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PR AND MANAGEMENT IN THE GLOBAL DISCO HISTORY THROUGH COMMUNICATION & LEGAL PRISM

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In the article presented the author’s version of Disco history as social phenomenon. In this science publication with with historical and legal position the author examines the Disco as a multi-level construct in a complex system of social technologies and organizational communications. The author analyzed the business model of Disco taking into account the role of music-publishing corporations. Also particular attention is paid to characteristics of the main participants in “Disco Revolution” (performers and producers). The author outlines the priorities of the information strategies to promote the phonographic releases, including special role of PR-technology and “feedback” in the Disco business. As a result of carrying out research the author offered an understanding of Disco as a complex cluster in

system of social technologies and music communications, which formed stable rules appear certain historical and legal patterns.

It's stated that Disco phenomenon in its classical form was existing one more decade (1972-1982) where no more than 4 years (1976-1979) were the most actual. From the 1980, Disco music was studio-oriented program of producers. It's proved the priorities of informational strategies for phonographic realize including the outlining of the especial PR-technologies and "feedback" in Disco business. As the result of research performance, author offered the Disco understanding as difficult cluster in the system of social technology and musical communications where certain historical and legal regularities are formulated.

Key words: music, disco, rock, funk, soul, recording, label, music industry, management, communication law.

ПИАР И МЕНЕДЖМЕНТ В ГЛОБАЛЬНОЙ ИСТОРИИ ДИСКО СКВОЗЬ КОММУНИКАЦИОННО-ПРАВОВУЮ ПРИЗМУ

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В статье представлена авторская версия развития истории диско как социального феномена. В этой научной публикации с историко-правовой позиции автор рассматривает диско как многоуровневый конструкт в сложной системе социальных технологий и организационных коммуникаций. Автором проанализирована бизнес-модель диско с учетом роли музыкальных корпораций. Особое внимание уделяется характеристикам основных участников «диско-революции» (исполнителей и производителей). Обосновываются приоритеты информационных стратегий для продвижения фонографических релизов, в том числе подчеркивается особая роль PR-технологий и «обратной связи» в диско-бизнесе. В результате проведения исследования автор предложил понимание диско как сложного кластера в системе социальных технологий и музыкальных коммуникаций, в котором сформированы определенные исторические и правовые закономерности.

Ключевые слова: музыка, диско, рок, фанк, соул, звукозапись, лейбл, музыкальная индустрия, менеджмент, коммуникационное право.

ПІАР І МЕНЕДЖМЕНТ В ГЛОБАЛЬНІЙ ІСТОРІЇ ДИСКО ЧЕРЕЗ КОМУНІЦІЙНО-ПРАВОВУ ПРИЗМУ

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У статті представлено авторську версію розвитку історії диско як соціального феномену. У «диско» були особливі соціальні передумови. Двері до нової субкультури були відкриті фанк-музикою. Диско як особливе соціальне явище виникло в Нью-Йорку у середовищі гомосексуалістів. Геї прийняли ідею «чорних танцювальних вечірок» 1950-х рр. і в межах мегаполісу, починаючи з початку 1970-х рр., створювали певні соціальні острівки, якими і стали приватні диско-клуби – «дискотеки». Так нью-йоркська гей-спільнота через колективний екстаз втримала бажану деперсоналізацію, що почасти сприяло свободі вираження думок. У цій науковій публікації з історико-правової позиції феномен диско автор розглядає диско як багаторівневий конструкт в складній системі соціальних технологій та організаційних комунікацій. Диско-бізнес розглядається як частина світового шу-бізнесу, що особливо розвивалася у 1970-1980-ті рр. Генераторна функція диско-музики стрімко поширювалася по всьому світу. З 1977 р. в США піднявся справжній «диско-ураган», що впродовж року стрімко перекинувся на Європу і далі практично на весь світ: за два роки число подібних диско-закладів збільшилося від однієї сотні до 18 тисяч. З 1978 р. звук диско-музики почав змінюватися після впровадження цифрового синтезатора – мікропроцесорного музичного інструменту. Золота ера диско в основному закінчилася в 1979 р. Наприкінці 1979 р. фірми грампласту виявили, що їх склади буквально забиті платівками із записом диско-музики – більше їх ніхто не купував. Тоді грамофонні компанії почали оприлюднювати списки диско-музикантів, від чийх послуг рекорд-лейбли мають намір відмовитися. У цей період багато невеликих лейблів потерпіли фінансовий крах і закрилися. Поряд із цим трендом у США почали стрімко виникати підпільні студії, пов'язані з власниками радіостанцій середніх хвиль, які поширювали нелегально виготовлені копії наймодніших дисків. Так доведено, що нелегальні технології завжди були супутніми комунікаціями музичного звукозапису, що супроводжується окремими правовими коментарями. Таким чином, диско-індустрія показана як системна сукупність форм індустрії розваг (вистави, концерти, фестивалі, шоу, теле- і радіопрограми, преса), професій (продюсер, артистичний менеджер, промоутер, звукорежисер, музичний адвокат), підприємств (нічні клуби, дискотеки, концертні зали, студії звукозапису). Диско-комунікації – у вузькому аспекті – це виробництво дисків будь-якого виду: від вінілових до цифрових (комунікаційний зміст). У цьому значенні існує закономірність: комунікаційна складова суспільних відносин по створенню (запису й виробництву) дисків і передачі останніх до продавців, з моменту придбання покупцем хоча б одного примірника аудіопродукту форматується на комунікативну складову і перетворюється на диско-комунікації в широкому змісті, тобто соціальну взаємодію різних форматів (за видами споживання музичної продукції), об'єктом або основним чи додатковим предметом якої виступають вінілові та оптичні диски з музичним аудіозаписом. Найбільш вузьким залишається тлумачення диско-комунікації виключно з жанрових підстав, тобто комунікації як першого, так і другого виду, у сфері музики стилю «диско». Автором проаналізувала бізнес-модель диско з урахуванням ролі музичних корпорацій. Особлива увага приділяється характеристикам основних учасників «диско революції» (виконавців і виробників). Розвиток диско-музики й практики звукозапису більшою мірою мотивувався винятково комерційними інтересами дискобізнесу, що й призвело до кризи жанру на початку 1980-х рр.

