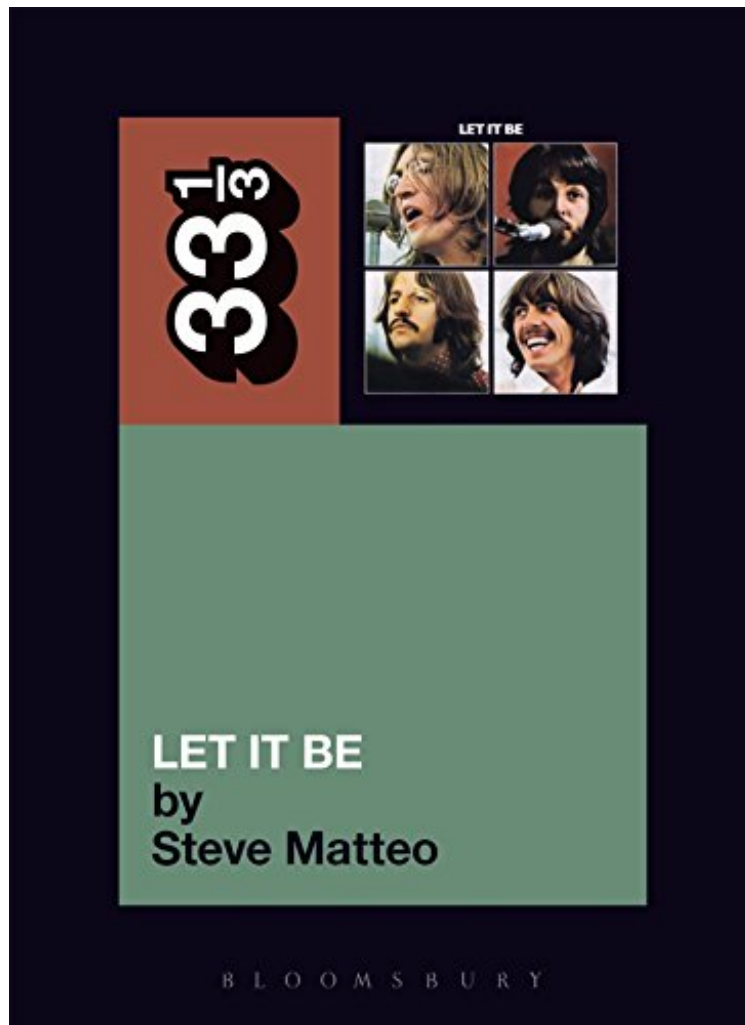


[Mobile book] The Beatles' Let It Be (33 1/3 series)

The Beatles' Let It Be (33 1/3 series)

Steve Matteo

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#532497 in Books Steve Matteo 2004-08-10 2004-08-10 Original language: English PDF # 1 165.35 x 8.89 x 5.031, .32 #File Name: 0826416349160 pages The Beatles Let It Be 33 1 3 Series | File size: 23.Mb

Steve Matteo : The Beatles' Let It Be (33 1/3 series) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Beatles' Let It Be (33 1/3 series):

0 of 0 people found the following review helpful. Nothing new By Grimston The Beatles Swan Song, let it be, has been written about (and bootlegged) many times. Nothing really new in this book. interesting as to where the author decided to start the book, at the Hey Jude Sessions. Most of the book has been sourced elsewhere and really did not include any new interviews or groundbreaking information. None of the Beatles or the inner circle were interviewed for the book. With all the Beatles Albums, I wonder why Let It Be is the only 33 1/3 series book. If you are a Beatles Fan, this is book is old news. If you are not familiar with the group, a good jumping on point. 1 of 1 people found the following review helpful. Surprising and informative By Kiyoshi The author uses sources that are surprising to me (an avowed Beatles fan, but not a scholar). Case in point: Klaus Voorman, well known to fans as an early friend from the Hamburg

days (and as the artist for the Revolver cover), he also played bass in the Plastic Ono Band album and at the Ontario concert. Voorman is credible, and his high estimation of Phil Spector gives insight into why Spector was chosen to get the job done. In short, Voorman calls Spector a "great master" for transforming "Instant Karma" into an anthem. "Every tape machine was rolling and blinking and tapes were running left and right and center, and he said 'I'm going to play it to you now.' Then he played it to us and he turned the volume full up. Then this big sound came toward us and it was just mind-blowing." The author also recaps the history of the numerous bootleg compilations out there--which was interesting to me (again, a fan, but not one studying every work on the group). For example, there is one devoted author who has "become the Boswell of the 'Get Back/Let It Be' project. He has been publishing a series of updates to his self-published book on the 'Get Back' sessions...." Those are just two tidbits that informed and surprised me. Maybe these are common knowledge to other reviewers, but if they are new to you, then you'll probably enjoy this book. 2 of 2 people found the following review helpful. Well, how much of a Beatles freak are you? By Rich L. If you're a die-hard Beatles freak, you might not learn much from this, as the "Get Back" sessions are well-documented, both through official sources and the multitude of bootlegs from those sessions. If you're a novice fan wanting to know more about those sessions, this is a great introduction. Not too much personal opinion inserted, just a factual accounting of the sessions, much like the "In Utero" book. If you're a Beatles fanatic, chance are you've already got this book-if not, add it to your collection. Personally, I would've preferred another Beatles album (say, Revolver or Abbey Road) be given the 33 1/3 treatment.

