**You Make Me Feel (Mighty Real), Sylvester**

[Verse 1]
When we're out there dancin' on the floor, darlin'
And I feel like I need some more
And I feel your body close to mine
And I know my love, it's about that time
Make me feel mighty real
Make me feel mighty real

[Chorus]
You make me feel mighty real
You make me feel mighty real

[Verse 2]
When we get home, darlin'
And it's nice and dark
And the music's in me
And I'm still real hot
Then you kiss me there
And it feels real good
And I know you'll love me
Like you should

[Chorus]
Oh, you make me feel mighty real
You make me feel mighty real
Make me feel mighty real
Make me feel mighty real
Make me feel mighty real
Make me feel mighty real

[Post-Chorus]
I feel real, I feel real
I feel real, I feel real
Real real, I feel real
I feel real, I feel real, woo

[Bridge]
I feel real, I feel real
I feel real, real real
Woo, I feel real
Woo, I feel real
I feel real, real real
I feel real, I'm real real

[Chorus]
You make me feel mighty real
You make me feel mighty real
Oh, you make me feel mighty real
You make me feel mighty real

[Outro]
Oh, I feel real when you touch me
I feel real when you kiss me
I feel real when you touch me
I feel real when you hold me

<https://genius.com/Sylvester-you-make-me-feel-mighty-real-lyrics>

**I’m Coming Out, Diana Ross**

[Intro]
[I'm ... coming ... out
I'm coming
I'm ... coming ... out
I'm coming out

I'm coming ... out
I'm ... coming ... out](https://genius.com/14830492/Diana-ross-im-coming-out/Im-coming-out-im-coming-im-coming-out-im-coming-out-im-coming-out-im-coming-out)

[Hook]
[I'm coming out
I want the world to know
Got to let it show
I'm coming out
I want the world to know
I got to let it show](https://genius.com/22898948/Diana-ross-im-coming-out/Im-coming-out-i-want-the-world-to-know-got-to-let-it-show-im-coming-out-i-want-the-world-to-know-i-got-to-let-it-show)

[Verse 1]
There's a new me coming out
And I just had to live
And I wanna give
I'm completely positive
I think this time around
I am gonna do it
Like you never knew it
Oh, I'll make it through
The time has come for me
To break out of this shell
I have to shout
That I am coming out

[Hook]
[I'm coming out
I want the world to know
I got to let it show
I'm coming out
I want the world to know
I got to let it show
I'm coming out
I want the world to know
I got to let it show
I'm coming out
I want the world to know
I got to let it show](https://genius.com/22898948/Diana-ross-im-coming-out/Im-coming-out-i-want-the-world-to-know-got-to-let-it-show-im-coming-out-i-want-the-world-to-know-i-got-to-let-it-show)

[Verse 2]
I've got to show the world
All that I wanna be
And all my abilities
There's so much more to me
Somehow I'll have to make them
Just understand
I got it well in hand
And oh how I have planned
I'm spreadin' love
There is no need to fear
And I just feel so good
Every time I hear

[Hook]
[I'm coming out
I want the world to know
I got to let it show
I'm coming out
I want the world to know
I got to let it show
I'm coming out
I want the world to know
I got to let it show
I'm coming out
I want the world to know
I got to let it show](https://genius.com/22898948/Diana-ross-im-coming-out/Im-coming-out-i-want-the-world-to-know-got-to-let-it-show-im-coming-out-i-want-the-world-to-know-i-got-to-let-it-show)

[[Trombone solo: Meco Monardo]](https://genius.com/17329513/Diana-ross-im-coming-out/Trombone-solo-meco-monardo)

[Outro]
[I'm coming out
I want the world to know
Got to let it show
I'm coming out
I want the world to know
Got to let it show
I'm coming out
I want the world to know
Got to let it show
I'm coming out
I want the world to know
Got to let it show
I'm coming out
I want the world to know
Got to let it show
I'm coming out
I want the world to know
Got to let it show
I'm, I'm coming out
I have to shout, that I'm coming out
I want the world to know
Got to let it show
I'm coming, I'm coming out](https://genius.com/22898948/Diana-ross-im-coming-out/Im-coming-out-i-want-the-world-to-know-got-to-let-it-show-im-coming-out-i-want-the-world-to-know-i-got-to-let-it-show)

<https://genius.com/Diana-ross-im-coming-out-lyrics>

**To Be Real, Cheryl Lynn**

What you think ah!
What you feel now
What you know ah!
To be real!

