

edited by Greil Marcus

foreword by Robert Christgau

"[Stranded is] by turns thoughtful,  
compelling, sexy, hilarious, quirky—  
and surprisingly true to the basic  
impulse of rock and roll."

—Laurence Gonzales,

*New York Times*

*Book Review*

# STRANDED

ROCK AND ROLL FOR A DESERT ISLAND

# Stranded Rock And Roll For A Desert Island

**Lei Shi**



## **Stranded Rock And Roll For A Desert Island:**

**Stranded** Greil Marcus, 1979 In 1978 Greil Marcus asked twenty other writers on rock including Dave Marsh Lester Bangs Nick Tosches Ellen Willis Simon Frith and Robert Christgau a question what one rock and roll album would you take to a desert island The resulting essays were collected in *Stranded* twenty passionate declarations that appropriately affirmed the solitary and obsessive activity that rock listening had become Here are salutes elegies thank you notes and love letters to records such as The Rolling Stones *Beggars Banquet* The Ramones *Rocket to Russia* Captain Beefheart's *Trout Mask Replica* *Something Else* by the Kinks and out of print classics by the Ronettes Little Willie John and Huey Piano Smith the whole is supplemented with Marcus's own invaluable annotated fifty page discography a *Treasure Island* of rock and roll *Stranded* remains a classic of rock and roll literature and perhaps the best possible answer to the question what one rock and roll book would you take to a desert island

*Twenty Thousand Roads* David Meyer, 2008-09-16 A terrific biography of a rock innovator that hums with juicy detail and wincing truth Page after page groans with the folly of the 60s drug culture the tragedy of talent toasted before its time the curse of wealth and the madness of wasted opportunity The Atlanta Journal Constitution NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE LOS ANGELES TIMES NAMED ONE OF THE FIVE BEST ROCK BOOKS OF THE YEAR BY ROLLING STONE As a singer and songwriter Gram Parsons stood at the nexus of countless musical crossroads and he sold his soul to the devil at every one His intimates and collaborators included Keith Richards William Burroughs Marianne Faithfull Peter Fonda Roger McGuinn and Clarence White Parsons led the Byrds to create the seminal country rock masterpiece *Sweetheart of the Rodeo* helped to guide the Rolling Stones beyond the blues in their appreciation of American roots music and found his musical soul mate in Emmylou Harris Parsons solo albums *GP* and *Grievous Angel* are now recognized as visionary masterpieces of the transcendental jambalaya of rock soul country gospel and blues Parsons named *Cosmic American Music* Parsons had everything looks charisma money style the best drugs the most heartbreaking voice and threw it all away with both hands dying of a drug and alcohol overdose at age twenty six In this beautifully written raucous meticulously researched biography David N Meyer gives Parsons mythic life its due From interviews with hundreds of the famous and obscure who knew and worked closely with Parsons many who have never spoken publicly about him before Meyer conjures a dazzling panorama of the artist and his era Praise for *Twenty Thousand Roads* Far and away the most thorough biography of Parsons skewers any number of myths surrounding this endlessly mythologized performer Los Angeles Times The definitive account of Gram Parsons life and early death From the country rock pioneer's wealthy wildly dysfunctional family through his symbiotic friendship with Keith Richards Meyer deftly illuminates one of rock's most elusive figures Rolling Stone Meticulously researched Though Meyer answers a lot of long burning questions he preserves Parsons legend as a man of mystery Entertainment Weekly Meyer gives Parsons a thorough Peter Guralnick like treatment New York Post

**It's Just the Normal Noises** Timothy Gray, 2017-05 Taking a personal

approach to the subject matter Timothy Gray reads criticism and listens to music as though rock n roll not only explains American culture but also shores up his life In *It's Just the Normal Noises* Gray examines a wide array of writing about roots music from the 1960s to the 2000s In addition to chapters on the genre defining work of Peter Guralnick and Greil Marcus he explores the influential writings of Grant Alden and Peter Blackstock the editors of *No Depression* magazine and the writers who contributed to its pages Bill Friskicks Warren Ed Ward David Cantwell and Allison Stewart among them A host of memoirists and novelists from Patti Smith and Ann Powers to Eleanor Henderson and Dana Spiotta shed light on the social effects and personal attachments of the music's many manifestations from punk to alt country to hardcore

