

# The Greatest Thing That Ever Lived



By the time I could pay attention, The Greatest had already rejected his slave name, embraced the Nation of Islam, and refused to serve the armed forces of the United States.<fn>He was not a draft *dodger*. He just said fuck no, put me in prison if you have to, but fuck. No. That ain't no dodge.</fn>

By the time I could pay attention, I remember adults in my orbit still calling him Cassius Clay, declaring they would never call him by that n\*\*\*\*r name, that he had gotten way above his station, that he was a traitor, that he refused to appreciate everything “his” country had done for him, just another shiftless ingrate who didn't know his place.

I can't say I was carefully taught. But I was taught. I was taught that James Brown was barely more evolved than an ape or a gorilla, that MLK was one “one of the good ones, mostly” and that those *animals* were burning down “their own” neighborhoods.

But by the time I could pay attention, none of this stuff squared with what I was seeing with my own lying eyes.

By the time I could pay attention, MLK went from alive to dead, a victim of the racism that my people all wanted to believe was not as bad as “the bad ones” would suggest. You know, the bad ones. Like these guys.



Tommie Smith and John Carlos – American Patriots

By the time I could pay attention, James Brown was the guy who made some of my favorite music, a thrilling force of nature.

By the time I could pay attention, the futility and inherently racist cruelty of the Vietnam War was all too clear, even to this ten-year old. A 4th grade friend and I got in big trouble for refusing to stand and recite the Pledge of Allegiance, reasoning that there was no way in hell that we would ever fight in Vietnam, so pledging allegiance would be nothing but a lie.

We stood with Muhammad Ali. Even if we didn't know it.

(That week, in an odd turn, Jose Feliciano performed the National Anthem at the World Series. His performance was an outrage, a provocation, yet another example of one of Those People™ showing ingratitude at how much “their” country had done for them. His crime? Singing a British drinking song with a Latin feel. So the next day, the entire 4th grade was summoned to the classroom of one Miss Loretta Karp, a stooped skeleton from hell in high heels, with impossibly bright red hair, a woman who would have been six foot three if she was

not in a constant hunch. She was mean as a wet cat whose bright red lipsticked smile existed only to signal impending cruelty. She began by noting that there had been some “unpleasantness” in school lately with “certain people” showing “poor patriotism by refusing to honor Our Flag”. She then went on to note that the World Series had been forever blemished by the desecration of the national anthem by a “foreigner. But by God,” we were going to fix that by having the entire 4th grade “stand together and sing the Star Spangled Banner as God meant it to be sung”. My pal and I got the giggles and could not stop. We got in trouble again. Such wabble wousers!)

Sure, we were risking nothing more than a stern talking to from our parents and disapproving looks from teachers and staff. Our courage was nothing, a flea fart in a hurricane. But still. We stood with Ali, two dopy white boys in the Connecticut suburbs who basically knew shit from shinola. But we knew that everything we were being taught about the war, about the way our nation was structured, did not square with things we saw on the electric radio picture box every night at dinner, pass the biscuits please. By the way, why are they burning down that village?

Too many things we were taught were just transparently wrong. This is not to cast full blame on our parents and teachers. They were themselves taught untruth, a set of lies that became matters of gospel faith. This was “their” country, and everyone else who was here needed to know their place.

So it’s easy to understand how *my people*, taught from birth that this was “their” country, would look at Cassius Clay’s declaration of “I’m the greatest thing that ever lived!” as not just braggadocio, but as a direct threat to their security and world view. For a *colored* man, such a thing was just not done.

And for him to embrace Black Nationalism the very next day, to

clearly state uncomfortable truths about “their” nation, could only mean one of two things: one of them was lying. And it had to be, just had to be, that loud-mouthed *boy*.