What you think now
(I think I love you baby)
What you feel now
(I think I need you baby)
What you know ah
Oooh ah
To be real!

Oooh...
Your love is for real now
You know that...
Your love is my love
My love is your love
Our love is here to stay

What you think ah
(I think I love you baby)
What you feel now
(I think I need you baby)
What you know ah
Oooh ah
To be real!

Oooh...
Your love's for real now
You know that...
Your love is my love
My love is your love
Our love is here to stay
Yeah yeah yeah uh!

What you think ah!
(I think I love you baby)
What you feel now
(I think I need you baby)
What you know ah!
To be real!

What you think ah!
(I think I love you baby)
What you feel now
(I feel I need you baby)
What you know ah!
To be real!

It's got to be real
To be real!
It's got to be real
To be real!

((( Instrumental )))

What you think ah!
What you feel now
What you know ah!
To be real!

What you think ah!
What you feel now
What you know ah!
I love for real
To be real!

Yeah yeah ah!

...To be real!

Got to be real
It's got to be real

...To be Real

Got to be real
It's got to be real

...To be Real

Got to be real
It's got to be real

...To be Real

Got to be real
It's got to be real

...To be Real

Ah real real real
To be real
Real real...

<https://genius.com/Cheryl-lynn-got-to-be-real-lyrics>

**The Night Disco Died | The Racist & Homophobic "End" to Disco**

**Despite most of mainstream America finding itself in the midst of a disco obsession, an anti-disco riot, coined** [**“Disco Demolition Night,”**](https://www.rollingstone.com/music/music-news/flashback-watch-disco-demolition-night-devolve-into-fiery-riot-206237/) **by primarily white Americans breaks out on the night of July 12, 1979 at a Chicago White Sox baseball game, causing the second-ever forfeit in MLB history and the decided death of disco.**

**The Birth of Disco**

Disco found its roots in [nightclubs that opened up](https://visforvintage.net/2012/06/07/disco-a-complete-history/) in New York City and Philadelphia during the mid and late sixties. **These early disco clubs attracted and welcomed those who did not fit in with mainstream American WASP (*White Anglo-Saxon Protestant)* culture: folks of color and LGBTQ+ folks who were often turned away from white clubs.**

Liberated by the [Stonewall demonstrations of 1969](https://www.history.com/topics/gay-rights/the-stonewall-riots), LGBTQ+ folks flocked these clubs that allowed them to be their truest selves, embracing disco as not only a facet of Black culture, but as gay culture as well. ***And the singers and faces of disco music? Black and Brown folks in colorful, expressive, and flamboyant clothing, makeup, and hairstyles***. Themes of joy, free love, passion, lust, and admiration prominent in disco coupled with the Black and Brown faces of the genre provided young [BIPOC](https://www.nytimes.com/article/what-is-bipoc.html) (*Black Indigenous People of Color)* with positive and liberating messages and people like them to look to.

**Disco’s Popularity**

In 1971, the iconic television show, [*Soul Train*](https://www.theguardian.com/music/2019/feb/20/american-soul-train-don-cornelius), aired on national TV for the first time (it had been a local favorite of Black Chicago natives starting in 1970), becoming an instant hit with Black folks around the country. *Soul Train* complimented disco’s morals and amplifying abilities, as it also depicted Black people in a positive light: all sleek styles and healthy Afros, talented amateur dancers, incredible performers, all lead by the smooth-talking host, Don Cornelius, who initially pitched the show as “the American Bandstand of color.” The popularity of the show also meant more white people being introduced to

A. a more positive depiction of Black folks in mainstream media, and

B. Disco music, fashion, and culture.

**Between the years of 1974 and 1977, more and more white Americans became obsessed with disco.**

Even devout rock ‘n’ roll radio stations converted to being disco-only.

