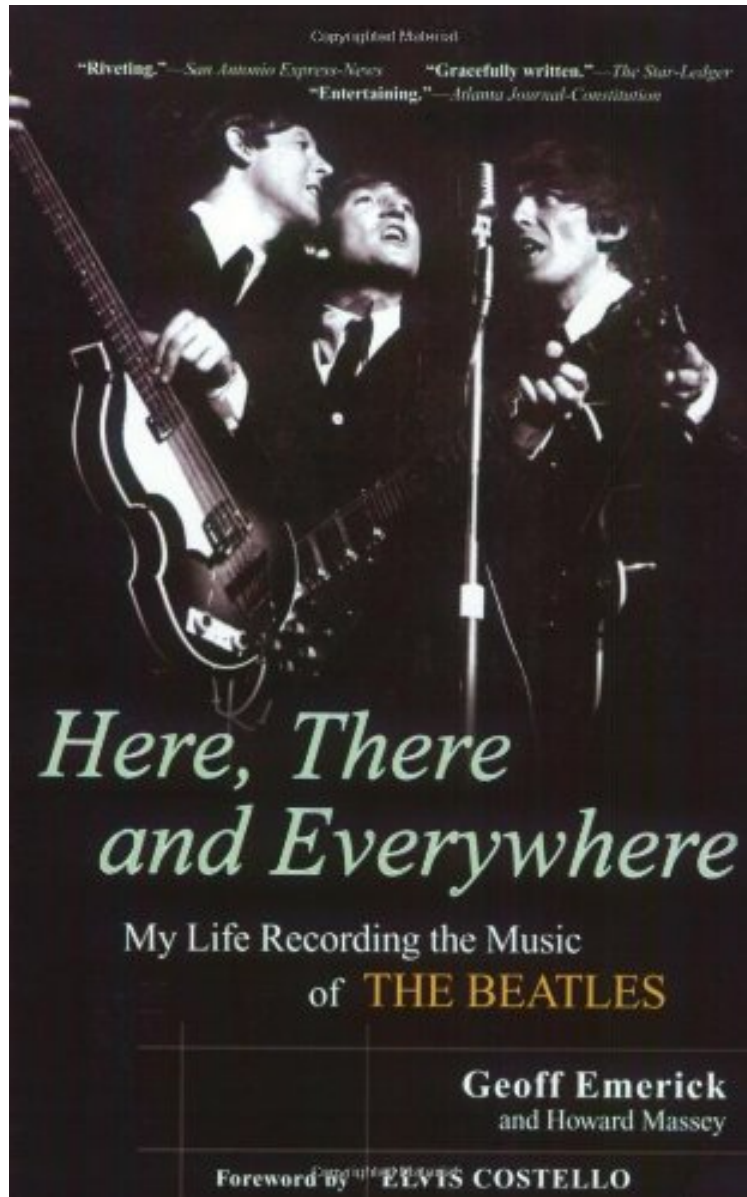


Here, There and Everywhere: My Life Recording the Music of the Beatles

Geoff Emerick, Howard Massey
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Geoff Emerick, Howard Massey : Here, There and Everywhere: My Life Recording the Music of the Beatles before purchasing it in order to gauge whether or not it would be worth my time, and all praised Here, There and Everywhere: My Life Recording the Music of the Beatles:

