

Feature Article (Feature Post) → Sample

Adapted from Student Sample (2019).

Headline/Title *CBGB and OMFUG: An Abridged History of the World-Renowned Venue*

Introduction/Opener

Background Information

Despite possessing an acronym that stood for Country, Bluegrass and Blues, the famed New York music club CBGB is far better known for pushing the boundaries of contemporary music as opposed to iterating upon classic American traditions. Established by Hilly Kristal in 1973 in response to the over-saturation of disco music and bubblegum pop, the club soon earned a second title, OMFUG (Other Music For Uplifting Gourmandizers) due to its eclectic clientele. The following will discuss the history of the venue, the bands that defined it, and the bands CBGB helped to define. Overall, the influence of CBGB is undeniable as the tiny dive bar became a household name and forever left a mark on the highly revered New York music scene.

Thesis

Statement of the person/place/event's importance.



It may not look like much... but looks can be deceiving.

Body 1

To begin, the Ramones are irrefutably tied to the legacy of CBGC, despite the fact that their music is definitively NOT classified as Country, Bluegrass or Blues. The Ramones were a collective of wayward youths from Forest Hills, Queens who managed to inspire an entire generation of amateur musician and fans by instigating the entire punk rock movement almost single-handedly. The original quartet of Joey on vocals, Johnny on guitar, Tommy on drums and Dee Dee on Bass seemingly had all the odds stacked against them. The 1970s saw progressive rock reaching its peak popularity, with the success of bands such as Pink Floyd and Yes. Compared to their contemporaries, The

**Statistic/
Numbers**

Ramones played sloppy, minimalistic rock and roll with an emphasis on speed and melody. Their idiosyncratic and revolutionary sound made them a natural fit for Kristal's burgeoning club. Their first show at CBGB took place on August 16 1974 where they performed for an astonishing (*drum roll please*), ten people. In spite of the miniscule audience the band had initially accumulated, The Ramones went on to swiftly gather attention from several critics for their self-effacing, chaotic musicality... that and their subsequent shows at the club had MUCH larger audiences. Their self-titled debut album, released in 1976, garnered universal acclaim, appearing at the number 1 spot on Spin.com's Top 100 Alternative Records and the 33rd spot on Rolling Stone Magazine's Top 500 Albums of All Time, among many other honors. Being the first album of its kind, *Ramones* is treated as gospel within the punk community. Tony James of Dance-punk band Generation X notes that the album has been preserved in the National Recording Registry for being "culturally, historically and aesthetically significant" and further describes it as the "record that changed everything." But the band has always credited CBGB for giving them their start. If not for that first show to their tiny crowd of ten, and if not for Hilly Kristal's consistent support and promotion... The Ramones may have faded into oblivion. But this of course was not the case, and in many people's opinions the success of The Ramones helped to put CBGB on the map.

**Statistic/
Numbers**

**Quote from
Expert**



The Ramones Self-Titled album that started it all.

Body 2

As CBGB saw the incredible impact The Ramones had on their business, Kristal sought out other new sounds to feature in the club. For those who enjoyed The Ramones but found their music to be too repetitive or simplistic, the quirky, verbose music of Talking Heads would most definitely satisfy their particular niche. A group of intellectual art students formed in 1975 and fronted by the incomparable David Byrne, their brand of funk-influenced art-rock was known for being somewhat out-there *even for* early CBGB standards. Debuting the same year as The Ramones, The Heads' early work is defined by Byrne

Statistic/ Numbers

yelping maniacally about a variety of bizarre, non-standard subject matter including cold war satire (Life During Wartime), home movies (Found A Job) and even looking into the mind of a homicidal sociopath (Psycho Killer), while being backed by the astonishingly solid husband-and-wife rhythm duo of Chris Frantz and Tina Weymouth (Drums and Bass Guitar, respectively), and creative guitarist Jerry Harrison (himself a former member of proto-punk band Modern Lovers). Together, they would go on to create their extraordinary (but oftentimes overlooked) debut album *77* which is considered the first and BEST albums in the New Wave movement. The Heads also managed to attract an audience that wasn't commonly associated with rock music and bring them into CBGB: African-Americans. By the tail end of the 1980s, a wave of diverse and bizarre rock groups made up of black musicians, like hardcore punk band Bad Brains and funky hard-rockers Living Colour, would congregate under CBGB. So, The Talking Heads not only opened up CBGB to a wider audience with their broad yet complex sound, and attracted new bands to the club, but also helped to quash the myth of rock not being a place for black artists.



History Being Made: The Talking Heads playing their debut show at CBGB in 1977.

Body 3

Quote from Expert

The last, and arguably most commercially successful and pop-oriented group that emerged from CBGB is Blondie. Formed in 1974, the band was already quite unique among its contemporaries due to having a female front-person, Deborah Harry, whose snarled vocal hooks and libido-infused live performances made her an inspiration for young women who felt discouraged by the misogynistic lyricism common amongst contemporary hard rock bands like AC/DC and The Rolling Stones. (On a side note, she was also popular with men for *ahem* other reasons best left to your discretion). Peter Billings from *Rolling Stone* magazine notes that many of these women would go on to form their own bands, including Gwen Stefani of No Doubt and Belinda Carlisle of The Go-Go's, “helping to encourage some much-needed gender diversity among CBGB attendees.” Women suddenly had a place in the world of Rock music, and Kristal supported these artists by giving them a stage, and pulling fans in through their doors. In the end, Blondie wouldn't be Blondie without Debbie, CBGB wouldn't hold the same

gravitas if it weren't for her band's action, and Rock music may have seen a lot fewer women step up to the mic.



Blondie takes the stage in 1977 creating a place for other female rock stars.

Conclusion

Restatement of Thesis

Summary of body paragraphs & Closing Quote

The relationship between CBGB and the musicians it seemed to attract was symbiotic in nature and together made music history. Without Hilly Kristal's promotional ability, many of your favourite rock artists wouldn't have ascended to their current popularity; yet according to Hilly "without said artists and their magical, genre defining hijinks, the club would just be that, a club, not the holy grail of music history that it is today." In conclusion, CBGB was shaped by genre-defining acts like The Ramones, Talking Heads and Blondie and together they helped to define the New York music scene in a brand new, history-making way.



The man, the myth, the legend who started it all: Hilly Kristal.

Hashtags

#NewYorkMusic #CBGB #History #RocknRollforever

Sources (References & Images):

Provide a reference list for all images and references (quotes & statistics)

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