*Stairway to Paradise* Ari Katorza, 2021-09-07 *Stairway to Paradise* reveals how American Jewish entrepreneurs musicians and performers influenced American popular music from the late nineteenth century till the mid 1960s From blackface minstrelsy ragtime blues jazz and Broadway musicals ending with folk and rock n roll The book follows the writers and artists real and imaginative relationship with African American culture's charisma *Stairway to Paradise* discusses the artistic and occasionally ideological dialogue that these artists writers and entrepreneurs had with African American artists and culture Tracing Jewish immigration to the United States and the entry of Jews into the entertainment and cultural industry the book allocates extensive space to the charged connection between music and politics as reflected in the Jewish Black Alliance both in the struggle for social justice and in the music field It reveals Jewish success in the music industry and the unique and sometimes problematic relationships that characterized this process as their dominance in this field became a source of blame for exploiting African American artistic and human capital Alongside this the book shows how black Jewish cooperation and its fragile alliance played a role in the hegemonic conflicts involving American culture during the 20th century Unintentionally it influenced the process of decline of the influence of the WASP elite during the 1960s *Stairway to Paradise* fuses American history and musicology with cultural studies theories This interdisciplinary approach regarding race class and ethnicity offers an alternative view of more traditional notions regarding understanding American music's evolution

Warren Zevon George Plasketes, 2016-06-02 Warren Zevon was one of the most original songwriters to emerge from the prolific 1970s Los Angeles music scene Beyond his most familiar song the rollicking 1978 hit *Werewolves of London* Zevon's smart often satirical songbook is rich with cinematic literary and comic qualities dark narratives complex characters popular culture references and tender romantic ballads of parting and longing Warren Zevon *Desperado of Los Angeles* is the first book length critical exploration of one of popular music's most talented and tormented antiheroes George Plasketes provides a comprehensive chronicle of Zevon's 40 year 20 record career and his enduring cultural significance Beginning with Zevon's classical training and encounters as a youth with composers Robert Craft and Igor Stravinsky Plasketes surveys Zevon's initiation into the 1960s through the Everly Brothers the Turtles and the film *Midnight Cowboy* Plasketes then follows Zevon from his debut album with Asylum Records in 1976 produced by mentor Jackson Browne through his successes

and struggles from a Top Ten album to record label limbo during the 1980s through a variety of music projects in the 1990s including soundtracks and scores culminating with a striking trio of albums in the early 2000s Despite his reckless lifestyle and personal demons Zevon made friends and alliances with talk show host David Letterman and such literary figures as Hunter S Thompson and Carl Hiaasen It was only after his death in 2003 that Zevon received Grammy recognition for his work Throughout this book Plasketes explores the musical cinematic and literary influences that shaped Zevon s distinctive style and songwriting themes and continue to make Zevon s work a telling portrait of Los Angeles and American culture

*Racing in the Street* June Skinner Sawyers, 2004-04-06 For more than three decades Bruce Springsteen s ability to express in words and music the deepest hopes fears loves and sorrows of average Americans has made him a hero to his millions of devoted fans *Racing in the Street* is the first comprehensive collection of writings about Springsteen featuring the most insightful revealing famous and infamous articles interviews reviews and other writings This nostalgic journey through the career of a rock n roll legend chronicles every album and each stage of Springsteen s career It s all here Dave Marsh s Rolling Stone review of Springsteen s ten sold out Bottom Line shows in 1975 in New York City Jay Cocks s and Maureen Orth s dueling Time and Newsweek cover stories George Will s gross misinterpretation of Springsteen s message on his Born in the USA tour and Will Percy s 1999 interview for Double Take plus much much more **Outsider** John

Rockwell, 2009-05-01 *Limelight* Now available in paperback this compilation by longtime New York Times music and arts critic John Rockwell features the creme de la creme of the renowned journalist s arts criticism and commentary over the past 40 years Taken mostly from the Times but also including pieces from 17 other sources such as the Los Angeles Times The New Republic the San Francisco Examiner High Fidelity Opera and the Village Voice these writings present Rockwell s unique vision of the arts scene over the past 40 years with essays on classical music including the breadth of contemporary works rock dance art film theater general arts topics and reports from abroad Rockwell s analysis includes parallels among the arts insights from one to another as he brilliantly communicates his aesthetic experiences to the reader **The Words**

