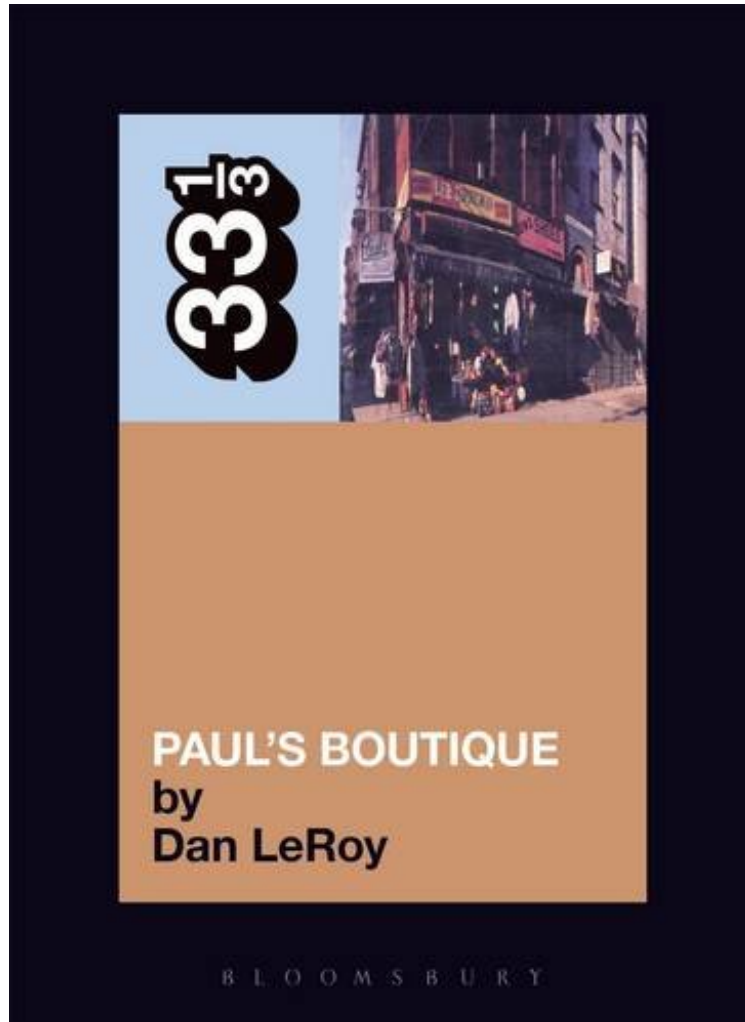


(Download) The Beastie Boys' Paul's Boutique (33 1/3)

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Dan LeRoy

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**Dan LeRoy : The Beastie Boys' Paul's Boutique (33 1/3)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Beastie Boys' Paul's Boutique (33 1/3):

0 of 0 people found the following review helpful. Why a song called "Egg Man"? By Nicholas Morrow  
Ever listened to Paul's Boutique and wondered where in the world they came up with the lyrics for "Egg Man"? Or who was the mastermind behind all those thousands (yes, thousands) of samples? Dan LeRoy does a fantastic job delving into the Beastie's most underrated album. Written like a long magazine article, the short book is entertaining throughout, taking you from the end of touring for Licensed to Ill, the Beastie's utter dislike of the album that made them famous, the falling out with their old label, and the turmoil surrounding the production of what would become Paul's Boutique. Having grown up just a bit late for the Beastie Boy fandom, I was still a fan, but, admittedly, had never listened to Paul's Boutique. After reading this and giving it a good listen, it's my favorite. Even if you aren't a fan of

