



**SIDE I**

Rockin' Around the Clock  
Breakdown  
Honeybee  
The Old Man  
Anything That Works 'N' Roll

**SIDE II**

Swampy in the Night  
Faded Again (That's Like It)  
Mystery Man  
Lotta Love  
American Girl



Stan Lynch



Ron Blair



T.P.

All Compositions by Tom Petty, except "Rockin' Around the Clock" which was composed by Mike Campbell. © Asylum Publishing Co., Inc. 1976.

Recorded and Mixed by Russ Shank. Artwork by The Starliner Studio, Hollywood, Calif.  
Mastered by Central Studios by Tom Petty.

Produced by Denny Cordell



Mike Campbell



Benmont Tench



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The first album by Tom Petty And The Heartbreakers is an aural document of something rare—a great band forming and figuring out what it can do while the tape is running. When Tom Petty began making this record, The Heartbreakers did not exist. By the time the album was finished, a great rock group had been born. Twenty-five years later, they're still going.

It's a strange story, almost like a fairy tale. In 1974 singer-bassist Tom Petty and guitarist Mike Campbell had a band in Gainesville, Florida, called Mudcrutch. They were big all over the Southeast, but they didn't see any way to get a record deal or make a living where they were. So they packed up the band and the women and the gear in a caravan of cars and buses, closed up the Mudcrutch Farm (to the relief of local authorities), and headed for Los Angeles, the Promised Land.







As in any quest, they had to stop along the way—and, as in any legend, the details get a little confused depending on who's telling the story. Here's one version: In New Orleans the Mudcrutch caravan collected keyboard player-singer-songwriter Benmont Tench. Tom and Mike said, "Ben, you can stay in that dorm and study for finals or you can come with us to Hollywood to be rock stars." Ben joined the circus. In Oklahoma, they accepted an offer to break their journey at a recording studio called (get this, Dorothy) Shelter Records. The man behind the curtain there was an English wizard named Denny Cordell. Mudcrutch got to sleep, eat, and play in the recording studio before setting out on the road again—after signing a record contract with Shelter. They finally pulled into Hollywood and went, as they had been told, to the Shelter office there. The wizard Denny Cordell appeared again, fed them again, and told them they could be stars.

It didn't work out that way. At least not at first. Mudcrutch was a classic early-'70s band with three singer-songwriters and no coherent vision. The sessions were a disaster. What had been impressively eclectic in the bars of Florida and Georgia was just unfocused in the recording studios of Hollywood. So Mudcrutch broke up. But Cordell saw something in the bass player. He offered Tom Petty a solo deal. Petty went into the studio with his songs and the best L.A. studio musicians. But the sound that came back at him was not what Tom wanted to hear. He was a band guy. His dreams were coming true all wrong—which is almost worse than dreams that don't come true at all.

Well, Dorothy got separated from the Tin Man and Scarecrow for a while, Frodo got split from Gandalf and Strider. That's part of the fairy tale too. Then one night Tom went to check up on his Mudcrutch pals. Mike Campbell was helping out on Benmont's demos. They had a new rhythm section made up of friends from Florida, Stan Lynch and Ron Blair. Petty thought they sounded great. It was a real band, a band of his old buddies. "Listen," he said, "I got this record deal, why don't you guys come in and record with me?" So they went into the studio together, and when Denny Cordell heard it, he knew Tom was right. This was more than Mudcrutch with a new rhythm section, more than Mudcrutch playing only Petty's songs. This was a whole new sound—slinky and hard like the Stones, simple and direct like The Animals, with some Dylan sneer in the vocals and a lot of Beatles in the melodies and harmonies. It was like these five kids from Florida had taken all of the most

important pieces of rock 'n' roll; put them together without any irony, preciousness, or self-consciousness; then got rid of everything extra. They kept only the good parts.

