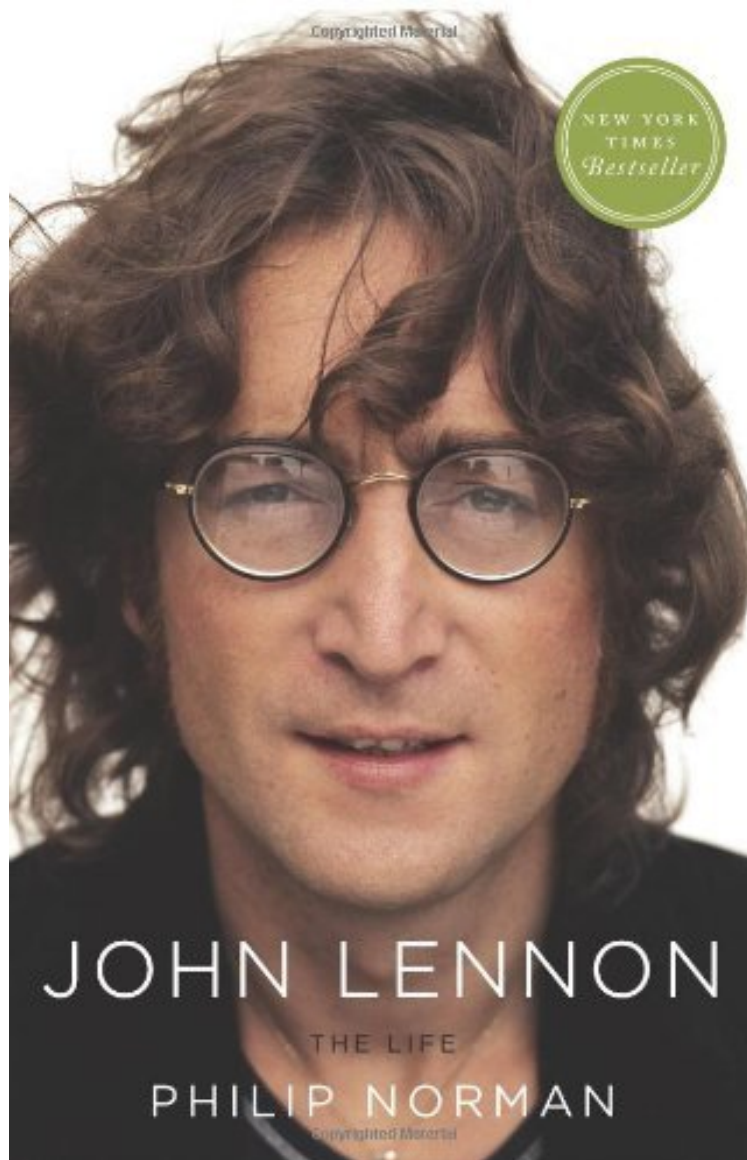


(Download pdf ebook) John Lennon: The Life

John Lennon: The Life

Philip Norman

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Philip Norman : John Lennon: The Life before purchasing it in order to gage whether or not it would be worth my time, and all praised John Lennon: The Life:

5 of 5 people found the following review helpful. A good read but very detail oriented...By E TraneBefore I read this I had read Paul McCartney: The Life. Norman writes in enormous detail but perhaps sometimes not about the most interesting stuff. The music is secondary but I feel like I now know everything (maybe too much) about both of these men who are my heroes despite their various and plentiful faults. It may be that I know so much about the songs and