Підкреслюється особлива роль у диско-бізнесі продюсера, зокрема, виконавчого – одного з основних суб'єктів звукозаписувального процесу, яким може бути як один з керівників студії звукозапису (рекорд-лейблу), так і «звичайний» інвестор. Розкрито, що, як правило, виконавчий продюсер спостерігає за фінансовими, адміністративними та творчими аспектами виробництва фонографічного продукту, але не бере безпосередньої участі у технічних питаннях. Розглядаються окремі персоналії, що вплинули на хід розвитку диско в системі індустрії розваг. Констатується, що феномен «диско» у своїй «класичній» формі проіснував одне десятиліття (1972-1982), з якого найбільш активними стали всього чотири роки (1976-1979). З 1980 р. диско-музика остаточно стала студійно орієнтованою програмою продюсерів. Обґрунтовуються пріоритети інформаційних стратегій для просування фонографічних релізів, в тому числі підкреслюється особлива роль PR-технологій і «зворотного зв'язку» в диско-бізнесі. В результаті проведення дослідження автор запропонував розуміння диско як складного кластера в системі соціальних технологій та музичних комунікацій, в якому сформовані певні історичні та правові закономірності.

Ключові слова: музика, диско, рок, фанк, соул, звукозапис, лейбл, музична індустрія, менеджмент, комунікаційне право.

In communications is contained the magic of *Disco* – from light to sound – and also sexual energy... It's a not only dance power...

I was born in June 30th 1966. This day THE BEATLES made historic show at the Nippon Budokan Hall in Tokyo (the records of night's concert were released in Japan as first bootlegged video). But there was some kind of beat magic. At all times, the musical culture was a mirror of mood and state of mankind. Nowadays recording continues to be a critical factor in the formation of electronic culture and an integral part of the intangible cultural heritage of every country.

Audiovisual culture, the development of which was due to the gradual development of the art technical capabilities, is a unique phenomenon of a global culture of the XX century. Various issues related to the disco culture, viewed from different perspectives – aesthetic, musicological, art, social and philosophical.

The literature on disco has been shaped by its shifting historical status. D.L. Makowski wrote in the thesis that between 1974 and 1977, *only three books* describing the disco craze went to print... (her own assertion this number does not include at least five books on roller disco or fictionalized depictions of disco) [15, p. 11], but but this is not quite true. First of all we should note the books of such *Disco researchers* as: Abe Peck, Michael O'Harro, Albert H. Goldman, Karen Lustgarten, Jack Villari and Kathleen Sims Villari, Roy Madrid, Janet J. Jasek, Ray Fox-Cumming, Kitty Hanson, Andy Blackford, Denny Terrio, Alma Heaton and Don Zimmerman, Ann T. Kilbride, Maxine Polley, Jennifer Meloney, Carter Lovisone, Bruce Pollack, Leonard McGill, Ronald W. Lackmann, Dennis Fallon, Radcliffe A. Joe, David See, John-Manuel Andriote, Joseph E. Illick, Tim Lawrence, Peter Shapiro, Ron Galella, Larry Harris, Alice Echols, Johnny Morgan, Steve Guttenberg and Lisa Passen, James Arena, Nelson George, David Hamsley etc.

Many authors declared their book to be the “first” available guide on the disco dance craze, and others tried to assert a sense of authority and authenticity. Review of the literature leads us to conclude that the knowledge of *Disco* as a social phenomenon because of its inexhaustible power of social and inter-cultural influence should be studied in the framework of the many areas of research and basic sciences. At the same time, a special role in such studies is given to the knowledge: A + M + C, i.e. about Arts (*Cultural factor*), Music Management (*Economic factor*) & Communication (*Sociotechnological factor*).

The object of this study is *Disco* as a special element of the global system of social technologies in the music communications subsystem. Subject of our publication – from the perspective of communication and cultural knowledge retrospective study as a complex multilevel of *Disco* phenomenon in the context of his musical relationships in the second half of the XX century. The research problem is the construction of socio communication model (or concept) “Disco” as a single system. Methodological support of research was based on the combined use of scientific and special methods used in the theory of communication with the combination of the different approaches used in cultural studies and art history. The reliability, representativeness and originality guaranteed volumetric analysis of empirical data. So, below in a concentrated form is proposed the main results of the study.

The term “Pop Music” is broader in scope than the term “Rock Music”.

On the one hand, the concept of “Popular Music” and “Pop Music” are correlated as a whole and part, and the other hand is quite different phenomena, where there is a visible correlation: Pop Music is part of Popular Music; Rock Music is part of Pop Music. All this gives a reason to believe that disco music is not only a part of pop music, but takes its own sector in rock music. Pop Music is a communication. We rephrase this way: “Disco is a super communication more & more”. It is following that no musical, but the communicative

aspect of disco is crucial. Disco includes over 70 subgenres... Disco intruded into the life of the company, acts deep.

Since 1965 on the basis of social protest the so-called “Underground Pop Music” emerged. Until the early 1970s in the U.S., the rock was a single organized musical communication. The late 1960’s – early 1970’s it is positioned as an aesthetic revolution – the period of the revival of audiovisual art. After the groups born in the 1970’s, knowing as already media a new sound of the music & dance revolution, nothing in the world could not remain unchanged.

The term “DISCO” was loved by many in the 1970’s, it was a reference to a style of music that was played in the Night Clubs. They, in turn became known affectionately as “DISCOS”, as in “I’m going to the DISCO”. It was there that we heard “DISCO Music” [1]. Now we need to understand the etymology of the terms “Disc” and “Disco” (or “Disko”). Disco is music that is intended primarily for dancing, where rhythmic pattern are built around and frequent the same beat with a dominant role of keyboards and vocals. Disco music is a child of the big city, his cradle – a huge Recording Studio...

Disco, discotheque, discos ... discs (the main products of sound recordings) are interconnected not only on the mental level, but also a powerful organizational and structural unit. Disco party is a special sociocommunicative event. The influence of disco music was amplified by emotional and psychological resonance of the audience: each subject feels himself in an environment of like-minded people that aggravates and multiplies the response to a given disco jockey rhythm of dance songs.

