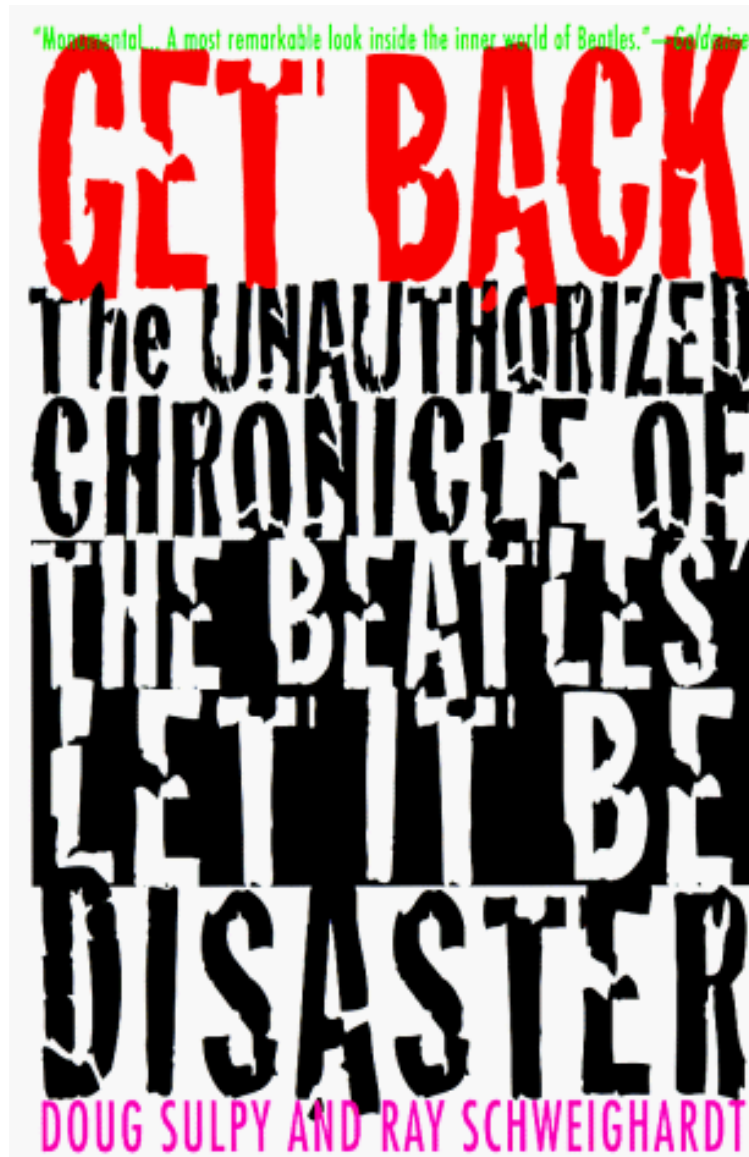


(Ebook free) Get Back: The Unauthorized Chronicle of the Beatles "Let It Be" Disaster

Get Back: The Unauthorized Chronicle of the Beatles "Let It Be" Disaster

Doug Sulpy, Ray Schweighardt
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Doug Sulpy, Ray Schweighardt : Get Back: The Unauthorized Chronicle of the Beatles "Let It Be" Disaster before purchasing it in order to gauge whether or not it would be worth my time, and all praised Get Back: The Unauthorized Chronicle of the Beatles "Let It Be" Disaster:

3 of 3 people found the following review helpful. Nice cover design, dumbest title ever By Jeff Walker "Disaster"? Are

