



TIME  
LIFE  
MUSIC

## SOUNDS OF THE SEVENTIES • PUNK AND NEW WAVE

1. **Anarchy in the U.K.** The Sex Pistols
2. **Search and Destroy**  
Iggy and the Stooges
3. **Blitzkrieg Bop** Ramones
4. **The Modern World** The Jam
5. **Blank Generation**  
Richard Hell and the Voidoids
6. **See No Evil** Television
7. **Gloria** Patti Smith
8. **Roadrunner** The Modern Lovers
9. **Rock Lobster** The B-52's
10. **Human Fly** The Cramps
11. **Heart of the City** Nick Lowe
12. **Radio, Radio** Elvis Costello
13. **I Knew the Bride** Dave Edmunds
14. **Thank You Friends** Big Star
15. **X Offender** Blondie
16. **Sex & Drugs & Rock & Roll**  
Ian Dury and the Blockheads
17. **Psycho Killer** Talking Heads
18. **Jocko Homo** Devo
19. **The Modern Dance** Pere Ubu
20. **Sonic Reducer** Dead Boys
21. **Red Temple Prayer (Two Headed Dog)** Roky Erickson and Bleiballen

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WARNER  
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1. Anarchy in the U.K.
2. Search and Destroy
3. Blitzkrieg Bop
4. The Modern World
5. Blank Generation
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(Two Headed Dog)



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"RIGHT NOW!," Johnny Rotten's laughing invocation to **Anarchy in the U.K.**, put the Sex Pistols' first vinyl directly in the path of cultural history. No living in the past. No future. RIGHT NOW!

After *Anarchy in the U.K.* was unleashed—in Britain in November 1976, reaching America a year later on the LP *Never Mind the Bollocks*—music would never be the same. Storming along with other members of the new wave/punk class of '77, the Pistols permanently upset the balance of power between artist and industry, audience and performer. Under the tutelage of manager Malcolm McLaren, the Pistols and their compatriots put the magic back in three-minute singles and helped launch a now-mighty alternative music business.

Skeptics saw only safety pins, spiked hair and bad attitude, but the punks

managed the feat of putting back into music what had gone AWOL in the glitz of superstar rock: rebellion. Despite appearances, the instrumental amateurism, unmusical voices and rough edges weren't a step backward, but rather a great leap forward.

The new wave's best bands were afraid only of being ordinary.

While this collection is packed with classic tracks—records that changed the world and live on in the memories of anyone who ever learned to pogo—it doesn't contain one American Top 40 single. (The British charts would tell a different story.) Even

worse, Elvis Costello's *This Year's Model* is the only album represented here that made a serious dent in our LP charts. Unlike the output of today's so-called alternative music scene, these records meant almost nothing to the mainstream.

America basically shrugged off the new wave until it mutated into MTV



dance music in the early '80s, but the movement swept Great Britain like a fire, forcing open the charts to young groups who could ride the underground into the open. One such group was the Jam. The mod trio's raging rewrite of mid-'60s Who material initially seemed too strong a brew, but singer-guitarist Paul Weller led his team to hit after U.K. hit, including 1977's **The Modern World**.

For the stars of New York City's pre-new wave underground, chart success was never an issue; being local heroes was fame enough. It wasn't until the Ramones—punk's quintessential band—stripped rock 'n' roll down to a hook, a beat and a lurid trash-film outlook on **Blitzkrieg Bop**, their debut single on Sire Records in May 1976, that the scene began moving beyond a who-needs-them alternative.

America's response was pretty much "who needs *them*." The experiences of Television and Patti Smith, who had enthralled the New York glam-art crowd from the same stages, underscore the unpredictability of popular taste. Television's *Marquee Moon*, the 1977 album that starts with **See No Evil**, influenced

countless bands but didn't sell split in the States. Smith, who did her minimalist riff around Van Morrison's **Gloria on Horses** (1975), wound up three years later with a top-20 single co-written by Bruce Springsteen.

Richard Hell, Television's original bassist, left the group early on to form the Heartbreakers with Johnny Thunders, but the first album on which this influential figure appeared was 1977's **Blank Generation**. Hell named it, but he could never claim its rewards.

Blondie started out at downtown clubs like CBGB, Mother's and Max's Kansas City, playing modernized '60s pop—delightful but hardly the stuff of gold records. Typical of the band's first album (1976), the catchy **X Offender** was an obviously hopeless come-on to conventional taste, but Debbie Harry and the boys had the last laugh when *Heart of Glass* topped the charts in 1979. Similarly, the neurotic tension of early Talking Heads—**Psycho Killer** is one of the most inviting songs on the group's high-strung first album, *Talking Heads: 77*—while enthralling, hardly made the group suitable fare for Rod Stewart fans. Or did it?

