

Blondie

T.M.



Blondie ^{T.M.}





ATTENTION: SERIOUS MESSAGE TO OUR FANS!



Hi Kids!

There are still those out there who think that Blondie is an English disco band. This is not the case. We do play two disco songs, one reggae and one Latin number. And we love England. But we are a rock band from New York, which is in America.

We are all boys except for the girl and we're very clean. We always played pop music and we'll always listen to the radio.

Things will change more and more and new modern groups will have hit records and make music for the eighties.

We know influential politicians and we'll slip in a word for the people. (Also women's libbers should book this group 'cause a girl is in it.)

Bring your younger sister and a bottle of wine and meet us on Eldridge Street. (And remember Christmas comes every day for pop stars, so be my Santa Claus.)

In conclusion, there's all kinds of weird stuff appearing in the Fourth Estate about us, none of which should be taken too seriously.

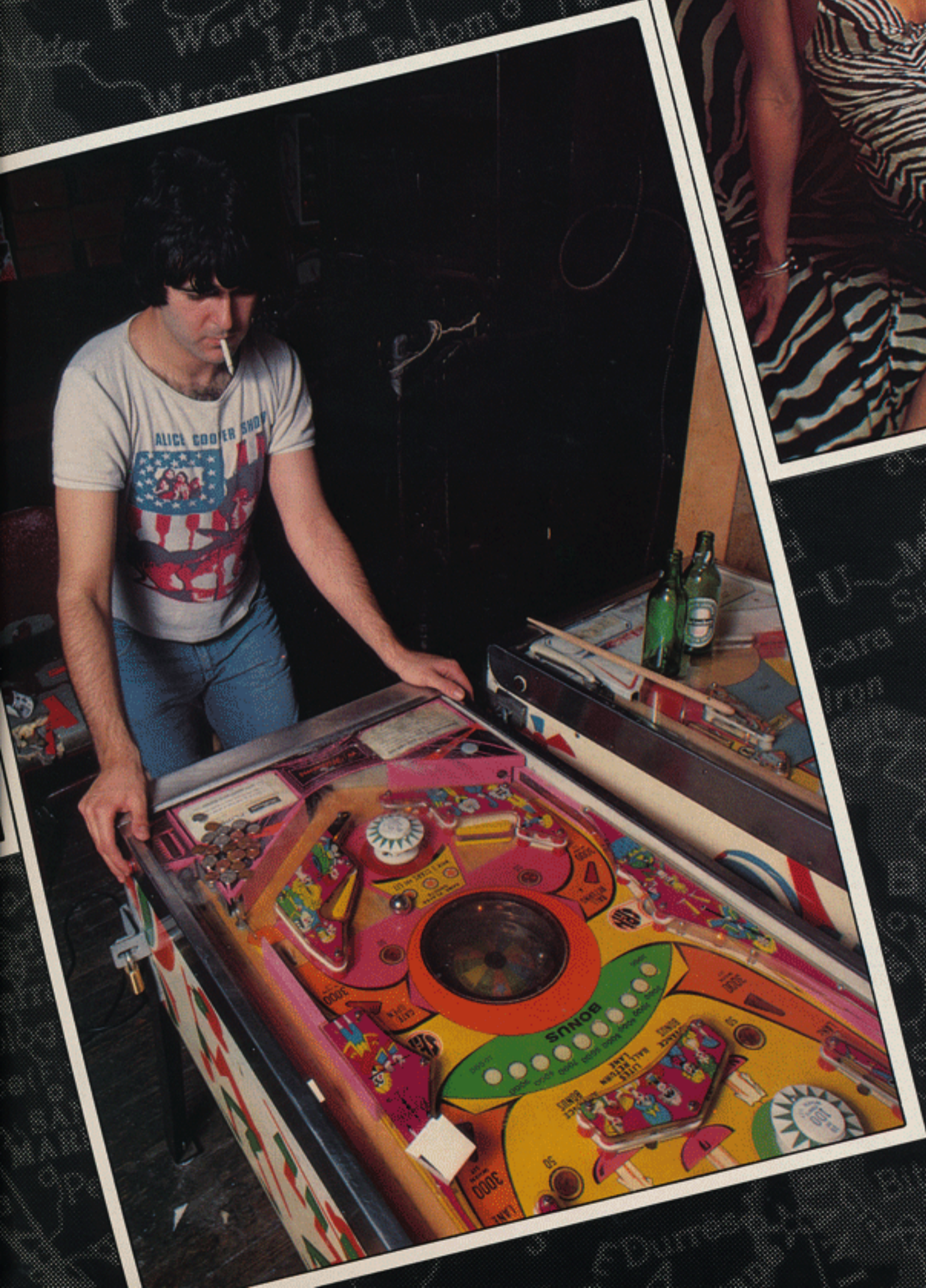
Love,

The Blondies

P.S. Help support our college careers so we can find out what we just did!