you KIDDING me? Just look at what either did come out of these sessions or can still come out: 1. the song 'Get Back'-- masterpiece and #1 hit, with 'Don't Let Me Down' masterpiece on flip (although there are better versions). 2. the song 'Let it Be'-- masterpiece and #1 hit. 3. the song 'The Long and Winding Road'-- masterpiece and #1 hit, despite it constituting Phil Spector's first murder. (See book cited below for how to restore the song to its true glory.) 4. the actual concert of the roof, rated by Rolling Stone as THE 'live' rock 'n' roll event of all time. 5. the six-track 'live on the roof' performance available in its optimal raw form only on bootleg. (cutting out only a 'Get Back' soundcheck, Lennon's first lyric flubbed 'Don't Let Me Down', an only so-so run through of 'I've Got a Feeling', and some farting around.) It's sort of a latter-day version of the lunchtime gigs the group used to play at the Cavern Club in the early 1960s. This should have been a gimme side 2 of a 1969 Get Back album release. The second take of 'Don't Let Me Down', also dismissed by many as lyric-flubbed, indeed begins with a bit of a lyric fumble, but one that's barely noticable unless you're waiting for it. It's my personal favourite Beatles track-- 'live' or studio--period, the one I'd take to prison with me for a long stretch were I permitted only one song to listen to. When I played my six-track condensation of the rooftop concert for an old rock 'n' roller friend of mine in his mid-fifties, he wept. 6. the 'Let It Be' film documenting THE band of the century at a pinnacle, crafting its penultimate album just prior to yet another rush of singles and a final album that would cap the group's most glorious year. Next to 'An Inconvenient Truth', the most important documentary ever made (and directed, appropriately enough, by the son of Orson Welles). A restored version will emerge in 2013 on DVD, and the bits that were unfortunately consigned to the cutting room floor more than 40 years ago, will be at least make it onto a bonus feature. 7. The sessions could have yielded a whole 'side one' of a 1969 Get Back album, consisting of 'live' or 'near/live' (single dub) tracks. 8. They could have generated a second album (early 1970) of studio-sculpted tracks such as 'Let It Be' (not Spector's version) and of priceless rehearsals, jams and out-takes. 9. The sessions served as Phase I for the 'Abbey Road' album, with all but four of 'Abbey Road's tracks first introduced and rehearsed in January 1969. 10. 'Old Brown Shoe', George's great B-side for 'The Ballad of John Yoko' was introduced and rehearsed. 11. The sessions served as a Phase I for a number of Beatlesworthy early-1970s solo-Beatle recordings, such as 'All Things Must Pass', 'Another Day', 'Isn't It a Pity' 'Hear Me Lord' and 'Gimme Some Truth'. 12. The sessions resurrected an early Beatles classic-- 'One After 909'--and saw the band perform a perfect rendition of it 'live' on the rooftop. 13. The conflicts that occurred during the week at Twickenham led to a better working relationship between Paul and George, to George's songwriting peak with the group several months later, and to George's timely recruitment of Billy Preston for the first Beatles album to feature a fifth-Beatle musician all the way through. 14. John overcame his jitters and played 'live' on the roof, a happening that gave him the courage to pull off the 'Give Peace a Chance' happening some months later in Montreal and his appearance at the rock 'n' roll revival concert in Toronto in September. One could go on, but I'll stop there. All this, in only 19 days as a full band. And to label it as a disaster. Is Sulpy insane!? Well, insane or not, he does deserve credit for obtaining, listening through and noting the contents of the countless bootleg 'Get Back' tapes that were available. The trouble is that he seems hell-bent on interpreting all goings-on to conform to the conventional wisdom on the subject as shaped in unison by the journalistic horde (excepting Kenneth Womack). So bravo on presenting the chronology, but a big boo for squandering a great opportunity to debunk the sheep-like scribes. 2 of 4 people found the following review helpful. Good Old Rock and Roll By R. DelParto Doug Sulpy and Ray Schwieghardt captured The Beatles during their demise. There appears no doubt that the group no longer shared the passion they shared in the beginning. Through hours of tapes, Sulpy and Schwieghardt dissected and attempted to get every nook and cranny of the Beatles' conversations. The authors show how the Beatles attempted to resuscitate a musical entity that could no longer breathe despite numerous attempts. Indeed, Get Back: The Unauthorized Chronicle of the Beatles' Let it Be Disaster, did not offer any information that has not already been documented in fragments from various authors and publications. And the one thing that Sulpy and Schwieghardt do not directly do is answer their question of who or what broke up the Beatles. It is obvious that Yoko Ono played a major role in the breakup (Sulpy and Schwieghardt's observations show her overbearing control over John's creativity and attempt at the Beatles' as well, which will play out during the Imagine sessions) along with how John, Paul, George, and Ringo changed and matured as individuals during the time that the Get Back (later retitled the Let It Be sessions) sessions occurred. The most insightful aspect of the book had been Sulpy and Schwieghardt's method of chronologically showing how each track developed and evolved. What the book does is show an inkling on how the Beatles' quickly directed their musical endeavors toward being solo artists. As you read each synopsis of each song that each member was attempting to collaborate lyrically or musically, you also see several of the songs, which will eventually become solo works by each respective member down the road. One unfortunate thought comes to mind, "hey, that could have been a Beatle song." Nevertheless, it was written by a Beatle. Despite that thought, the Beatles possessed a diverse musical heritage. This was displayed in various parts of the book describing sessions where two or all four members jammed to songs dating back to their youth, and to artists of their time -- Buddy Holly, Chuck Berry, Elvis, Bob Dylan, The Band, and various standards. They would later intertwine the melodies of those songs into the songs in which they were working on. Get Back should not be considered a record of the Beatles' "swan song", but rather a representation of their love for various musical genres and collaboration as four individuals, which contributed to what the Beatles were and always will be: a part of Rock and Roll history and culture. 4 of 5 people