"Breakdown" was written in the studio. It came out of the sound of the five guys playing together. "American Girl"—the Heartbreakers' song to get on the radio, the one that made everybody think of The Byrds—was a happy accident. There is no twelve-string guitar on the track. The Byrds sound materialized when Petty and Campbell decided to lay a second six-string over the first. There's the famous story that Roger McGuinn heard it on the radio and said, "When did I cut that?" Of course, you could make the case that The Heartbreakers stumbled onto the sound the same way The Byrds did: by combining Dylan and The Beatles. Petty always said, graciously, that they never thought of sounding like The Byrds because they never imagined they could.

The debut album appeared in 1976, in the wake of *Born To Run* and the first albums by Patti Smith and the Ramones. The Heartbreakers half fit with that company. They had the black leather jackets, the swagger and the snarl, but they did not share the exhaust fume/lower Manhattan/graffiti-on-the-subway/Jersey industrial urbanity of those records. The Heartbreakers had an airiness, a shimmer—not just in the ringing guitars and harmonies but also in the music itself. The first time you heard them it was like the old Chuck Berry line: "Bye bye, New Jersey, I've become airborne."

I can't believe this album is 25 years old. I can't believe so much time has passed since I picked up on the rumor, took it home, put it on the stereo, and sat up all night playing "The Wild One, Forever" over and over. It sounded to me then like it sounds to me now—completely fresh and, at the same time, like it's existed forever.

The band went on to make lots of records, some better than this. But I think if Martians landed and said, "We want to know what rock 'n' roll is; play us one disc," this could be for them what it was for Tom Petty And The Heartbreakers—a wonderful place to start.

—Bill Flanagan,  
New York, 2001





**ROCKIN' AROUND (WITH YOU)***(Tom Petty/Mike Campbell)*

Why be lonely  
Why be blue

You got me babe, I got you  
And I can't stop thinkin' about  
How I dig rockin' around with you

I was waiting  
You came through  
You know no one else will do  
Yeah and I can't stop thinkin' about  
How I dig rockin' around with you

**BREAKDOWN***(Tom Petty)*

It's all right if you love me  
It's all right if you don't  
I'm not afraid of you running away  
Honey, I get the feeling you won't

There is no sense in pretending  
Your eyes give you away  
Something inside you is feeling like I do  
We've said all there is to say

Baby breakdown  
Go ahead and give it to me  
Breakdown honey take me through  
the night  
Breakdown now I'm standin' here  
can't you see

Breakdown it's all right  
It's all right  
It's all right  
Breakdown

Go ahead and give it to me  
Breakdown honey take me through  
the night  
Breakdown now I'm standin' here  
can't you see

Breakdown it's all right  
It's all right  
It's all right

**HOMETOWN BLUES***(Tom Petty)*

Baby can't wait, baby gotta go  
Gotta do a number on a late night show  
Do a little song, do a little dance  
Gonna make the best of her big chance

It don't really matter if she don't or  
if she do  
Just tryin' to make the best of the  
hometown blues

I gotta friend, gotta little girl  
Says she's the best in the whole  
wide world  
Said it's so good, said it's unreal  
Might not last, but it's no big deal

It don't really matter if she don't or  
if she do  
Just tryin' to make the best of the  
hometown blues

Baby, save me, save me  
Save me with your sweet smile  
Honey I really need you  
To help me kill a little bit of time

All of the girls run with a crowd  
They go wild when the lights go down  
They gotta little money, live in a dream  
Wanna be the queen of their little scene

It don't really matter if she don't or if she do,  
Just tryin' to make the best of the  
hometown blues

**THE WILD ONE, FOREVER***(Tom Petty)*

Well the moon sank as the wind blew  
And the street lights slowly died  
Yeah they call you the wild one  
Said stay away from her  
Said she couldn't love no one if  
she tried

But then somethin' I saw in your eyes  
Told me right away  
That you were gonna have to be mine  
The strangest feeling came over me  
down inside

