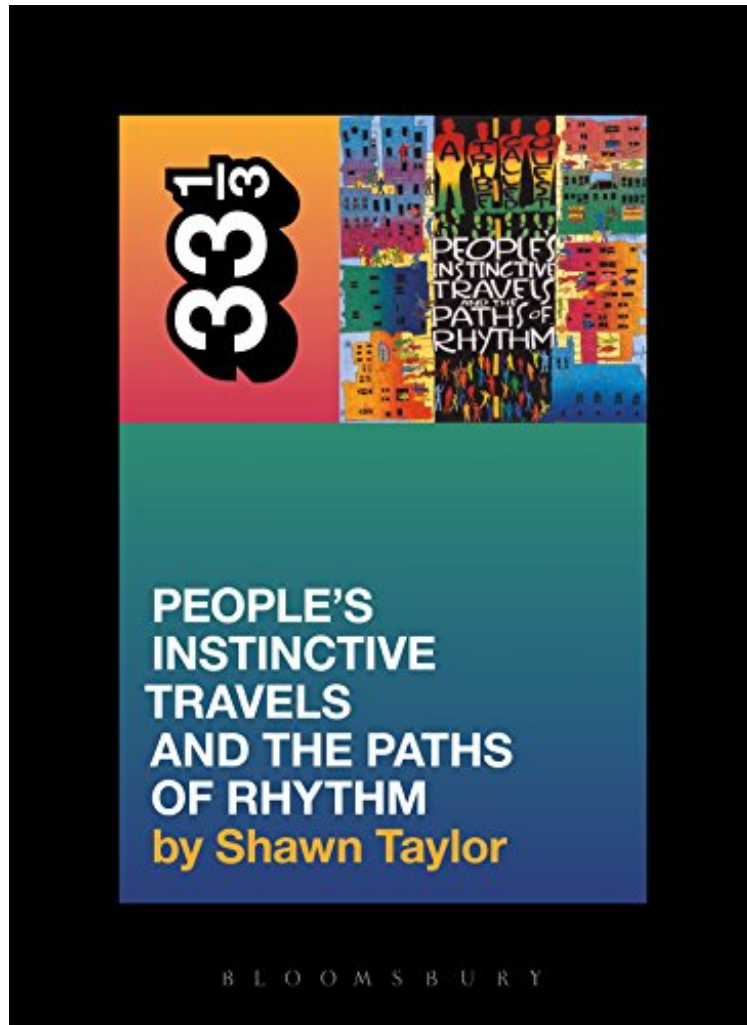


(Mobile library) A Tribe Called Quest's People's Instinctive Travels And the Paths of Rhythm (33 1/3)

## A Tribe Called Quest's People's Instinctive Travels And the Paths of Rhythm (33 1/3)

Shawn Taylor

DOC | \*audiobook | ebooks | Download PDF | ePub



[Download](#)

[Read Online](#)

#1023774 in Books 2007-06-01 2007-04-20Original language:EnglishPDF # 1 6.56 x .32 x 4.72l, .20 #File Name: 0826419232128 pages | File size: 18.Mb

**Shawn Taylor : A Tribe Called Quest's People's Instinctive Travels And the Paths of Rhythm (33 1/3)** before purchasing it in order to gage whether or not it would be worth my time, and all praised A Tribe Called Quest's People's Instinctive Travels And the Paths of Rhythm (33 1/3):

