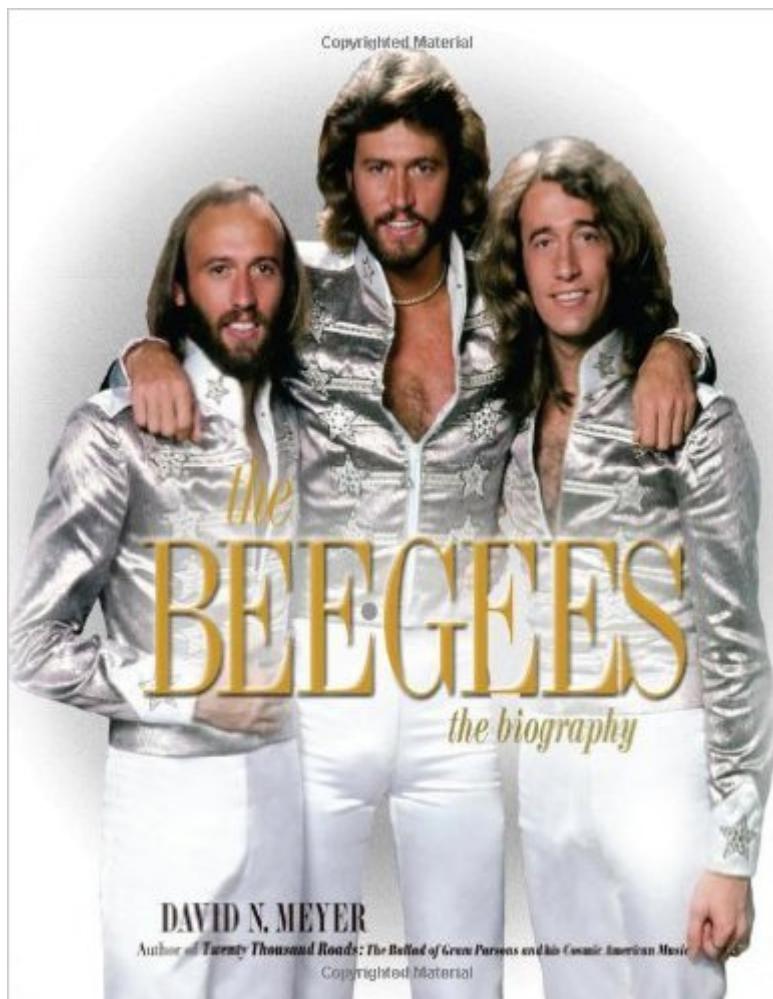


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The Bee Gees: The Biography



Synopsis

The first narrative biography of the Bee Gees, the phenomenally popular vocal group that has sold more than 200 million records worldwide—sales in the company of the Beatles and Michael Jackson. The Bee Gees is the epic family saga of brothers Barry, Robin, and Maurice Gibb, and it's riddled with astonishing highs—especially as they became the definitive band of the disco era, fueled by Saturday Night Fever and crashing lows, including the tragic drug-fueled downfall of youngest brother, Andy. In recent years, a whole new generation of fans has rediscovered the undeniable grooves and harmonies that made the Bee Gees and songs like Stayin' Alive, How Deep is Your Love, To Love Somebody, and I Started a Joke timeless.

Book Information

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Customer Reviews

There is a pleasant conciseness to breaking down the group's career into thirteen different distinct sections. Meyer allows himself to provide and analyze backup quotes to explain the dynamics of the family from the late 50's in Manchester to the current day. The first four chapter's deal with the sixties period; both in Australia and in England. It is clearly suggested that Robin and Maurice looked to Barry as the father figure musically. It's an uncomfortably true insight. However, it was Hugh that got the Bee Gees going and made critical decisions about their early career until another father-figure appeared. That was Robert Stigwood and from that point onward, Hugh Gibb was in the background and Barry became second in place - for a while. This account is almost legendary. The chapters that cover 'Bee Gees 1st', 'Horizontal', 'Idea' and 'Odessa' are very clear in how the public viewed the Bee Gees in the UK and the USA. It seems the rest of the world adored

them without question. By the end of 1969, the band was in turmoil, brother split from brother. However, there were still remarkable moments when the bond simply could not be broken. Even when Barry at age 21, pompously declared how he'll be too old to record music and plans on being a big film star. The alcohol, amphetamines and other excesses are astonishing. The reader finds themselves in disbelief. However, the pressures, talent, career manipulations and their young ages are a true conundrum and it's a miracle that any of them survived this period at all. The duration of "Robin's Reign" is covered extensively with a gracious nod to the unreleased, "Sing Slowly Sisters". Also, the coverage of Robin's extensive amphetamine abuse is stunning and frightening. The comments and behavior are startling to read.

This is a huge disappointment. I was really looking forward to a fresh retrospective of the Bee Gees. But this just isn't it. Such a shame as the writer writes quite well at times. But there is way too much conjecture and the factual errors are so many that you start to doubt the veracity anything new that you read. There are also so many spelling errors also. A lazy effort both by the writer and his editor. Here are just some of the errors that have been picked up to date.

1. The cover photo for the book is a reversed image. Great start.
2. Sir Tim Rice becomes "Tim Price," while his colleague is misspelt as "Andrew Lloyd Weber."
3. Carl Richardson and Karl Richardson co-exist in the same paragraph.
4. Motown founder Berry Gordy is reinvented as the less well known "Barry Gordy."
5. Massachusetts (UK #1, US #11) becomes the Bee Gees first US chart-topper.
6. The recurring theme of the book that Barry Gibb is a "control freak" gets forgotten to assert without evidence that a trio of the Bee Gees most beloved 70s love songs (How Deep Is Your Love, More Than A Woman and Fanny Be Tender With My Love) were lyrically nothing more than Robin Gibb sexual in-jokes.
7. Barry Gibb writes *To Love Somebody aged 22, instead of 20.
8. *Jive Talkin' is listed as one of the "great stutter songs" of pop music, alongside the likes of The Who's My Generation, David Bowie's Changes and Elton John's Bennie And The Jets. High praise indeed but completely wrong. A quick check of the lyric sheet reveals the first line is not "J-j-j jive talking" and is, "It's just your jive talkin'."
- 9.

Wow, how I wish I could go back in time and stop myself from purchasing this book. It's poorly written by someone who clearly doesn't enjoy The Bee Gees' music, and it's filled with bizarre opinions presented as fact. The author dislikes the falsetto, fair enough, but his persistence in describing classics like "Too Much Heaven"..."Despite the cornball opening, somewhat juvenile lyrics and an excess of falsetto, "Heaven" remains one of the great high school slow-dancing songs

of all time."...in such an inaccurate and demeaning way isn't of much value to me. I was expecting cogent and thoughtful musical analysis, good or bad, and reading stupid assessments like that were a total waste of time."The irresistible pop power of the melodies overcomes Barry's screechy falsetto and any lyrical content. The cuts are as hummable as the lyrics are instantly forgettable. Does anyone actually know a verse lyric to 'More Than a Woman?"There are a couple of problems with this approach: Anyone alive in the late 70s has the songs (lyrics included) burned into their brain. Those songs were everywhere, you couldn't avoid them even if you wanted to.

Secondly...Don't most people think of "How Deep Is Your Love" as a beautiful love song, Barry's "screechy" vocals included? I certainly do, and even if you don't enjoy the song, surely it deserves a serious and respectful examination.This book gives the reader nothing. No real musical criticism beyond opinion with nothing to back it up, no real insight into the group as men, no in-depth analysis of anything.

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