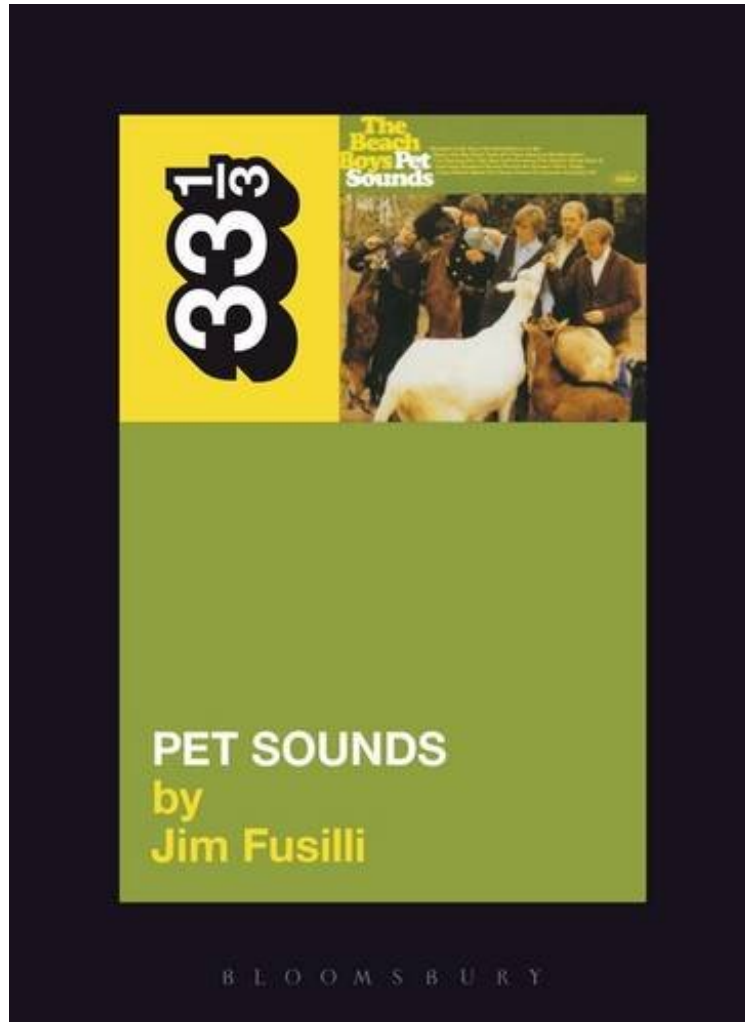


[Free download] The Beach Boys' Pet Sounds (33 1/3)

## The Beach Boys' Pet Sounds (33 1/3)

Jim Fusilli

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**Jim Fusilli : The Beach Boys' Pet Sounds (33 1/3)** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Beach Boys' Pet Sounds (33 1/3):

1 of 1 people found the following review helpful. A little long on personal opinion By Rich L. The "33 1/3" books tend to go one of two ways: 1) Lots of info about the band, recording sessions, reception, etc. 2) Huge doses-sometimes an overdose-of personal opinion. This book falls in the latter. The author is a good writer, so it makes for a quick and easy read. I still think this album is under-documented in the actual making of, what the songs are about, etc., and this book is patchy in that area. But it's a good library addition for fans of this album and the "33 1/3" series in general. 0 of 0 people found the following review helpful. I like how it was a little backstory about the Beach ... By Jim I like how it was a little backstory about the Beach Boys. Then it's the story of every song on the album. It's a short book, but it's

detailed. I got a lot out of this book. Maybe for a hardcore Beach Boys fan, this might be short, but for me, this was very informative. 6 of 8 people found the following review helpful. California dreamin' by an East Coast enthusiast By R.E. Burke Fans of Jim Fusilli and his novels will probably like this book. Others will most likely be bewildered or downright disappointed, especially since Fusilli is also music critic for the Wall Street Journal. That title seems oxymoronic but does lead one to expect an in-depth work showing real understanding of the music industry and its players during the '60's. Fusilli's work as a novelist would lead one to expect some ability to appreciate and really bring alive the characters populating the industry, the personal dynamics affecting the Beach Boys, and the overall ambiance of Southern California culture at that time. Unfortunately, Fusilli proves more adept at characterizing his own euphoric perceptions of California as he grew up in Hoboken during that period. Please pardon me for sharing my own personal notes, but I'm doing so because Fusilli is so willing to make this book his own memoir. I grew up on California beaches in the '50's and '60's. I used to surf. I know what the high school and college scenes were like then. Fusilli obsesses over Walt Disney in his intro. I met Disney, practically lived in Disneyland, etc. I remember the Beach Boys. I also remember even better the Beatles, and I know how completely, from a cultural standpoint, the Beatles blew by the Beach Boys after 1964. We didn't even notice Pet Sounds when it came out. That was something for teenybopper girls. My rediscovery of Brian Wilson's work is largely a retroactive effort to pick up the thread that many of us lost back then--just as Fusilli's work does a lot of retrospective reading into the Beach Boys' history that reflects more how we feel in the 2000's than what things were really like in the 1960's. So I actually lived through and was immersed in the things Fusilli presumes to write about. And as I read his book, I continually was concluding that he didn't really know what he was talking about. What Fusilli conveys in this book are the superficial understandings of someone who has read a lot about the Beach Boys but not taken the time to learn how things really felt firsthand in California at that time. He mentions industry insiders like Phil Spector but never brings them alive as characters. He documents Brian Wilson's personal angst with little real feeling for the man. Everything is transmuted through Fusilli's East Coast haze that is self-indulgent and more revealing of Fusilli than the people he writes about. He does manage to discuss the eventual production of Pet Sounds. But his efforts to discuss Wilson's chord progressions and overall approach to harmonizing constitute obtuse eulogizing that will leave many with the sense that Fusilli knows something important but doesn't want to share it in intelligible English meant for the general reader. You will learn about the Beach Boys in this book, but you will learn just the basics. You won't learn to love them. Fusilli educates us in the end about how much more he apparently loves himself. You will gain a greater appreciation of this group from other books and Wilson's own autobiography.

Pet Sounds is, rightly, one of the most celebrated pop albums ever released. It has also been written about, pored over, and analyzed more than most other albums put together. In this disarming book, Jim Fusilli focuses primarily on the emotional core of the album, on Brian Wilson's pitch-perfect cry of despair. In doing so, he brings to life the search for equilibrium and acceptance that still gives Pet Sounds its heart almost four decades after its release. For all the ups and downs, the scandals and, finally, the good times that are associated with Brian Wilson and the Beach Boys, nothing can diminish the beauty of Pet Sounds its sense of adventure, its insight into the boundless mysteries of young love and how all its elements seem to coalesce to lay bare an insecure teen confronted by the uncertainties of adulthood, a man who wishes life were as simple as he believed it once was. More than a wonderful work that has easily withstood the test of time, Pet Sounds raises pop to the level of art through its musical sophistication and the precision of its statement which, taken together, celebrate the fulfillment of Brian Wilson's ambition.

'Fusilli is a keen observer and eloquent writer, bringing a fresh perspective to this seminal album with wit and pathos...a fine addition to your Beach Boys library.'