

THE CHRISTGOU CONSUMER GUIDE

by Robert Christgau

As always, this month's Consumer Guide cleans up pre-Christmas business. All those year-end lists I compiled for the *Village Voice* *Pazz & Jop* Critics' Poll reminded me of a few putatively hi-quality epees I'd done my best to ignore, and this is where I attempt to confront them. If some of those listed seem dated, blame it on my distaste for failed competence and recurring critical riddles. Little Feat and Eno and Blue Magic and Jesse Winchester received my all-too-painstaking attention, and one of them scored, which is what makes it all worthwhile. In the end, however, I did shy away from Jackson Browne. I think he's a wimp and what else is there to say about him? Just another pretty face? Thomas Chatterton, you died too soon? You like him or you don't, and no amount of nastiness from me is going to change it.

Small pickings this month - the Christmas release was even more compromised than usual. The usual guidelines apply. Grades of B plus or above indicate ascending enthusiasm, B minus and down, descending dismay.

"David Barretto" (Mercury): If you don't believe a Fats Domino medley is likely to go with something called "Time to Sow the Seed," featuring not one but two harps, you're like me, and like me you're wrong. This is schlock with a difference, and the difference is faith. Believe me, Shadow Morton can make a believer out of anybody. **B.**

Blue Magic: "The Magic of the Blue" (Atco): In my gut, I've never understood groups that specialize in no backbeat falsetto ballads. The few I've liked - only the Chi-Lites and the Stylistics for more than one song at a time - barely redeemed their simplicity by sounding sincere, or do I mean dumb, and these hotshots just don't. They're too fucking professional. At their best, they sound like the Spinners, which isn't so great unless the song is. More often, they sound like the Stylistics will sound after Russell Thomkins gets his B.A. **C plus.**

Bob Dylan: "Blood on the Tracks" (Columbia): The first version of this album struck me as a sell-out to the memory of Dylan's pre-electric period; this recut, utilizing unknown Minneapolis studio musicians who impose nothing beyond a certain anonymous brightness on the proceedings,



Robert Elms

recapitulates the strengths of that period. Dylan's new stance is as disconcerting as all the previous ones, but the quickest and deepest surprise is in the music itself. By second hearing its loveliness is almost literally haunting, an aural *deja vu*. There are moments of anger that seem callow, and the prevailing theme of interrupted love recalls adolescent woes, but on the whole this is the leader's most mature and assured record. **A.**

Eno: "Here Come The Warm Jets" (Island): The idea of this record - top of the pops from a quasi-dadaist British synth wizard who makes out with the Soft Machine - is a lot worse than the actuality, which engages the ear and the mind in a vaguely Velvet Underground sort of way, instead of just trying to. Minimally differentiated variations on the same melody recur and recur, but it's a nice melody and chances are he meant it that way. Some good words, too. **B plus.**

Bryan Ferry: "Another Time, Another Place" (Atco): In which he who plays at corruption is afflicted with disease - lead poisoning, I think, affecting not only his brain but also his lungs and his pants. **C plus.**

Aretha Franklin: "With Everything I Feel In Me" (Atlantic): All Aretha Franklin records are not alike. In fact, her capacity not just for endurance but for adaptations is unequalled among vocalists of her generation, and in many ways this LP is more of a breakthrough than its predecessor, *Let Me In Your Life*. Even the ethereal direction of the change - less bottom, more (and

more aimless) la-la scatting - has for its precedent the Young, Gifted and Black album's brave exploration of the spirituality of black pop. Nevertheless, I prefer *Let Me In Your Life*. Aretha has become such a solid property - certain to hold onto an audience for years to come, but unlikely to expand any further - that it's no longer possible to resist thinking of her as a cross between Frank Sinatra and Nancy Wilson, turning out collections as custom-designed as next year's Oldsmobile. **B plus.**

The Guess Who: "Flavours" (RCA Victor): The Burton Cummings part of this group always wanted it to be the Doors, Santana, and Gary Puckett and the Union Gap all rolled into one. This rather monstrous goal has finally been realized. Personally, I always preferred the part that wanted to be Bachman-Turner Overdrive. **C.**

George Harrison: "Dark Horse" (Apple): Such transubstantiations. In which "Bye Bye Love" becomes "Maya Love," in which "windowpane" becomes "Window brain." Can this mean that pain (pane, get it?) is the same as brain? For all this hoarse deck knows... **C.**

"Honk" (Epic): California eclecticism in the grateful tradition of Stoneground, with the difference in names indicating a gain in irony and the forced jollity of "Gimme That Wine" recalling the limitations of the mode. Good songwriter: Richard Seekol. Good song: "Mademoiselle." **B.**