In order to be able to answer those questions, we will start by presenting the communicational model of disco. The confluence between musicians and inventors goes back hundreds, if not thousands of years... Disco audience is a social community that has been created on the basis of interaction with the Communicator. Disco party are partners of a collective dance (the same type of character movements), however, the mutual acoustic coupling is minimized, which contradicts one of the main goals of leisure in the disco – interpersonal communication. The audience is an element of the communication process, which in this case are visitors discotheque and the DJ sends them the message. Contact audience of music fans can be structured into three types: kindly, searchers and unwelcomes.

Disco-comment is helps to keep the listener’s attention. One of the important elements of the disco-comment is the “Teaser”, that is “Crush”, special advertising bait. Such communicative tweaks help to hold the attention of listeners. The proposed socio-communicative technologies used in the discotheque we recommend to assume direct purpose, because they are aimed to the implementation of action-complexes in the dyad “*Subject (Disc Jockey) – Object (Discos Visitors)*”.

The process disco-communications can be considered as a social structure consisting of five elements: source of information (the disco song), transmitter (DJ is communicant, seeing he transmits disco-information), communication channel (discotheque, disco-club or private disco party), recipient (recipients are disco visitors, getting disco-information) and dance destination. Consumers of information in audio form are the participants, and consumers of visual information – the audience. Accordingly, users of the information system, which is a disco, can be named disco subscribers. Disco party is a specific communication and significantly different from others phenomenons in the entertainment industry. On discotheque we can have distinctiveness of interpersonal communication.

There is no doubt that the basic word for “Disco” became the word “Disk” (in American) / “Disc” (in English is imposes us more). The disc is a flat circle or object into a flat circle. From the position of sound symbolism disc with a hole inside means the cycle of the cosmos with the center. It’s symbolizing the void, transcendent and unique essence. The term “Phonograph” was used in the early twentieth century to describe the “Disc Player” and “Discophone”. In the 1930’s the word “discoteque” in the slang of French jazz fans meant “a gathering of jazz lovers”. It is sometimes said that the term “Disco” was an abbreviation of the French word “Discotheque” (storage of discs). Disco music has universal nature, because genre of its category denoting industrial and machinesone pop music for discotheques (rhythmic dancing). It is difficult to finally determine the time and place of the first discos in the world, analyzed sources illuminate different opinions about this: 1930’s, early 1940’s, 1947, 1953, 1959, 1964, 1969 years Until the early 1970s the term “disco” in another sense – as a collection of discs (LPs), which have steadily entered the lexicon of music lovers. Subsequently, the term “disco” music lovers began to understand a style of music with the rhythm of 100-120 beats per minute.

Mobile disco, which has become an important part of musical culture, is called “Sound System”. It is the “Sound System”, appearing in the 1940’s contributed to the development of nearly all genres of modern pop music. Such communication is technologically enabled speedy way to make a disco anywhere. It’s a mobile discoteque with a minimum of material and technologic effort. And also was moneyed bonus. It received a special development in Jamaica, where the important role played DJs that are called “Selectors”.

Since 1961 in France ten years the journal “Disco Revue” was published. It was specialized on the information in the field of rock music. Until the mid-1960’s in the US there were about 500 disco-clubs as special Dance Party bar... [28] Since the beginning of 1970’s generator function of discos was rapidly spread around the world. Until the mid-1970’s, the number of restaurants increased to 18 thousand. From December 1970 to 1978 in the UK monthly music magazine “Disco 45” was published. In particular, on the pages of publications there were printed the lyrics of popular songs of the time. In the editorial of this magazine in 1971 John Lennon addressed the letter. He requested to send him original comics under the name “E.C. Ryder”. From 1971 to 1982 on channel ZDF German TV Broadcast had a special entertainment program called “Disco”. Sometimes they mark that the term “disco” appeared on 13 September 1973 in an article in “Rolling Stone” magazine the first time that and it was devoted to the new York club scene. As you can see, the term “Disco” was already widely used long before the “Disco Revolution”. In October 1975 notable discos included “Studio One” in L.A., “Leviticus” in N.Y. and “The Library” in Atlanta [8].

Who has to bear the responsibility for the rights of the term “DISCO”?

We think at first – a DJs and PR! Persons, who exercise public performance recorded exclusively on vinyl sound platters, and later also on digital media (“surrogate being a DJ”) musical works, as with changes or without changes in musical audio equipment with a special remote, are calling DJ (*Disc + Jockey*). DJs announce a musical program using a certain number of discs and separate additional components which may be pre-recorded on cassettes, reels or CDs. They mainly work in disco-clubs, radio and private dance parties. The term “Tape Jockey” is rarely used as the kind of DJ activity. Because record sales were often dependent on floor play in clubs, DJs were also important to the development and popularization of disco music. Notable DJs include Rex Potts (Loft Lounge, Sarasota, Florida), Karen Cook, Jim Burgess, Walter Gibbons, John «Jellybean» Benitez, Richie Kaczar of Studio 54, Rick Gianatos, Francis Grasso of Sanctuary, Larry Levan, Ian Levine, Neil «Raz» Rasmussen & Mike Pace of L’amour Disco in Brooklyn, Preston Powell of Magique, Jennie Costa of Lemontrees, Tee Scott, Tony Smith of Xenon, John Luongo, Robert Ouimet of The Limelight, and David Mancuso [25].

One of the influential DJs and remixers who helped to establish what became known as the “Disco Sound” included David Mancuso and Nicky Siano. The rising popularity of disco came in tandem with developments in turntablism and the use of records to create a continuous mix of songs. There are some DJs organizations – NADD (“National Association of Discothèque Disc Jockeys” and “National Association of Disco DeeJays”), NADJ (“National Association of Disc Jockeys”) and others.

“Disco” was a particular social background. The most emotionally tangible direction of popular music of black Americans, which emerged in the late 1950’s in the southern United States under the influence of the traditions of jazz vocal improvisation and spirituals, combining elements of R’n’B and Gospel music, was Soul. Subsequently it underwent continuous styling and eventually arid gave two main areas: Jazz Soul and Pop Soul. Another of musical prototypes of disco was salsa, so the original name of the music disco in English sounded like “Salsoul” – music genre, popular mainly in Latin America and among the natives of it, which in the early 1970’s became a conglomerate of rhythmic Latin music (Cha-Cha-Cha, Bolero, Mambo) and the “Black Soul”. In a more narrow sense the term refers to a style developed in New York during the 1960-70’s by Cuban and Puertoricensis immigrants.