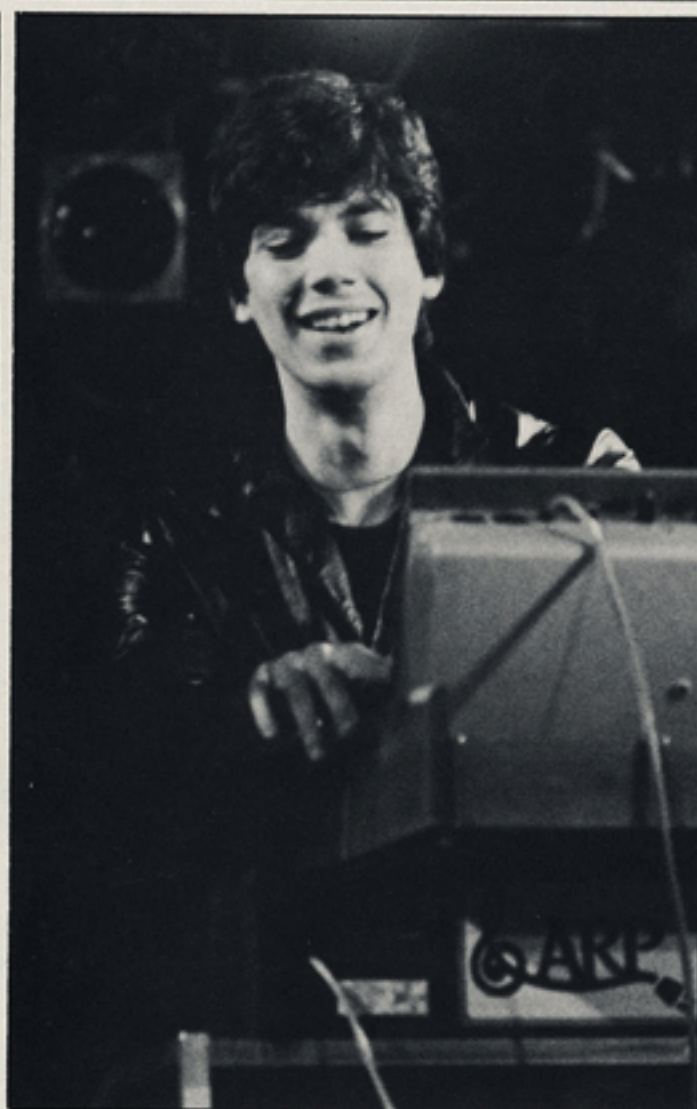
Clement Burke

PREMIER DRUMS, VOCALS



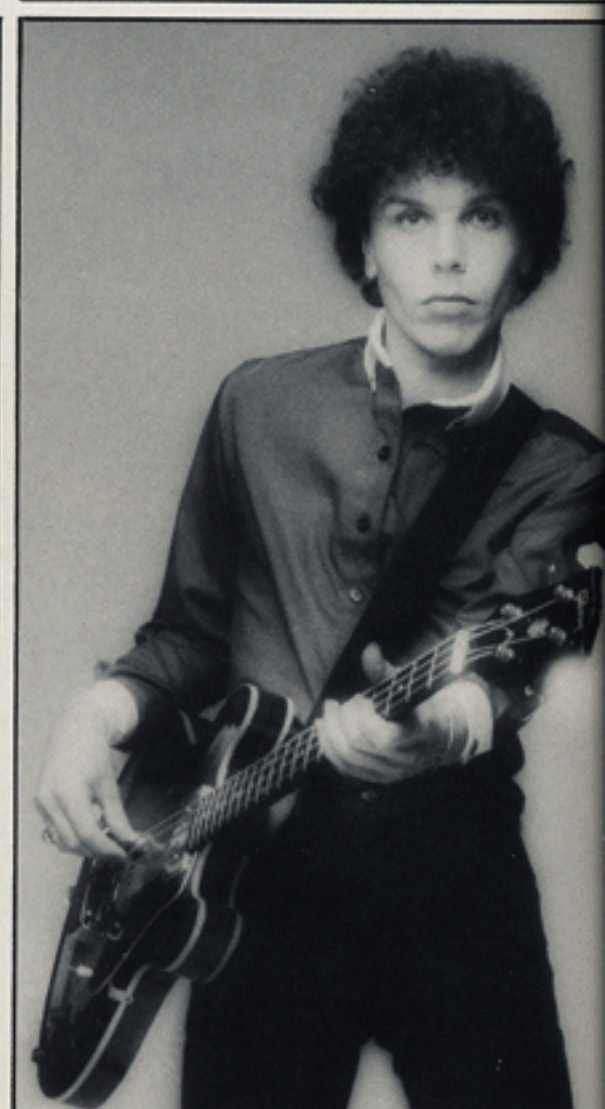
Jimmy Destri

KEYBOARDS, BACKING VOCALS



Nigel Harrison

BASS



Born: November 24th, 1955
Hair: Black
Eyes: Brown
Weight: 160 lbs.
Height: 5'11"
Favorite number: Diane's
Favorite food: seafood, steak
Favorite drink: water
Favorite color: black, pink, white
Favorite clothes: black pegged pants, pink socks, black leather
Favorite hobbies: collecting 60's pop mags, horseback riding
Favorite movies: *Don't Look Now, Beyond the Valley of the Dolls, Rebel Without a Cause*
Favorite actor: James Dean
Favorite actress: Julie Christie
Favorite singer: male—Iggy Pop
 female—Debbie Harry
Favorite records: *The Who Sing My Generation, Meet the Beatles, Raw Power, New York Dolls, Saturday Night* by the Rollers
Favorite current groups: Rollers, Ramones, Gary Valentine and The Know, Nervous Rex, The Jam
All time favorite groups: Beatles, Stones, Kinks, Yardbirds, Who
Favorite drummer: Keith Moon
Biggest Influence: Keith Moon
Personal ambition: write, produce, make a movie
Professional ambition: Blondie Greatest Hits album
ambition: Marianne Faithful
Teenage crush: Marianne Faithful
Quote: "It's not really English, you know; it's Liverpudlian."

Born: April 13, 1954
Raised: Brooklyn, New York
Height: 5' 10"
Weight: 156 lbs.
Hair color: variable
Eyes: brown
Favorite food: watermelon, chitlins, hamhocks
Favorite colors: black, white, red
Favorite number: 666
First instrument played: drums
Grammar school: St. Catherine of Alexandria Parish school