The recording sessions for Let It Be actually began as rehearsals for a proposed return to live stage work for the Beatles, to be inaugurated in a concert at a Roman amphitheatre in Tunisia. In this thoroughly researched book, Steve Matteo delves deep into the complex history of these sessions. He talks to a number of people who were in the studio with the Beatles, recording the sights and sounds of the band at work bringing to life a period in the Beatles' career that was creative and chaotic in equal measure.

From Booklist As the brouhaha over Paul McCartney's reworking of the last album the Beatles recorded together suggested, Let It Be has quite a history. The raw edges of the Fab Four's devolution, completely betrayed in the movie Michael Lindsay-Hogg made of the recording sessions, showed through aurally in inconsistent song quality. To McCartney's later consternation, Phil Spector was brought in to add finishing production touches. Matteo takes us into the process of the album's creation, fully attending to the minute negotiations and forced compromises that characterized the Beatles' last stab at full collaboration. In the closing pages Matteo rather gently assesses the 2003 re-release, Let It Be . . . Naked, and the planned re-release of the film. Despite Matteo's rather tepid critical attitude, the book's compact yet comprehensive account of the album is worthwhile. Mike Tribby Copyright American Library Association. All rights reserved "For such a little book, it sure does pack a big wallop. Just when you thought the ill-fated Let It Be sessions had been researched to death, Steve Matteo's recently released book sheds new light on the subject with the proper perspective of hindsight. Matteo's book should stand as the definitive account of these historic sessions." Marshall Terrill, Day Trippin' No. 28 (Fall 2004/Winter 2005 issue) (Marshall Terrill) "I applaud the author for taking up such a daunting task and condensing a sometimes-confusing story into a mere 136 pages of enjoyable text. Hopefully there will be more Beatles-related books of this calibre in the 33 1/3 series!" -Ronnie, Ear Candy, January 2005 issue "33 1/3 is a fabulous series written with passion by an equally fabulous cross-section of today's best music journalists. This series is a must for every serious record nerd out there! And I know the nerds agree with me cause I'm having trouble keeping them on the shelves." -Edmund LeStrange, Book Buyer for Waterloo Records "As the brouhaha over Paul McCartney's reworking of the last album the Beatles recorded together suggested, Let It Be has quite a history. The raw edges of the Fab Four's devolution, completely betrayed in the movie Michael Lindsay-Hogg made of the recording sessions, showed through aurally in inconsistent song quality. To McCartney's later consternation, Phil Spector was brought in to add finishing production touches. Matteo takes us into the process of the album's creation, fully attending to the minute negotiations and forced compromises that characterized the Beatles' last stab at full collaboration. In the closing pages Matteo rather gently assesses the 2003 re-release, Let It Be Naked, and the planned re-release of the film. Despite Matteo's rather tepid critical attitude, the book's compact yet comprehensible account of the album is worthwhile. ed by Mike Tribby in Booklist. "Matteo faithfully details the most fascinating month in Beatles history and its endlessly bootlegged afterlife." Austin American-Statesman, 10/17/04 Matteo takes us into the process of the album's creation, fully attending to the minute negotiations and forced compromises that characterized the Beatles' last stab at full collaboration. the book's compact yet comprehensive account of the album is worthwhile. Mike Tribby, Booklist, September 15, 2004 "Let It Be is far from the Beatles' most memorable record, but as most know, its inception marked a seminal time period in the life (or death) of the most influential band in rock 'n' roll history. Steve Matteo's research is meticulous, giving to-the-minute accounts of things that happened during the making of Let It Be and its depth stifles the writer's voice in exchange for relaying the chaos and controversy over these sessions (and, almost more importantly, the tapes documenting them)." Zack Adcock, The Hub Weekly, 1/13/05 (Zack Adcock) "Matteo's is the best of the lot, just as expected: after all, he's done time with Rolling Stone and Spin,

and wrote Dylan. For his study of the Beatles' Let It Be he has done his homework, having interviewed a number of people involved in Apple and the making of the album. In tackling the one record that many think of as a complicated footnote to The Beatles' career, he expertly negotiates the long and winding road of recording sessions and 500 hours' worth of audio tapes. The result is a contender for book of the series." Jason Draper, Record Collector (UK) Feb. 2005

Set out in an easy to read format a well-written, unbiased overview of the whole LET IT BE affair- all contained in a handy pocket-sized book. A must for fans and historians of THE BEATLES alike! Beatlesdays-Mention.

Ugly Things/ Issue 25 "For such a little book, it sure does pack a big wallop. Just when you thought the ill-fated Let It Be sessions had been researched to death, Steve Matteo's recently released book sheds new light on the subject with the proper perspective of hindsight. Matteo's book should stand as the definitive account of these historic sessions."

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About the Author Steve Matteo is the author of the short biography Dylan (MetroBooks, 1999). He has written about music in a wide range of magazines including the New York Times, Blender, Rolling Stone, Spin and Details. He lives in New York.