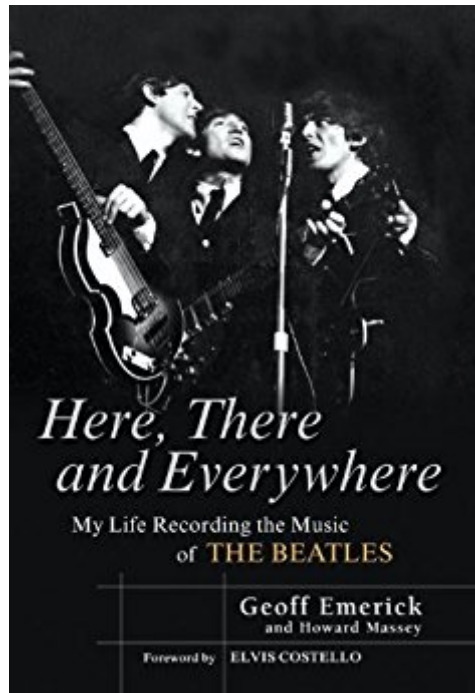


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Here, There And Everywhere: My Life Recording The Music Of The Beatles



Synopsis

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.

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Customer Reviews

When it comes to books about The Beatles, they usually fall in one of two categories: "memoirs" and "archives" (including timelines, analysis, photos, recording info, etc). Now Geoff Emerick has joined the throe of Beatles authors by publishing his account that actually falls in between the memoir/archive genre. His new book "HERE THERE AND EVERYWHERE-My Life Recording the Music of The Beatles" is no "cash in", but a valuable insight to the workings of the group. While there are no real "Beatles revelations" contained other than those that true Beatle aficionados already know, such as the working title of the "White Album", John's accidental acid trip on the rooftop of EMI etc), the true value of this book is the first hand observances of the Beatles in their most important environment: the recording studio! Some people are lucky enough to realize their "calling" early in life - and Geoff Emerick was one of those lucky few. An early love of music caused a natural fascination with the mechanics behind recording. His experiments with tape recording and his persistence led him to a job at EMI! While Geoff Emerick wasn't the Beatles recording engineer during their early years at EMI (he started as an assistant engineer), his employment there did grant him occasional views of The Beatles at work during the time of 1962-1966 when Norman Smith was their engineer. However, when Smith left to become a producer (going on to produce Pink Floyd's first two albums at EMI) it was Emerick who was promoted to the position of Beatles' engineer. So, Emerick was there during the true renaissance of the Beatles studio years: Revolver, Sgt. Pepper, Magical Mystery Tour, (part of) The White Album, and Abbey Road. What about Let It Be, you ask?

In the early 1960s Geoff Emerick landed the dream job music fans would have killed for; assistant recording engineer at EMI Studio working with George Martin. It was a dream job because one of the first groups Emerick worked with was the Beatles. The next seven years of musical magic and misery Emerick spent in the control room are wonderfully chronicled in this book. Though Emerick was a Beatles insider, he wasn't the 'Fifth Beatle' and makes no claim to that title in this book. Rather he was a young, impressionable teenager who worked with the Beatles for thousands of hours and occasionally helped them in realizing the musical vision they heard in their heads. What was most enjoyable about Emerick's book was his recounting of the group's musical development, the friendship and chemistry between John, Paul, George and Ringo and especially those magical moments when a song came together. Later on, when the group started to self-destruct, the magical

moments were much fewer but even then, as for instance when recording 'Abbey Road,' making the music would melt away the animosity. Emerick was never a confidant or even a friend of any of the Beatles. He was an employee working in the control booth and the Beatles were down in the studio and the twain didn't meet that much. Some may object to his opinions about the four but, given his vantage point, those opinions are perfectly valid. Having read lots of Beatle books, I didn't come across any smoking guns in Emerick's book. Could John be short-tempered and nasty? Sure. Could he be a wonderfully funny and passionate man? Yup. Was Paul the most approachable Beatle? Well, duh! And on and on. What I find most impressive about the Beatles in the studio was this fact.

Here, There and Everywhere is a fascinating read for those of us who are insatiable about the details of the Beatles recording sessions - following the ideas and paths that lead to the music we know so well being created. For the most part I was glued to the pages as it's written from a unique perspective, from an individual who actually contributed to the music and whose sonic stamp is indelibly fixed upon it for ever. Certain procedures to achieve ideas I already knew about as I'm sure many of us did, but there was such insight into others that I read with thirsty glee. The anecdotes about the Day in the Life and Strawberry Fields sessions were particularly captivating for me as was the consistent search for the gateway to more basson vinyl. What disappointed me was Mr Emerick's tedious prostration before Paul at the expense of everyone else including George Martin. I love Paul's work but Geoff's dismissal of everyone else and elevating McCartney to the sole saviour and focal point of the Beatles through out their recording idea eventually annoys more than it enlightens. I'm always prepared to learn something new and this goes for Beatles history too, but Geoff writes it in such a way that only Paul stands tall with a beacon in his upraised hand like the Statue of Liberty, leading the way for all the lesser mortals who somehow manage to stumble their way behind his vision and commitment. The other annoying element is that Geoff Emerick is such a shameless self-aggrandizer, often he writes as if he was the hero of the moment.

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