

That's the Way (Uh-huh, Uh-huh) I Like It

Introducing SPY's Rock-Critic-o-Matic

If you're like most people, your dream job is that of a rock critic for a major publication. You get to receive free records, wear a Walkman in the office and produce prose that need be only vaguely comprehensible. Now, thanks to SPY's Rock-Critic-o-Matic, this is no longer an unattainable fantasy. Simply by selecting one phrase from each group—*phrases that have, for the most part, appeared in actual rock reviews!*—you can write like a real critic. For example, here is a Rock-Critic-o-Matic-generated review of a group we have invented: **In their first album since**

their eponymous effort of last year, *Donald and the Vulgarians*, **without a doubt one of the best**¹ *post-punk*² **groups of the 1980s,**³ **return with their latest release,** *I Who Have Nothing and Other Songs for the Nineties*. **Filled with self-absorbed**⁴ *Trinidadian soca*,⁵ **the album screams post-punk/post-disco art-school pop**⁶ **with its use of guitar riff sawing.**⁷ ...

As you can see, producing criticism that is virtually indistinguishable from that found in *Rolling Stone*, *Spin* and *The Village Voice* is now as easy as connecting one, two, three!
—David Bourgeois

In their first album since their eponymous effort of last year, [band name here],

return with their latest release, [title here].

without a doubt one of the best
worst
heaviest
least well aged
most influential
most rubber-bellied

art-funk
speed-metal
folk-rock
post-post-post-hardcore
post-punk
indie-label
acid-rock
glam-rock

groups of the
1990s,
1980s,
1970s,
1960s,
1940s,

Filled with
self-absorbed
hip-hop-ized Parliafunkadelicment
culturally purposeful
undanceable,
rhythmic
nice



Latin pop,
Guadeloupean zouk,
Trinidadian soca,
belch-rock,
songs,

the album screams
kitschy, crude New York racket
boho brain throb
black-clad zimmerdweeb
post-punk/post-disco
art-school pop
now music
loudly

with its use of
high-pitched whine.
insistent double-bass
undertow.
fuse-blowing amps.
proto-skrunk guitar.
unholy power-tool leads.
guitar riff sawing.
a clarinet.



Influenced by
Howlin' Wolf,
Phil Spector,
Led Zeppelin,
Zager and Evans,
Pat Boone,
Tommy James and the Shondells,

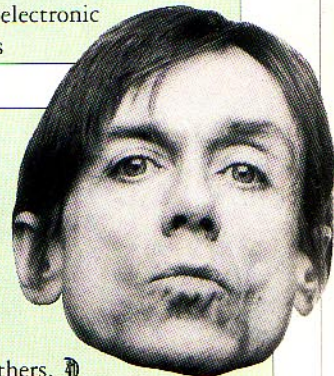
the polyrhythms
the raceway garbage riffing
the yowza jazz chords
the snaking bass lines
the napalmin' search-and-slaughter guitars
the spumes of white-hot guitar puke

and
shotgun-barrel piano
beat-off metal
Moe Tucker-ish drum bullets
gorgeous electronic
textures

finally explode into a shower of
Nashville do-si-do.
FM-friendly pop.
righteous chutzpah.
insufferable self-amusement.
infectious tropical beats.
icy synth textures.
pseudomystical piffle.
propulsive hyperspace funk.

This band will leave you with more
drive-in bubblegum choruses
cowpop for now people
acoustic ghostpop
counter-pigfuck strut
teabag bluesiness
delightful whimsy

than anybody since
Hendrix.
Television.
the Yardbirds.
Iggy and the Stooges.
Jonathan Richman and
the Modern Lovers.
Duran Duran.
the Flying Burrito Brothers. ♪



¹ Review of the latest Kirsty MacColl release in *Rolling Stone*, May 31, 1990.

² Review of Roy Orbison's *A Black and White Night Live* in *Spin*, February 1990.

³ "A Special Section: Classical Music," *The Village Voice*, September 4, 1990.

⁴ Review of Chris Isaak's *Heart Shaped World* in *Spin*, August 1989.

⁵ Review of the latest Wilfrido Vargas release in *Spin*, August 1989.

⁶ Review of the latest Robert Plant release in *Spin*, August 1989.

⁷ Review of the latest Beats International release in *Spin*, July 1990.