From 1950’s in Western Europe and the USA mass leisure industry rapidly reformed virtually on a single sample. The door to a new subculture were discovered by *Funk Music*. In the 1960’s, in contrast to the rapidly growing commercialization of rhythm and Blues in the southern United States the formation of a funk began. Funk joined an audience that was tired from guitar solos and rhythms of Boogie-Woogie. The most popular became the bands SLY & THE FAMILY STONE and EARTH, WIND & FIRE. At this time, and later funk influence on rock and jazz, determining the birth of new subgenres. Funk Rock is generally called a “musical revolution, which lasted for nearly half a century” [26, p. 23]. And really Rock music did not escape the influence of funk.

Sometimes they think “Disco” is simplistic dance kind of funk where rhythm is built around the same beat with a dominant role of keyboards and vocals. In the early 1970s, the evolution of funk-rock, followed by the rapid development of Disco, helped to build bridges between Black and White worlds.

In 1970’s, Funk Rock and Disco helped to build bridges between black and white world, it was manifested in the slogan of the American pioneers of funk-rock MOTHER’S FINEST – “One nation, one rhythm” [26, p. 24], which is ridiculous projected as a universal, visual, universal, and magical way out of political crisis.

On this basis, sooner or later, but the special music had to appear, which was addressed exclusively to the disco-clubs. This music was called “Disco”.

Between 1970 and 1973 private party and public discotheque DJs were required to search hard for their music, as record companies were unaware of the nascent dance market and appropriate tracks were in short supply [13].

Disco music has the official year of birth – 1972, that year it was released the song “Love’s Theme” group LOVE UNLIMITED ORCHESTRA. This track had reached the tops of the global charts and entered the history of global pop music as the first disco song. Some researchers have identified other options of first disco track: “Soul Makossa” (1972) by Manu Dibango, “One Night Affair” (1972) by Jerry Butler and “Rock the Boat” (1973) by THE HUES CORPORATION.

Disco was developed almost simultaneously in the U.S. and Europe, but American disco was still primary. In the world press the first article about disco appeared in September 1973 in the magazine “Rolling Stone”, and in 1974 the first radio show was aired dedicated to disco music entirely.

During the week of 26 July 1975, Van McCoy’s song “The Hustle” hit number one on the Billboard Hot 100 chart. That same Saturday, the Chicago Tribune’s Tempo section kicked off a new feature called “The Saturday How” with simple and easy instructions on “How to Hustle without Hassle” [7].

In July 1977, the song of Donna Summer “I Feel Love” became the first world big hit with synthesizer phonogram [2]. Actually dance music was not a new phenomenon. For “Disco” is characteristic sound that is close to Funk and Soul. The disco style was maturing throughout the decade.

The “Disco Sound” was much more costly to produce than many of the other popular music genres from the 1970’s. Disco hit the TV airwaves with *Soul Train* in 1971 hosted by Don Cornelius, then Marty Angelo’s *Disco Step-by-Step Television Show* in 1975... [17, p. 344].

In a parallel development, European producers started to release disco recordings in 1975, and their collective efforts soon acquired the label of Eurodisco. Silver Convention demonstrated the shift was aesthetic as well as geographical when “Fly, Robin, Fly” featured a strikingly heavy four-on-the-floor bass beat along with a clipped female chorus, and Giorgio Moroder and Pete Bellotte entrenched Eurodisco’s thudding four-on-the-floor bass drum motif when they recorded “Love to Love You Baby” with Donna Summer [13].

Since 1977 in the U.S. “Disco-hurricane” began that during the year it rapidly turned over on Europe and then practically to the whole world: in two years the number of such disco establishments had increased from one hundred to 18 thousand. After the music of the film “Saturday Night Fever” (1977) with John Travolta in the lead role and BE GEES’ disco hits on the soundtrack millions of children all over the world stopped dreaming to become a rock guitar players, and strived to be acrobatic disco dancers. In 1975 the American youth filled disco fever. In 1975 in New York appeared the centralized method of music distribution, “The Record Pool” or “Music Pool” through which DJs get music news. In 1976-1979 disco rhythms occupied more than 70% of music publications of the record companies. About the same percentage of time it was devoted to them in the music of American, British and West-German radio broadcasts. In 1977 a real “Disco-hurricane” from US was spread around the world...

Now it can be stated that the phenomenon of “disco” in its “classical” form existed for a decade (1972-1982), it was the most active only four years (1976-1979). Since 1980 disco music finally became a master oriented program of producers – the complete opposite of rock music, which always emphasized the powerful “live” sound of electric music. Rock and disco come from the same root – rhythm-and-blues, only with the difference that “disco” took advantage of the newest for that period pop kind soul with playback on electronic computers sound. But the difference between rock and disco was more than purely technical otherness: “Rock music was a direct aggressive macho, while disco music remained sensual and effeminate as a languid novel” [22, p. 156].

Now... about a sexual side (!) of Disco.

Diana L. Mankowski in your dissertation said: “Disco offered women an erotically charged, assertive expression of sexuality influenced by the contentious relationship between feminism and sexual freedom. Participants navigated a tricky path between sexual subjecthood and objecthood, between defining one’s own sexuality while avoiding sexual exploitation. Disco’s cultural influence also threatened and reshaped dominant modes of masculinity, representing a conflicted and uncertain response to the demands of feminism that challenged and redefined masculine ideals for both whites and blacks while opening avenues for the demonstration and (limited) acceptance of gay pleasure and style” [15, p. 11].

Was disco music really a force for social change? The disco era, long dismissed as a time of hedonistic excess, has been gravely misunderstood [23]. Revisionist historians now argue the era was in fact an important time of protest: liberating gays, blacks and women [4].

Discoteca truly was a force for liberation!

The early disco was largely an urban American phenomenon. The genre of music was popular from the mid to late 1970’s.

Some researchers had noted that “Disco” as a special social phenomenon emerged in New York in 1973 appeared in the environment of homosexuals, people of traditional sexual orientation didn’t let up in disco halls. The musician’s trade-unions had refused to serve such institutions. Gays took the idea of “Black Dance Parties” of the 1950’s and in the mega-polis, since the early 1970s, created certain social islets, which have become private night dancing clubs – “Discoteques”. Discos became successful communication phenomenon that quickly transformed from a marginal underground to a posh craze for *Yuppie*.