No matter what it takes  
I'll never get over how good it felt  
When you finally held me  
I will never regret baby  
Those few hours linger on in my  
head forever

**ANYTHING THAT'S ROCK 'N' ROLL***(Tom Petty)*

Some friends of mine and me stayed up all  
through the night  
Rockin' pretty steady till the sky went light  
And I didn't go to bed  
Didn't go to work  
I picked up the telephone  
Told the boss he was a jerk

Your mama don't like it when you run around  
With me  
But we got to hip your mama  
That you got to live free  
Don't need her, don't need school  
You don't like your daddy and you don't like rules

So, c'mon baby let's go  
Don't you hear the rock 'n' roll playin' on  
the radio  
Sounds so right  
Girl you better grab hold  
Everybody's got to know  
Anything that's rock and roll's fine  
Anything that's rock and roll's fine

Oh oo oh hold me little baby  
I'm a little bit shakin'  
I'm a little bit crazy  
But I know what I want  
I want it right now  
While the electric guitars are playin' way up loud

C'mon baby let's go  
Don't you hear the rock 'n' roll playin' on the radio  
Sounds so right  
Girl you better grab hold  
Everybody's got to know  
Anything that's rock and roll's fine  
Anything that's rock and roll's fine

**STRANGERED IN THE NIGHT***(Tom Petty)*

Well it was dark at midnight  
There was hardly any moon  
And no one really saw much  
No one was really sure  
But something didn't seem right  
Something was kinda queer  
A roar turned into whispers  
Everyone stood there

As the sound split the night  
They ran hiding from the light  
Like strangers in the night  
Like strangers in the night

Well I didn't see no shotgun  
I didn't see no knife  
But I saw this crazy black guy  
With the demon in his eye  
And I heard him say white man  
I've seen that silver cue  
You don't remember me well  
But I remember you

As the sound split the night  
They ran hiding from the light  
Like strangers in the night  
Like strangers in the night

Well the knife just left his fingers  
As the black guy took his aim  
White guy's head exploded  
The black guy howled in pain  
Then everybody scattered  
I heard some woman scream  
God damn you old black bastard  
You've blown away my dreams

As the sound split the night  
They ran hiding from the light  
Like strangers in the night  
Like strangers in the night

**FOOLED AGAIN (I DON'T LIKE IT)***(Tom Petty)*

Strange voice on the telephone  
Tellin' me I better leave you 'tome  
Why don't somebody say what's goin' on  
Uh oh I think I been through this before

Looks like I'm the fool again  
Looks like I'm the fool again  
I don't like it  
I don't like it

You never said you had no number two  
I need to know about it if you do  
If two is one I might as well be three  
It's good to see you think so much of me

Looks like I'm the fool again  
Looks like I'm the fool again  
I don't like it  
I don't like it

You never said you had no number two  
I need to know about it if you do  
If two is one I might as well be three  
It's good to see you think so much of me

Looks like I'm the fool again  
Looks like I'm the fool again  
I don't like it  
I don't like it

**MYSTERY MAN***(Tom Petty)*

Don't hide from me baby  
Shame on you  
Incognito honey you're so crude  
I don't mind  
Take my hand  
Baby I wanna be your mystery man

Yeah you got ruby lipstick  
Rose petal rouge  
And dime store jewelry  
Cheap perfume  
I don't mind, take my hand  
Honey I wanna be your mystery man

You know I do, you know I do  
Oh you know I do, you know I do  
Yeah you know I do, you know I do  
Baby you know I do, you know I do

Don't hide from me baby  
Shame on you  
Dime store jewelry honey you're  
so crude  
I don't mind  
Take my hand  
Baby I wanna be your mystery man

You know I do, you know I do  
Oh you know I do, you know I do  
Yeah you know I do, you know I do  
Baby you know I do, you know I do



## LUNA

(Tom Petty)

