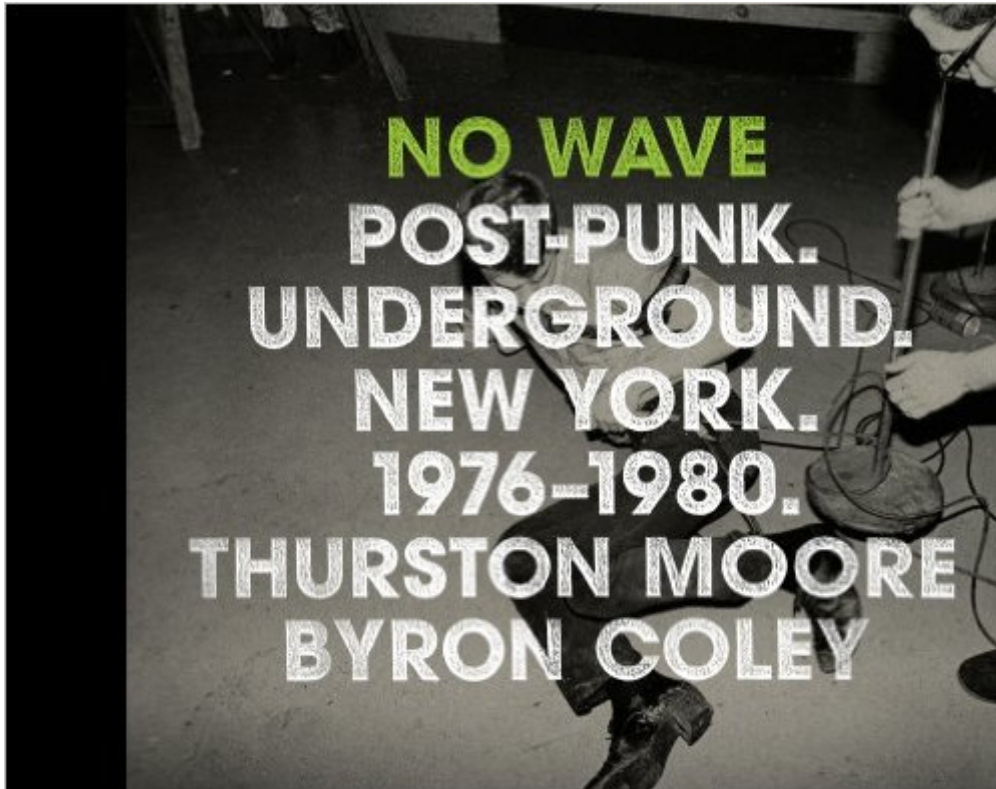


The book was found

# No Wave: Post-Punk. Underground. New York. 1976-1980.



## Synopsis

No Wave is the first book to visually chronicle the collision of art and punk in the New York underground of 1976 to 1980. This in depth look at punk rock, new wave, experimental music, and the avant-garde art movement of the 70s and 80s focuses on the true architects of No Wave from James Chance to Lydia Lunch to Glenn Branca, as well as the luminaries that intersected the scene, such as David Byrne, Debbie Harry, Brian Eno, Iggy Pop, and Richard Hell. This rarely documented scene was the creative stomping ground of young artists and filmmakers from Jean-Michel Basquiat to Jim Jarmusch as well as the musical genesis for the post-punk explosions of Sonic Youth and is here revealed for a new generation of fans and collectors. Thurston Moore and Byron Coley have selected 150 unforgettable images, most of which have never been published previously, and compiled hundreds of hours of personal interviews to create an oral history of the movement, providing a never-seen-before exploration and celebration of No Wave.

## Book Information

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Average Customer Review: 4.7 out of 5 stars [See all reviews](#) (11 customer reviews)

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## Customer Reviews

Basically if you were listening to music at the end of the 70's, beginning of the 80's, you had heard of all these people. Their records were available in most record stores world-wide, but nothing really became directly of it. This record documents this scene very well: we see a NY underground scene that intermingled with then and future celebrities (Iggy, Blondie, etc) but somehow did not connect. The whole scene centered finally on the Eno-produced No New York LP containing music by the more prominent acts in this book. While Eno seemingly had an eye on the future appraisal of the

scene and merely wanted to document it (which shows as I wrote that EVERYBODY had heard of this scene, even my mom...). This book is surprising because while most of the rock books especially the ones covering this era tend to use mostly the same material and sources, this is fairly original stuff. It is based mostly (a little like PLease Kill Me) on personal recollections but without necessarily having a storyline. This does not matter since Moore and his collaborator get the vive of this underground scene beautifully. It is more a photo book with some essential anectdotes.

Retrospectively a lot of intellectual bs has been put on the music that was really partly unlistenable and really hilarious stuff to annoy your parents or friends in the 70's who might like their rock music to be listenable. Mars and DNA is particularly atrocious as is some of the Lydia Lunch stuff (she was at the time the arhetypical indie queen and seems to have been a bad influence on everyone). Arto Lindsay ended up doing almost commercial stuff nowadays and Lizzy Mercier Descloux (God Bless her) had a huge afro-beat hit in France with "ou sont passees les gazelles". James Chance was more interesting and apparently still tours France.

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