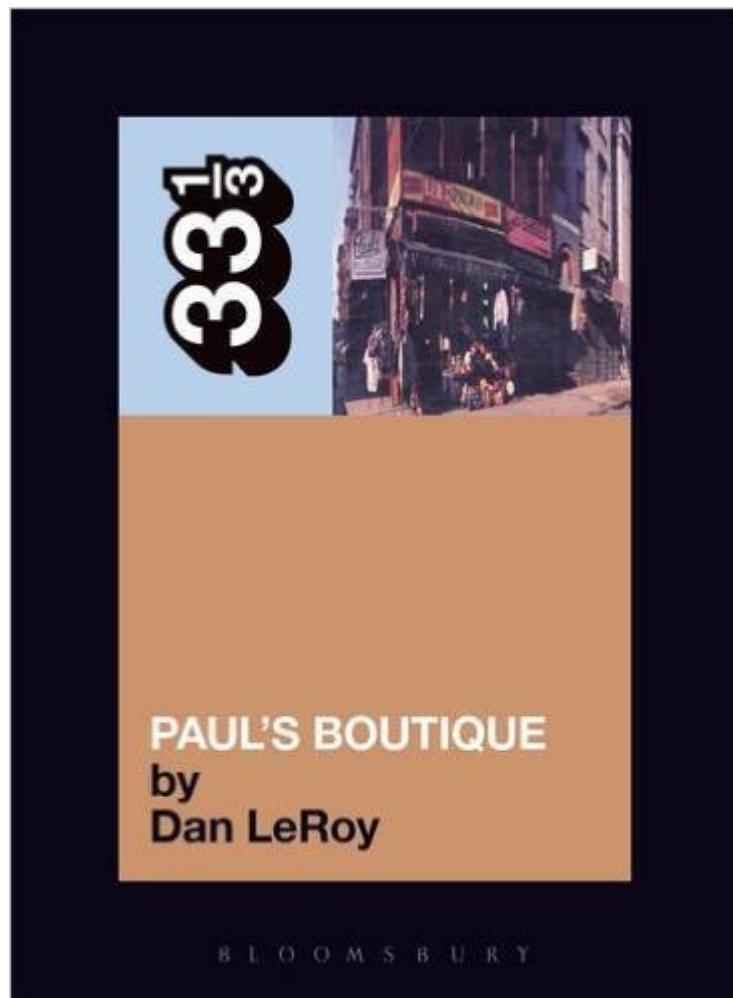


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# The Beastie Boys' Paul's Boutique (33 1/3)



## Synopsis

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 hiphop giants, its sample-happy, retro aesthetic changed popular culture forever.

## Book Information

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## Customer Reviews

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 Lone 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.

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