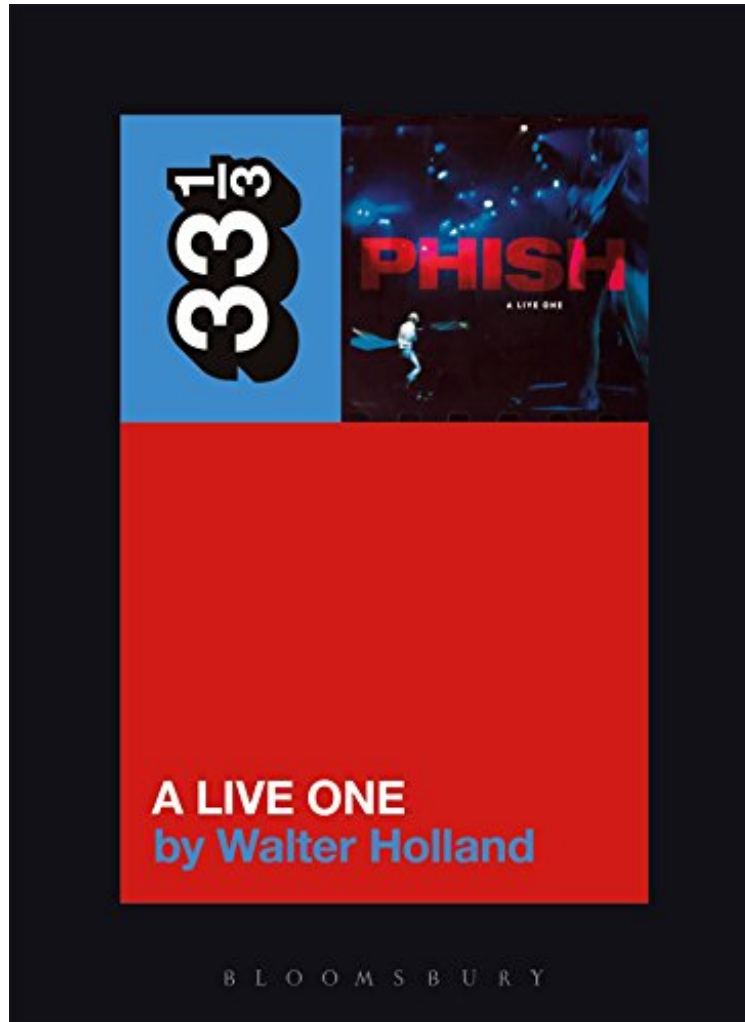


(Mobile ebook) Phish's A Live One (33 1/3)

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Walter Holland

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#File Name: 1628929383160 pages | File size: 24.Mb

Walter Holland : Phish's A Live One (33 1/3) before purchasing it in order to gage whether or not it would be worth my time, and all praised Phish's A Live One (33 1/3):

0 of 0 people found the following review helpful. and glad to see others do tooBy James M.I had never heard of the 33 1/3 series and came to this from the Phish angle alone. However I just found my new guilty pleasure reading and will have to check out more.This book really brought me back to when I was (especially) obsessed with the album and wondered why it wasn't more discussed. Even after eventually listening to as much '94/'95 as I could find, I still find these song versions the most transcendental, and glad to see others do too. It was effective in making me obsessed with the album all over again.The book is very well thought out, well written, and comes from love, the same love many of us know. I love how he analyzes each song segment, and does it so well, that I could picture the notes and rhythm

(which apparently are now hard-wired) perfectly. It was like having that friend you can look over to during a peak and see that they "get it". Though it is generally, overall very well-written, I did eventually find the stream-of-consciousness writing a bit taxing. And as hardcore Kerouac fan, I'm probably more tolerant than most. I was elated through the first 2/3 of the book, but after which I found myself re-reading paragraphs to remember the larger theme. Of course, this is not unlike many Phish shows. So I'll guess I'll say that I loved it, but especially the 1st and 2nd set ;-). Would love to see a similar treatment to my other favorite, under-rated "live" album, Slip Stitch and Pass. (Question: there is one part at least that references a "circle of fourths", with Em, A7, Dm as an example. Is this not the "circle of fifths", which is known to go DOWN a fifth each iteration?)