found the following review helpful. it's a big job, but someone had to do it By A. K. Marlett the authors did a wonderful job of recording the happenings of the tapes available to them at the time. however, even since 1994, many new tapes have surfaced and are easy to come by in bootleg circles. i found this out by following along with a 17-disc set and realizing that i had a complete version of "bye bye love" that the author's hadn't heard (at the time). so, the book needs a new edition, certainly. however, as one other reviewer already stated, the author's need to take a break from reading beatles' minds. it's not so much that they take sides (though Yoko seems to get bashed just because the author's feel obligated to), it's more that they actually believe they know what's going through the beatles' minds. and then sometimes they contradict themselves so obviously that you wonder if the book was ever edited. for instance, for some reason they decided to say that paul "enthusiastically" rehearses everyone's songs, even george's. first of all, several pages earlier, the authors mentioned paul yawning while george explained the chords of "all things must pass." then, one page after they claim how much more enthusiastic paul was, they say how bored paul is with someone else's song and that he really wants to just play his piano numbers. a stupid mistake. still, get this book and get some GB sessions bootlegs. you'll become a more intelligent beatles fan :)

Two authors reconstruct thirty days in the lives of the Beatles as they work on the Let It Be album and try to put aside their differences, only to end up dissolving the band. 15,000 first printing."

From Library Journal Beatles experts Sulpy and Schweighardt have written a detailed chronology of the Let It Be sessions. Studying hundreds of hours of tapes originally filmed for a television special and later released as a movie, the authors provide a minute-by-minute account of the events from January 2 to January 31, 1969. They divide the rehearsals into songs/improvisations by day: A take of "I Me Mine," for example, becomes 8:39 as the 39th Beatle activity of January 8. The authors find imbedded in the sessions familiar causes of the Beatles' breakup: John concentrating on Yoko Ono; George feeling a lack of respect from the others; Ringo bored and haggard; and an optimistic Paul seemingly the only Beatle interested in continuing the legacy of the group. Though meticulously researched, this compilation of Beatles minutiae sheds little light on the Fab Four, and its minute details will appeal to Beatles fanatics only. ?David P. Szatmary, Univ. of Washington, Seattle Copyright 1997 Reed Business Information, Inc. From Kirkus s In a rather extreme act of completist devotion, two Beatlemaniacs describe in bleak detail the woeful January 1969 recording sessions that were more selectively documented in the film Let It Be. The film presented the Beatles as bored, bickering, and bitter pop veterans whose creative energy had nose-dived in the year and a half since their Sgt. Pepper album; Sulpy and Schweighardt corroborate that impression in their moment-by-moment descriptions of the (bootleg) audiotapes of the sessions. They list every song performed, no matter how fragmentarily, and give fairly bloodless paraphrases of all the chatter picked up by the microphones. Besides endless repetitions of the mostly third-rate material that wound up on the Let It Be album and several other songs they would record a few months later for Abbey Road, the Beatles famously recorded a slew of rock-'n'-roll oldies, sometimes as warm-ups but more often as attempts to inject some fun into the grim proceedings. The documentary film of the rehearsals was supposed to serve as the introduction to a televised live concert, but the band's indifference and indecision reduced the concert plan to a handful of songs performed on the rooftop of Apple Records' London headquarters. George Harrison, frequently rebuffed or condescended to by John Lennon when he tried to introduce new songs, quit the band for a few days; the zoned-out Lennon allowed Yoko Ono to serve as his voice in band decisions; Ringo Starr scarcely spoke; only Paul McCartney seemed to care what songs the band should even bother finishing. But the only news here is confirmation that most of the oldies the band ``performed" amounted to muddled, abbreviated japes, not full-out covers. The actual tapes would evidently make pretty dour listening; this description of them lacks even the personality that would be the tapes' only selling point. For diehards only. -- Copyright 1997, Kirkus Associates, LP. All rights reserved. "Along with the [Mark] Lewisohn books, the most valuable Beatles volume put out in recent years...It's a must for all Beatlefans." -- Beatlefan "Fascinating reading...as thorough a look at the fabled sessions as we're likely to get." --Orange County Register "A monumental testament to sheer perseverance and first-class detective work...A most remarkable look inside the inner world of the Beatles, a world that almost ceased forever in January 1969." --Goldmine