By the summer of 1974 all the elements of gay glitterball culture were coming together – the music, mix, drugs, lights, sound systems, and an unmistakable uniformity of dress. A four years later VILLAGE PEOPLE became the ambassadors of gay macho to the rest of the world. Disco was instrumental in the development of gay macho, but its leading gay performers positioned themselves differently in relation to it. Yet initially, many heterosexuals, accustomed to thinking of homosexuals as limp-wristed, lisping girly men, took the disco group’s hyper-masculine presentation at face value [9, pp. 302, 329].

Discotheques used colorful dance costumes unusual lighting conditions. Often the entertainments took hallucinogens. So the New York gay community through collective ecstasy has got the desired depersonalization, it partly contributed to the freedom of expression. The most famous discos were “Warehouse” and “Paradise Garage” and, of course, the infamous institution of this kind – “Studio 54” – cult night club and the world famous disco, famous for its legendary parties, hard face-control, deviant sexual intercourse and excessive drug use. “Studio 54” opened in 1977 in New York in a former theatre and in 1986 this disco-club is closed. “Studio 54” was notorious for the hedonism that went on within; the balconies were known for sexual encounters, and drug use was rampant. Its dance floor was decorated with an image of the “an in the Moon” that included an animated cocaine spoon [11; 20].

Legs McNil, founder of the fanzine *Punk*, was quoted in an interview as saying, “the hippies always wanted to be black. We were going, “fuck the blues, fuck the black experience”. He also said that disco was the result of an “unholy” union between homosexuals and blacks. Steve Dahl, who had spearheaded “Disco Demolition Night”, denied any racist or homophobic undertones to the promotion [21, p. 154].

“Disco phenomenon poses a specific purpose: to give the opportunity to experience the pure “baser emotions” in an atmosphere of general tolerance. Sexual taboos finally defeated. Homo- and heterosexuals gain complete freedom in the rhythm of the music tempo. This is not a form of entertainment, but a way of life...” (Daily News, 1987). Disco fashions were very trendy in the late 1970’s [10]. Sexuality was also a central and defining aspect of learning how to dress for the discotheque.

A parent in Chicago wrote a letter to advice columnist Dr. Joyce Brothers of the Chicago Tribune saying, “I see a commercial with little children using their hips in much the way sexy adult rock and disco dancers do”. The parent liked “rock and disco music and dancing, but not for children” [6].

Previously, we have researched processes of motivate formation and dynamics an abnormal sexual forced behavior. It was made the analyses of the main varieties deviant forms of sexual behavior leading to sexual crimes. The author investigates the processes of the formation and dynamics of a motivation of an abnormal sexual forced behavior. It is given the systematization of the typology of sexual offenders and peculiarities of their motivate sphere.

We researched particularly countercultural phenomenon of sexual rebellion – from rock'n'roll, hippies and the psychedelic underground to the modern elite club. The study proved a refutation slogan «Sex, Drugs & Rock'n'Roll». Such oneness in counterculture 1960's-1970's never existed. On the one hand, in general you can agree with the conclusion D.L. Mankowski that highlighting gender and sexuality in disco's mainstream story also pushes past the standard declension narrative of disco drifting into mindless and formulaic commercialism to see instead the ways in which its mainstream expression held significant meaning and positive potential in shaping the identities and subjectivities of various groups [15, p. 12] (homosexuals and etc.). But “Disco Culture” contrary really was deterministic of abnormal sexual behavior models (so-called “social deviants”). That's why after thorough investigation of the theme we prove the necessity of long-term programme minimisation of the «phone» phenomenon, which are stimulation of the pathosexual victimisation of the youth.

There a fundamental drive in Rock, masculinity, so saying “Eggs”. “Rock With Balls” is the term conventionally refers the hard blues music-sound concept, in which the accents fall on a strong male baritone with a subtle geplatst and relatively hard rhythm section, the ability not only vocal but also instrumental by to interpret rock standards and convey a musical message from man to woman as the main addressee particular emotionally expressive way with elements of sexuality and even with certain traits coarseness (without exaggeration to «trash»). Sometimes it is noted, “*Rock without eggs – this is pops!*”

Drive is intangible, initial energy, which comes from an artist and his workers to the listener. Only drive differentiated hard-edged music from pop. It is impossible to achieve drive exceptionally strong vocals, because it is actually a powerful electric voltage, which can be passed from one to others.

Disco offered a critique of “traditional” masculinity and a new definition of “Macho”; it interrogated and disrupted the boundaries of categories such as “straight” and “gay” [16]. Disco certainly represented no utopia of freedom and acceptance, and the progressive change it did embody remains tenuous and far from complete, but it deserves recognition for the important role it played in making these ideas part of our mainstream musical landscape and everyday life [15, p. 464].

Disco was a dance-based phenomenon propelled by communities of mostly gay black men who developed an underground nightlife of their own, removed from the dominant hetero-normative spheres of leisure that made them virtually invisible as a subculture. Gay men organized dance parties at city dwellings or converged for dancing at alternative bars... *Saturday Night Fever* is limited in its representation of disco dancing as a subculture... *Flashdance* adopts the cultural significance disco had for gay men by representing immersive experiences in music that defy desires for realism. Flashdance amplifies sexual subjectivity as a performance within contexts of representation and production [27, pp. 98-99]. In the USA disco could hardly be disentangled from political developments. African Americans, gays, and women-key players in the countercultural movement of the sixties-were integral to the new culture of the night... [12].

We threw gasoline on the fire of the anti-DISCO movement! How stupid could we get. Obviously, so stupid that it ruined the term “Disco”... In today's music, across the board, the DISCO influence exists [5].

Public relations (PR) is the practice of managing the spread of information between an individual or an organization (such as a business, government agency, or a nonprofit organization) and the public [14]. Music PR – press relations – is the promotion of a new release (single, EP, LP, CD etc.), tour or other music related news to the media. If a label wants to promote a new release, they may hire a PR company for a set window of time, during which the PR company will try to generate as much press as possible [18]. With PR work directly related record producers and management. Until the mid-1970's, the producers told almost all musicians what to record (write down music). Music PR establishing mutual understanding relations between the organization and various public segments, ensuring the good functioning of the record system as a whole.

