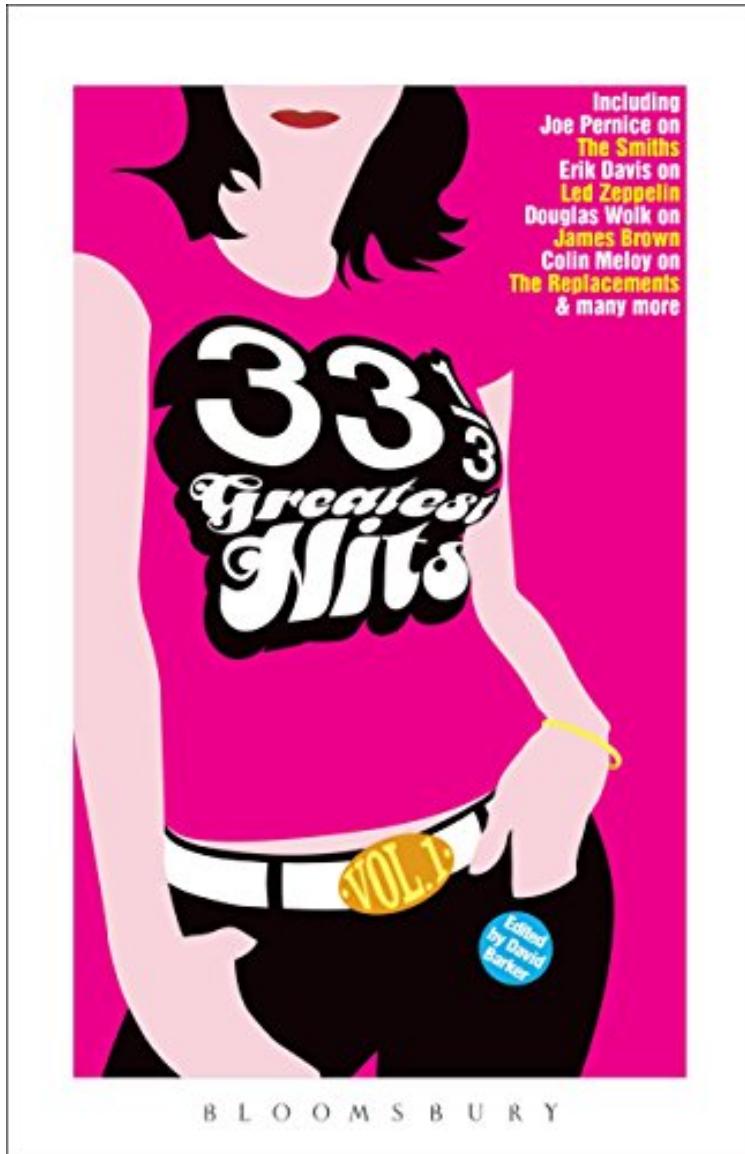


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33 1/3 Greatest Hits, Volume 1

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From Continuum : 33 1/3 Greatest Hits, Volume 1 before purchasing it in order to gage whether or not it would be worth my time, and all praised 33 1/3 Greatest Hits, Volume 1:

1 of 1 people found the following review helpful. Nice OverviewBy Timothy C AllisonIt's hard to get a handle on the 33 1/3 series. Its rather free form structure means that you never know what to expect from any particular title. The approaches range from detailed studio notes to memoir to more abstract critique. In my own experience, I've found that my relationship to the music itself bears little relation to my enjoyment of a particular title. The Greatest Hits is a way around this problem. Volume 1 contains selections from each of the first 20 books in the series. (For a full list,