First fist fight: behind an abandoned supermarket at New Utrecht Ave.
Childhood sport: baseball—favorite
Childhood sport: dousing at the Blarney Stone
High school: Bishop Ford H.S.
Second instrument played: piano
First real career ambition: sailor
First favorite rock group: Beatles
Favorite rock groups: (at this point): Cream, Young Rascals, Beatles, King Crimson, Procol Harum, Doors
First rock band formed: "The 86 Proof"
First gig: Cafeteria, John J. Pershing Jr. High School
Second High School: John Jay High School
Third High School: New Utrecht High School
Favorite drummer: Laura Davis

Born: yes
Raised: Stockport, England
Height: 5'8"
Hair: yes
Eyes: 2 (blue)
Weight: heavy metal
Favorite number: 10,002 x 6.031
Favorite color: magenta
First kiss: Gene Simmons
Childhood sport: robbery
Likes: schoolgirls
Dislikes: schoolboys
Heroes: B.P. Fallon, Michael Des Barres, Jimmy Osterberg, David Jones
Career ambition: Fame, fortune, to produce the "White Stains"
Favorite place: Bangkok, between the sheets
Various jobs: window cleaner, engineering apprentice just for one year, bumper car operator in amusement park, gaffer for the BBC, collecting the dolls, dishwasher, back on the dolls and the blues in general
Previous group: Silverhead, Ray Manzarek "Nite City"
Favorite groups: Pretty Things, Yardbirds, Small Faces, The Move, The Stains, Silverhead, Blondie, The Doors
Instrument played: Bass (electric)
Favorite albums: *Performance* Soundtrack, Lennon's "Walls and Bridges," Low, Doors "Strange Days"
Quote: "The only sanity there is, is to live in insanity."

