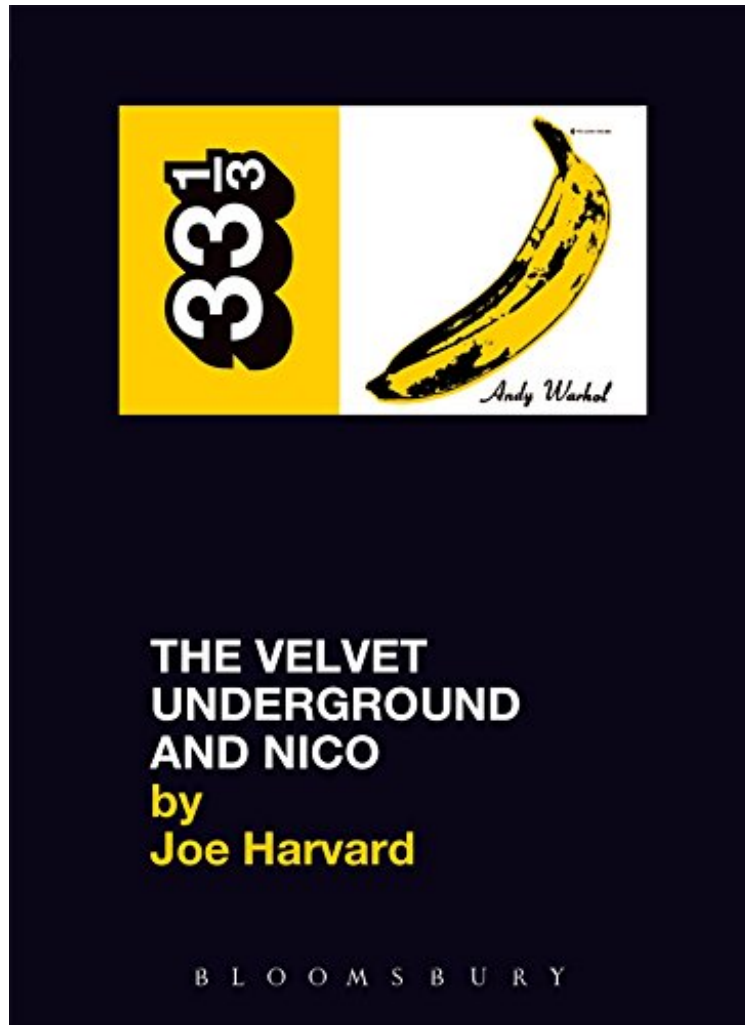


[Read ebook] Velvet Underground's The Velvet Underground and Nico (Thirty Three and a Third series)

Velvet Underground's The Velvet Underground and Nico (Thirty Three and a Third series)

Joe Harvard

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Joe Harvard : Velvet Underground's The Velvet Underground and Nico (Thirty Three and a Third series) before purchasing it in order to gage whether or not it would be worth my time, and all praised Velvet Underground's The Velvet Underground and Nico (Thirty Three and a Third series):

1 of 2 people found the following review helpful. A good read for non-VU freaks By Rich L. I'm a VU fan, but not a VU freak. As such, I liked this book a lot. Plenty of background on the making of the album, analysis of the songs, etc. I've read another review complaining that all the info in this book can be found in the "Peel Slowly And See" box set booklet. If that's true, than I can see this book being a disappointment. But I don't own that boxset, so I really can't compare. Personal complaint-I like this book, but would rather have read a 33 1/3 book on "White Light/White Heat." I