By the beginning of 1975, “ABC”, “CBS”, “EMI”, “PolyGram”, “RCA”, and “Warner Communications” controlled just over 80% of the music market, and their mutual objective was to develop a selection of superstars who would sell albums en masse. Radio DJs remained the key vehicle for generating of records sales, and as a result they, and not their discotheque counterparts, continued to receive most of the attention, as well as the vast majority of free records. Most companies, though, felt overwhelmed. “It's getting to be too much”, one PR man told Melting Pot in January 1975 [12, p. 463]. During the 1970's major and independent record labels were discovering that there was money to be made by tapping the burgeoning Disco dance music demographic. Record labels such as “Casablanca”, “TK” and others began advertising in

music trade magazines, but also in consumer lifestyle and gay oriented publications. This was done to appeal to the prospective club-goer directly and create familiarity with the record label brand.

In the second half of the 1970's Eurodisco's rising share of the disco market was bolstered when the Los Angeles-based disco label "Casablanca Records" signed up a significant number of its most prominent producers and artists [13]. After Donna Summer helped them recognize that disco could be a moneymaker, "Casablanca" collected a growing roster of disco artists, and through its emphasis on promotion became "the disco label" in the latter half of the 1970's [15, p. 67].

In addition we can call these labels that specialized in recording of Disco music in 1970's and 1980's: from *Pre-Disco* ("Funk" & "Soul")... to *Post-Disco* ("Electropop" & "New Wave") – BIG TREE RECORDS (1970), CBS SUGAR MUSIC (1970), CELEBRATION (1970), INJECTION DISCO DANCE (1971), SINUS MUSIC RECORDS (1971), STERLING SOUND INC. (1971), TICLE (1971), EMI ELECTROLA (1972), MIDI (1972), GROOVY (1973), IPG (1973), LARK RECORDS (1973), PHONOGRAM, INC. (1973), VOGUE (1973), ARIOLA MONTANA (1974), ARIS RECORDS (1974), GTO RECORDS (1974), SALSOL RECORDS (1974), GREEN LIGHT (1974), BABY RECORDS (1974), BUS PRODUCTION (1975), HARMONY (1975), IDEA (1975), OASIS RECORDS (1975), SWEET CITY RECORDS (1975), ATLAS RECORDS (1976), DISCO PIÙ (1976), GLOBAL RECORDS AND TAPES (1976), HIDDEN SIGN (1976), LOLLIPOP RECORDS (1976), MALLIGATOR (1976), MAXIMUS (1976), PRELUDE RECORDS (1976), SAM RECORDS (1976), T.K. DISCO (1976), WEST END RECORDS (1976), TOM N' JERRY RECORDS (1977), OUT (1977), ZE RECORDS (1978), MEIZON RECORDS (1979), PAPAGAYO (1979), RAMS HORN RECORDS (1979), VANGUARD DISCO (1979), DANCE RECORDS (1980), DISCO IN (1980), MATRA RECORDS / BLACK SUN (1980), MOBY DICK RECORDS (1981), HOT TRACKS (1982), ELEKTRA / DANCE CLASSICS (1984), FANFARE RECORDS (1985), ASIA RECORDS (1988) etc.

A record producer is an individual working within the music industry, whose job is to oversee and manage the recording of a disco music. Today, the recording industry has two kinds of producers with different roles: executive producer and music producer.

Moreover, record producers often combined the functions of the producer and the lawyer (in modern rock history there are many examples of successful producers – THE BEATLES, LED ZEPPELIN, DEEP PURPLE, ABBA, BONEY M. etc., specializing on comprehensive solutions of legal problems arising in a specified area of the musical economy and sometimes the manager and the sound engineer. An audio engineer is concerned with the recording, manipulation, mixing and reproduction of sound. Recording engineer – engineer who records sound. Since the mid-1990's, the Czech Studio Shaark Studio introduced the unique position of "Rock-Studio Engineer" (Pavel Hlavica, Petr Nejezchleba) [3].

One of the most influential producers in the history of popular music is considered Phil Spector (*Harvey Philip Spector*). Throughout his professional career he has collaborated with such labels as "Philles Records", "A&M Records", "Apple Records", "Warner Spector", "Phil Spector International", "Pavillion Records", "ABKCO Records", "Sony Legacy" etc. Entries made by Spector in the early 1960's, radically changed the sound of popular music, as he became a developer of the concept of "wall of sound", a pioneer of the sound effects such as Flanger, etc.

At the request of THE BEATLES Phil Spector arranged and produced their last album "Let It Be". However, the result perceived by the music public was ambiguous and aroused criticism, particularly from Paul McCartney. Lennon and Harrison, on the contrary, significant claims about the performance of Spector producer is duties did not have and continued their cooperation in the future with them – during the recording of their debut "solo". Since 1989 the name Spector is appears in the "The Rock and Roll Hall of Fame".

Below is a list of some of the main producers who have left an imprint on the history of Rock, Pop and Disco music: George Martin (BEATLES/WINGS/Jeff Beck...), Phil Spector (BEATLES/John Lennon/George Harrison...), Gerry Bron (URIAH HEEP/MOTÖRHEAD...), Mike Butcher (BLACK SABBATH/IAN GILLAN BAND...), Rodger Bain (BLACK SABBATH/BUDGIE...), Martin Birch (RAINBOW/WHITESNAKE...), Roger Glover (ELF/NAZARETH/STRAPPS...), John Burns (GENESIS/KING CRIMSON...), Roy Thomas Baker (QUEEN/THE CARS/JOURNEY...), Chas Chandler (JIMI HENDRIX/SLADE...), Rhett Davies (GENESIS/TRAPEZE/CAMEL...), Mike Chapman & Nicky Chinn (KNACK/RACEY/ARROWS/MUD/SWEET/SUZI OUATRO/SMOKIE...), Robin Black (JETHRO TULL/BLACK SABBATH...), Jeffrey Lesser (SAILOR/STARCASTLE...), Andrew Loog Oldham