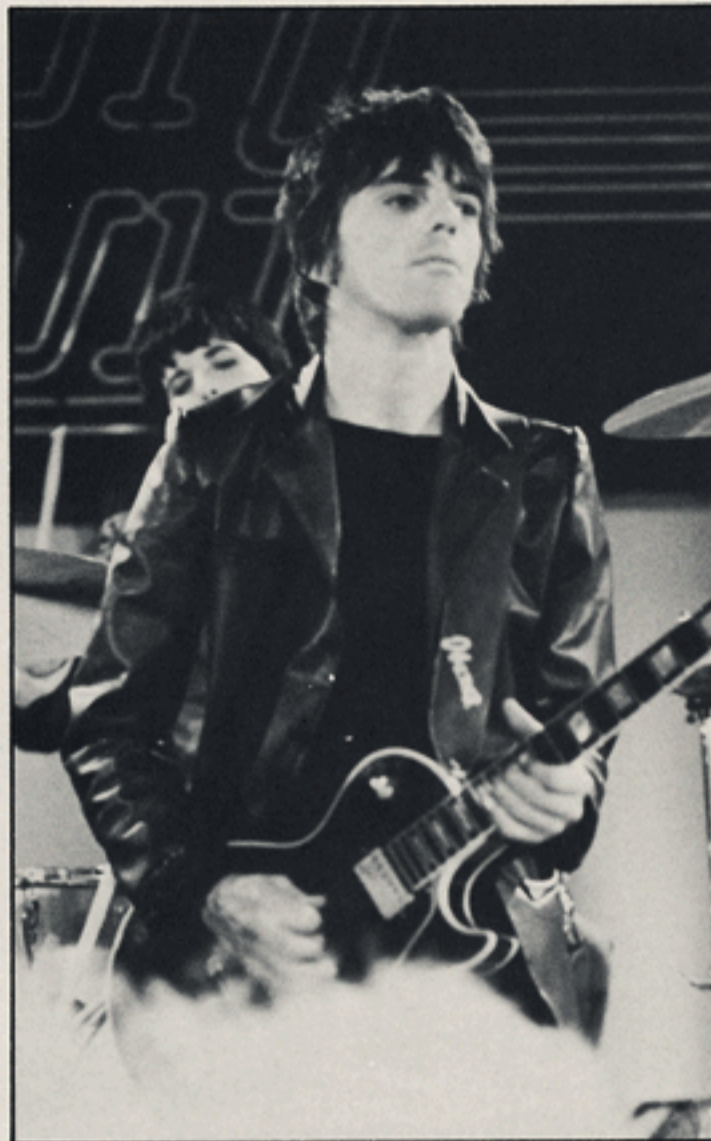
Deborah Harry

VOCALS



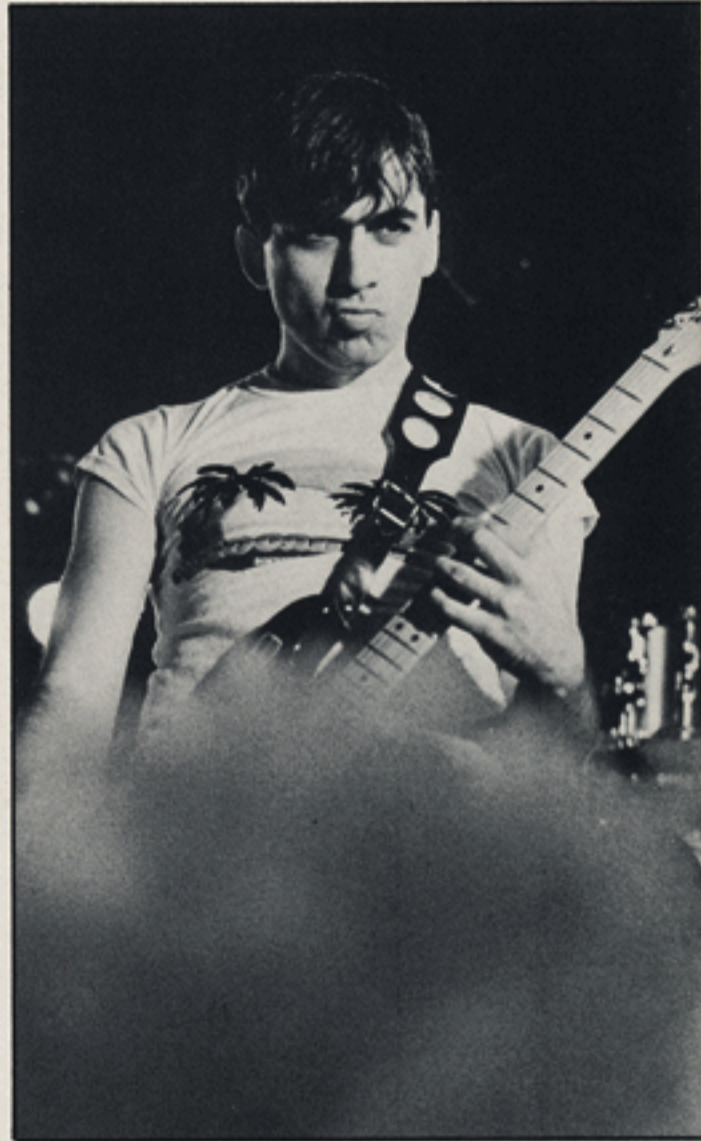
Frank "Freak" Infante

GUITAR, VOCALS



Chris Stein

GUITAR



Favorite climate: Miami, Florida
 Favorite temperature: 75 to 90 degrees
 Favorite colors: turquoise, gold, apricot-coral
 Favorite food: melon, nuts, fruits, salads, fish, vegetables
 Favorite clothes: boots, colored dungarees, dresses bias cut
 Favorite entertainment: movies, concerts, clubs, dancing, museums, art shows
 Favorite sports: swimming, tennis, driving, skating, bicycling
 Favorite times: playing
 Favorite transportation: tele
 Favorite books: everything
 Favorite music: all kinds, depending on my mood
 Favorite planet: earth
 Favorite signs: invisible
 Favorite time of day: pre-dawn
 Quote: "My life is like a late night rerun."