White light cut a scar in the sky  
Thin line of silver  
The night was all clouded with dreams  
Wind made me shiver  
Black and yellow pools of light  
Outside my window  
Luna come to me tonight  
I am a prisoner  
Luna glide down from the moon

The clouds are all silver and black  
Floating around me  
Luna come into my eyes  
Luna surround me  
With black and yellow pools of light  
Fall by my window  
Luna come to me tonight  
I am a prisoner  
Luna glide down from the moon

The clouds are all silver and black  
Floating around me  
Luna come into my eyes  
Luna surround me  
With black and yellow pools of light  
Fall by my window  
Luna come to me tonight  
I am a prisoner  
Luna glide down from the moon

## AMERICAN GIRL

(Tom Petty)

Well she was an American girl  
Raised on promises  
She couldn't help thinkin'  
That there was a little more to life  
somewhere else  
After all it was a great big world  
With lots of places to run to  
And if she had to die tryin'  
She had one little promise she was  
gonna keep

Oh yeah, all right  
Take it easy, baby  
Make it last all night  
She was an American girl

Well it was kinda cold that night  
She stood alone on her balcony  
Yeah, she could hear the cars roll by  
Out on 441 like waves crashin' on  
the beach  
And for one desperate moment  
There he crept back in her memory  
God it's so painful when something  
that's so close  
Is still so far out of reach

Oh yeah, all right  
Take it easy, baby  
Make it last all night  
She was an American girl



1. **ROCKIN' AROUND (WITH YOU)**

2. **BREAKDOWN**

Also issued as Shelter/ABC single #SR-62006 (11/76);  
Reissued as Shelter/ABC single #SR-62006 (10/77); Pop #40

3. **HOMETOWN BLUES**

4. **THE WILD ONE, FOREVER**

Also issued as Shelter/ABC single #SR-62006 (11/76)

5. **ANYTHING THAT'S ROCK 'N' ROLL**

6. **STRANGERED IN THE NIGHT**

7. **FOOLED AGAIN (I DON'T LIKE IT)**

Also issued as Shelter/ABC single #SR-62007 (12/76);  
Reissued as Shelter/ABC single #SR-62008 (10/77)

8. **MYSTERY MAN**

9. **LUNA**

10. **AMERICAN GIRL**

Also issued as Shelter/ABC single #SR-62007 (12/76)



with Phil Seymour & Dwight Twilley at The Whisky a Go-Go, Los Angeles, CA

NOTE: This album was originally issued as Shelter #SR-62006 (11/76); LPs #55 - Numbers in italics denote peak positions obtained on Billboard's "Hot 100" & "Top LPs & Tapes" charts - courtesy BPI Communications and Joel Whitburn's Record Research Publications.

All Compositions by TOM PETTY, except "Rockin' Around (With You)" by TOM PETTY & MIKE CAMPBELL, and Published by ALMO MUSIC CORP. (ASCAP).

The Heartbreakers are:

**TOM PETTY:** vocals, guitars, keyboards

**MIKE CAMPBELL:** guitars, guitar

**BENMONT TENCH:** piano, organ

**RON BLAIR:** electric bass, cello

**STAN LYNCH:** drums; keyboards on "Luna"

Produced by DENNY CORDELL

Engineered by NOAH SHARK & MAX REESE

Recorded & Mixed at THE SHELTER STUDIO, Hollywood, CA

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Digitally Remastered by JOE GASTWIRT at

OCEANVIEW MASTERING, Los Angeles, CA

Reissue Art Direction & Design: GREG ALLEN@gapd

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MICHAEL PUTLAND/RETNA LTD. (background)

A&R Editorial Coordination: SHAWN AMOS

Editorial Supervision: VANESSA ATKINS

Editorial Research: DANIEL GOLDMARK

Project Assistance: JO MOTTA, GARY PETERSON

Official Web Site:

Tom Petty And The Heartbreakers  Capitol  
Tom Petty And The Heartbreakers  Capitol Lounge ([www.tompetty.com](http://www.tompetty.com))