**Disco’s popularity marks one of the first instances in American history, since jazz, in which a music genre created and popularized by Black artists goes mainstream *and* still remains Black.** Sure, The Beegees and ABBA created countless disco hits that folks continue to dance to today, **but the genre was undeniably dominated by Black and Brown artists.**

**The Death of Disco**

Many point to [Chicago radio DJ Steve Dahl](https://en.wikipedia.org/wiki/Steve_Dahl) as the man behind disco’s demise. Dahl, then 24-years old, got fired from his job as a DJ for WDAI Chicago on December 24, 1978 after the station decided to make the switch from rock to disco and cut his morning show. Dahl was angry, but instead of turning his anger onto his former bosses or the radio station itself, **Dahl was angry at disco.**

Dahl would be rehired at The Loop radio station, a rival station to WDAI, and would lead an anti-disco crusade. He took to [destroying disco records on his morning show](https://www.npr.org/2016/07/16/485873750/july-12-1979-the-night-disco-died-or-didnt): “Back in the day when we had turntables, I would drag the needle across the record and blow it up with a sound effect, and people liked that.” Dahl constantly mocked disco on-air. Dahl’s antics grabbed the attention of talk shows that invited him on.

**“It’s not so much the music that I dislike, it’s actually the culture,”**

— Steve Dahl with Tom Snyder on the Tomorrow Show (1979)

“it’s actually quite intimidating to our audience, to myself, to most rock ‘n’ rollers because you have to look perfect, your hair has to be beautiful.” Later in the interview, Snyder and Dahl joke about writers blowing the popularity of disco out of the water because of their supposed love for going to [Studio 54](https://www.billboard.com/photos/8214722/studio-54-pictures) (a popular club at the time) and “put[ting] on a dress.”

In his book *Disco Demolition*, Dahl says he saw disco as phony and inauthentic and abhorred having to “make room for the disco format” [after being fired](https://aeon.co/ideas/the-night-when-straight-white-males-tried-to-kill-disco). Dahl’s wife Janet remembered her husband’s actions as wanting to be accepted and validated, echoed by his fans feeling “lost in a new culture of women’s liberation, Black rights, sexual liberation, and Studio 54-inspired androgyny and materialism.” Funnily enough, *disco was created by and for folks who felt the same disregard by white rock ‘n’ roll culture.*

Despite his claims that his anti-disco movement was [a harmless stunt](https://medium.com/cuepoint/disco-demolition-night-was-not-racist-not-anti-gay-3dfde114464), Dahl’s dress in army fatigues and a military-style helmet and his proclaimed anti-disco army of followers, the Insane Coho Lips, lends some sort of seriousness to his hatred of disco. **What may have been a funny joke between Dahl and his friend emboldened young white Americans to hate disco because of its popularity with and uplifting of LGBTQ+ folks and/or BIPOC.** On the topic of the Insane Coho Lips and Dahl’s impact, Tom Joyner, a Black radio DJ, said “I’ve known some people that walk down the street with something on their shirts or on the back of their jackets that says ‘disco,’ and some of his, what do you call, “Dahl’s army” or whatever they are, they almost got jumped on. [Dahl] could very well be a dangerous person.” This is evidence to the ability of Dahl’s rhetoric to be taken as racist and homophobic by his followers.

**Disco Demolition Night**

Soon enough, Steve Dahl’s radio show caught the attention of Mike Veeck. Veeck’s father, Bill, owned the Chicago White Sox at the time and held all sorts of crazy promotions at the games to encourage ticket sales. Bill Veeck invited Dahl to host a “Disco Demolition Night” on July 12th during a double-header game to promote ticket sales—anyone who brought a disco record to be blown up by Dahl with them would only pay 98 cents for entry.