Little Feat: "Feats Don't Fail Me Now" (Warner Bros.): Despite the reputation they've earned as the thinking man's bar band - classic line: "I'm gonna boogie my scruples away" - these hip Angelinos have been turning me off for three albums now, and I've figured out why: beneath that dodecaphonic exterior they're closet Europeans. Their overtones may be bent and bluesy, their rhythms may have a funky catch to them, but some of those runs sound like they were copped from Rick Wakeman, and I don't even want to know where he copped them. **B minus.**

The Ohio Players: "Fire" (Mercury): The makers of "Shoogity-boogity" bring you: "More Shoogity-boogity." **B.**

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Christgau Consumer Guide

June Michele Pulliam



Christgau Consumer Guide:

Christgau's Consumer Guide: Albums of the '90s Robert Christgau, 2000-10-15 The Dean of American Rock Critics tackles the decade when music exploded The 90s saw more albums produced and distributed than any other decade It was a fertile era for new genres from alt rock to Afropop hip hop to techno Rock critic Robert Christgau's obsessive ear and authoritative pen have covered it all over 3 800 albums graded and classified from A's to his celebrated turkeys and duds A rich appendix section ensures that nothing's been left out from subjects for further research to everything rocks but nothing ever dies

Christgau's Consumer Guide is essential reading and reference for any dedicated listener [Access](#) ,1987 **Christgau's**

Record Guide Robert Christgau, 1990 This is a guide to the rock albums of the 1980s with quotes from over 3 000 reviews

Songbooks Eric Weisbard, 2021-04-23 In Songbooks critic and scholar Eric Weisbard offers a critical guide to books on American popular music from William Billings's 1770 New England Psalm Singer to Jay Z's 2010 memoir Decoded Drawing on his background editing the Village Voice music section coediting the Journal of Popular Music Studies and organizing the Pop Conference Weisbard connects American music writing from memoirs biographies and song compilations to blues novels magazine essays and academic studies The authors of these works are as diverse as the music itself women people of color queer writers self educated scholars poets musicians and elites discarding their social norms Whether analyzing books on Louis Armstrong the Beatles and Madonna the novels of Theodore Dreiser Gayl Jones and Jennifer Egan or varying takes on blackface minstrelsy Weisbard charts an alternative history of American music as told through its writing As Weisbard demonstrates the most enduring work pursues questions that linger across time period and genre cultural studies in the form of notes on the fly on sounds that never cease to change meaning **Michael Jackson FAQ** Kit O'Toole, 2015-10-01 Michael Jackson may be the King of Pop but his influence extends much further From his childhood years with the Jackson 5 through his astonishing solo career he consistently broke sales records pioneered the modern music video and infused dance into rock and pop While his life story has been well chronicled Michael Jackson FAQ explores the stories behind his achievements Did he play any instruments How much of his own music did he compose Who were his greatest influences in both music and dance His art is his legacy and Michael Jackson FAQ takes an in depth look at Jackson's work with the Jackson 5 and the Jacksons in addition to his solo catalog Learn why current artists such as Justin Timberlake Lady Gaga Justin Bieber and countless boy bands still emulate his sound look and showmanship Questions are tackled such as whether Off the Wall or Thriller better stands the test of time From his childhood in Gary Indiana through the posthumous albums this book covers lesser known but important stories such as how Jackson influenced disco and hip hop how his singing style transitioned from childhood to adulthood and how he learned to moonwalk [Words and Guitar: A History of Lou Reed's Music](#) Bill

Brown, 2013-12-04 A chronological and critical history of Lou Reed's music from 1964 to 2011 *Listen to Punk Rock!* June

Michele Pulliam, 2021-04-19 Listen to Punk Rock Exploring a Musical Genre discusses the evolution of punk from its

inception in 1975 to the present delving into the lasting impact of the genre throughout society today Listen to Punk Rock provides readers with a fuller picture of punk rock as an inclusive genre with continuing relevance Organized in a roughly chronological manner it starts with an introduction that explains the musical and cultural forces that shaped the punk genre Next 50 entries cover important punk bands and subgenres noting female punk bands as well as bands of color The final part of the book discusses how punk has influenced other musical genres and popular culture The book will give those new to the genre an overview of important bands and products related to the movement in music including publications fashion and films about punk rock Notably it pays special attention to diversity within the genre discussing bands often overlooked or mentioned only in passing in most histories of the movement which focus mainly on The Sex Pistols The Clash and The Ramones as the pioneers of punk