2 of 2 people found the following review helpful. A deeply personal look at a strange album: It gave me new perspective on a CD I never really lovedBy Dawn-Marie33 and 1/3 has books about four hip-hop albums in addition to this one: Nas's Illmatic, Public Enemy's It Takes a Nation of Millions to Hold Us Back, the Beastie Boys' Paul's Boutique, and DJ Shadow's Entroducing. Although I'm a huge A Tribe Called Quest fan, and although People's Instinctive Travels is often considered a "hip-hop classic," I think it is easily the least-great of the albums covered by

these books; certainly among the ones that include vocals. The Low End Theory and Midnight Marauders are all-time top-ten albums, in my opinion, and Tribe's fourth album (Beats, Rhymes, and Life) is criminally underrated... But I've just never really dug People's -- until now. Don't get me wrong, this is still my least favorite album in this series, and my least favorite Tribe album next to the group's uninspired finale (The Love Movement), but author Shawn Taylor's treatment of People's really gave me new perspective. One could argue that the book is too much about him, but I really identified with his connection to the album -- how songs remind him of times, places, events. Other albums do this for me, and it was interesting to walk in Taylor's shoes. He talks about being an "Afro-geek," and how Tribe made this cool -- at least for a while in 1990. By '91 and beyond, they were more straight-up boom-bap rap, and that's why I've always liked their subsequent albums better, but now I "get" People's, thanks to Taylor. Criticisms: I liked Taylor's approach, which was recalling old journal entries he made as a teenager listening to the album for the first time, and then listening to it in 2006 and recording his thoughts sixteen years later, but I could have done without some of the editorializing (i.e., footnotes telling readers to check out Handsome Boy Modeling School "for a sonic treat") -- I thought this was sort of unprofessional and disrupted the flow of the book. Also, while all other 33 and 1/3 books I've read draw on interviews with contributors to the album, the body of Taylor's book does not -- but it's not because he didn't try. Reportedly, no one involved in the album would return his calls, which is a shame. The lone exception is engineer Bob Power, whom Taylor interviewed for the final 15 pages of the book. The only problem here, of course, is that "the Bob Power sound" would not emerge until The Low End Theory, and thus it would have been a lot more interesting to read an interview with Power about the later Tribe albums than this one. Of all the 33 and 1/3 books, this is easily the most deeply personal. It isn't as in-depth as the books on PE, the Beastie Boys, and Nas, but it is an interesting look at how this strange little album was perceived by a young NYC black man in 1990, and how it has influenced his life over the past sixteen years. I'd definitely recommend reading the Nation of Millions, Paul's Boutique, and Illmatic books ahead of this one, but make this fourth on your list. 0 of 0 people found the following review helpful. but still a good read. By Avery Gillespie Interesting point of view, but still a good read. 1 of 1 people found the following review helpful. Enjoyable if slight. By Midnight To Six Shawn Taylor's look at A Tribe Called Quest's debut album shines a light on just how out of step it was with mainstream hip-hop in 1990, and how it remains so today. He does this by recounting his own experiences listening to the album as an outcast teenager in 1990 and contrasting them with his experience listening to the album on a 2006 ride through San Francisco's transit system. Although there's not much insight into who A Tribe Called Quest were, or how they made the album, Taylor's writing style is honest and endearing. Those looking for more behind-the-scenes info can flip to the end of the book for a revealing interview with album engineer Bob Power, although it feels like it was tacked on at the last minute to pad out the page count. Despite that one minor complaint, Taylor does a good job of demonstrating why the album is an alternative-rap classic.

One of the finest hip-hop albums ever made, A Tribe Called Quest's debut record (featuring stone-cold classics like "Can I Kick It?" and "Bonita Applebum") took the idea of the boasting hip-hop male and turned it on its head. For many listeners, when this non-traditional, surprisingly feminine album was released, it was like hearing an entirely new form of music. In this book, Shawn Taylor explores the creation of the album as well as the impact it had on him at the time - a 17-year-old high-school geek who was equally into hip-hop, punk, new wave, skateboarding, and Dungeons Dragons: all of a sudden, with this one album, the world made more sense. He has spent many years investigating this album, from the packaging to the song placement to each and every sample - Shawn Taylor knows this record like he knows his tattoos, and he's finally been able to write a fascinating and highly entertaining book about it.

About the Author Shawn Taylor is the author of the book Big Black Penis: Misadventures in Race and Masculinity. He conducts lectures on cultural issues at high schools and colleges up and down the West Coast. He lives in California.