Jim Maines, a white witness to the riot, remembers a rowdy crowd using [disco records as Frisbees](https://www.npr.org/2016/07/16/485873750/july-12-1979-the-night-disco-died-or-didnt). Vince Lawrence, on the other hand, was a Black usher and aspiring musician and he hoped to be able to take a few disco records home with him. Lawrence recalls being [one of the only Black folks](https://www.npr.org/2016/07/16/485873750/july-12-1979-the-night-disco-died-or-didnt) out of the 50,000 people who attended that game. Lawrence also recalls the types of records that were brought to Comiskey Park: ***“Tyrone Davis records, friggin' Curtis Mayfield records and Otis Clay records, records that were clearly not disco,” but music by Black people.***

As the first game ended, Dahl, dressed in military gear, took centerfield and began to fire up the crowd on the mic: “these disco records that you brought tonight, we got ‘em in a giant box, and we’re gonna blow ‘em up *real good.*” And that’s what they did, to [a chant of “disco sucks,”](https://www.youtube.com/watch?v=I1CP1751wJA) leaving a crater in centerfield. The White Sox began to warm up for the second game as fans continued to cheer and rave when, suddenly, [hordes of people rushed the field](https://www.npr.org/2016/07/16/485873750/july-12-1979-the-night-disco-died-or-didnt), stealing bases, sliding down the foul poles, [attempting to break into clubhouses](https://www.vice.com/en_us/article/8xzke5/disco-demolition-night-was-a-disgrace-and-celebrating-it-is-worse), and lighting fires. Sox player Steve Trout remembers [almost being hit](https://aeon.co/ideas/the-night-when-straight-white-males-tried-to-kill-disco) by a The Village People record that came careening from the stands. Vince Lawrence recalls a stranger running up to him, [breaking a disco record in his face](https://www.npr.org/2016/07/16/485873750/july-12-1979-the-night-disco-died-or-didnt), and screaming “Disco sucks! Ya see that?,” as if he were a physical representation of disco. Unsurprisingly, the White Sox were forced to forfeit the game.

The chaos descended into a full-blown riot, ending with 39 people arrested and a once-raging bonfire smoldering in the grass. Even Andy Lansing, one of the white witnesses, remembers the event [not feeling “completely safe.”](https://www.youtube.com/watch?v=DyBkNpR3_vU) The riot would be [celebrated 40 years later](https://www.robertfeder.com/2019/05/23/white-sox-celebrate-disco-demolition-40-steve-dahl/) during pride month of 2019, with Steve Dahl throwing the first pitch at a White Sox game and 10,000 commemorative “Disco Demolition Night” t-shirts being given away.

**Today’s Reflection**

Dahl and defenders of the anti-disco movement continue to label the riot as harmless and the movement itself as simply coming to the defense of the genre of rock ‘n’ roll and its listeners who felt they did not belong in the world of disco. Dahl calls for viewing this movement through a 1979 lens, but even then, witnesses of the riot understood its racist and homophobic undertones. “Your most paranoid fantasy about where the ethnic cleansing of the rock radio could ultimately lead… White males, eighteen to thirty-four are the most likely to see Disco as the product of homosexuals, blacks and Latins, and therefore they’re the most likely to respond to appeals to wipe out such threats to their security,” said [*Rolling Stone* music critic Dave Marsh](https://www.vice.com/en_us/article/8xzke5/disco-demolition-night-was-a-disgrace-and-celebrating-it-is-worse), an attendee of the Disco Demolition Night promotion.

 Newspapers and magazines talked about disco culture being on the decline and all-disco radio stations reverted back to rock ‘n’ roll. In actuality, disco was still being listened to and played by the mainstream, but it was being marketed as [“dance music.”](https://www.youtube.com/watch?v=DyBkNpR3_vU) Over the next two decades, [disco music would evolve](https://afropunk.com/2018/10/house-music-is-black-american-music/) into house music and techno through the genius of Black artists in Chicago and Detroit.