And then, he rejected “their” war, “their” draft, “their” nation in terms that offered no comfort, no conciliation:

*“I got nothing against no Viet Cong. No Vietnamese ever called me a nigger. They never lynched me or raped my grandmother. Why should they ask me to put on a uniform and go 10,000 miles from home and drop bombs and bullets on Brown people in Vietnam while so-called Negro people in Louisville are treated like dogs and denied simple human rights? No I’m not going 10,000 miles from home to help murder and burn another poor nation simply to continue the domination of white slave masters of the darker people the world over. This is the day when such evils must come to an end. I have been warned that to take such a stand would cost me millions of dollars. But I have said it once and I will say it again. The real enemy of my people is here. I will not disgrace my religion, my people or myself by becoming a tool to enslave those who are fighting for their own justice, freedom and equality.... If I thought the war was going to bring freedom and equality to 22 million of my people they wouldn’t have to draft me, I’d join tomorrow. I have nothing to lose by standing up for my beliefs. So I’ll go to jail, so what? We’ve been in jail for 400 years.”*

He gave up everything for this stand. His titles, his income. He was not allowed to practice his craft. He was, in fact, one of White America’s most hated symbols, even as he became a hero to Black America and to people around the world. When he was finally allowed to fight again, the battle lines were pretty clear. Joe Frazier was “one of the good ones”, the guy who would shut Ali up for good. The rest is, as they say, history. You can look it up. Or you can turn on the electric picture radio machine for round the clock Ali

hagiography.</fn>

As with MLK III, the posthumous softening of the Ali image is underway. Just as King was transformed from a warrior badass into a cuddly teddy bear of non-violent accommodation, Ali is being morphed into an anodyne citizen of the world, a guy who was great with kids, who met with everyone from princes to paupers. A twinkly-eyed elder statesman who, robbed of speech, became a blank slate upon which we could all shine our imagining of who and what this guy was in life.<fn>Even Trump blathered on about how they were such “good friends”, ffs.</fn>

But Ali, like King, was way more than a teddy bear.

Last night we began watching the remake of *Roots*. It's a grueling affair. Central to the first episode is the importance of a person claiming and owning his *real* name. Kunta Kinte endured a savage beating before he whispered “Toby” in acceptance of his fate. Ali flipped that, renouncing the name his more recent ancestors had been forced to assume. And he took a beating for it. The nation wanted a nice Joe Louis Negro, a quiescent and accommodating character who would make white folks feel like they are not racists, because they just love them one of the good ones. Someone who transcended race.

Writer Stereo Williams dropped this tweet today:

*“Transcended race” typically means “Helped me forget to be racist.”*

Ali never let me forget to be racist. Such a thing is impossible for this product of White Southern upbringing. If anything, I want to remember that I am a racist, constantly. I don't need to be let off the hook for my part in this legacy.

By the time I could pay attention, Ali helped me understand

that the Vietnam War was an immoral, indefensible violation of human decency. That was early on in my lifetime of paying (variable) attention to our world, and it was no small thing to realize that one of Those People™ was correcting a lie handed me by “my people”.

What else did I have wrong? The list is seemingly endless.

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## How Can We Miss You...



Frank Sinatra died 18 years ago today. It's like he never left. Really. Books, and re-releases, documentaries and tribute albums. Even Bob is in on the act.<fn>YMMV</fn> Frank is everywhere, still. And that's pretty great. I grew up listening to Sinatra. My dad loves him, and every Saturday night at martini time, we would listen to *Sinatra at the Sands*, with the Count Basie Orchestra. Great, great stuff.

But this ramble isn't really about Frank.

Yesterday, for no reason other than idle intertubing that led me down a rabbit hole of 70s pop hits<fn>Spurred by a search for the Staples Singers' *I'll Take You There.*</fn>, I found myself listening to Jim Croce.

Croce had a couple of #1 hits and was on a rocket trajectory until his charter plane crashed on takeoff after a concert in Natchitoches, LA, in 1973. He was everywhere back then – *Midnight Special*, *The Tonight Show*, *Dick Cavett*, *The Helen Reddy Show*, Don Kirshner's *In Concert* – and on top of some tightly crafted pop songs, he was a pretty amiable storyteller. He was good and popular and likely would have gone on to bigger things. And then he was gone.

But this post isn't about Jim Croce, either.

Because alongside Croce in that video – and on every appearance you can find – is a very unassuming guy named Maury Muehleisen. This post is about him.