6 of 7 people found the following review helpful. A bit surprising but entertaining
By Christopher B. As a Phish fan and a fan of the 33 1/3 series, I was very excited to see this book released. I was also excited to see the familiar name Walter Holland attached to the project. Having read *A Tiny Space to Move and Breathe* I knew that I could expect a well written, insightful book about a band for which he obviously has a lot of passion. I enjoy Mr. Holland's writing. He knows Phish and knows music, each is more than obvious. He has a nice way of weaving in and out of narratives and musical comparisons to build a solid foundation for keeping a reader interested and engaged. In that vein his contribution to the 33 1/3 series is more than solid, and I'm thankful for the effort. I've decided my biggest confusion around this book is the subject itself -- the selection of *A Live One* as the album for review. In my opinion, *A Live One* is just a tough album to try to spin as musically- or historically-significant and worthy of such in-depth look. Perhaps oversimplifying, it's really just a collection of disparate Phish songs selected from different shows. I'm not implying that makes it *bad*, I'm just surprised to see it be held up to such scrutiny. Describing the album, Mr. Holland says "...it's ultimately a good-not-great example of the live album, for a complex assortment of reasons" and notes the certain novelty value, for fans, in having two "sets" of high-quality Discman-ready Phish in 1995..." I agree entirely. As a live album, especially a live *Phish* album, the hand-selected collection of songs that make up *A Live One* do not necessarily convey the concert experience that so many of us covet as Phish fans. The discs are not actual live sets of Phish. And, at the time of its release, the novelty was that it was the only high-quality, non-Maxell XL II live Phish that many of us had. But ultimately we would learn later that it was just the best thing available until the Internet (and subsequently LivePhish) came along. Mr. Holland hits the nail on the head when he elaborates: "For a brief turn-of-the-millennium moment, before cheap hard drives and broadband altered the landscape, compact discs replaced both cassettes and floppy disks as our primary physical channel of digital data. *ALO* was released during that moment -- and other than the live snippets on *Hoist* and *Junta*, *ALO* was most fans' only live Phish on disc for years." Again, couldn't agree more. But 20+ years later, that novelty doesn't feel as strong. *A Live One* scratched an itch that lasted only a few years and is now shelved by many fans. It is a highlight reel of a larger 1994 picture that is, at a moment's notice, completely accessible now on the web. I can go to several different sites and immediately stream each of the *complete* shows that play a part in *A Live One*. And as Phish fans, many of us would prefer to do exactly that -- listen to a full show -- before dusting off our copy of *A Live One*. To be fair, I may be overthinking all this and the fact is I am simply not the target audience for this book. But I'm not entirely sure to whom I should recommend it. The author states that the "imagined reader is an interested non-fan who's heard of Phish but knows little of their music, without much experience listening to improvisation. I hope that hardcore fans will recognize the band, and themselves, in what follows." Putting myself in the latter category, I certainly do recognize and relate to many of his anecdotes. But if this book is truly aimed at the uninitiated, I do think a lot of references and general "Phish talk" are too in depth for a casual reader. And I think it's a tough choice to start an introduction to Phish with an album of live Phish 1.0 "greatest hits" -- something that is not innate to the (current) Phish experience -- to lay the groundwork for an understanding of who Phish is as a band and what one might expect at a concert. Unless I'm misunderstanding, Mr. Holland seems to agree; he states, "the first disc is a grab bag of intense jams on chord changes..." and continues "disc two feels kind of like a second set but (to me) lacks the ineffable continuity and flow that characterize Phish's super-sized closing sets. *A Live One* resembles a Phish show, but a fan would know right away that it isn't one." So, again, I'm left wondering... why review *this* album? I admit wholeheartedly that my review is a healthy mixture of each of the Phish fan traits suggested by the author: picky, heedless, forgiving, demanding, infamously critical, infamously uncritical. The dose of infamously critical is one that I will regret if this review comes off as overly negative. I truly don't mean it to be. Ultimately, confining a critique of Phish to *any* single one of their albums is an infinitely daunting task. Given that constraint, the author did a nice job. This was an entertaining read and I'm always happy to see another "Phish book" pop up. I applaud Mr. Holland for his contributions to the Phish community and look forward to his next undertaking.

0 of 0 people found the following review helpful. One of the best 33 1/3's yet!
By Clayton Phipps Exceptional reading for both longtime fans of Phish and a book I'd recommend to cautious, curious listeners unsure where to start with a band as odd complex as Trey Co. Holland's writing is clear, well-researched, and fun. I put on *ALO* and read as I listened... a great addition to the 33 1/3 series!

Twenty years after its release, Phish's double-CD collection *A Live One* has something rare and precious going for it: it still doesn't sound like anybody else. Oversized, perverse, requiring an unusual amount of listener background

knowledge? Yes to all. Yet the collective improvisations it captures, unprecedentedly coherent yet freewheeling and open-ended, are unique in rock 'n' roll. This book considers the music and moment of Phish's ecstatically inventive 1995 live document, a mix of weirdo acid-psych, ambient moonscapes, vaudevillian Americana, and riotous arena-rock energy, all filtered through bandleader Trey Anastasio's screwball compositional sensibility and the band's idiosyncratic approach to spontaneous group creativity. It places Phish and their fandom in historical and cultural context, and picks apart the mechanics of their extended group jams. And it examines the mystery of how a quartet of nice boys from Burlington, VT could have been, all at once, one of America's biggest touring acts and one of its best-kept secrets.

There are twelve songs on *A Live One*, four of which (Hood, Stash, Tweezer, and Slave) are subjects of in-depth, varying and sometimes really funny running commentaries. Any future book titled *Experiencing Phish* will be indebted to Holland. -Ed Komara, *Association for Recorded Sound Collections Journal*
About the Author: Walter Holland is a freelance writer living in Cambridge, MA.