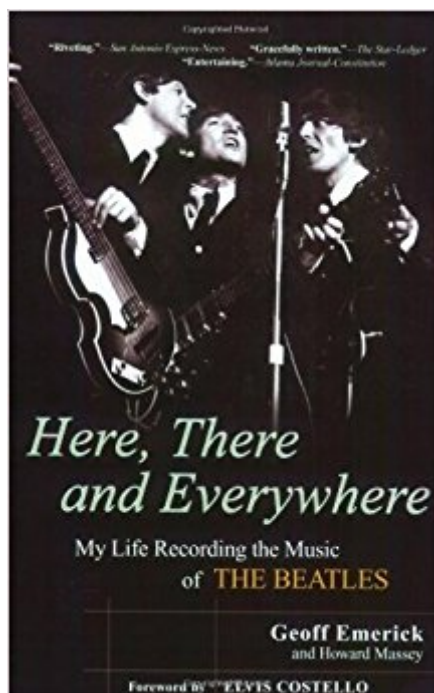


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Here, There And Everywhere: My Life Recording The Music Of The Beatles



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

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. --This text refers to an out of print or unavailable edition of this title.

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 --This text refers to an out of print or unavailable edition of this title.

Geoff Emerick's *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.

Rolling Stone listed *Here There and Everywhere* as one of the top ten books about the Beatles and it was for this reason that I bought it. And I loved it. You can list on one hand (okay, make it two) the number of people actually in the studio when John, Paul, George and Ringo were recording their landmark albums *Revolver*, *Sgt. Pepper*, *The White Album* and *Abbey Road*. Geoff was one of them- and not as a fly on the wall- but as someone intimately involved in the outcome. His description of the recording of John's *Tomorrow Never Knows* is worth the price of the book all by itself but of course there is so much more. *A Day in the Life*, *Strawberry Fields*, *Here Comes the Sun*, *Magical Mystery Tour*, *All You Need is Love* (a song John wrote making fun of the hippies, which the hippies loved. Not in the book by the way) and almost everything else the Beatles recorded in their prime. John and George take it on the chin here, rightfully so I think, John was no saint as Geoff goes to great pains to point out and George comes off somewhat priggish and inept, unable at many times to even lay down a lead guitar riff that John or Paul could have pulled off in a moment or two. Ringo? Like George, also at many times unable to perform even the most basic of drumming chores, and by the way was responsible for the leveling of Apple's headquarters on Saville Row to install a film studio (the building was leveled but Ringo in the end did not follow through with the studio) (Way to go Ringo). Geoff and Paul were friends and Paul comes off very nicely here... and as an extra we get to sit in on Paul's travel to Lagos to record *Band on the Run* with Linda and Denny Laine. Just an observation but it seems like only within the last 15 years or so *Revolver* has advanced in many critics eyes and also in popular opinion to almost rival *Sgt. Pepper* as the best Beatles album. It was not always this way, in the 70's and 80's it was seen as a good but not great or momentous album. Like I said, just an observation... A great book.

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