN US NOW	McFadden & Whitehead	Philly Int'l 12"
48 NC	BAD FOR ME	Dee Dee Bridgewater	Elektra/Asylum 12"
49 41	MY LOVE IS MUSIC/SAVE YOUR LOVE	Space	Casablanca LP & 12"
50 49	HOT FOR YOU	Brainstorm	Tabu 12"

LINDA CLIFFORD

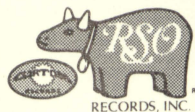
LET ME BE YOUR WOMAN

LET HER BE YOUR WOMAN!

Linda Clifford's new two-record LP is truly a masterpiece. This lovely lady's versatility is demonstrated in every cut from her pulsating rendition of "BRIDGE OVER TROUBLED WATER" to her soulful advice to the "girls" in "DON'T GIVE IT UP!" It's another chart-proven success for Linda Clifford.



LINDA CLIFFORD
LET ME BE YOUR WOMAN



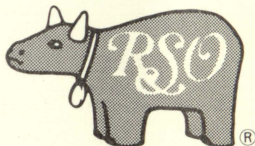
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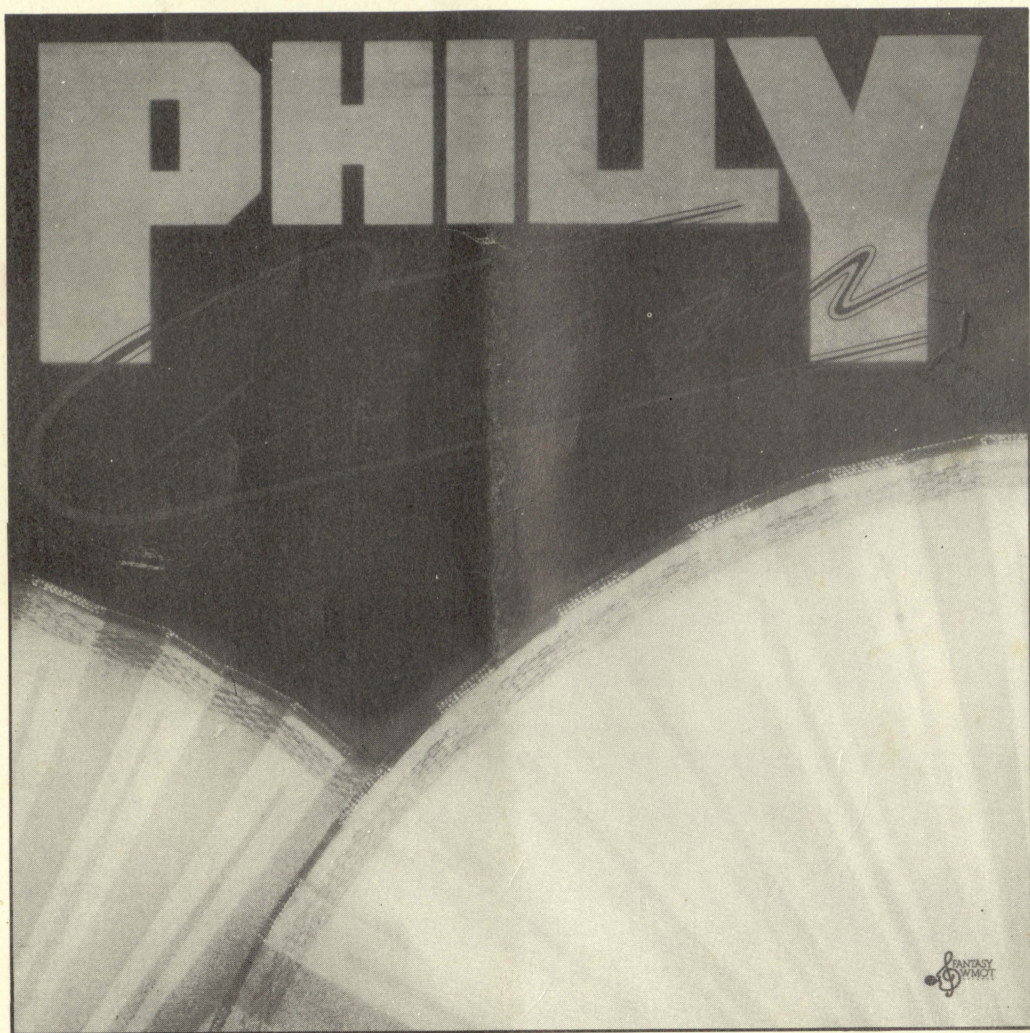
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Dancers "Jam, Jam, Jam" the floor
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