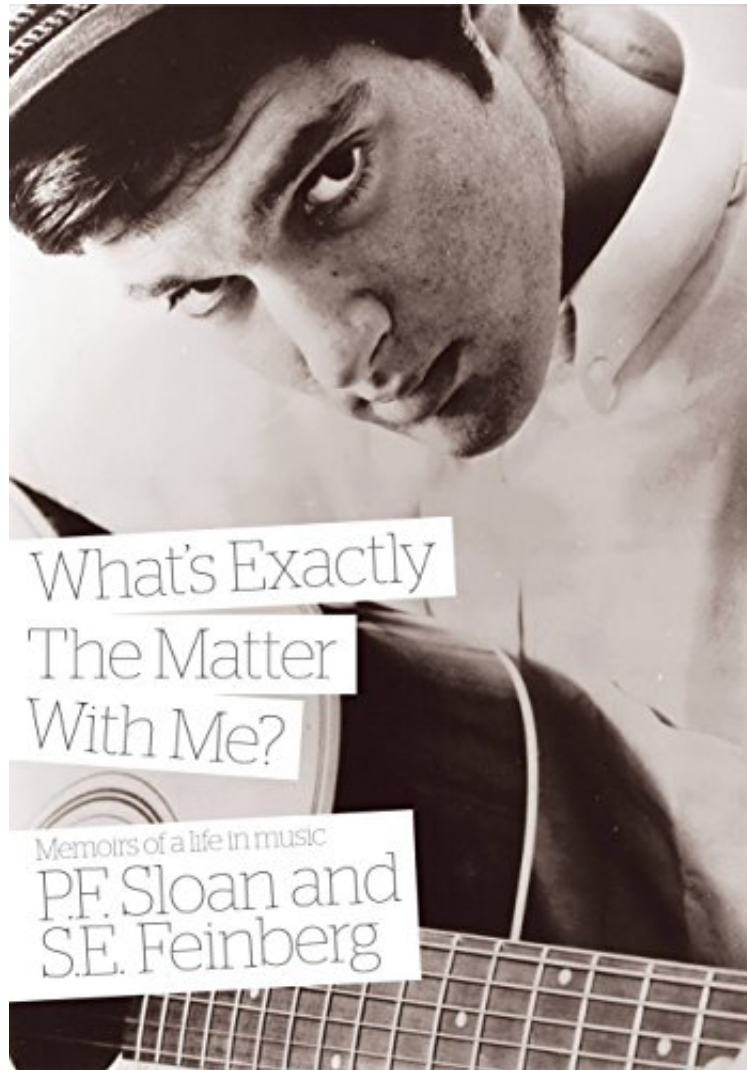


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What's Exactly The Matter With Me?: Memoirs of a life in music

P.F. Sloan, S.E. Feinberg

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#781148 in Books Sloan, P. F./ Feinberg, S. E. 2014-06-01Original language:EnglishPDF # 1 8.50 x 1.00 x 6.00l, 1.70 #File Name: 1908279575320 pagesWhat's Exactly the Matter with Me? (Memoirs of a Life in Music) Book Series Softcover by PFSloan What's Exactly the Matter With Me? is a first-person account of an extraordinary life and pilgrimage through the most fascinating years of American and English musical cultureThis is a story of dreams, success, destruction, and miraculous resurrection; the incredible, heartbreaking and inspiring story of one of the greatest songwriters in American music, as well as one of the most elusive and mysteriousP | File size: 52.Mb

P.F. Sloan, S.E. Feinberg : What's Exactly The Matter With Me?: Memoirs of a life in music before purchasing it in order to gage whether or not it would be worth my time, and all praised What's Exactly The Matter With Me?: Memoirs of a life in music:

