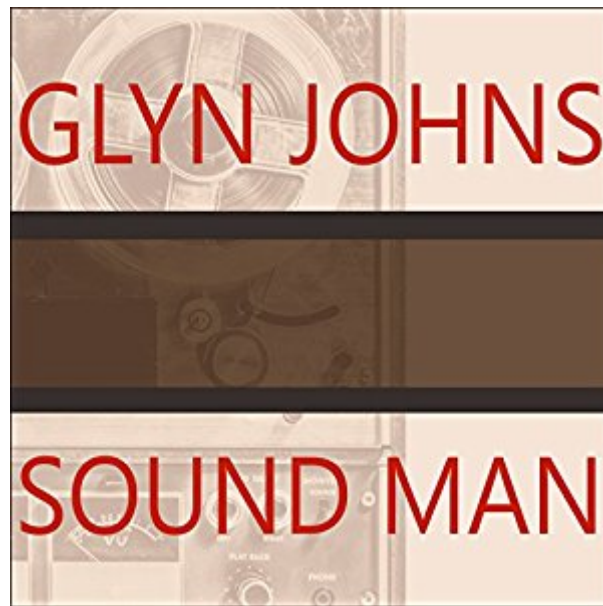


The book was found

Sound Man: A Life Recording Hits With The Rolling Stones, The Who, Led Zeppelin, The Eagles, Eric Clapton, The Faces...



Synopsis

Born just outside London in 1942, Glyn Johns was 16 years old at the dawn of rock and roll. His big break as a producer came on the Steve Miller Band's debut album, *Children of the Future*. He went on to engineer or produce iconic albums for the best in the business, including *Abbey Road* with the Beatles. Even more impressive, Johns was perhaps the only person on a given day in the studio who was entirely sober, and so he is one of the most reliable and clear-eyed insiders to tell these stories today. In this entertaining and observant memoir, Johns takes us on a tour of his world during the heady years of the '60s. He remembers helping to get the Steve Miller Band released from jail shortly after their arrival in London; he recalls his impressions of John and Yoko during the *Let It Be* sessions; and he recounts running into Bob Dylan at JFK and being asked to work on a collaborative album with him, the Stones, and the Beatles, which never came to pass. Johns was there during some of the most iconic moments in rock history, including the Stones' first European tour and the Beatles' final performance on the roof of their Savile Row recording studio.

Book Information

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Customer Reviews

Glyn Johns has had as distinguished a career as an engineer and producer as anyone in the music business, but, as many reviewers have already noted, he could have used some help writing this memoir. His writing style is mostly competent and readable, but somewhat random, and he seems to leave out as much interesting material as possible. Inevitably, there are some good studio and concert anecdotes, but surprisingly few. Some of Johns' own opinions creep in, but for the most part

the professionalism which served Johns so well in recording studios all those years has left him shy about saying much of anything now. He rides roughshod over a thousand topics with a cursory mention such as "And then I recorded the Beatles for part of the Abbey Road album at Olympic." Yeaahhhh.....? Aaannnd....????! What songs did you record with them? How did the songs change over time? How did you achieve the sounds we all know? What were their interactions like in the studio with you, with each other, with Yoko, with, hell, the tea boy? The whole book is frustrating in this fashion. What were the Rolling Stones like as people, or as musicians? What did they say or do, to you, to each other, and why? What innovative recording ideas were tried? Can you remember any particular Stones tracks at all, or ones that were fun to work on, and why? What was it like recording Led Zeppelin? And so on... sigh. For contrast, read the excellent "Here There and Everywhere" which Beatles engineer Geoff Emerick (very wisely) did with writer Howard Massey. In that well-organized book, one feels like a fly-on-the-wall at real sessions, gathering Emerick's detailed memories and perceptions of the Beatles and the specific songs and recordings being worked on in actual chronological order.

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