The Beastie Boy's but are interested in the creative process and a behind the scenes look at how works of creativity get made, this is worth a quick read. 5 of 5 people found the following review helpful. Excellent history of a rap masterpiece By P. J. Owen To this day, I'm still ashamed to admit that I didn't appreciate the Beastie Boy's iconic and classic rap album Paul's Boutique when it first came out. I'm afraid I followed the herd, scratching my head upon its release, wondering what they'd done with the rock/rap that I had loved so much on Licensed to Ill. (Hey, I was only 19 when it came out) I then followed the herd again years later, after the B-Boy's early and mid 90's revival, and found, like everyone else, I now got their point and loved nothing better than throwing on my headphones and getting lost in the intricate quilt the band built with the hundreds of samples used on the album. (Odd fact from the book: no one knows for sure how many samples were used. And another: sampling laws were changed after this album, ensuring there will never be another quite like it.) So it was with a sense of nostalgia and humility that I sat down to read Dan LeRoy's take on Paul's Boutique for the 33 1/3 series. LeRoy is a regular contributor to the New York Times and Rolling Stone, so you get a good piece of rock journalism here. He covers a lot of ground, interviewing almost everyone involved in the music, the bands' friends from that time, like Donovan Leitch and Ione Skye, and even Mike D. (Though not interviewing MCA and Ad-Rock were major misses.) A good chunk is devoted to the origins of the music, probably because there were so many people involved. Rap albums seem to be unusually dependent on producers, who often craft many of the beats and samples underneath the rap. Paul's Boutique was no exception. LeRoy goes back to the mid 80's and the beginnings of the California DJ scene where Matt Dike and The Dust Brothers, the producers of the album, got their starts. He follows them through their discovery of sampling and the evolution of it as an art form for clubs and parties. The Beastie Boys got hooked into this scene when they flew out to California in 1988 to get away from the protracted legal battle with their first label, Def Jam. (A battle that LeRoy sheds some juicy nuggets about through the Capitol AR guy who had run-ins with Russell Simmons over the matter) The guys were literally just hanging out at Matt Dike's apartment when they heard for the first time the music that would eventually end up on the album. Mike D offered to buy Dike's work on the spot. The first quarter of the book is so devoted to Dike and the Dust Brothers that one could be forgiven for wondering what the Beasties themselves actually did other than buy the music. Thankfully the book gets to that, and it's here where we come to understand why the Beasties are the stars. The book, which will be slow going at first for anyone who isn't a fan of Matt Dike and the Dust Brothers, bursts forth with life once they jump onto the stage. LeRoy shows us their childish pranks and rock star lifestyles, their antagonism towards their record executives, and we remember why we loved them so much. What LeRoy does best though is to show us what a risk Paul's Boutique really was. Everyone (I raise my hand meekly) expected more of the metal-rap that had made the band famous. Instead, The Boys, like all great artists do after a success, went another direction. They went back to their favorite music of the 70's, (not Zeppelin this time though) tore the songs apart, and put them back together into a musical stew centered on the work of their three unknown producers. It was a recipe for commercial disaster, but they were having fun, which was all they wanted to do. A particularly scary moment in the book for fans of the bands later work is when Mike D shares that the band really thought their careers could be undone by the album and wondered what they would do next. Though the album got some great early critical reviews, the shock people got when they heard the work, the 70's aesthetic the Beasties prominently displayed in the first video, and the lack of a tour all ensured that Paul's Boutique would be a commercial flop. Luckily, time often renders great art great. Once the Beasties put out two more great albums, (Check You Head and Ill Communication) and once the times caught up with its own 70's nostalgia, Paul's Boutique finally got the credit it deserved. This is one of the better installments of the 33 1/3 series. If you're a Beastie Boys fan, you'll want to pick this up. 4 of 4 people found the following review helpful. I had a huge, ecstatic review all planned out for "Paul's Boutique" ...By Clare Quilty... and then I came here and read the unanimous 5-star reviews and agree with all of them. There's not much I can add that wouldn't be redundant. Except to say that "Paul's Boutique" -- one of my favorite albums -- has always kind of been shrouded in mystery. The album may be dense with information, but there's not a lot of background that I could find. This book changes all that. It is as filled with names and details as the album is full of samples. From LeRoy's very well-reported account, we learn the backstory of the Dust Brothers and the mysterious Matt Dike (long rumored to be the main mastermind behind "Boutique") plus, a sampling of the late 80s L.A. scene from which this album emerged; we meet a host of side players like Mario C and Money Mark, and also the ill-fated exec Tim Carr (whose heart and mind, I'm convinced, were in the right place all along); there's the promotional wrangling that went on at Capitol before the release and after the record flopped; and also what was going on with the three main characters -- MCA, Ad Rock and Mike D -- who wanted to derail the locomotive of "License to Ill" and almost got crushed under the cattleguard. The book tells the story of the album, and at first I thought it kind of scrimped on the background of the recording of the individual songs, but it closes with a finely detailed track-by-track examination that reveals a lot (but not nearly all) of the samples that helped make up one of the richest, coolest, bangingest records ever made.

Derided as one-hit wonders, estranged from their original producer and record label, and in self-imposed exile in Los Angeles, the Beastie Boys were written off by most observers before even beginning to record their second album - an embarrassing commercial flop that should have ruined the group's career. But not only did "Paul's Boutique"

eventually transformed the Beasties from a fratboy novelty to hip-hop giants, its sample-happy, retro aesthetic changed popular culture forever.

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