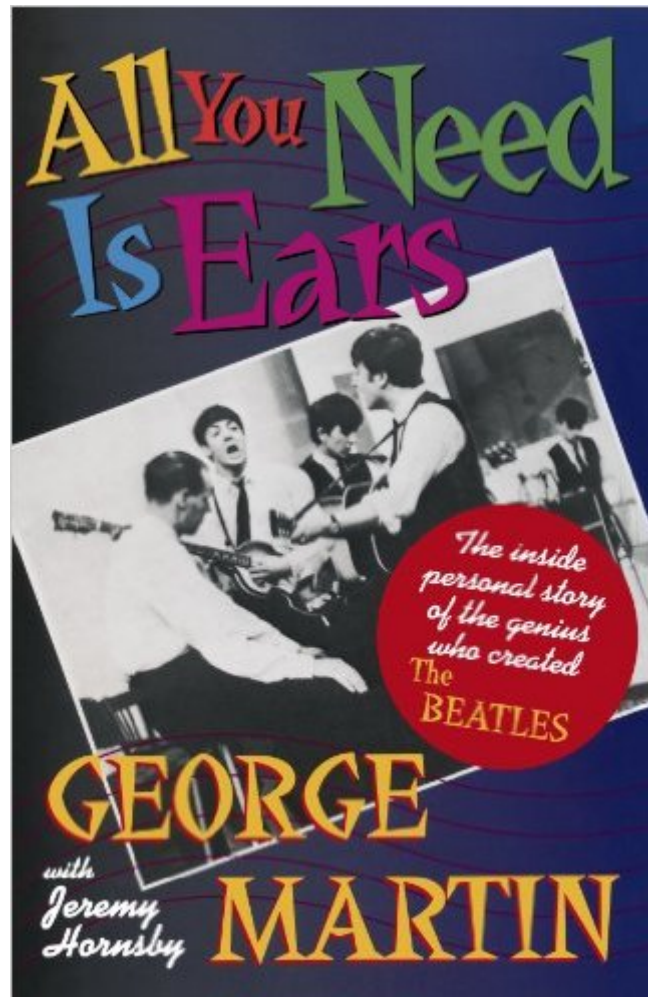


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# All You Need Is Ears: The Inside Personal Story Of The Genius Who Created The Beatles



## Synopsis

"George," he said, "I don't know if you'd be interested, but there's a chap who's come in with a tape of a group he runs. They haven't got a recording contract, and I wonder if you'd like to see him and listen to what he's got?" "Certainly," I said, "I'm willing to listen to anything. Ask him to come and see me." "O.K., I will. His name's Brian Epstein..." "All You Need Is Ears is the story of George Martin, the man who spotted the Beatles' talent, who recorded and produced them from the start, and who brought their musical ideas to life. In this witty and charming autobiography, he describes exactly what it was like to work in the studio with the Beatles--from the first audition (and his decision to scrap Pete Best on drums) to the wild experimentation of Sgt. Pepper (complete with sound effects, animal noises and full orchestras in evening dress at the direct request of Paul McCartney). This is a singular look at the most important musical group of all time, and how they made the music that changed the world: No other book can provide George Martin's inside look at their creative process, at the play of genius and practical improvisation that gave them their sound; it is an indispensable read for Beatle lovers and anyone interested in the music world.

## Book Information

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## Customer Reviews

There are very few memoirs published by record producers, especially producers as important as George Martin, producer and "discoverer" of the Beatles. I do call it a memoir because that's what it is - much more is covered than the Beatles. This is a book about George Martin, through and through. The first 100 pages or so recount Martin's early history in the British military up through his first job in the recording industry. There is staggering detail to this, naming even the most

insignificant people he met along the way. But since we know this is all contributing to what would become Martin's genius, it really isn't all that tedious. Eventually we come to the chapter on the Beatles - how he discovered them, how he recorded them, and then single by single, how they became the biggest band in the world. Whether he intends it or not, there is an epic quality to practically every word Martin writes (or rather, has ghostwritten for him). Being a professional in today's music industry and seeing literally all music being recorded on computers, it's fascinating to see the technology they were working from. He writes of actually recording to \*wax records\*. It's also nice to see someone getting so excited about the advent of stereo recording. It's something we don't even think about today, but to the producers of Martin's era, recording in stereo was as profound as recording to hard drives today. I also was amazed to learn that he made almost no money off the Beatles records. Today, a comparable producer - say Glenn Ballard, Alanis' former producer - has probably made in the dozens of millions of dollars. Martin didn't earn any royalties on those records, and he also refused an ownership stake in the publishing company set up exclusively for Beatles songs.

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