Back then, as a fledgling guitar player, I loved this guy. His touch and timing – even though I didn't really know about that kind of thing then – was just fantastic. Listening last night, I realized that the arrangements they were playing were pretty clever and tight. And that apparently came from Maury.

He was the guy who brought that sense of structure and sophistication to the music everyone knew as Croce's. His harmony singing is subtle and lovely. Here was a guy, very soft-spoken, who barely moved when he played and sang, just delivering the goods with no undue fuss. And it made what would have been a more-or-less novelty folkie into something a little more.

I'm not going to oversell this. Croce's was pop music, albeit at a time when pop music could actually deliver a surprise or two. He wrote entertaining lyrics and was by all accounts a genuinely good guy. And this song, though played to death over the years, is really wonderfully constructed. It's a damned model of a pop song.

I spent hours trying to figure out Maury's part on this tune. I never got there.

Maury Muehleisen. The guy was the real deal, a true musician who was happy to sit in back and make everything sound better, never hungry for a spotlight, a player who worked the road and died from it.

How can we miss you if we don't remember?

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# All the Critics Love U in New York

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:new them, we cry because th

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♥ 15,230

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If there's any celebrity you can be sure you *did not know* in any significantly real way, it was Prince. Shape shifter, name shifter/eraser, master of every style you can name. Intensely private and essentially flamboyant. Exhibitionist. Hermit. You don't know him except in the ways you think you do, and that has as much to do with what you wanted him to be as it does with which little pieces of mythologizing he wanted you to see at any given time. Like the classic Trickster of legend, he could present multiple faces at the same time, and the face you got to glimpse, briefly, depended on which side of the road you were standing on. If Prince had been around then, Kurosawa could have made this pint-sized product of Minni-freaking-sota the centerpiece of *Rashomon*. That would have been cool.

What do I know of Prince? We're roughly the same age. He's

probably the most under-appreciated guitar player in like ever. Over the years that I have been heralding him as easily the best thing since Hendrix and sliced bread I've received more than a few puzzled looks and dismissive chuckles about me just being a contrarian. This week, many people were surprised when Billy Gibbons described his playing as "sensational".

But even that is only a piece of it. From his textbook knowledge and respect for those who came before him – JB, Sly, Jimi, Miles, George Clinton, &c. – to his savage dance chops and ultra-sharp fashion sense, to his early adoption and mastery of technologies like the Linn Drum; the guy put a package together that was both historically intelligent and, somehow, way out in front of the coming surge of hip-hop and Michael Jackson/Madonna style pop that followed him by a few years. The man had his gifts. Add in an almost incomprehensible work ethic, and you have Prince.

How Prince helped me know myself comes down to this simple question:

*How could anyone possibly fail to recognize such evident talent?*

Probably the way that I did.

Because instead of listening, I reacted to the packaging cues that came with the Prince product. And because he hit the scene in the late 70s with a funky beat, puffy shirts, lots of synthesizers, and a (deceptively) silly reliance on lyrics about fucking, I saw him clearly for what he was: just another callow Disco Boy, a Travolta, a Bee Gee.

It's hard to remember (or, if you are a little younger, comprehend) the degree to which DiscoSux fever encompassed the world of funky music. Earth, Wind & Fire, James Brown, P-Funk: all these and more took their share of unfriendly fire from people who were essentially painting the entirety of black popular music as beneath-contempt shit.

DiscoSux fever was a symptom of reaction against gay and minority encroachment into the historically masculine world of rock and pop. This music was aimed at gender-fluid communities and urban black folk. For a generation of mostly white, hetero-norm critics and fans for whom rock'n'roll equaled priapic guitar stroking and golden-maned Dionysi sporting socks stuffed into spandex trousers, this was music that threatened the natural order. <fn>The pulse belonged on the 1 and 3, dammit, none of this 2 and 4 backbeat shit. Whaddya, Disco Duck?</fn> It was outsider art storming the academy. And I was a privileged, by-birth member of the patriarchal academy, though I didn't even know that such a thing existed; such is the blindness of by-birth membership.

Prince said fk all that noise, and it was pretty clear that he was throwing down on, well, people like me.