consult the publisher's website.) While the first 20 titles do skew a tad towards the classic rock canon, there are appearances by The Smiths, James Brown, Prince, ABBA, Radiohead. I enjoyed having samples of each of these titles. In some cases, I plan on reading the entire volume, while in others I know that a particular author's approach simply isn't for me. As with a buffet, the parts you prefer may be different from mine, but there's sure to be something here to fill your belly. 0 of 0 people found the following review helpful. Like all the other books, solid if you love a good angle on an album you like. By Stacy Greenberg I bought Vol. 1 and 2. I usually have the album playing in the background as I'm reading. If you're that music nerd like me, then you'll love any 33 1/3 release. This is a nice sampler. 7 of 7 people found the following review helpful. Glorious trivia By David M. Madden As the disclaimer at the beginning of this book advises, the 33 1/3 series is not for everyone. People who canonize their favorite albums, feeling that their commitment to and investigation of said discs (i.e. the search for the actual recording speed of The Cure's *The Top* and the reason that Robert Smith didn't catch this before mastering) gives them some sort of ownership, eat these books for three squares and a snack. Others will find the dedication of an entire tome to one record a tad heavy-handed, pedantic and verbose. With that in mind, this collection includes a chapter from each of the first twenty volumes of 33 1/3, just enough to get you started. The editor's genius behind such a gesture is two-fold. He knows that those who aren't already addicted and own each book will shortly do so after reading a few slices; you might only own those covering *Meat is Murder* and *Unknown Pleasures*, but the geek in you will even care about *Abba Gold* and *The Piper at the Gates of Dawn* before you're through. Second, those with even a modicum of interest in the music-making process (those who only glance at magazines for their source of music info) will be able to sustain their interest with these Reader's Digest portions. At the very least, the hot pink cover - and the featured cartoonish hot chick - will provide a nice contrast to your theory library and impress the girl you manage to bring back to your lair...

The writings in this book are extracted from volumes 1 through 20 of our 33 1/3 series - short books about individual albums. In here you'll find a wide variety of authors, albums, and approaches to writing about those albums. So sit back, put on your headphones, cue up your favourite songs, and let our writers transport you to a time when: Dusty Springfield headed south to Memphis to record a pop/soul classic; The Kinks almost fell to pieces, and managed to make their best album while doing so; Joy Division and their mad, brilliant producer created a debut record that still sounds painfully hip today; James Brown mesmerized a sell-out crowd at the Apollo, in the midst of the Cuban Missile Crisis; The Rolling Stones shacked up in the South of France and emerged with one of the best double-albums ever; The Ramones distilled punk rock into its purest, most enduring essence... 33 1/3 Greatest Hits, Volume 1: it's like a compilation album, without the filler.

From School Library Journal Adult/High School
This volume includes selections from the ongoing series that pays tribute to pop-music albums. Some contributors discuss the production values and personnel on specific albums, such as Neil Young's *Harvest*. Others examine individual song structure and songwriting. Michaelangelo Matos's chapter on Prince's *Sign 'O'* The Times picks the album apart song by song. Still others describe personal experiences during which an album seemed to serve as the soundtrack. The authors are unabashed music geeks who take their obsessions seriously, and most chapters display journalistic rigor and flair. Musicians, journalists, professors, and others contribute their varied perspectives to the enrichment of the collection. Pop music is worthy of serious consideration, a welcomed revelation to many teens. There are plenty of books on rock music, but this anthology's focus on individual albums is unique. The music expands beyond the personality cults of rock superstars, and readers see all of the other people who contributed to the final masterpiece and the greater cultural and historical context from which it emerged. This is a collection of excerpts from longer works, and many pieces needed some rewriting to make them stand alone. The book includes this year's winning essay from the "Under 21" contest, a nice way of encouraging young writers to join the conversation.
Emma Coleman, Berkeley Public Library, CA Copyright copy; Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. It was only a matter of time before a clever publisher realized that there is an audience for whom "Exile on Main Street" or "Electric Ladyland" are as significant and worthy of study as "The Catcher in the Rye" or "Middlemarch." And so we have Continuum's "33 1/3" books, a series of little paperbacks each dedicated to a seminal rock album, from James Brown's "Live at the Apollo" to the Beach Boys' "Pet Sounds." The series, which now comprises 29 titles with more in the works, is freewheeling and eclectic, ranging from minute rock-geek analysis to idiosyncratic personal celebration. John Niven's "Music From Big Pink," based on the classic 1968 LP by the Band, takes things a step further: it's fiction.