(ROLLING STONES/Donovan...), Peter Gallen (LIMEY/URIAH HEPP/David Byron...), Peter Henderson (SUPERTRAMP/RUSH...), Bob Ezrin (ALICE COOPER/PINK FLOYD...), Nick Raskulinecz (RUSH/FOO FIGHTERS...), Trevor Horn (BUGGLES/YES/ART OF NOISE...), Peter Grant (LED ZEPPELIN/BAD COMPANY...), Peter Collins (BON JOVI/RUSH/Gary Moore...), Terry Brown (RUSH/CREW CUTTING/FM...), Terry Knight (GRAND FUNK RAILROAD, BLOODROCK...), David Hitchcock (GENESIS/CARAVAN/CAMEL...), Ken Scott (KANSAS/David Bowie/DEVO...), Peter Hauke (HEKTAR/PLANET P PROJECT...), Bruce Botnic (THE DOORS/LOVE/MC5...), Tony Richards (DISCODREAM & ANDRIODS/WASP...), Pete Bellotte (MUNICH MACHINE/TRAX...), Rupert Holmes (SAILOR/SHOWBIZZ...), Normand Kurtz (SHOWBIZZ/BOYS CLUB...), Gary Smith (PIXIES/THROWING MUSES...), Jeff Lynne (Tom Petty/George Harrison...), Adrian Wagner (ELO/STEAMHAMMER...), Malcolm McLaren (SEX PISTOLS/NEW YORK DOLLS...) and more...

Now we'll try highlights "Four Great Disco Producers".

- 1) In global Disco music one of the great producers is *Giorgio Moroder* (an Italian record producer, songwriter, performer and DJ). Moroder is frequently credited with pioneering synth disco and electronic dance music. *Acts, Aliases, Projects & Personalities*: BANANA CREW, BEEPERS, CHILDREN OF THE MISSION, COMMON CAUSE, DEBORAH HARRY, DONNA SUMMER, MORODIANS, GLORIA GAYNOR, HAROLD ALTERMEYER, HUMAN LEAGUE, INTERMISSION, IRENE CARA, KEITH FORSEY, LARRY LEE, MUNICH MACHINE, SPARKS, PHILIP OAKLEY, THREE DEGREES, FREDDIE MERCURY, ROCK ROMANCE, SPINACH, STAMMER the HAMMER... *Record Labels & Studios*: A&M Records, Atlantic, Ariola, BMG, Canion, Casablanca, CBS, Chrysalis, Deutsche Grammophon GmbH, Durium, Elektra, First, GMPC, GTO Records, Hansa, Logic Records, London, Liberty, MCA Records, Mercury, Musicland, Network Records, Oasis Records, Philips, Polydor, Powerplay Studios, RCA, RSO, Salsoul Records, SR International, Sugar, Virgin...
- 2) The Best German record producer and songwriter in Disco is *Frank Farian*. *Acts, Aliases, Projects & Personalities*: BERNT MÖHRLE, BONEY M., CHILLY, COPAINS, ERUPTION, FARAN, FAR CORPORATION, F. FANAN, FARINA, F. FARIN, FLORIAN, FRANK FARIAN CORPORATION, FRANKIE FARIAN & DIE SCHLATTEN, FMP, FRANZ REUTHER, GILLA, G. MART, HELMUT RULOFS, LA BOUCHE, LE CLICK, MEAT LOAF, MILLI VANILLI, MÜZKA, NO MERCY, RARIAN, ZAMBI... *Record Labels & Studios*: Altaxon, Amadeo, Arista, Atlantic, BMG, CBS, Chrysalis, Cooltempo, Creole, Delphinem, Elite Special, EMI, FAR-Soundfactory, Far Studios, FM Production GmbH, Hansa, IMP, Jupiter, L.A. Amigo Studios, L.A. Cherokee Studio, Logic Records, MCI, Music-Box, Penny, Pink Elephant, RCA, Show No Mercy, Sony Music, ZYX Music...
- 3) *Nicolas Skorsky* is a composer and producer of French Disco music. *Acts, Aliases, Projects & Personalities*: CRYSTAL GLASS, DREAM CONCERTO ORCHESTRA, HOWARD HEADBURN, JACQUES MONTY, JACQUES PENNEL, JEAN-CLAUDE PETIT, JEAN-MANUEL DE SCARANO, JIMMY GOINGS, LEROY GOMEZ, MOONSTARS, NICOLAS SKORNIK, NICKY MONO, POTOMAC, RAYMOND DONNEZ, ROZLYNE CLARKE, SANTA ESMERALDA, SKY BAZAAR, THREE DEGREES... *Record Labels & Studios*: Aavalanche, Airplay Records, Ariola, Bax Dance, Carrere, Casablanca Records, C.I.D.I.S. Louviers, Delta, Elver, Evasion Music SA, Ex Libris, Fauves-Puma, Foreign Exchange Records, JDC Records, Litratone, More Vinyl, PolyGram, Philips, Phonogram, Phonodor, SNA, Sony Records, Sterling, Versailles, Vogue...
- 4) *Marc Cerrone* is a French disco drummer, composer, record producer and creator of major concert shows. Cerrone is considered as one of the most influential Disco producers of the 1970's and 1980's in Europe. *Acts, Aliases, Projects & Personalities*: ALAIN WISNIAK, ALEC R. COSTANDINOS, AXELLE RED, BOB ASTY, BOB SINCLAR, CERRONE, C. JEREMY, C. ORCHESTRA, JOCELYN BROWN, KEY GARNER, KONGAS, LAURA BRANIGAN, LA TOYA JACKSON, LOUIE VEGA, MICHELLE ALLER, MODJO, NILE RODGERS, RAYMOND DONNEZ, RUN – D.M.C., TOTO, SIR OWN, SONIA JONES... *Record Labels & Studios*: Atlantic Records, Barclay Records, Big Tree Records, CBS, Cerrone Music, Continental Studio Paris, Cotillion Records, C. Production, Crocos Records, EMI-France, Fefee Music, Gold Finger, Hispavox, Malligator, Mediasound, NAC Company, New Age Company, Salsoul Records, Sprint, Studios Ferber, Trident Studios...

Disco songs were arranged and composed by experienced arrangers and orchestrators, and producers added their creative touches to the overall sound. Recording complex arrangements with such a large number of instruments and sections required a team that included a conductor, copyists, record producers, and mixing engineers. Mixing engineers had an important role in the disco production process, because disco songs used as many as 64 tracks of vocals and instruments.