*Look out all you hippies, you ain't as sharp as me  
It ain't about the trippin', but the sexuality  
– All the Critics Love U in New York*

Hey. I resemble(d) that remark.

So I could "listen" to *When Doves Cry* or *1999* and quickly sort this alleged genius off into the "just another over-hyped fraud" bin.

In that same song, this upstart had the nerve to sing:

*It's time for a new direction  
It's time for jazz to die*

As a burgeoning jazz-bo, I took what I took and it was more than I could take. I didn't need to hear the music behind this pixie poppinjay. These crude insults told me all I needed to know! Pistols at dawn!

Later, when Miles compared him to Duke Ellington and Chopin,

it was easy to dismiss the comments as Miles trying to glom onto the popularity of the younger phenom. Because come on: he's really just another Disco Boy, and everybody knows that DiscoSux, so pass the bong and cue up some Coltrane or some real rock'n'roll. Dude.

One night in 1993 I watched a terrific Neil Young *Unplugged* on MTV<fn>In those days, children, the M stood for "Music". You can look it up!</fn>. The next show was Prince live in some mega-arena, and I watched it and thought, "Meh, pretty good" and then he walked offstage and into a limo that took him somewhere and he walked into a small club and took the stage and proceeded to melt my face with a yellow guitar and the most scorching Hendrix-style blues I'd heard since before Stevie Ray died. For the next hour I was slain. I've been listening to Prince ever since.

So what does the phenomenon of Prince teach me about myself? Every time I hear his music, even as I am digging it down to my toes, I am reminded that I am a fallible human being, prone to unpleasant bigotries and prejudices that cause me to stop paying attention to what is real and true. The impulses that put me on auto-piloting sort mode – this person is this, that music is that, I don't like "those" kinds of people/music/movies/food/&c. – are the things that make me miss the My Favorite Worldness of life. It's good to have a ready reminder – one that the iPod throws up randomly and often – that for all my pretense to erudition and discernment and such like, I am just as likely to react like a dope as I am to apply any kind of intentional awareness to, well, anything.

Which means, naturally, that any opinion I hold is inherently suspect and worthy of re-examination. Consider yourself duly warned.

The most delicious part of the irony is that the song I quote

above, had I bothered to listen to it in 1983, would have delivered exactly the kind of face-melting guitar heroics that won me over ten years later. Check it.

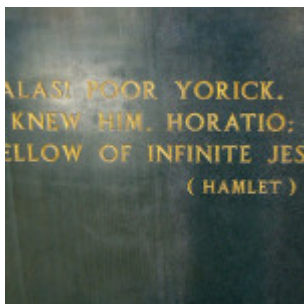
[https://www.youtube.com/watch?v=pJxt\\_Ey6tbo](https://www.youtube.com/watch?v=pJxt_Ey6tbo)

Who knows? I was full of myself in those days<fn>Unlike now, when I am extremely humble and enlightened.</fn>, so I might have dismissed it anyway.

Thanks, Artist Who Formerly Bestrode The World as Prince. Somehow, having you be the constant reminder of my proclivity to dopiness ain't all that bad. You sexy motherfker.

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## Infinite Quest



Sept 12 – David Foster Wallace died 7 years ago today. Maybe died isn't the right word, though it's at least partly true. He killed himself; took his own life. This fact still makes me sad and angry and scared all at once.

The best way to counter these feelings is to read some of his work.<fn>If for no other reason than that his work is the only part of him that we have any legitimate claim to. Angry at the guy? Shit. I owe *him*.</fn> His essay from the January, 1996,

issue of *Harper's*, which became the title piece from his collection *A Supposedly Fun Thing I'll Never Do Again*, is the single funniest and most "readable" <fn>Readable here connoting 'something not too weird or difficult'. In fact, everything I've read by DFW – which is pretty much everything that's been published plus a glimpse of a few of his notebooks at the Whitney Biennial – is terrifically readable and worth every second it takes to look up unusual words, refer to yet another footnote, or just to re-read certain sentences over and over because they are just too wonderful to take in at once.</fn> piece in his entire output. I've just finished it for the eleventieth time and it's got me hungry for more. "*E Unibus Pluram: Television and U.S. Fiction*" is up next, and it's sort of an essential piece for anyone interested in culture and the challenge of retaining our humanity amidst a dazzling array of shiny objects.