10 of 10 people found the following review helpful. "PHIL IS A HARBINGER OF THE AQUARIAN AGE. HIS SONGS WILL STAND THE TEST OF TIME." CREED BRATTON. By Stuart Jefferson "I remember the night I wrote 'Eve of Destruction'. It was the night P.F. Sloan was born--the emergence of a higher form of consciousness." P.F. Sloan. "He had the vibe that stars have and that commercial jet pilots used to have." S.E. Feinberg. "Stardom and success lay in front of me now, followed by destruction and ultimately resurrection." P.F. Sloan. "I had already been labeled a perverted harbinger of dangerous thinking by the public and by the record companies. P.F. Sloan. "Are you a red, Flip? Because if you are, let me know, so we can put a bullet in your head." Jay Lasker, Dunhill Records, asking Sloan about his song "Sins Of A Family." "This new 'art' and 'creativity' thing was starting to get in the way of how things had always been done." P.F. Sloan on recording. This is an entertaining and sometimes informative look (with a number of typographical errors throughout the book) at the music business from Sloan's viewpoint. The book (with the help of writer S.E. Feinberg) is written in the first-person style which gives it an immediacy, a conversational feel. You will have to decide what you choose to believe and what not to believe--Sloan just lays it out for you to digest. There's a few pages of photographs from across Sloan's (real name Philip Gary Schlein) life, placed in the very beginning of the book. Also included is 22 pages of "The P.F. Sloan Songbook" with informative and interesting notes on Sloan's songs, and a "Select Discography", and an Index. This book gets 3 1/2 "stars" for the book itself, and another 1/2 "star" for Sloan having the chestnuts to include some things that some readers may choose to disbelieve-- (the Sloan/Dylan/David Crosby meeting which included two blonde topless twins, and Zorro swinging onto the room's balcony on a rope--hmmm)--to each his own. Another instance doesn't seem to ring true--when Sloan writes about Zappa/The Turtles/Flo Eddie, "...I suspect Frank [Zappa] told them [Howard Kaylan and Mark Volman of The Turtles]...you'll take a lot more acid and be embraced by the Grateful Dead crowd...--when it's well known that Zappa didn't take drugs and didn't want anyone in his bands to use them either, and he didn't think to highly (no pun intended) of the whole S.F. "scene". Or this-- "I could no longer sleep at my house...my Brazilian landlord was living in a secret room under the floorboards and stealing food from the refrigerator." Or how about Sloan's description of George Harrison's visit to the Haight-Ashbury,--with Harrison getting out of his car and Phil Lesh and Sloan telling him to get in the car and leave immediately before "the zombies started pushing and trying to roll the car over with him in it. They started crawling on the car like hungry lizards. As the car sped off, the zombies looked around for something else to crawl onto...". Again, hmmm. But no matter--this book is still eminently readable about that whole period of music, focusing on the West Coast and L.A. in particular. A lot of events and people are covered by Sloan in his book, and whether you choose to believe or disbelieve what he says happened, the book as a whole is a genuine joy to read--especially if you're old enough (like me) to remember those days. Just maybe a few of those stranger events did occur--the time was right and the energy was there all around, for anyone to pick up. And Sloan's use of descriptive words and way with a phrase always makes for interesting, fun, and sometimes enlightening reading. "Maybe my destiny was to sacrifice it all and wind up dead in the gutter with a crumpled poem in my hand, to be published immediately in the New Yorker upon my death." P.F. Sloan. "No one will be able to leave once the door is closed." Bob Dylan talking to Sloan. The first couple of chapters deal with Sloan's early life, but the story rapidly shifts to Sloan and the music world. As such it's a look inside the always interesting, sometimes wonderful, and sometimes scary world of the music business and pop music culture, and Sloan's place (as he sees it) in it. But above all it's an entertaining read--especially for those of us who can remember the music that came blasting out of the car radio, or your "new" transistor radio in the late 50's and early 60's. You'll come across many artists you'll recognize--many who made use of Sloan's (and Steve Barri's) writing talent. Sloan said of Barri--"...he loved the simple things in life: sex, TV, and a good deli. He also loved music, too...". From pop songs, to folk hits, to surf music, Sloan was there, and his descriptions of events will bring both a smile and sometimes a look of incredulity to your face. "P.F. Sloan made folk themes reachable." S.E. Feinberg. "May all beings in all the worlds know peace and happiness." P.F. Sloan. I always (and still) like Sloan's music from The Fantastic Baggys, (a personal favorite) to (the original) The Grass Roots, to his solo work, plus the songs he wrote that became hits for other artists. There was just something in his lyrics (and not just "Eve of Destruction") that seemed to capture the right moment and the feel of the times. If you're old enough to remember this music this book is something you should check out. This book can easily sit on the shelf next to books like "Follow The Music", "Hotel California", "Riot On Sunset Strip", "Becoming Elektra", "Waiting For The Sun", "Canyon Of Dreams", and other books on that era of music. If you found those books interesting, informative, and just a plane fun/time machine-like look back at that whole scene, get this book. For a good selection of the songs and the artists who made them popular check out the album "You Baby--Words Music by P.F. Sloan Steve Barri", and look for Sloan's collection of work he did for the Dunhill label during the time when most everything in this book was happening. 6 of 6 people found the following review helpful. A fascinating read from beginning to end. By Derrick Phillips P. F. Sloan's memoir is a fascinating read from beginning to end. Despite several typos and a bit of misinformation (He credits Barry McGuire with the writing of Hoyt Axton's "Greenback Dollar" and Randy Sparks' "GreenGreen"), the book reveals a detailed and telling portrait of a young and brilliant songwriter ("Eve of Destruction", "Secret Agent Man", and many more) caught up in the whirlwind of the music business. It also presents a scathingly honest picture of the corruption that goes on in the business. He minces no words about how certain