42 of 42 people found the following review helpful. Fascinating Reading, Though Not Without Issues By Michael Leake Geoff Emericks Here, There and Everywhere is a fascinating book for any Beatles fan and I would recommend it, though it is not without its problems. Emerick had the opportunity to be the proverbial fly on the wall pretty much throughout the entire Beatles recording odyssey, starting initially as an underling in the early sessions and eventually becoming the recording engineer by the time of the Revolver sessions. He quit early on in the making of the White Album, amidst the well-documented acrimony in the studio, but later returned for Abbey Road. It's clear that Emerick has a pro-McCartney bias. This is partly due to Paul being more friendly toward him than the others right from the beginning. But it's also because he holds the opinion that McCartney was the "pure musician" of the group. Given McCartney's proficiency on bass, fingerstyle acoustic guitar, lead guitar, piano and even drums, it's hard to argue with that. However, Emerick also holds a dim view of George and Ringo as musicians, and it should be noted that others, such as Beatles engineer Ken Scott, had a much higher opinion of the talents of the latter two than does Emerick and have flatly stated their disagreement in that regard. Of course, as someone who was there, Emerick is certainly entitled to his opinion. It should be mentioned that McCartney is not always presented in a flattering light either. Emerick notes that he was driven and could sometimes be overbearing to his band mates. He was even testy and bad-tempered at times, like all of the Beatles, in the group's latter years. Meanwhile John comes off in the book as very talented but moody, impatient, somewhat lazy, and often high as a kite in the studio. He could be incredibly sweet and charming, according to Emerick, and sometimes very angry and nasty. Based on what we now know, that's probably fairly accurate. Where this book shines is in the descriptions of the recording process. From about 1966 on, the Beatles were searching for unusual sounds--a guitar that didn't sound like a guitar, for instance--and it was the job of the engineer to figure out how to make it happen. Fortunately for the Beatles, Emerick was young and experimental and willing to break the steadfast EMI rules about how recording was to be done, which often landed him in hot water with the administrative higher ups. While George Martin was a gifted producer and orchestral and vocal arranger, it's clear that he relied heavily on the engineers to satisfy the Beatles' demands in their quest for the ultimate sound. Fortunately for the Beatles, Emerick was there to help through most of it. Emerick is clearly very enamored of the Revolver/Sgt. Pepper period. The White Album that later followed in 1968 was such a wide departure and so different from the 1966/1967 period, perhaps this is why (incredibly to me) Emerick finds the White Album to be virtually unlistenable. Or perhaps it's because he worked on it very little and thought he could have done it better. Either way, I've always felt it was a fine and diverse album, though again he is entitled to his dismissive opinion about it. There is lots of interesting recording minutia scattered throughout the book. For instance, we find out why the alarm clock rings on A Day in the Life and learn that it was pure serendipity that it ended up dovetailing nicely with the Woke up, fell out of bed section in the middle. Working within the limitations of four-track tape recording, Emerick helped pioneer much of what we now take for granted in the greatly expanded digital recording world and it's interesting to see the process unfold. As for the breakup of the greatest band ever, Emerick actually goes pretty easy on Yoko, though he notes the tension and disruption her presence clearly caused. By 1969, as Emerick saw it, the Beatles were basically going in different directions musically--and in personal life--as well as growing sick and tired of one another amidst the clash of egos. All in all, this is a fun and interesting read. I recommend it to any Beatles fan. You may find yourself in disagreement with some of his opinions, and there are some occasional factual issues, but this book really helps illumine the recording process of some of the most iconic pop/rock music ever produced.

0 of 0 people found the following review helpful. Engineering the Beatle Sound(s) By Wayne A. Smith This is a book for Beatles fans. I've read articles and books on the lyric side of Beatle songs over the years. They generally are fascinating (though somewhat of a guessing game due to changing Beatle explanations / thoughts on various songs over time). Lyrics of course are only a part of the song. Geoff Emerick, longtime EMI / Apple engineer for the Beatles, gives a detailed account of how the sounds were recorded and adulterated to produce many of the pioneering songs the Beatles brought to popular music. The Beatles, and Emerick, were creative in their willingness to try new methods of making music. Sometimes, this involved a Beatle saying, as John Lennon did on "Tomorrow Never Knows", from Revolver, "I want my voice to sound like the Maharishi singing from a hilltop far away" (or to that effect). The teen-aged Emerick would be the one to try and turn what was in a Beatle head into an audio rendering. This could involve anything from re-wiring speakers to be microphones, using a recorder meant for an organ, putting blankets in Ringo's drums or raiding the EMI library for snippets that made songs like "Being for the Benefit of Mr. Kite" the idiosyncratic tune it is. Emerick was a genius at experimentation and was willing to break the EMI rules to allow the Beatles to set new frontiers for their sounds. He was aided in this by George Martin, who gave Emerick a lot of latitude to try new things and the fact that the Beatles were pretty much floating EMI and not a band to be told "no" when they wanted to go off-script in the studio. Emerick in this story has a nice way of rendering song-making accessible to a layman (like myself) who does not have an abundance of technical knowledge regarding recording. This book is accessible to the average fan (and I expect would also excite the technophile who does possess an understanding of how audio techniques come together in modern recordings). Add to this that Emerick was a witness to the interplay of the Beatles in the studio for Revolver, Sgt. Pepper, and Abbey Road (in addition to their other albums - missing only Rubber Soul, The White Album and Let It Be, I believe). The Beatle stories are fascinating in their own right. Joining his rich history of band anecdotes and the

