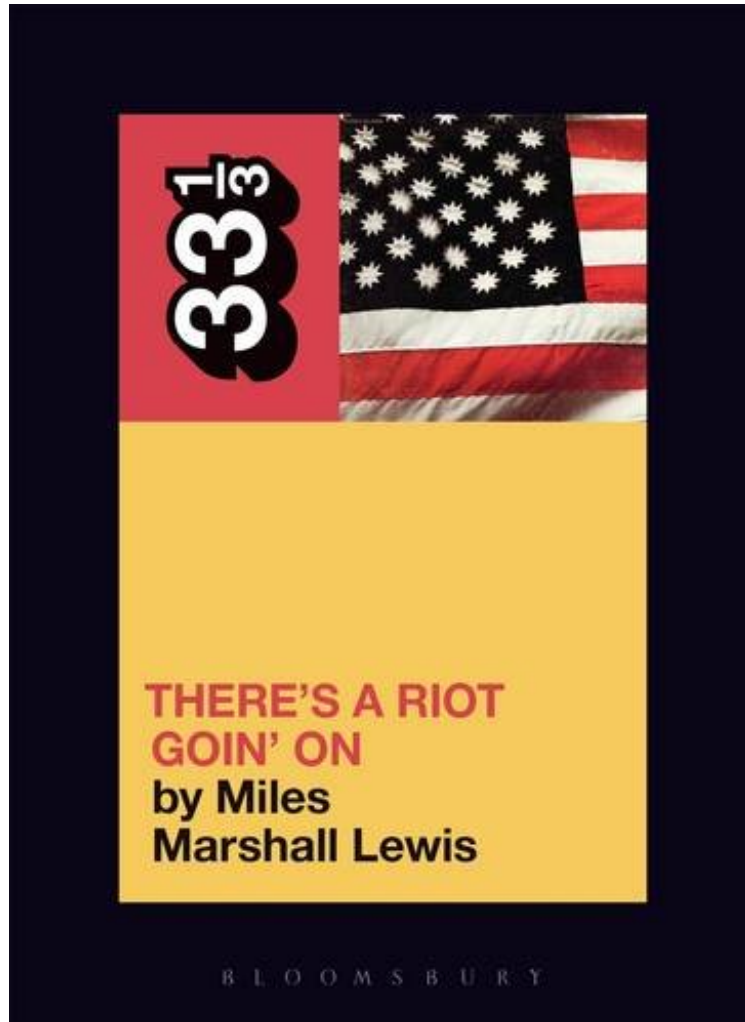


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Sly and the Family Stone's There's a Riot Goin' on (33 1/3)

Miles Marshall Lewis

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Miles Marshall Lewis : Sly and the Family Stone's There's a Riot Goin' on (33 1/3) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Sly and the Family Stone's There's a Riot Goin' on (33 1/3):

0 of 0 people found the following review helpful. Terrific overview of Sly and the making of an iconic album By DDD completely satisfied w/ this purchase...very entertaining read. 0 of 1 people found the following review helpful. Five Stars By Gordon R. Mitchell Excellent 24 of 31 people found the following review helpful. AVOID THIS CRAPPY BOOK By B. Thompson Riot is one of my favorite records, and there has been very good articles about the chaotic making of this seminal LP. This is not one of them, in fact I think this one is a piece of garbage. The writer usually uses artists from today to a-historically connect the dots between a product of the early 70s and a product of the late 90s using passages like "Unlike the self-taught Diddy's sampling production for his early hits by the likes of

Mary J Blidge, Sly had...." Please tell me what sense juxtaposing these two people makes at all as at the time of "There's a Riot Goin On" Sean Puffy Combs was 2 years old, and Mary J Blidge was barely born as well. Ugh, this writer always does this too. It is always the "Badu-ness" of this, the author making some imaginary link between Riot and LL Cool J's "Mama Said Knock You Out" or even the connection Sly has to Hip Hop via Freddy "Rerun" Berry on What's Happening. They must have paid this author by the word. As a reader, I know it was a seminal record or I wouldn't have bought the stinkin' book off the internet. So talk about the record, don't just blather on about Music and Social History you don't really know then lift all your relevant information from other already published texts. In the end, the writer lifts 80% of his informative information from the For The Record series by Dave Marsh. If you want to know about this record find the Marsh text that actually covers the entire arch of the band front to back or at least, find the Mojo article (which also draws heavily from the Marsh text, but is fairly hip about it). **DO NOT BUY THIS BOOK!**

The story behind the making of the album that signaled the descent of Sylvester Sly Stone Stewart into a haze of drug addiction and delirium is captivating enough for the cinema. In the spacious attic of a Beverly Hills mansion belonging to John and Michelle Phillips (of the Mamas and the Papas) during the fall of 1970, Sly Stone began recording his follow-up to 1969's "Stand!" the most popular album of his band's career.

Miles Marshall Lewis's absolutely essential 33 1/3 on Riot tells a good part of the story the disillusioned national mood after the Death of the Sixties, Sly's post-Woodstock ambivalence towards the fame he once craved, and his sonic turn towards introversion and quietude that manifested in muffled vocals and a restrained drum machine in place of Greg Errico's thunderous backbeat. Nate Patrin, Pitchfork About the Author Miles Marshall Lewis is founder and editor of Bronx Biannual, the journal of hip-hop literature. He has contributed to The Believer, Dazed Confused, The Village Voice and many other publications. Lewis is author of Scars of the Soul Are Why Kids Wear Bandages When They Don't Have Bruises, a memoir. He currently lives in Paris, at work on The Noir Album: On Life in Multicultural Paris, due next year. Excerpt. Reprinted by permission. All rights reserved. "Don't hate the black, don't hate the white. If you get bitten, just hate the bite," Sly Stone advised America in 1968. You can make it if you try, different strokes for different folks, and you don't have to die before you live are a mere few of the optimistic messages spread in songs by Sly and the Family Stone during the heady days of the Summer of Love and Woodstock. Then times...changed. By the 1971 release of the stylishly mournful masterpiece There's a Riot Goin' On, the man who once sang of hot fun in the summertime warned, "Watch out 'cause the summer gets cold / When today gets too old." Riot laid a sonic backdrop for the nationwide cultural and political disintegration of 1960s fallout, as well as the personal dissolution of disillusioned idealist Sly Stone.