

Blondie – Blondie (1976)

Wpisany przez bluelover

Czwartek, 01 Wrzesień 2011 08:36 - Zmieniony Sobota, 18 Listopad 2017 09:18

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01. *X Offender* (Deborah Harry, Gary Valentine) – 3:11 02. *Little Girl Lies* (Harry) – 2:05 03. *In The Flesh* (Harry, Chris Stein) – 2:30 04. *Look Good In Blue* (Jimmy Destri) – 2:52 05. *In The Sun* (Stein) – 2:38 [play](#) 06. *A Shark In Jets Clothing* (Destri) – 3:37 07. *Man Overboard* (Harry) – 3:19 08. *Rip Her To Shreds* (Harry, Stein) – 3:21 09. *Rifle Range* (Stein, Ronnie Toast) – 3:39 10. *Kung Fu Girls* (Destri, Harry, Valentine) – 2:30 11. *The Attack Of The Giant Ants* (Stein) – 3:23 Bonuses: 12. *Out In The Streets* (original Instant Records demo, 1975) (Jeff Barry, Ellie Greenwich) – 2:19 13. *The Thin Line* (original Instant Records demo, 1975) (Harry, Stein) – 2:14 14. *Platinum Blonde* (original Instant Records demo, 1975) (Harry) – 2:09 [play](#) 15. *X Offender* (original Private Stock single version) (Harry, Valentine) – 3:11 16. *In The Sun* (original Private Stock single version) (Stein) – 2:37

Personnel: - Debbie (Deborah Ann) Harry - lead female vocals - Cristopher (Chris) Stein - guitar, bass - Gary Valentine (Gary Lachman) - guitar, bass - Jimmy (James) Destri - piano, Farfisa organ, Roland synthesizer - Clem Burke (Clement Anthony Bozewski) - drums + - Ellie Greenwich, Micki Harris, Hilda Harris - backing vocals (03,07)

Blondie is the eponymous debut album by American New Wave band Blondie, released in 1976 on Private Stock Records. The first single "X Offender" was originally entitled "Sex Offender" but since radio stations would not play a song with such a controversial title, the band renamed the song. After disappointing sales and poor publicity, Blondie bought back its contract with Private Stock. Chrysalis Records then signed the band 1977 and re-released the album, along with the new second album Plastic Letters. It reached #14 in Australia, where the band had already had a hit with "In the Flesh".

The album was first digitally remastered by Chrysalis Records UK in 1994. In 2001, the album was again remastered and reissued, this time along with five bonus tracks. "Out in the Streets," "The Thin Line" and "Platinum Blonde" are three of five tracks from a 1975 demo recorded by Alan Betrock; all five were first issued on the 1994 compilation The Platinum Collection.

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"X-Offender" (Single Version) and "In the Sun" (Single Version) are the A- and B-sides from Blondie's first single, issued on Private Stock, and are different mixes from the album versions. The two Private Stock versions are both remastered from vinyl.

The 2001 reissue bonus track "Platinum Blonde" was the first song that Debbie Harry wrote.

If new wave was about reconfiguring and recontextualizing simple pop/rock forms of the '50s and '60s in new, ironic, and aggressive ways, then Blondie, which took the girl group style of the early and mid-'60s and added a '70s archness, fit right in. True punksters may have deplored the group early on (they never had the hip cachet of Talking Heads or even the Ramones), but Blondie's secret weapon, which was deployed increasingly over their career, was a canny pop straddle -- they sent the music up and celebrated it at the same time. So, for instance, songs like "X Offender" (their first single) and "In the Flesh" (their first hit, in Australia) had the tough-girl-with-a-tender-heart tone of the Shangri-Las (the disc was produced by Richard Gottehrer, who had handled the Angels ["My Boyfriend's Back"] among others, and Brill Building songwriter Ellie Greenwich even sang backup on "In the Flesh"), while going one step too far into hard-edged decadence -- that is, if you chose to see that. (The tag line of "Look Good in Blue," for example, went, "I could give you some head and shoulders to lie on.") The whole point was that you could take Blondie either way, and lead singer Deborah Harry's vocals, which combined rock fervor with a kiss-off quality, reinforced that, as did the band's energetic, trashy sound. This album, released on independent label Private Sound, was not a major hit, but it provided a template for the future. --- William Ruhlmann, allmusic.com

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