In contrast to the young punks, Ian Dury arrived on the scene as a veteran Cockney pub-rocker (ex-Kilburn and the High Roads) in his mid-thirties. Although no manic thrasher himself, Dury shared the new wave's jaunty esprit de punk and joined the fray. More than just an anthem of indulgence, 1977's **Sex & Drugs & Rock & Roll** demonstrated the hip appeal of a funky dance beat to an audience traumatized by disco.

Oldie but goodie Nick Lowe, who had been a teenybop popster (in Kippington Lodge) and a countryish pub-rocker (in Brinsley Schwarz), was reborn as a supremely witty new wave auteur, bassist and producer when he became the debut artiste on Stiff Records. **Heart of the City**, flip side to *So It Goes*, the 1976 45 that put the label (home to Dury, the Damned, Elvis Costello, Lene Lovich, Madness, etc.) on the map, was later included on Lowe's *Pure Pop for Now* People album.

Singer-guitarist Dave Edmunds, another veteran whose music (if not life) was saved by new wave rock 'n' roll, formed Rockpile with Nick Lowe, produced the Stray Cats, Flamin' Groovies and the Everly Brothers, and began twanging out

a stack of solo albums. Lowe's frisky I **Knew the Bride** appeared on Edmunds' wonderful *Get It* (1977).

New wave might have run itself into the ground, recycling breakneck simplicity until it lost its flavor, had Elvis Costello not turned up to put song writing and great singing back in the picture. A searing indictment of broadcasting mores, **Radio, Radio** (produced by Nick Lowe) was a 1978 single and LP track (*This Year's Model*) but gained real notoriety when EC and the Attractions unexpectedly whipped it out on *Saturday Night Live*.

The do-it-yourself ethos of new wave attracted musicians whose roots were as diverse as their motives. Hailing from the college town of Athens, Georgia, the B-52's served colorful kitsch on a kinky dance-party platter, turning loopy ideas like **Rock Lobster** (presented here in its original form, from a rare independent-label 1978 single) into infectious grooves. Meanwhile, out in Ohio, Devo combined a grim futurist view, a wicked sense of humor and a frantic mechanical sound to make a unique musical statement. Although the song was rerecorded for Devo's first album,

**Jocko Homo** is from a 1977 single on the band's Booji Boy label.

Cleveland's Pere Ubu began self-releasing singles (including **The Modern Dance**) as early as 1975; this version, however, was the title track of the band's 1978 album. The Dead Boys, from the same Cleveland-band gene pool, relocated to New York before getting a record deal; **Sonic Reducer** is from their first album.

As original and anti-historical as it wanted to be, new wave didn't spring fully formed from the heads of Malcolm McLaren or Joey Ramone. The Velvet Underground, MC5, New York Dolls, David Bowie and Roxy Music all deserve "with-out-whom" credits. The Velvets made their last significant album in 1970, but the group's influence was first reflected in Jonathan Richman's Modern Lovers, a Boston group that contained future members of the Cars and Talking Heads. Recorded in 1972, **Roadrunner** was arguably America's first new-wave record and became the genre's first garage-rock standard.

If Iggy and the Stooges wrote the book on blistering punk noise—as **Search and Destroy**, from 1973's *Raw Power*, loudly

demonstrates—the power-pop chapter stars Big Star. A Memphis model for the Southeastern scene that ultimately spawned R.E.M., Alex Chilton (ex-Box Tops) and his Big Star bandmates made three remarkable albums. **Thank You Friends** is from the third, recorded in 1974. Chilton also produced **Human Fly** for the bass-less psychobilly Cramps—another Ohio-to-New York transplant.

Roky Erickson was a 13th Floor Elevator when he wrote and sang *You're Gonna Miss Me* in 1966. The Texan subsequently dropped out (spending time in mental institutions) and in the '70s released some wild-eyed singles, such as the hallucinatory **Red Temple Prayer (Two Headed Dog)** in 1975 (the original single version has never appeared in a compilation until now). Despite a 1990 tribute album, with bands ranging from ZZ Top to R.E.M. covering his songs, Erickson had no real connection to the youth/punk movement—but the new wave's stylistic strength was its embrace of adventurers and lost souls alike, no matter how far out they traveled.

—Ira Robbins

## DISCOGRAPHY

*\*Indicates highest Billboard chart position*

**1. Anarchy in the U.K.** The Sex Pistols • *Music and lyrics by Paul Cook, Steve Jones, Glen Matlock and John Rotten.* Careers-BMG Music Publishing, Inc. BMI. WB Music Corp. ASCAP. Warner 3147 (1977). © 1977 Warner Bros. Records Inc. Produced under license from Warner Bros. Records Inc.