Born: Yes, Jersey City, N.J.
 Favorite thing: music
 Favorite group at the moment: Blondie
 Favorite state of mind: stoned
 Favorite color: black and blue
 Favorite groups: Stones, Beatles, Hendrix, Who, Kinks, Sexpistols
 Favorite city: Bangkok
 Favorite time: Stoned Age
 Favorite place: bed
 Favorite wine: pink chablis
 Favorite clothes: old clothes, new clothes
 Favorite holiday: none
 Favorite food: Chinese
 Hair color: light black
 Dislikes: phonies, loudmouths
 First rock group: The End
 Group prior to Blondie: World War III
 First instrument played: guitar
 Favorite guitar: Anything with six strings
 Quote: "I know but I don't know."

Favorite color: none
 Favorite group: Walter Steding
 Favorite food: liquid protein
 Favorite TV show: none
 Favorite actor: none
 Favorite actress: Debbie Harry
 Favorite position: horizontal
 Favorite books: none
 Favorite pets: my cats
 Favorite clothes: black
 Favorite guitar: Stratocaster
 Favorite music: none
 Favorite artists: Steven Sprouse, Andy Warhol
 Favorite city: none
 Favorite entertainment: none
 Favorite car: first year Stingray
 Favorite time: night
 Favorite monster: Gamera
 Favorite transportation: up
 Favorite toy: E-bow
 Favorite signs: Capricorn, stop
 Favorite hobby: photography
 Favorite album: *Midnight Express* soundtrack
 Favorite situation: satori
 Favorite author: none
 Favorite club: Whisky, CBGB's, Mabus-hay Gardens
 Favorite hotel: Tropicana in Hollywood
 Favorite sport: none
 Favorite country: none









Blondie™





BLONDIE'S #1

By Dennis Bro

Reprinted by permission from Good Times, February 26, 1978

This was it. The moment everyone had been waiting for. The first real crack at that much talked about but seldom understood musical megalopolis, "The American Market." On one of the other major networks, some programmer with the appropriate sense of history had the foresight to schedule *Tora, Tora, Tora*. And, just as the Japanese were taking off to bomb Pearl Harbor, Wolfman Jack finished introducing the evening's guests on *Midnight Special*. The waves parted and onstage appeared Blondie, a band that a scant four years ago would have been regarded as highly unlikely candidates for American superstardom. As lead singer Debbie Harry began lip synching the words to the band's new single, "Heart of Glass," the Japs opened fire on Pearl Harbor, and thus, through the most random of accidents, television had paralleled two significant historical moments.

The Japanese, of course, went steadily downhill after Pearl Harbor, but the band, since their appearance on national television, has taken off. "Heart of Glass," which is about the biggest thing to hit Europe since the Common Market (number one in France and England, and can Germany be far behind?), recently entered the American charts as well. In this corner at least, this rock-meets-disco single is an odds on favorite to follow Rod Stewart's "Do Ya Think I'm Sexy" up the charts. Both Rodney and Blondie have taken their cue from the Rolling Stones who hit it big last year with "Miss You."

If your only experience with Blondie was seeing them on *Midnight Special*, you probably assume at this point that "the band" is made up of a stunning lead singer and five studio musicians, a conception that the television camera fostered with its single minded, multi-angled, focus on Debbie. But, good old American rugged individualism aside, Blondie is, in fact, a fairly democratic band. All the members share in the writing, composing and arranging of the songs, and, as you will see, there is a good deal of healthy disagreement among the several strong personalities.

At the moment, that disagreement is focused on what has been a key question for the band since they recorded their second album, *Plastic Letters*, in 1977: Is it necessary, and how far do you go to make it in America?

The first album, *Blondie*, grew directly out of the New York band scene. Debbie's late '50s, girl-group, renderings of songs like "Rip Her To Threads" and "X Offender," with an early rock 'n' roll, cum minimalist backing, were aimed at the band's local followers, and were closely tied to like-minded efforts by Television, The Ramones, Talking Heads and The Patti Smith Group.

By the second album, the band was clearly after bigger game and they began to mix sweetly structured melodies with the more raucous holdover elements of the CBGB's Bowery scene in which they were spawned. Debbie was still doing hilarious send-ups of prevalent rock attitudes, as in her melodramatic feigned outrage on "I Didn't Have The Nerve To Say No" and in her literalization of a popular '50s metaphor in "Kidnapper" (Instead of stealing her heart, her lover, "who has bloodshot eyes just like Ray Milland," steals her, dumps her in a sack, and throws her in the trunk of his car.) But, there was no getting around it, she was also capable of delivering on more mainstream female vocal numbers. Two of these, "Denis" and "(I'm always touched by your) Presence Dear," made the English charts and were the beginning of what is today a sizable following in that country. The latest album, *Parallel Lines*, is about to go platinum in England, and sales of that size, for an English, let alone an American band, are rare.