**and Music of Van Morrison** Erik Hage, 2009-03-20 Van Morrison is primal but sophisticated he s accessible but inscrutable he s a complex songwriter and a raw blues shouter he s a steady influence on the musical scene but wildly unpredictable as well and it s these complex and often conflicting qualities that make him such a compelling subject for the Singer Songwriter series Journalist Erik Hage here eschews a cold empirical study of structures and influence and seeks instead more natural and intuitive means of appreciating all that is unique eclectic and surprising about Van Morrison s impressive output In addition to covering almost all of Van Morrison s musical work and offering new readings of many iconic songs Hage also provides a biographical introduction and a complete discography that can help listeners find new perspective on Morrison s body of work Even in his darkest and most naked moments in Astral Weeks for instance Van Morrison s songs can still suggest something uplifting Sometimes these two poles are present simultaneously and at other times they each find distinct

expression in a different musical moment Even on his first solo album Blowin Your Mind which contained the iconic Brown Eyed Girl Van Morrison was wrestling with something thornier and deeper as evidenced by the wrenching T B Sheets a nine minute opus about the discomfort of visiting a lover in a small room as she lies in bed wracked with Tuberculosis Those two songs at artistic odds with each other and on the same album are representative of the oppositional forces that fuel much of his work Hage here provides a guide through all the layers of emotional meaning and musical resonance present in Morrison s work *Bowie* Christopher Sandford,2009-08-05 Based on interviews with family members colleagues lovers and the previously silent William Burroughs this unsparing yet evenhanded biography guides the reader through the many personas crises and musical metamorphoses of David Bowie also known as Davy Jones the Laughing Gnome Major Tom Ziggy Stardust Aladdin Sane the Thin White Duke a drug addled grandfather of punk actor art aficionado political activist one of rock s most resonant icons and a totem of modern pop culture Nowhere else is the man and musician so convincingly deconstructed and so compellingly humanized American Popular Music and Its Business the late Russell Sanjek,1988-07-28 Volume three of this work focuses on developments in the music business in the twentieth century from its earliest days to the present era

**American Popular Music and Its Business: From 1900 to 1984** Russell Sanjek,1988 Volume three of this work focuses on developments in the music business in the twentieth century from its earliest days to the present era A Blues Bibliography Robert Ford,2008-03-31 A Blues Bibliography Second Edition is a revised and enlarged version of the definitive blues bibliography first published in 1999 Material previously omitted from the first edition has now been included and the bibliography has been expanded to include works published since then In addition to biographical references this work includes entries on the history and background of the blues instruments record labels reference sources regional variations and lyric transcriptions and musical analysis The Blues Bibliography is an invaluable guide to the enthusiastic market among libraries specializing in music and African American culture and among individual blues scholars **Relient K , By the Time We Got to Woodstock** Bruce Pollock,2009 Discusses the climate of rock music in 1969 from the Beatles to the Grateful Dead and its relationship with politics current events and race relations In Dylan Town David Gaines,2015-08-15 For fifty years the music words story and fans of Bob Dylan have fascinated David Gaines As a son a husband a father a teacher and a passionate lover of the literary in all its guises he has pursued the poetic fusion of knowledge and emotion all his life More often than not Dylan s lyrics and music have expressed that fusion for him and so he has encouraged others to acknowledge the musician or writer or painter or director or actor or athlete who matters deeply perhaps a bit mysteriously to them and to deploy that enigmatic passion in service of self knowledge and social connection After all one of the central reasons to be a fan is to compare notes explore mysteries and riff with fellow fans in a community of exploration Gaines s personal journey toward creating such communities of passionate knowledge encompasses his own coming of age and marriages fatherhood and teaching As a devoted fan who is also a professor of American literature questions about teaching