record label execs screwed him out of his royalties and even the rights to his own name. Some of his claims may be questionable. He takes credit for so many things (Example: Giving the Stones the idea to put a sitar on "Paint It, Black"), that it almost seems at times like you're reading Forrest Gump. However, I wasn't there, so I don't know for sure. Overall, for avid readers of musician bios, this is one of the best and not to be missed. 2 of 2 people found the following review helpful. The man who wrote Secret Agent Man By William Baker Lot of interesting stories by P. F. Sloan who died a couple of weeks ago. I would take a number of the stories as being part truths but it is still an interesting look at the man who wrote Eve of Destruction and Secret Agent Man among others. Would have liked to see some interviews with some of the people who knew him and were involved in his story. Fast read and if you are interested in the California rock and roll of the sixties it is enjoyable.

P.F. Sloan was one of the most prolific and influential geniuses to emerge from the golden age of the 60s. From his little studio at Dunhill Records, Sloan was a veritable hit-machine, writing and playing guitar for The Mamas & The Papas (that's Sloan's infectious guitar lick on 'California Dreamin'), Barry McGuire (the brilliant and controversial 'Eve Of Destruction'), Johnny Rivers (the iconic 'Secret Agent Man'), The Turtles, The Grass Roots, Herman's Hermits, The Fifth Dimension, The Searchers, and more. P.F. Sloan was everywhere. And then he disappeared. With a foreword by British singer-songwriter Rumer and an afterword by Creed Bratton, the Grass Roots guitarist turned star of The Office, *What's Exactly The Matter With Me?* is a revelatory memoir of an extraordinary life through the most fascinating years of American and British musical and pop culture. Beginning with a chance meeting with Elvis Presley, this is the story of a boy whose only love was music--of dreams, success, destruction, and miraculous resurrection. Along the way we encounter The Beatles, The Rolling Stones, The Byrds, Bob Dylan, Buffalo Springfield, The Beach Boys, and more, as well as UFOs and psychiatric hospitals. This is the dangerous ride and inspiring story of one of the greatest songwriters in popular music--and also one of the most elusive and mysterious.

A poignant remembrance of a vanished era when summer meant fun, and a gifted young songwriter could take a little ray of sunshine, a little bit of soul, add just a touch of magic and get the greatest thing since rock 'n' roll.--L.A. Observed Highly readable and entertaining--Mojo --Mojo Sloan's journey has been at times tortuous others celebratory, mystical and mysterious but most of all it's a tale of success through adversity, of huge indomitable human spirit and of a tortured genius who finally is getting the accolades and recognition he truly deserves, it's possibly the most revelatory music autobiography to date. --James Crowther, Radio J The folk world had sanctioned a select few to be their spokesmen. Sloan was not sanctioned. He was a renegade. An outsider. And it's with those words in mind that you open the first chapter of this fascinating and brutally honest book. --Jocks Nerds About the Author P.F. Sloan is a legendary songwriter and performer. Born Philip Gary Schlein in New York in 1945, he moved to California with his family in the late 50s and recorded his first single, 'All I Want Is Loving,' at the age of fourteen. He soon became a key figure on the Los Angeles music scene, writing and appearing on dozens of hit records during pop's golden age in the mid 60s. S.E. Feinberg is a playwright, script consultant, and humorist based in Topanga Canyon, California. He has been a P.F. Sloan fan since he was fourteen and recently co-wrote, with P.F. Sloan, *Louie! Louie!*, a musical based on the life of Ludwig van Beethoven.