It was around the time of the second album that the first rumblings of discontent were heard. Gary Valentine, the bass player from New Jersey who co-wrote with Debbie "X Offender" and who also wrote, though never helped record, "Presence Dear," quit the band just before they entered the studio and cited "artistic differences" as his reason for leaving.

The first two albums were produced by a Richard Gottehrer, a veteran of the New York scene. For the third album, the band sought out Mike Chapman, a flashy, professional producer who had cut his studio teeth during the London and LA glitter rock days. Chapman, whose avowed desire in producing Blondie was to have, according to bass player Nigel Harrison, "a number one hit in America," had just finished recording first albums with Nick Gilder and the Kentucky group Exile. He got his American hit even as *Parallel Lines* was being recorded

when both Gilder's "Hot Child In The City" and Exile's "Kiss You All Over" scored big on the charts.

Parallel Lines was again a musical step forward for the band. To the original line-up of keyboardist Jimmy Destri, lead guitarist Chris Stein and drummer Clement Burke, the band now added the bass player Nigel and a second guitarist, Frank Infante. In this case, more musicians translated into more professional sounding music. Meanwhile Debbie continued to refine her voice and proved what everybody had known all along that she had a classically elegant and eminently tuneful gift for a song.

But what had happened to that flagrantly irreverent group of misfits that had, on *Blondie*, produced one of the quirkiest and most offhandedly imaginative albums in recent years?

The group is candid about discussing the changes. Stein, who has had a major share in guiding both Debbie and the band and whose private musical interests have currently led him to produce synthesist and violinist Walter Stedding, as well as to perform with Euro-electronic guitarist Robert Fripp, has this to say: "On the third album we were more conscious of the market. When we made the first album we'd been insulated in New York for years. I never even listened to American radio and I wasn't conscious of what the radio market was like. Now we're trying to adopt to it, trying to sell a product. That's the nice way to put it."

Says Nigel, a Britisher who admits his favorite Blondie album is the first, "It's just a phase we're going through, this compromise with commerciality. You've got to do it to survive. If we just played what we wanted to play, we wouldn't last five minutes. Because of the sheer fact of keeping the band together, we've got to have a hit record in America."

But, at least one member of the band disagrees. The drummer, Clem, speaks lightly as he plays—straight ahead, with no hold barred. On stage, in his early Beatles hair and with his Keith Moon flair, he's one of the band's central figures. He's no slouch in conversation either.

"It's a bunch of crap," he says. "The pressure aspects of it are ridiculous. There's no need for it. We still make money for the record company, even if we don't make money for ourselves, by having those (fr



eign) hits. So at least we can continue to make records because they're making money, so they should be happy instead of giving us this bit about making in America."

A lot of that pressure, according to the band, has fallen on Debbie's shoulders, since she is the symbol of the group. She has so far responded well, but that is not to say that she is, as yet, comfortable with the situation. When asked why the humor on the albums has gotten noticeably thinner, she is at first defensive, and then answers the question in deadly earnest: "Don't worry about the songs on the next album. They're very humorous. One is called 'Dead Man's Socks.'" But then, she says, the reason for the lack of humor is "because everything is more serious. The pressure. The business."

Then Clem and Debbie devise their own solution to the problem.

Clem: "I know a really good way we can make it in America, but it would upset everything. Get McDonald's to manage us. Then, when you stand in line for your hamburgers, they sell you records at the same time, so you have a really fast turnover on records. You pay 50¢ for french fries, then they charge you an extra dollar and give you a record. The logo could be a Big Mac."

Debbie: "My sister's boyfriend is opening a McDonald's".

