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## The Rap Against Rockism

By KELEFA SANNEH

**B**AD news travels fast, and an embarrassing video travels even faster. By last Sunday morning, one of the Internet's most popular downloads was the hours-old 60-second .wmv file of Ashlee Simpson on "Saturday Night Live." As she and her band stood onstage, her own prerecorded vocals - from the wrong song - came blaring through the speakers, and it was too late to start mouthing the words. So she performed a now-infamous little jig, then skulked offstage, while the band (were a few members smirking?) played on. One of 2004's most popular new stars had been exposed as. ...

As what, exactly? The online verdict came fast and harsh, the way online verdicts usually do. A typical post on her Web site bore the headline, "Ashlee you are a no talent fraud!" After that night, everyone knew that Jessica Simpson's telegenic sister was no rock 'n' roll hero - she wasn't even a rock 'n' roll also-ran. She was merely a lip-synching pop star.

Music critics have a word for this kind of verdict, this knee-jerk backlash against producer-powered idols who didn't spend years touring dive bars. Not a very elegant word, but a useful one. The word is rockism, and among the small but extraordinarily pesky group of people who obsess over this stuff, rockism is a word meant to start fights. The rockism debate began in earnest in the early 1980's, but over the past few years it has heated up, and today, in certain impassioned circles, there is simply nothing worse than a rockist.

A rockist isn't just someone who loves rock 'n' roll, who goes on and on about Bruce Springsteen, who champions ragged-voiced singer-songwriters no one has ever heard of. A rockist is someone who reduces rock 'n' roll to a caricature, then uses that caricature as a weapon. Rockism means idolizing the authentic old legend (or underground hero) while mocking the latest pop star; lionizing punk while barely tolerating disco; loving the live show and hating the music video; extolling the growling performer while hating the lip-syncher.

Over the past decades, these tendencies have congealed into an ugly sort of common sense. Rock bands record classic albums, while pop stars create "guilty pleasure" singles. It's supposed to be self-evident: U2's entire oeuvre deserves respectful consideration, while a spookily seductive song by an R&B singer named Tweet can only be, in the smug words of a recent VH1 special, "awesomely bad."

Like rock 'n' roll itself, rockism is full of contradictions: it could mean loving the Strokes (a scruffy guitar band!) or hating them (image-conscious poseurs!) or ignoring them entirely (since everyone knows that music isn't as good as it used to be). But it almost certainly means disdaining not just Ms. Simpson but also Christina Aguilera and Usher and most of the rest of them, grouching about a pop landscape dominated by big-budget spectacles and high-concept photo shoots, reminiscing about a time when the charts were packed with people who

had something to say, and meant it, even if that time never actually existed. If this sounds like you, then take a long look in the mirror: you might be a rockist.

Countless critics assail pop stars for not being rock 'n' roll enough, without stopping to wonder why that should be everybody's goal. Or they reward them disproportionately for making rock 'n' roll gestures. Writing in *The Chicago Sun-Times* this summer, Jim DeRogatis grudgingly praised Ms. Lavigne as "a teen-pop phenom that discerning adult rock fans can actually admire without feeling (too) guilty," partly because Ms. Lavigne "plays a passable rhythm guitar" and "has a hand in writing" her songs.

Rockism isn't unrelated to older, more familiar prejudices - that's part of why it's so powerful, and so worth arguing about. The pop star, the disco diva, the lip-syncher, the "awesomely bad" hit maker: could it really be a coincidence that rockist complaints often pit straight white men against the rest of the world? Like the anti-disco backlash of 25 years ago, the current rockist consensus seems to reflect not just an idea of how music should be made but also an idea about who should be making it.

If you're interested in - O.K., mildly obsessed with - rockism, you can find traces of it just about everywhere. Notice how those tributes to "Women Who Rock" sneakily transform "rock" from a genre to a verb to a catch-all term of praise. Ever wonder why OutKast and the Roots and Mos Def and the Beastie Boys get taken so much more seriously than other rappers? Maybe because rockist critics love it when hip-hop acts impersonate rock 'n' roll bands. (A recent *Rolling Stone* review praised the Beastie Boys for scruffily resisting "the gold-plated phooey currently passing for gangsta.")

From punk-rock rags to handsomely illustrated journals, rockism permeates the way we think about music. This summer, the literary zine *The Believer* published a music issue devoted to almost nothing but indie-rock. Two weeks ago, in *The New York Times Book Review*, Sarah Vowell approvingly recalled Nirvana's rise: "a group with loud guitars and louder drums knocking the whimpering Mariah Carey off the top of the charts." Why did the changing of the guard sound so much like a sexual assault? And when did we all agree that Nirvana's neo-punk was more respectable than Ms. Carey's neo-disco?

Rockism is imperial: it claims the entire musical world as its own. Rock 'n' roll is the unmarked section in the record store, a vague pop-music category that swallows all the others. If you write about music, you're presumed to be a rock critic. There's a place in the Rock and Roll Hall of Fame for doo-wop groups and folk singers and disco queens and even rappers - just so long as they, y'know, rock.