and learning are central to his experience When asked Why Dylan he says He s the writer I care about the most He s been the way into the best and longest running conversations I have ever had Talking with students exchanging Dylan trivia with fellow fans or cheering on fan musicians doing Dylan covers during the Dylan Days festival Gaines shows that for many people being a fan of popular culture couples serious critical and creative engagement with heartfelt commitment Here largely unheralded the ideal of liberal education is realized every day *I Wanna be Me* Theodore Gracyk,2001 Gracyk grapples with the ways that rock shapes limits and expands our notions of who we can be in the world He sees rock as a mass art open ended and open to diverse but not unlimited interpretations Recordings reach millions drawing people together in communities of listeners who respond viscerally to its sound and intellectually to its messages As an art form that proclaims its emotional authenticity and resistance to convention rock music constitutes part of the cultural apparatus from which individuals mold personal and political identities Going to the heart of this relationship between the music s role in its performers and fans self construction Gracyk probes questions of gender and appropriation How can a feminist be a Stones fan or a straight man enjoy the Indigo Girls Does borrowing music that carries a racial identity always add up to exploitation a charge leveled at Paul Simon s Graceland Rang es through forty years of rock history and offer s a trove of anecdotes Publisher description **I'll Take You There** Bill Friskics-Warren,2006-09-01 The urge to connect with that which transcends our experience be it a higher power another person or some artistic ideal or aspect of nature is one of the things that makes us human People view the object of this quest as well as what it means to achieve it differently Yet regardless of how it is understood the urge to participate in or belong to something greater and more lasting than ourselves a feeling born of an awareness of our mortality is what defines us as spiritual beings Though often dismissed as ephemeral or worse demonic popular music has given voice to this quest for transcendence since its beginnings Pop singers are rarely as outwardly spiritual as say their gospel counterparts they re forever pointing beyond themselves though be it to some better future some higher ideal or to some vision of deliverance Fontella Bass s Rescue Me the Four Tops s Reach Out I ll Be There Jimmy Cliff s Many Rivers to Cross Afrika Bambaataa s Looking for the Perfect Beat and U2 s I Still Haven t Found What I m Looking For are but a handful of popular recordings from the past few decades that express a longing for something more What other than transcendence is Jimi Hendrix talking about in Purple Haze when he shouts scuse me while I kiss the sky Or Van Morrison in Caravan when he implores us to crank our radios and sail away with him into the mystic Heard in the right light secular and even carnal records have the power to speak to transcendental concerns galvanizing their historical and cultural moments Regardless of their spiritual leanings all of the subjects discussed in this book including Public Enemy Madonna Sleater Kinney Tricky Johnny Cash Nine Inch Nails Moby Marvin Gaye Eminem Polly Harvey Bruce Springsteen and Sly the Family Stone make music that expresses a basic striving for transcendence Artists stories and personalities inform these discussions but only in as much as they illuminate the struggles and concerns that run through their music I ll

Take You There is a beautifully written wide ranging and illuminating examination of some of the most potent popular music ever recorded      Mazal Tov, Amigos! Jews and Popular Music in the Americas Amalia Ran, Moshe Morad, 2016-01-12 Winner of the Jewish Music Special Interest Group Paper Prize of 2018 Mazal Tov Amigos Jews and Popular Music in the Americas seeks to explore the sphere of Jews and Jewishness in the popular music arena in the Americas It offers a wide ranging review of new and old trends from an interdisciplinary standpoint including history musicology ethnomusicology ethnic studies cultural studies and even Queer studies The contribution of Jews to the development of the music industry in the United States Argentina or Brazil cannot be measured on a single scale Hence these essays seek to explore the sphere of Jews and popular music in the Americas and their multiple significances celebrating the contribution of Jewish musicians and Jewishness to the development of new musical genres and ideas      Cool Town Grace Elizabeth Hale, 2020-02-13 In the summer of 1978 the B 52 s conquered the New York underground A year later the band s self titled debut album burst onto the Billboard charts capturing the imagination of fans and music critics worldwide The fact that the group had formed in the sleepy southern college town of Athens Georgia only increased the fascination Soon more Athens bands followed the B 52 s into the vanguard of the new American music that would come to be known as alternative including R E M who catapulted over the course of the 1980s to the top of the musical mainstream As acts like the B 52 s R E M and Pylon drew the eyes of New York tastemakers southward they discovered in Athens an unexpected mecca of music experimental art DIY spirit and progressive politics a creative underground as vibrant as any to be found in the country s major cities In Athens in the eighties if you were young and willing to live without much money anything seemed possible Cool Town reveals the passion vitality and enduring significance of a bohemian scene that became a model for others to follow Grace Elizabeth Hale experienced the Athens scene as a student small business owner and band member Blending personal recollection with a historian s eye she reconstructs the networks of bands artists and friends that drew on the things at hand to make a new art of the possible transforming American culture along the way In a story full of music and brimming with hope Hale shows how an unlikely cast of characters in an unlikely place made a surprising and beautiful new world      *Bruce Springsteen's America* Alessandro Portelli, 2019-03-07 Weaving from jargon free critical analysis to a fan s passionate participatory research this book places work and class at the center of the work of Bruce Springsteen It juxtaposes the uninspiring work of his characters factory workers carwash attendants cashiers waitresses farmhands and immigrants with the work of Bruce Springsteen himself as an indefatigable musician and performer Springsteen is the hunter of invisible game the teller of second hand lives of common folks who ride used cars believe that being born in the USA entitles them to something better and keep the dream alive even when it turns into a lie or a curse because what counts is dignity the spirituality and the imagination of the dreamer and the life giving power of rock and roll This book will appeal both to common readers and fans and to scholars in fields such as sociology history music cultural studies and literature

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