**2. Search and Destroy** Iggy and the Stooges • *Music and lyrics by Iggy Pop and James Williamson.* Bug Music./James Osterberg Music./Screen Gems-EMI Music Inc./Strait James Music. BMI. Columbia 32111 (1973). © 1973 Sony Music Entertainment, Inc. Under license from Sony Music Special Products, a division of Sony Music Entertainment, Inc.

**3. Blitzkrieg Bop** Ramones • *Music and lyrics by Douglas Colvin, Jeff Hyman, Thomas Erdelyi and John Cummings.* Bleu Disque Music Co./Taco Tunes. ASCAP. Sire 7520 (1976). © 1976 Sire Records Company. Produced under license from Warner Bros. Records Inc.

**4. The Modern World** The Jam • *Music and lyrics by Paul Weller.* Colgems-EMI Music Inc. ASCAP. Polydor 6129 (1977). © 1977 Polydor Ltd. Courtesy of PolyGram Special Markets, a division of PolyGram Group Distribution, Inc.

**5. Blank Generation** Richard Hell and the Voidoids • *Music and lyrics by Richard Hell.* Daroff Music, Inc./Quickmix Music Inc./Automatic Music, Inc., adm. by Warner-Tamerlane Publ. Corp. BMI. Sire 6037 (1977). © 1977 Sire Records Company. Produced under license from Warner Bros. Records Inc.

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**7. Gloria** Patti Smith • *Music and lyrics by Van Morrison and Patti Smith.* Unichappell Music, Inc. a/b/o Itself and Bernice Music, Inc. BMI. Arista 4066 (1975). © 1975 Arista Records, Inc. Courtesy of Arista Records, Inc.

**8. Roadrunner** The Modern Lovers • *Music and lyrics by Jonathan Richman.* Modern Love Songs. ASCAP. Beserkley 0048 (1976). © 1976 Beserkley Records. Courtesy of Beserkley Records.

**9. Rock Lobster** The B-52's • *Music and lyrics by Frederick W. Schneider, Ricky N. Wilson, Cynthia L. Wilson, Catherine E. Pierson and Julian K. Strickland.* Baa-fant Tunes, Inc., adm. by Irving Music Inc. BMI. DB 52 (1978). © 1979 Warner Bros. Records Inc. Courtesy of The B-52's.

**10. Human Fly** The Cramps • *Music and lyrics by Lux Interior and Kristy Wallace.* Longitude Music Co. BMI. Vengeance 668 (1978). © 1978 International Record Syndicate. Courtesy of International Record Syndicate, Inc.

**11. Heart of the City** Nick Lowe • *Music and lyrics by Nick Lowe.* Anglo-Rock Inc./Rock Music Company Ltd. BMI. Columbia 35329 (1978). © 1976 Sony Music Entertainment, Inc. Courtesy of Sony Music Special Products, a division of Sony Music Entertainment, Inc.

**12. Radio, Radio** Elvis Costello • *Music and lyrics by Elvis Costello.* Plangent Visions Music Inc. ASCAP. Columbia 35331 (1978). © 1978 Riviera Global Record Productions Limited. Courtesy of Riviera Global Record Productions Limited.

**13. I Knew the Bride** Dave Edmunds • *Music and lyrics by Nick Lowe.* Anglo-Rock Inc. BMI. Rock Music Company Ltd. PRS. Swan Song 8418 (1977). © 1977 Swan Song Inc. Produced under license from Atlantic Recording Corp.

**14. Thank You Friends** Big Star • *Music and lyrics by Alex Chilton.* Ardent/Koala Music. ASCAP. PVC 7903 (1978). © 1975 Ardent Productions, Inc. Courtesy of Rykodisc.



**15. X Offender** Blondie • *Music and lyrics by Gary Lochman and Deborah Harry, Jiru Music Inc., ASCAP, Chrysalis 1165 (1978), © 1976 Chrysalis Records. Courtesy of EMI Records Group/Chrysalis Records, under license from CEMA Special Markets.*

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**18. Jocko Homo** Devo • *Music and lyrics by Mark Mothersbaugh, Devo Music./EMI Virgin Songs, BMI, Booji Boy 7033 (1977), © 1976 Devo Inc., Courtesy of Rykodisc.*

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**21. Red Temple Prayer (Two Headed Dog)** Roky Erickson and Bleiballen • *Music and lyrics by Roger Erickson, Orb Music Co., ASCAP, Mars 1000 (1975), © 1975 Mars Records, Courtesy of Doug Sahm*



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**The Author:** Ira Robbins is the editor of *The Trouser Press Record Guide*.

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