Early records were the “standard” 3-minute version until Tom Moulton came up with a way to make songs longer, wanting to take a crowd to another level that was impossible with 45-RPM vinyl discs of the time (which could usually hold no more than 5 minutes of good-quality music). With the help of José Rodriguez, his remasterer, he pressed a single on a 10 disc instead of 7”. They cut the next single on a 12” disc, the same format as a standard album. This method fast became the standard format for all DJs of the genre [24, p. 254]. But this model has terminated its valences, whereas regardless the approach, a message is not information, namely it is not something that contains a sense by itself [19, pp. 215-226].

Recording sessions and disco records don’t just happen... Ethics, transparency and credibility are the three key values promoted in Disco Music Business.

There is enough evidence to identify Music Attorney as a separate professional group, the formation of which often comes from music producers who have a good legal education. Moreover, appeared some leading Western universities discipline “Music business” is taught in various law schools for higher vocational special training program. It would be reasonable to study the feasibility of retraining or training of new areas of legal activity regarding the implementation of protection of rights in the music industry.

Actually, the term “Music Law” refers to legal aspects of the music industry and other sectors of the entertainment industry. In general the music industry includes record labels, music publishers, merchandisers, sector “Live Events” and, of course, performers and musicians. Although the terms “Music Law” and “Entertainment Law” became widespread in the music and entertainment industry, they still cannot be considered solely as an academic definition. In the legal tradition a specific direction – the right of show business was formed gradually. The Disco phenomenon continues to interest the community, and therefore remains in the spotlight of many researchers of various specialties. Here is proposed a model of the development of disco-communications in mass culture.

The Disco phenomenon significantly supplemented and altered the structure of mass communication in society. Since the late 1950’s – early 1960’s, priority had received not technical component (initially undoubtedly played a leading role), but communication component recording. In general, the *Disco Culture* is defined as a complex, dynamic, multidimensional phenomenon of socio-communicative nature, with roots in popular culture. Disco as a social phenomenon (*music genre*) is optional (*dance*) component of mass communication and has a special nature communications. However, there is no scientific understanding of the term “Disco-communication” – we hope that our research will give some explanation. This will be advisable to introduce into scientific use the term “Disco-communication”, the content of which is seen in three areas: communication, communicative and genre.

Concepts such terms as “disco”, “disco music” and “discotheque”, although they largely overlap, but cannot be used as identical. Meaning disco as one of the major dance genres of pop music is a very narrow understanding of this phenomenon.

So, about special terminologies: a) term “Disco” refers to genre attributes (Disco Music); b) term “Discotheque” specifies on “Dancing Party” (Disco Clubbing/Discotheque/Nightclub); c) generally term “Discos” (Disco Fever) means the any social characteristics. All of these features refer to the basic term “Disco Communications” (DC). It should be noted that DC appeared much earlier than the actual Disco Music (DM), the nature of which reveal two key words: “Juke-Box” (JB) and “Disc Jockey” (DJ).

On the one hand, *Disco Connection* takes place in a social system of communications, which consists of two independent sections: 1) professional disco-communication (professional activities in the field of creation, production, distribution music audio); 2) amateur disco-communication (clubs flovent and informal meetings of collectors, other amateur activities in the field of disco entertainment and consumption of audiovisual products). However, on the other hand – the Disco-communication can be socio-communicative relations of two main types: a) creation, production, distribution of CDs, music collection etc.; b) “discos”, which right off the bat acts in the entertainment context, where the typology of carriers does not play vital importance for consumers.

Disco music in every country is unique and original, with its inherent national traditions and other key features and characteristics. In other words, we can say that the national music recording is, in equal proportions, social, political, musical and cultural face of the region. Both classifications define the communicative features of “Power of Discs” that finally gives grounds to determine in architectonic discogram two sectors – social and audio visual. Also Disco can be considered quite influential field of Media-Economics... So in 1970’s fiber optic cables have been applied first to the discos, but today – in the Global Internet Age – Disco music thanks to fiber optics on MP3-files almost instantly and free of charge can get almost any home... It’s a great communications, but may be copyright infringement. The digital-information revolution XXI century has changed the disco society nowadays. But we cannot ignore some of the legal issues connected with the digital restoration of phonographic *Disco* rarities.

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ПРАВОВА КУЛЬТУРА ЯК УМОВА ІСНУВАННЯ ПОЗИТИВНОЇ ПРАВОВОЇ ВІДПОВІДАЛЬНОСТІ ЛЮДИНИ

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У статті досліджується правова культура як соціальна детермінанта позитивної правової відповідальності людини. На підставі проведеного дослідження встановлено, що правову культуру треба розглядати у двох станах: «ідеальному» та «дійсному». «Ідеальний» стан має бути тим критерієм, на який слід орієнтуватись і за допомогою якого слід оцінювати «дійсний» рівень. «Дійсний» рівень правової культури – це той стан розвитку правової культури в суспільстві чи у конкретної особи, який є на теперішньому етапі, у цьому суспільстві. «Дійсний» рівень правової культури оцінюється відповідно до «ідеального» та може бути поділений на високий, середній і низький рівні.

Ключові слова: культура, правова культура, позитивна правова відповідальність людини, правова поведінка.

ПРАВОВАЯ КУЛЬТУРА КАК УСЛОВИЕ СУЩЕСТВОВАНИЯ ПОЗИТИВНОЙ ПРАВОВОЙ ОТВЕТСТВЕННОСТИ ЧЕЛОВЕКА

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В статье исследуется правовая культура как социальная детерминанта положительной правовой ответственности человека. На основании проведенного исследования установлено, что правовая культура должна рассматриваться в двух состояниях: «идеальном» и «настоящем». «Идеальное» состояние должно быть тем критерием, на который следует ориентироваться и с помощью которого следует оценивать «настоящий» уровень. «Настоящий» уровень правовой культуры – это то состояние развития правовой культуры в обществе или у конкретного лица, которое есть на данном этапе, в данном обществе. «Настоящий» уровень правовой культуры оценивается в соответствии с «идеальным» и может быть разделен на высокий, средний и низкий уровни.