Rockism just won't go away. The rockism debate began when British bands questioned whether the search for raw, guitar-driven authenticity wasn't part of rock 'n' roll's problem, instead of its solution; some new-wave bands emphasized synthesizers and drum machines and makeup and hairspray, instead. "Rockist" became for them a term of abuse, and the anti-rockists embraced the inclusive possibilities of a once-derided term: pop. Americans found other terms, but "rockist" seems the best way to describe the ugly anti-disco backlash of the late 1970's, which culminated in a full-blown anti-disco rally and the burning of thousands of disco records at Comiskey Park in Chicago in 1979: the Boston Tea Party of rockism.

That was a quarter of a century and many genres ago. By the 1990's, the American musical landscape was no longer a battleground between Nirvana and Mariah (if indeed it ever was); it was a fractured, hyper-vivid fantasy of teen-pop stars and R&B pillow-talkers and arena-filling country singers and, above all, rappers. Rock 'n' roll was just one more genre alongside the rest.

Yet many critics failed to notice. Rock 'n' roll doesn't rule the world anymore, but lots of writers still act as if it does. The rules, even today, are: concentrate on making albums, not singles; portray yourself as a rebellious individualist, not an industry pro; give listeners the uncomfortable truth, instead of pandering to their tastes. Overnight celebrities, one-hit-wonders and lip-synchers, step aside.

And just as the anti-disco partisans of a quarter-century ago railed against a bewildering new pop order (partly because disco was so closely associated with black culture and gay culture), current critics rail against a world hopelessly corrupted by hip-hop excess. Since before Sean Combs became Puff Daddy, we've been hearing that mainstream hip-hop was too flashy, too crass, too violent, too ridiculous, unlike those hard-working rock 'n' roll stars we used to have. (This, of course, is one of the most pernicious things about rockism: it finds a way to make rock 'n' roll seem boring.)

Much of the most energetic resistance to rockism can be found online, in blogs and on critic-infested sites like [ilovemusic.com](http://ilovemusic.com), where debates about rockism have become so common that the term itself is something of a running joke. When the editors of a blog called Rockcritics Daily noted that rockism was "all the rage again," they posted dozens of contradictory citations, proving that no one really agrees on what the term means. (By the time you read this article, a slew of indignant refutations and addenda will probably be available online.)

But as more than one online ranter has discovered, it's easier to complain about rockism than it is to get rid of it. You literally can't fight rockism, because the language of righteous struggle is the language of rockism itself. You can argue that the shape-shifting feminist hip-pop of Ms. Aguilera is every bit as radical as the punk rock of the 1970's (and it is), but then you haven't challenged any of the old rockist questions (starting with: Who's more radical?), you've just scribbled in some new answers.

The challenge isn't merely to replace the old list of Great Rock Albums with a new list of Great Pop Songs - although that would, at the very least, be a nice change of pace. It's to find a way to think about a fluid musical world where it's impossible to separate classics from guilty pleasures. The challenge is to acknowledge that music videos and reality shows and glamorous layouts can be as interesting - and as influential - as an old-fashioned album.

In the end, the problem with rockism isn't that it's wrong: all critics are wrong sometimes, and some critics (now doesn't seem like the right time to name names) are wrong almost all the time. The problem with rockism is that it seems increasingly far removed from the way most people actually listen to music.

Are you really pondering the phony distinction between "great art" and a "guilty pleasure" when you're humming along to the radio? In an era when listeners routinely - and fearlessly - pick music by putting a 40-gig iPod on shuffle, surely we have more interesting things to worry about than that someone might be lip-synching on "Saturday Night Live" or that some rappers gild their phooey. Good critics are good listeners, and the problem with rockism is that it gets in the way of listening. If you're waiting for some song that conjures up soul or honesty or grit or rebellion, you might miss out on Ciara's ecstatic electro-pop, or Alan Jackson's sly country ballads, or Lloyd Banks's felonious purr.

Rockism makes it hard to hear the glorious, incoherent, corporate-financed, audience-tested mess that passes for popular music these days. To glorify only performers who write their own songs and play their own guitars is to ignore the marketplace that helps create the music we hear in the first place, with its checkbook-chasing superproducers, its audience-obsessed executives and its cred-hungry performers. To obsess over old-fashioned stand-alone geniuses is to forget that lots of the most memorable music is created despite multimillion-dollar deals

and spur-of-the-moment collaborations and murky commercial forces. In fact, a lot of great music is created because of those things. And let's stop pretending that serious rock songs will last forever, as if anything could, and that shiny pop songs are inherently disposable, as if that were necessarily a bad thing. Van Morrison's "Into the Music" was released the same year as the Sugarhill Gang's "Rapper's Delight"; which do you hear more often?

That doesn't mean we should stop arguing about Ms. Simpson, or even that we should stop sharing the 60-second clip that may just be this year's best music video. But it does mean we should stop taking it for granted that music isn't as good as it used to be, and it means we should stop being shocked that the rock rules of the 1970's are no longer the law of the land. No doubt our current obsessions and comparisons will come to seem hopelessly blinkered as popular music mutates some more - listeners and critics alike can't do much more than struggle to keep up. But let's stop trying to hammer young stars into old categories. We have lots of new music to choose from - we deserve some new prejudices, too.