I find it by turns amusing and annoying that DFW is characterized as a fetish object of a hipster crowd way younger than me, that he somehow is the prototypical voice of 'this' generation. This is bullshit: DFW is of my generation. Our lives tracked more or less the same time span, though mine has endured a tad longer. In *Infinite Jest*, he wrote of a future that is more or less now; really, though, he was writing about a *present-then* that was the product of the culture of our childhoods.

It also pisses me royally that *Infinite Jest* is known as *that* book that everybody bought and nobody ever really read, save for a few precious bookish beardos. This tired trope likely arose from critics and other malcontents who felt the need to have/express an opinion but were too lazy to bother reading the actual book – thus inoculating themselves from accusations of laziness, because duuuuude, it's like *Finnegan's Wake*, knowwhatimean?<fn>Pass the Bret Easton Ellis and the McInerney. It's easier to chew.</fn> I grant the first 60-80 pages are little disorienting, but after that, it's a roller coaster

thrill machine that is every bit as addictive as *The Entertainment* that serves as the book's macguffin. A book about addiction that is thoroughly addicting? Even better, a book that has its characters agonizing over and within their addictions while you, the reader, begin to wonder if maybe you ought to put the book down and eat or shower or go to work or something, but no, screw that, keep reading. That's some badass legerdemain right there, people.

DFW is enjoying something of a mass(ish) cultural *moment* right now. There's that movie with Jason Segal as Wallace, based on an interview transcript from the mid-90s, that has DFW's surviving family suffering their own case of the fantods, suggesting with no small amount of justification that this kind of filmifaction of DFW is exactly the kind of mediated nonsense that he, DFW, would have hated and mocked with relentless passion. But no matter: it is, as the DC punditocracy like to say about every fabricated scandal, "out there", and it thus seems to have generated a strange<fn>Strange because he died only 7 years ago, though it feels much longer, likely because he had been mostly silent for so long.</fn> *renaissance* in DFW fandomry and scholarship.<fn>Which, if you've read any of the scholarly work to emerge so far, is barely distinguishable from the fandomry, save a certain highly recognizable tone of pedantry apparently essential for academic publication.</fn>

Curiously coincident with the movie was the publication this year of an enormous brick – suitable for a guy who wrote the epically brick-like *Infinite Jest* and *The Pale King* – called *The David Foster Wallace Reader*, which presents around 1000 pages of essays, articles, short stories, and novel excerpts, and, most importantly, a few hundred pages of previously unreleased and obscurely published early works. My favorite part of the book are the notes and class syllabi he used for teaching. But mostly, I think, the people who bought it were, like me, yearning to place another DFW brick on their shelf,

knowing full well that this was the closest we were going to get ever again.

I know there are other writers out there who deserve as much attention as I give Wallace. In fact, there are several who actually do get even more because of the relatively small output Wallace left behind.<fn>Rushdie, Moseley, Delillo to name a few. When do these guys ever sleep?</fn> But there is something about Wallace that drills right into my core.

Years ago, long before his death, someone asked me why I liked DFW's writing so much. I said it was because reading him was like hearing my own voice inside my head if I had a better vocabulary and were much smarter. We were roughly the same age, grew up with the same general atmosphere of teevee, consumption, weird conformist culture, and tennis. Reading him felt like reading myself.

That was a pretty comforting thing, having someone out there grappling with the same kinds of angsty, middle-class, white boy problems, taking things on from a somewhat nerdy perspective but also bringing that weird Carlinesque outlook to the absurdities that our cossetted upbringing seemed to cultivate like mushrooms. Well, it was comforting right up until the day he killed himself. Then it became fucking terrifying.