their origins that someone less well versed would get more out of it. If you are not into detail I might suggest a simpler bio of John (or Paul). It's interesting to read both books and compare the different views both the author and the subjects. He clearly bent a bit for both of them although there are parts of both books that are less than flattering. For instance, Norman seems particularly fascinated by John's apparent incestuous interest in his own mother, Julia. And clearly he was really struggling from some of the events of his youth, particularly her untimely death. And I suppose the big question is still; Who broke up the Beatles? Clearly the death of Brian Epstein was a factor but it also seems clear John was determined to leave and used Yoko as a wedge to make that happen. It was just never going to work having her in the studio and the idea of her providing input on the music made it worse. A damn shame but they left behind a treasure trove. John's death is still one of the seminal moments in my life. We know from *Double Fantasy* that there was much more to come.² of 2 people found the following review helpful. I was an avid Beatle fan from early on but George was always my favorite. Such a great musician but did not seem ...By WinstonThe writing was well done, it was the subject that ended up bothering me. I was an avid Beatle fan from early on but George was always my favorite. Such a great musician but did not seem to need all the attention. With that being said, I just never particularly cared for John as he always seemed to put his foot in it and the rest would always have to handle the fallout. He seemed to be getting better as he aged and took an hiatus to raise his son. Ok, those were my impressions so wanted to really know about John once I heard this book was out. Yikes! What a narcissistic and self-serving jerk. Horrible father to Julian and beyond horrible to Cynthia (although she was way too much a victim). Really did not like him through this book. Had to read in separate sittings as it bothered me so much. Not a nice person. They kept saying he was shy. I think he was just mean-spirited and self-aggrandizing. A good read in as much gives you their side of the "Beatles' story" yet may definitely change how you view the "Fab Four". I know it had to be hard living those lives with no privacy, although I certainly believe John made his own life harder just by being John.⁵ of 6 people found the following review helpful. Low on music, high on who-said-what-to-whomBy George M. Generally worthwhile, but only about 20% of it is about the music. The rest consists of long narratives about John's extended family and the details of his life long anger internalization caused from childhood abandonment by both his parents. Unlike the seedier books about his life, John is portrayed as likable and somewhat adorable and witty in this treatment, but the depth of his bi-polar insecurity despite being among the most famous musicians on Earth is the recurring theme. This causes the read to be tedious in many parts and the feeling that the book is too long pops up repeatedly because there's too much minutia mixed in with the important things, and there's no way to separate the mundane from the magnificent. This can be seen when the reader slogs through many pages of detailed narratives about (aunt) Mimi, (father) Freddy Lennon or (mother) Julia's sisters; or the litany of characters, hangers-on and acquaintances of no significance to the reader coming and going, while the composing and recording of the albums were often presented in several pages. Sgt Pepper... Great achievement. Case closed. The problem with biograph-izing a long gone hero is that the social and political norms of the 40 or 50 years ago differ greatly from today, and what sounds irrational or a little `out-there` to us today was reasonable in context back then. And vice-versa too -- I'm sure we'd be considered a little out-there to those of the '60's and '70's. Yoko had the advantage of speaking in the now, and of course her comments about the past (having been interviewed in the present) seemed perfectly reasonable in retrospect. I thought she came off pretty well in the book despite eventually un-endorsing it just before publication (according to the book's afterword). Norman does pretty well at scaling the two epochs even though his subject's words came from a man outside of time. You quickly sense that Norman is not a musician. A word man instead of a cadence man. While he had a good working knowledge of the lyrical side of John's compositions, what he didn't have was an understanding of their musicality. I did finish this huge read and felt I had accomplished something, and I enjoyed most of it. But I do confess eventually I found myself rapidly hitting my reader's page-turn button, flying past a lot of the family stuff until I got to the tales of the next Beatles or post-Beatles album project. John Lennon's life was about his tremendous contribution to 20th century music. To me, how it came to be is not as important as why it came to be.

For more than a quarter century, biographer Philip Norman's internationally bestselling *Shout!* has been unchallenged as the definitive biography of the Beatles. Now, at last, Norman turns his formidable talent to the Beatle for whom being a Beatle was never enough. Drawing on previously untapped sources, and with unprecedented access to all the major characters, Norman presents the comprehensive and most revealing portrait of John Lennon ever published. This masterly biography takes a fresh and penetrating look at every aspect of Lennon's much-chronicled life, including the songs that have turned him, posthumously, into a near-secular saint. In three years of research, Norman has turned up an extraordinary amount of new information about even the best-known episodes of Lennon folkloremdash;his upbringing by his strict Aunt Mimi; his allegedly wasted school and student days; the evolution of his peerless creative partnership with Paul McCartney; his Beatle-busting love affair with a Japanese performance artist; his forays into painting and literature; his experiments with Transcendental Meditation, primal scream therapy, and drugs. The book's numerous key informants and interviewees include Sir Paul McCartney, Sir George Martin, Sean Lennonmdash;whose moving reminiscence reveals his father as never seen beforemdash;and Yoko Ono, who speaks with sometimes shocking candor about the inner workings of her marriage to John. Idquo;[A] haunting, mammoth, terrific piece of

work.rdquo; -New York Times Honest and unflinching, as John himself would wish, Norman gives us the whole man in all his endless contradictionsmdash;tough and cynical, hilariously funny but also naive, vulnerable and insecuremdash;and reveals how the mother who gave him away as a toddler haunted his mind and his music for the rest of his days.