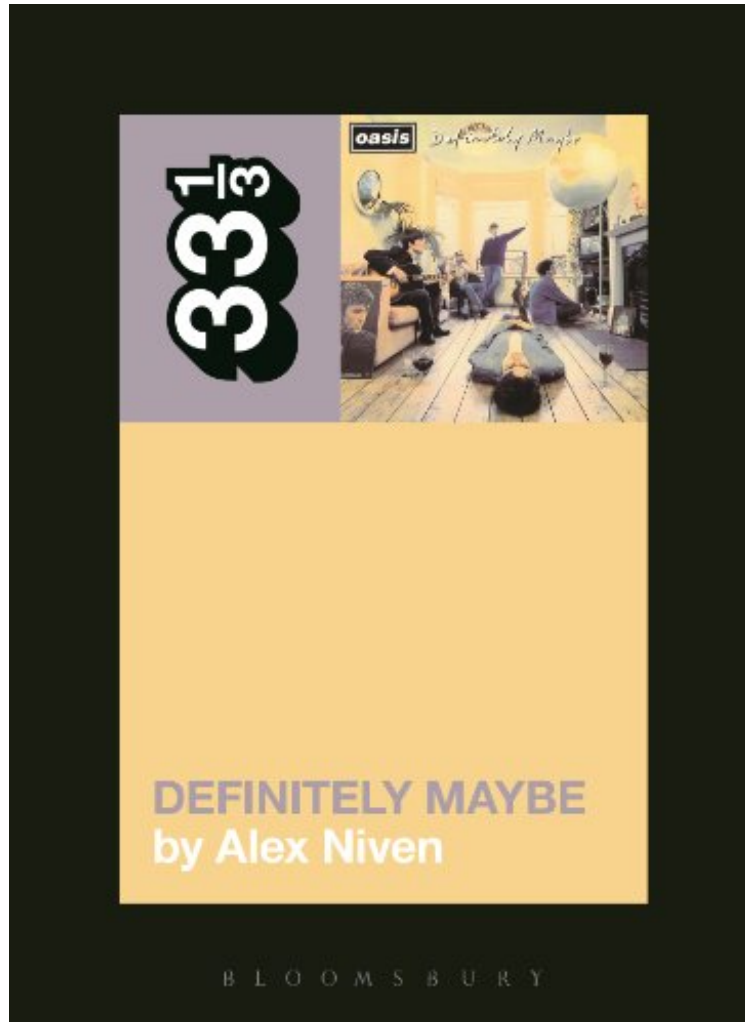


[Download] Oasis' Definitely Maybe (33 1/3)

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Alex Niven

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Alex Niven : Oasis' Definitely Maybe (33 1/3) before purchasing it in order to gage whether or not it would be worth my time, and all praised Oasis' Definitely Maybe (33 1/3):

0 of 0 people found the following review helpful. Love this volume--even when I disagreed with the author's opinionsBy Ulysses616Loved this volume! It's always a treat when you read a music critic who can impress you even when you disagree with some of his claims. The fundamental argument--that Oasis became the biggest band in the world in the mid-90s because, in part, they represented a surge of populist hope in the wake of the Thatcher regime--is thoroughly and convincingly explored. Niven's analysis of Definitely Maybe's sonic textures is fascinating and well written.On a less-than-half-serious note, Niven clearly has something against guitar solos--kind of bags on Noel Gallagher's ride-out solos on "Live Forever" and "Slide Away," songs he seems to consider otherwise perfect. As a guitarist who played these songs as a teenager in my high school rock band, I always enjoyed the simple pentatonic

solos on Definitely Maybe--so simple I learned them by ear--but I suppose it makes sense that Niven wouldn't care for such solos. This whole volume, after all, essentially makes the case that Oasis' debut was a brief flourish of what real socialist brother- and sisterhood might look like, and guitar solos so obviously bring to mind the look-at-me egoism of 80s metal bands, clear counterpoints for capitalist excess. I also think Niven dismisses the wild majority of Oasis' post-Definitely Maybe output a bit too cavalierly. But, as I say, when you respect a writer's mind and phrasing, a little disagreement is not only okay but welcome. I read this book very quickly and did so with a nostalgic and appreciative smile on my face. 2 of 2 people found the following review helpful. Love this book By sonny Love this book. I love this 33 1/3 series. If it's an album you're interested in, the book will enhance it 2 of 2 people found the following review helpful. Five Stars By James Peabody A+