think that album is miles better than this one, which suffers from being over-exposed. I realize the importance of the album, but I'd rather hear more about the story of WLWH. Having been to the 33 1/3 site and seeing what their criteria is for recommending a book, and having read several books in this series, I sort of understand why this album was chosen (as it is their most influential album-not to mention this was an early entry in the series.) But is there a rule that each band only gets one album in the series? Even if only for financial considerations? Because there are several bands with other albums worthy of this sort of analysis. Examples: there are many great Beatles albums, but the only one with a book is "Let It Be." The only Stones album is "Exile." Sonic Youth-"Daydream Nation." Led Zeppelin-"4". Black Sabbath-"Master Of Reality" The Smiths-"Meat Is Murder." Don't these bands have other albums also worthy of consideration for this series? And unless I'm overlooking something, why isn't there a book on any of the 3 great studio LPs (pre-reunion) by The Stooges? 0 of 0 people found the following review helpful. SuperbBy Anthony J. GenaroOne of the best books I have read in this series. Mr. Harvard has done a great job distilling this iconic and influential album. 2 of 2 people found the following review helpful. EhBy MSeems to have been written by a 14 year old. Offers fairly thorough backstory to the production of the album, but the author is clearly a developing writer. Overall this is probably the least impressive 33 1/3 release I've read ='((((((((((((((((((((7778HJ

The Velvet Underground and Nico has influenced the sound of more bands than any other album. And remarkably, it still sounds as fresh and challenging today as it did upon its release in 1967. In this book, Joe Harvard covers everything from Lou Reed's lyrical genius to John Cale's groundbreaking instrumentation, and from the creative input of Andy Warhol to the fine details of the recording process. With input from co-producer Norman Dolph and Velvets fan Jonathan Richman, Harvard documents the creation of a record which - in the eyes of many - has never been matched. EXCERPTIn 1966, some studios, like Abbey Road, had technicians in white lab coats, and even the less formal studios usually had actual engineering graduates behind the consoles. Studios were still more about science than art. Clients who dared make technical suggestions were treated with bemusement, derision, or hostility. The Velvets were a young band under constant critical attack, and the pressure to conform in order to gain acceptance must have been tremendous. Most bands of that era compromised with their record companies, through wholesale revamping of their image from wardrobe to musical style, changing or omitting lyrics, creating drastically edited versions for radio airplay, or eliminating songs entirely from their sets and records. With Andy Warhol in the band's corner, such threats were minimized.

From BooklistA new entry in a series about famous LPs. Harvard seeks not to "explain' the Velvet Underground, or their first and definitive album" but to share what he finds "interesting about it." Much has been written already about this album and how, while it wasn't a huge commercial success, it inspired many future rock stars. In exploring what early Velvet John Cale called "an almost religious fervor about what we were doing," Harvard evokes the heady days of promise before internal pressures cut the band's career short. Mike TribbyCopyright American Library Association. All rights reserved Author Harvard has succeeded in finding the right mix between objective research and personal connection with his subject. Jason Dropor, Record Collector, October 2004 (Jason Dropor)"A bite-sized look at the creation of one of the more seminal albums of our time.well worth dipping into." David Hill, Shredded Paper Magazine, Fall 2004 issue"The splendidly named Harvard sees the Velvets through the eyes neither bleary nor jaded nor excessively worshipful, and among many sharp insights nails the idea that it wasn't just LouLouLou with, oh yeah, John Cale and the chick who split after this debut and the drummer who played standing up and the bass player who moved to Austin. Anybody who's heard "Sunday Morning" as the sun's coming up on a Sunday morning knows the Velvets were a BAND, and for these two sides of vinyl there was no more powerful idea. A-" Austin American-Statesman, Oct. 17, 2004"[Harvard] has the material as well as the gift of gab." Robin Vaughan, Boston Herald, 6/6/04From the Inside FlapIn 1966, some studios, like Abbey Road, had technicians in white lab coats, and even the less formal studios usually had actual engineering graduates behind the consoles. Studios were still more about science than art. Clients who dared make technical suggestions were treated with bemusement, derision, or hostility. The Velvets were a young band under constant critical attack, and the pressure to conform in order to gain acceptance must have been tremendous. Most bands of that era compromised with their record companies, through wholesale revamping of their image from wardrobe to musical style, changing or omitting lyrics, creating drastically edited versions for radio airplay, or eliminating songs entirely from their sets and records. With Andy Warhol in the bands corner, such threats were minimized.