The Freaks Came Out to Write Tricia Romano,2024-02-27 A rollicking history of America's most iconic weekly newspaper told through the voices of its legendary writers editors and photographers You either were there or you wanted to be A defining New York City institution co founded by Norman Mailer The Village Voice was the first newspaper to cover hip hop the avant garde art scene and Off Broadway with gravitas It reported on the AIDS crisis with urgency and seriousness when other papers dismissed it as a gay disease In 1979 the Voice's Wayne Barrett uncovered Donald Trump as a corrupt con artist before anyone else was paying attention It invented new forms of criticism and storytelling and revolutionized journalism spawning hundreds of copycats With more than 200 interviews including two time Pulitzer Prize winner Colson Whitehead cultural critic Greg Tate gossip columnist Michael Musto and feminist writers Vivian Gornick and Susan Brownmiller former Voice writer Tricia Romano pays homage to the paper that saved NYC landmarks from destruction and exposed corrupt landlords and judges With interviews featuring post punk band Blondie sportscaster Bob Costas and drummer Max Weinberg of Bruce Springsteen's E Street Band in this definitive oral history Romano tells the story of journalism New York City and American culture and the most famous alt weekly of all time FINALIST FOR 2024 NATIONAL BOOK CRITICS CHOICE AWARDS FINALIST FOR 2025 GOTHAM BOOK PRIZE LISTED IN BEST BOOKS OF 2024 BY NEW YORK MAGAZINE VULTURE THE NEW YORKER LITHUB AND CHICAGO PUBLIC LIBRARY

No Depression ,2000 **Guide to Developing a Library Music Collection** Robert Michael Fling,2008 Although music may be the most widely experienced and appreciated of the arts its technical language renders it one of the most obscure when it is to be written down described analyzed and cataloged In addition the peculiarities of music publishing formats their sources of supply and acquisition and of binding shelving circulation and cataloging mean that knowledge beyond the usual bookjournal orbits is required of librarians charged with building music collections This Guide to Developing a Library Music Collection is intended to assist librarians who are new to music collection development and who want some tips on how to get started **The New Periodicals Index** ,1977 **Bibliographic Guide to Music** Gale Group,2001-07 **Rhythm and Resistance** Ray Pratt,1990-05-23 This important new study of the political uses of popular music from the era of slavery

to the present traces the search for individual identity freedom and dignity as it has been expressed in popular music Beginning with the spirituals of the slaves and the gospel of the black church and continuing through the blues jazz forms country folk and rock Pratt presents popular music as part of a continuing effort over two centuries to create community values and identity in the face of social transformations The book refutes the idea that the use of popular music for expression by a socially marginal society is new Pratt demonstrates that popular music as an expression of community identity is centuries old Early chapters of the book explore the social and political functions of music and its relationship to the concept of culture individualism and freedom Later chapters concentrate on the history and role of political messages in specific music forms the blues gospel jazz rock and soul A summary chapter considers the future of American popular music as an instrument of political expression Extensive references and chapter endnotes make this book an important edition to the popular culture library Students and scholars of musicology sociology popular culture and politics will find *Rhythm and Resistance* a valuable reference and will be of special interest to academics engaged in research in musicology popular culture and politics and culture

The Encyclopedia of Popular Music: Selected Albums. Bibliographies Colin Larkin, 2006 Containing 27 000 entries and over 6 000 new entries the online edition of the Encyclopedia of Popular Music includes 50% more material than the Third Edition Featuring a broad musical scope covering popular music of all genres and periods from 1900 to the present day including jazz country folk rap reggae techno musicals and world music the Encyclopedia also offers thousands of additional entries covering popular music genres trends styles record labels venues and music festivals Key dates biographies and further reading are provided for artists covered along with complete discographies that include record labels release dates and a 5 star album rating system

[The New Rolling Stone Record Guide](#) Dave Marsh, John Swenson, 1983 This guide lists about 12 000 rock albums released through mid 1982

Bob Dylan John Nogoski, 1995 Album by album song by song this is a critical analysis of each of Bob Dylan s recordings Entries include the album s production personnel and dates the position it reached on the Billboard charts the singles and out takes a description of the liner notes and the cover and a critique of the overall album and each song on it Filmographic data and analyses are provided for movies and television shows in which Dylan has appeared A look at his two extensive radio interviews and his novel *Tarantula* 1971 completes the work

Journal of Youth Services in Libraries , 1988 *High Fidelity & Audiocraft* , 1988 Contains Records in review **Preview** , 1990 [Book Review Digest](#) , 1986

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