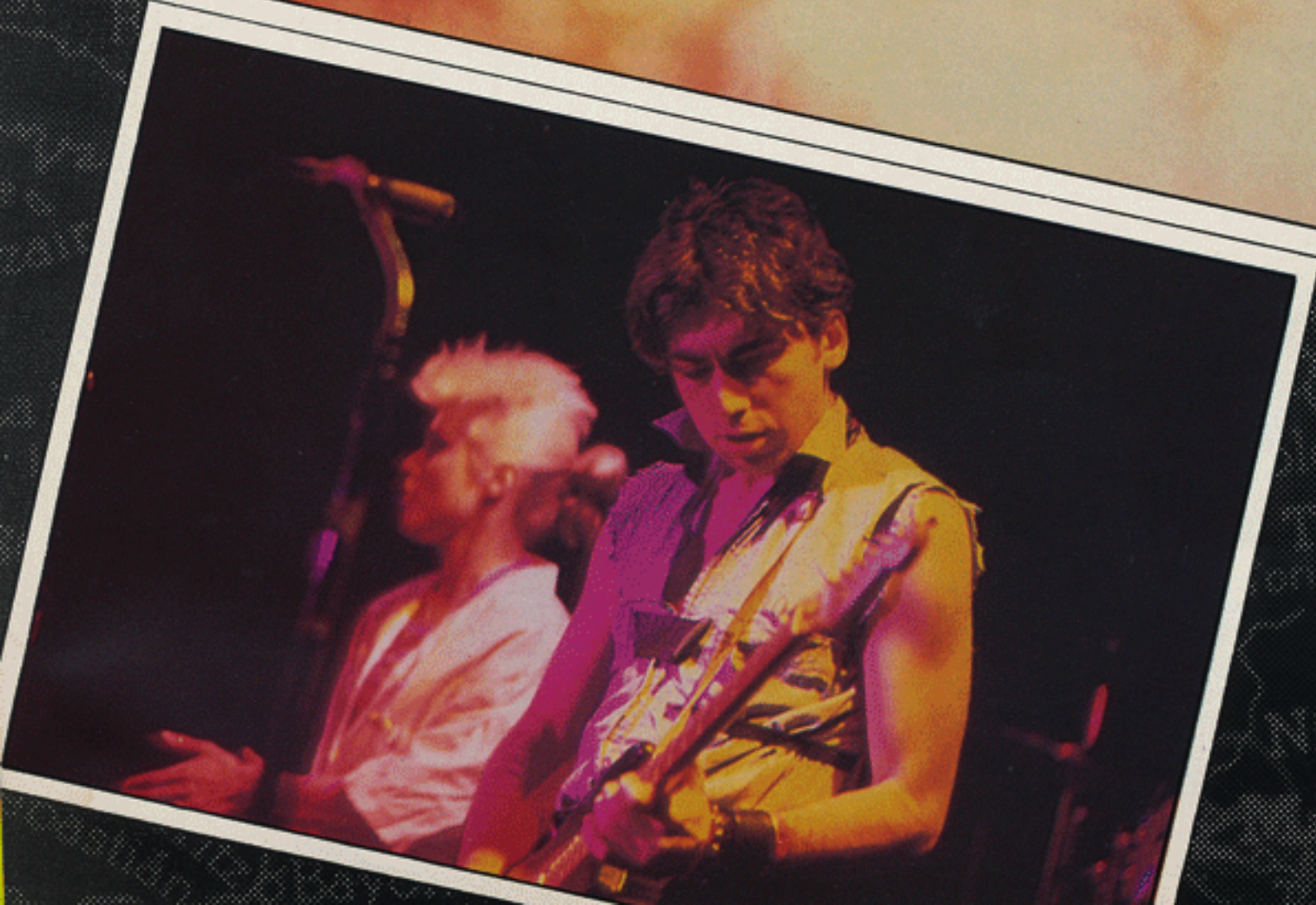
Clem: "Maybe we could steal 5,000 copies of our record from the record company and give them to him."

Why has the band been so successful in England, and the rest of Europe and yet is just beginning to achieve success in the States?

"There's 3,000 different reasons," Stein



UNITED STATES OF AMERICA
NORTH CAROLINA
ISLES OF THE SEAS





says, and then the band elaborates.

Clem: "The people in England picked up on all the things we've been trying to do. We have a strong image with a great lead singer. In England, they're more trendy and more image conscious. Plus, England's had a history of girl singers—Nico, Suzi Quatro."

Chris: "They love eccentrics and we're a little eccentric."

Debbie: "They like a certain sense of Americana."

Chris: "In America, there's lots of great female stars. Margaux Hemingway, Brooke Shields. They're coming and going all the time, but in Europe they're always waiting for the one great female star. France is still waiting for the next Piaf. They've always got these girls and they say, 'Well, she's the next Piaf, but she's not as good as Piaf.' "

Also mentioned was the group's association with New Wave which, in the minds of many radio programmers, immediately condemns them to oblivion. Whereas in Britain, they say, there is a sharp distinction between Punk and New Wave, Blondie is clearly the latter, and so their songs, which are constantly played on the radio, are thought of as being pleasant pop songs. Why has New Wave music failed to gain acceptance here,

when, as Debbie says, most of the songs are "deeply rooted in American rock and roll"? The band has a number of different answers for that as well.

Chris: "There's a heavy political resistance to the New Wave here. Radio programmers are told not to play it."

Good Times: "By who?"

Chris: "The government. Jimmy Carter. It's not just paranoia. We've been hearing this from so many people."

Debbie: "The FCC."

Chris: "And the government runs the FCC. The Carter Administration is afraid of the political aspects of the New Wave. Getting people excited. Making the youth rebellious and drunk. When I talk to some older people, they say, 'It's just paranoia. You're just crazy.' But I don't believe that. The government wants total control and they try to exercise that."