evolution of their relations as band mates to the story of how their pioneering sounds were made makes this book an enjoyable twofer in Beatle writings. An interesting and fascinating well-written account. 0 of 0 people found the following review helpful. A lot of detail, and the two Georges By scoosdad A great read if you are interested in the behind-the-scenes of the methods and technologies used in making the Beatles records. I had two issues with the book, however. The book contains a fantastic amount of details of what happened on a daily basis, including specific reporting of conversations between the Beatles, the book's author, and others who were present at the time, what part of which song they worked on during a given session, what time a session began and ended, who was there, and what they ate during breaks etc., and for the most part I enjoyed reading about all this. But the detail presented is almost too perfect to be 100% creditable, unless the author kept a daily diary to write these details down at the end of each day which was forty years earlier than when this book was first published. I don't see any indication in the book to say that's how it was documented. If by memory, the author must have a nearly photographic memory to recall the amount of details presented in this book. The other issue I had in reading the book is that among the many personalities mentioned frequently in the telling, two of them shared the same first name-- Beatle George Harrison, and their long-time producer George Martin. In many places in the book the name 'George' was mentioned without a last name, and I found myself constantly going back in my reading to figure out which George was being talked about. Maybe if the author had established a convention at the beginning of using a set of initials instead of a name-- "GH" for George Harrison, and "GM" for George Martin, for example, it wouldn't have been as confusing to me.

Geoff Emerick became an assistant engineer at the legendary Abbey Road Studios in 1962 at age fifteen, and was present as a new band called the Beatles recorded their first songs. He later worked with the Beatles as they recorded their singles She Loves You and I Want to Hold Your Hand, the songs that would propel them to international superstardom. In 1964 he would witness the transformation of this young and playful group from Liverpool into professional, polished musicians as they put to tape classic songs such as Eight Days A Week and I Feel Fine. Then, in 1966, at age nineteen, Geoff Emerick became the Beatles chief engineer, the man responsible for their distinctive sound as they recorded the classic album Revolver, in which they pioneered innovative recording techniques that changed the course of rock history. Emerick would also engineer the monumental Sgt. Pepper and Abbey Road albums, considered by many the greatest rock recordings of all time. In Here, There and Everywhere he reveals the creative process of the band in the studio, and describes how he achieved the sounds on their most famous songs. Emerick also brings to light the personal dynamics of the band, from the relentless (and increasingly mean-spirited) competition between Lennon and McCartney to the infighting and frustration that eventually brought a bitter end to the greatest rock band the world has ever known.

From Publishers Weekly Emerick was a fresh-faced young engineer in April 1966 when producer George Martin offered him the chance to work with the Beatles on what would become Revolver. He lasted until 1968, when tensions within the group, along with the band members' eccentricities and the demands of the job, forced him to quit after The White Album, exhausted and burned out. In this entertaining if uneven memoir, Emerick offers some priceless bits of firsthand knowledge. Amid the strict, sterile confines of EMI's Abbey Road studio, where technicians wore lab coats, the Beatles' success allowed them to challenge every rule. From their use of tape loops and their labor-intensive fascination with rolling tape backwards, the Beatles and Emerick reveled in shaking things up. Less remarkable are Emerick's personal recollections of the band members. He concedes the group never really fraternized with him and he seems to have taken it personally. The gregarious McCartney is recalled fondly, while Lennon is "caustic," Ringo "bland" and Harrison "sarcastic" and "furtive." Still, the book packs its share of surprises and will delight Beatle fans curious about how the band's groundbreaking records were made. (Mar.) Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Emerick was only 15 when he began working with the Beatles as an assistant engineer at Abbey Road Studios. Later, as a 19-year-old full engineer, he was on board for the seminal Revolver and Sgt. Pepper's Lonely Hearts Club Band. Always aiming for perfection, the Beatles never took no for an answer, and he did his best to oblige by developing innovative recording techniques, some simple (e.g., using a loudspeaker as a microphone), others more sophisticated. Being the Beatles' engineer wasn't entirely pleasant. Eventually, during the tense and uncomfortable White Album sessions, the Beatles barely spoke to one another without anger, and Emerick quit before recording was finished. But he returned to work on Abbey Road and several McCartney solo records, including Band on the Run. Anyone interested in the Beatles and their music ought to love Emerick's as-told-to insider's account of working with the world's most famous band when they made their most famous music. June Sawyers Copyright American Library Association. All rights reserved Unlike other books detailing the groups recording history, Emerick's provides the kind of day-to-day experience of what it was like working with the world's most famous rock group. (The Washington Post) There have been hundreds of books about the Beatles, but only a handful from insiders. And for seven years, Emerick was a witness to history who worked alongside the Fab Four and producer George Martin. (The Plain Dealer, Cleveland)