Because here was the crux: here's this guy, representing my mutant tribe of people who grew up inside the privilege and the comfort and the sheer whiteness of it all and *knew* that there was something amiss, that this incessant anomie was no accident, was actually not just a product *but was actually a feature of* the environment. And he saw it and got it and reported on it in a way that let us hold our deformity up for inspection and find some kind of strategy for dealing with the back-and-forth of we-have-no-right-to-complain-but-jesuschrist-things-sure-are-a-bundle-of-fuck. And in doing so, he won accolades, received a Guggenheim and a truck full of

other awards. Had a fucking endowed Roy Edward Disney Chair in Creative Writing created just for him at Pomona College – dude looked like he had the world on a string.

And so one hears the news and goes, damn, that guy had it going on and I'm barely stringing a decent sentence or two together outside of my little whore gigs where I'm crafting allegedly pithy messages that are making the world a safer place for insurance adjusters or some such. And we're the same age and have to wonder, his voice sounded just like my voice (if I were smarter &c.), and my shit's nowhere near as together as his shit (the imagination at this point has its own engine and power source), but he took a look at it all and decided, nope, too much to bear, and took lights out. How do I measure into this equation?

Add to this that so far in that year two of my friends had taken the same way out, and that less than two months later *another* friend – all of us around the same damn age, mind you – made the same choice, and I gotta tell you: I was terrified.

We pretty quickly started hearing about how his was the end battle of a long life struggling with clinical depression, and that his family were not all that surprised by the event. I re-read *Infinite Jest* that fall and was struck by how much sadness was there. It was just bone-breakingly sad to read, so I read it again to see if I had been insane to recall the book as so wickedly funny. Turns out it was both – both incredibly funny and horribly sad and filled with almost too much truth about how we try to deal with a world that serves up both sad and funny in such apparently random and heaping servings. And that – crucially – that the only apparent strategy that made any sense was to find some way of connecting, really, with someone else. And then, to accurately describe how fucking hard that can be, to make that connection, not matter how much you know you should.

And so what does he – or at any rate, his thoughts that made it to a page – what do these ideas do for me *now*? I mean, crafty fking christ, if the guy who wrote the way you thought you'd like to write ends it all so gruesomely, what's left?

Well, first I was left confused and scared and, frankly, pretty depressed. His death was not the cause of my depression, per se, but that this should have come along at a time when life was what h/we would refer to as *fraught* made things even more, well, *fraught*. But later – and especially after *The Pale King* came out, unfinished warts and all – I saw something else. Instead of thinking I might write that way if I were a “real” writer – and not just some ho for hire – I started to think about maybe, sort of, maybe actually being a real writer, maybe doing the hard work required to figure out if you have anything to say and the ability to say it. The jury remains forever out on this question. Ask any writer sitting in front of a blank page. But then time passed and nothing came of it and I ignored this kind of insistently annoying Epiphany-like thing that refused to be ignored. Which of course, the trying to ignore that which refuses to be ignored, only engenders more angsty *fraughtness*, &c.

And then, I endured *My Apocalypse*, and a couple of weeks after I left hospital, I was lying on the sofa in a dark room when – and I shit you not – when an entire written piece started to appear full-blown on the ceiling. And yes, there were footnotes on the ceiling, and complete sentences, too. And I rushed to the computer for like the first time in 4 months and sat down and wrote *The Chronicle* in its entirety and started “publishing” it in pieces on the Facebook machine. And lo, it was rough and sloppy and funny and tender, and my Epiphany-like thing just smiled quietly to itself. Some of you have read *The Chronicle*. It is under revision, but you got the bloggy first draft blast. You'll tell your grandkids someday.

And here we sit, faithful denizens of this here bloggy vineyard – which by no coincidence whatsoever takes its title and *raison d’ecrir* from *The Pale King* – the words tumbling down like a poorly constructed simile on a shifting foundation of soft metaphors. And I thank DFW for his words – his Work, for it was truly some audacious labor – and for his ability to stave off his demons for as long as he did. He gave us what he had. I can miss him and wish he were still writing for us, but I can’t be angry at him for checking out. Just sad. And, oddly and thankfully, a little inspired.

So today, hot on the heels of National Suicide Prevention Week<sup>Which irony would not be lost on D.</sup>, I’ll thank all of you to remember, also, too: shit’s never as dark as it may seem. When the imagination creates it’s own dark engine and gloomy source of power, reach out. Keep going. The quest, it is infinite.