Oasis's incendiary 1994 debut album *Definitely Maybe* managed to summarize almost the entire history of post-fifties guitar music from Chuck Berry to My Bloody Valentine in a way that seemed effortless. But this remarkable album was also a social document that came closer to narrating the collective hopes and dreams of a people than any other record of the last quarter century. In a Britain that had just undergone the most damaging period of social upheaval in a century under the Thatcher government, Noel Gallagher ventriloquized slogans of burning communitarian optimism through the mouth of his brother Liam and the playing of the other Oasis 'everymen': Paul McGuigan, Paul Arthurs and Tony McCarroll. On *Definitely Maybe*, Oasis communicated a timeworn message of idealism and hope against the odds, but one that had special resonance in a society where the widening gap between high and low demanded a newly superhuman kind of leaping. Alex Niven charts the astonishing rise of Oasis in the mid 1990s and celebrates the life-affirming, communal force of songs such as "Live Forever," "Supersonic," and "Cigarettes & Alcohol." In doing so, he seeks to reposition Oasis in relation to their Britpop peers and explore one of the most controversial pop-cultural narratives of the last thirty years.

As well as an accomplished assessment of an underrated album from an overrated band, the book is a salutary example of how to interpret politics through culture, and culture through politics. -- Rhian E Jones Los Angeles of Books It is a credible thesis, borne out by the history of the band and its music ... As Niven argues in his introduction, literature on Oasis has thus far tended to treat its subject either fawningly or dismissively, not critically. Niven's book plugs that gap. -- Joseph Charlton Times Literary Supplement The 33 1/3 series is a unique opportunity for writers to take a single album, examine it in greater depth ... It's set a very high standard which Niven more than meets here, offering a smorgasbord for thought for Oasis scholars and watchers. He leaves no song unturned, subjecting each to the sort of breakdown and appreciative analysis they've rarely enjoyed, his scrutiny yielding fresh insights .. I'd recommend this book to anyone but the person I'd recommend it to above all is Noel Gallagher. -- David Stubbs 31 Niven is right to identify Oasis as the most culturally central, and in that sense the most important, voice of the period. -- Harry Stopes The Oxonian Niven does a remarkable job summing up what made Oasis so special in that moment - while also hinting at the demise that would follow. It's a fantastic book, and if you care about Oasis, you should read it. Stereogum I still respect the amount of research beyond the band itself that had to go into writing this book. Knowing the climate in which Oasis was created is as necessary as the songs when one wants to talk about the importance of the band. On that, I am with [Niven] ... [This book] gave me a lot to think about, and the discussion and study of Oasis is one of my favorite subjects. -- Sara Habein Perspehone Magazine [Niven's] documenting an era that was considerably well-documented - this was the last great gasp of the music newsweeklies, after all - but he's uncovering necessary truths that were hidden in plain sight and need to be remembered. Reading this 33 1/3, all the nostalgia surrounding the 20th anniversary of Britpop fades and all the exciting turmoil of that fleeting time comes into sharp relief. -- Stephen Thomas Erlewine Stephen Thomas Erlewine's blog I've often said that the goal of a 33-1/3 book is to get the reader to enjoy and appreciate the album more after reading the book. Niven agrees, as from the first paragraph he makes clear that this is what he set out to do. By this measure, Oasis' *Definitely Maybe* (the book) is a wild success ... [It] is a great addition to the 33-1/3 canon. 2bit Monkey blog Sometimes it can be invigorating and even instructive to disagree with an author. Reading Alex Niven's spirited defense of Oasis' 1994 debut, *Definitely Maybe*, there were moments when I shook my head and devised mental rebuttals against, for instance, his comparison of the band's pop-history scavenging with hip-hop sampling. And yet, he makes his arguments with such insight that for a while I did come to think of Oasis as a bunch of leftist revolutionaries reconceiving pop music as a vehicle for working-class liberation. -- Stephen M. Deusner Pitchfork About the Author Alex Niven is a writer from the north-east of England. He has written for publications such as *The Guardian*, *LA of Books* and *The Quietus*, and his first book *Folk Opposition* was published in 2011.