And, Stein says, it also has to do with the continued clinging of American youth to the by now thoroughly commercialized values of the hippie movement.

Chris: "The whole hippie thing when it first started was very much like the New Wave in that everybody was into changing and creating excitement. Then everybody

just sunk into the morass that their parents were in. They go to their jobs in the station, smoke grass and have long hair. Their idealism is just gone. It's not there anymore.

"You'd think anybody that had the idealism of the early hippie days, when they saw their ideals being abused, would go another way. But most of the people were happy and just absorbed, I guess."

Another reason for the backlash against the music may be that it is so strongly identified with an urban lifestyle and with the city, New York, in particular.

Chris: "Everybody in the South, they're cowboys. They all drive around in their pickup trucks and sit in air-conditioned houses. You think they're cowboys, and they like cowboy music. That's a big problem when it comes to urban bands trying to dress up and do urban music."

Debbie: "We're all influenced by the machinery and factories. We have that kind of a beat."

Clem: "That was one of the things that the Dolls did. They had New York attitude. I saw them at the University of California and they were exceptional. The thing that played before them was a Ye





band and people went wild, but when the Dolls came out, people were screaming, 'Go back to 42nd Street.' Bands from New York have gained a hell of a lot more acceptance since then, but there is that New York stigma. On the other hand, when we go to Europe, people are into that idea of New York and urbanism."

Chris: "Paris and London are like New York."

What was it like working with a producer out to take on the American market? It was, says Clem, more serious.

"The first two things that Michael said to me were, 'Making albums is a 9 to 5 job' and 'You guys don't want to do anything on this album that you're going to be embarrassed with ten years from now. You all have to go back and listen to this at some point.'

"Meanwhile, he's in the studio hanging pickles up from the ceiling. He would revive all his days of the LA glitter rock scene for us in graphic detail."

On the whole though, the band is satisfied with the third album and they feel that, musically at least, it is definitely an improvement over the other two.

Says Clem, "The quality of musicianship has gone up. On the first album we didn't know what we were doing. We just went in the studio and did it. On the second album we didn't have a regular bass player. We weren't a full band. This album is six people

that have been playing together for a year, so that in itself is a big difference."

As for "Heart of Glass," Chris says that it was a song the group had in their closet for some time. "It used to be a funky song, sort of like James Brown. We made it into a Kraftwerk type deal. It was the hardest song to do on the album and it took the longest in the studio."

What next for Blondie? They're writing and rehearsing songs for their fourth album and according to Nigel, they will prepare double the amount of songs that they will actually use. No word on the new songs, but cover possibilities include Devo's "Come Back Jonee," which Chris would like to record with a straighter arrangement, and (could this one be included to lasso the cowboys?) Johnny Cash's "Ring of Fire."

As for the record company pressure which they are so ambivalent about, it will continue. Chrysalis Records recently denied a report that they had bought Blondie's management contract, which would have given them, an even greater stake in promoting the band. But, says a source close to the band, "It's not true—yet."

Blondie has weathered bad times, producing an amazingly creative first album on a shoestring budget. It remains to be seen how they will deal with the far more serious problem of success, which, even as I write this, seems just around the corner.





Staff for BLONDIE

Exclusive Worldwide Representation	Jon Podell/ Paragon Agency	Sound	Britania Row Perry Cooney, House Mix Philip Bareca, Monitor Mix Bill Ferguson, Monitor Mix
Business Management	Bert Padell/Padell, Kaden & Nadell	Coordinator	Roberta Bayley
Attorney	Martin E. Silfen, P.C.	Transportation	Clark Transfer, Inc. Consolidated Productions, Inc.
General Manager	Bruce Patron	Travel	Shirley Eng
Blondie Crew	Mic Atoms, Electronics Raymond Carbone, Production Manager Mark Kostura, Stage Manager	Press	Press Office Ltd.
Lighting	Sundance Lighting Corp. Rick Tsukada, Lighting Designer Keith Oberfeld, Electrician	Licensing	Ancillary Enterprises, Inc.
		Merchandise	Jack Grealish

For additional copies of this souvenir program, send \$3.75 per copy (\$3.00 plus .75 shipping and handling) to: George Fenmore Associates, Inc., 254 West 54th Street, New York, N.Y. 10019. Allow six to eight weeks for processing. Printed in U.S.A.

Edited by Anne Lampert Forbearance by Toddy Gelfand Designed by Dana Bryan
Photographs by Chris Stein, Dennis McGuire, Neil Zlozower and Martin Goddard



PARALLEL LINES
Blondie



BLONDIE'S GONNA GETCHA



Chrysalis
Records and Tapes
Produced by Mike Cha

