

?Read? ⇒ The Label: The Story of Columbia Records Author Gary Marmorstein – Soccerjerseys-wholesale.co

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I found the early parts about the invention, development competing technologies in the record business interesting I felt that the later sections tracking different musicians were just a patching together of different stories from magazines books there wasn't any deeper insights Definitely very little juiciness one would hope for from the music business Equally RCA is referenced as the other dominant player, but there's very little of the why The book ultimately feels like just a regurgitation of facts vs some new or interesting insight on why they succeeded or failed I love tracing the roots and influences of music, but I finished this book with a big meh From Frank Sinatra And Billie Holiday To Janis Joplin And Michael Jackson, Columbia Records Has Discovered And Nurtured A Mind Boggling Spectrum Of Talents And Temperaments Over The Past Plus Years Now, With Unprecedented Access To The Company's Archives Memos, Personal Correspondence, Recording Contracts, Sales Reports And Job Sheets, As Well As Rich Musical And Literary Material Excavated From The Teo Macero Collection The Label Tells The Never Before Told Stories Behind The Groundbreaking Music Distributed By Columbia Records More Often Than Not, The Music Was Created Not Just By The Artists Themselves But Forged Out Of Conflict With The Men And Women Who Handled Them Executives, Producers, Artists And Repertoire Men, Arrangers, Recording Engineers, And, Yes, Even Publicists And At Almost Every Narrative Crossroads In The Label Is An Undercurrent Of Racial Tension A Tension That Not Only Influenced

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Twentieth Century Music, But Also Mirrored And At Times Prompted Major Changes In American Culture This Vibrant Account Of Columbia Record S Often Tumultuous Relationships With Artists, Businesspeople, And Popular Culture Is Sure To Enlighten, Entertain, And Even Shock Potentially interesting subject but too much of this is just random anecdotes in succession There are also a lot of incredibly trivial things that ought to have been footnotes at best and probably should have never been included in the first place and far too many basic errors of fact, which says to me that the publishing world really needs some editors and fact checkers to maintain any kind of quality level Occasionally there are worthwhile bits of information gleaned from the author s research using primary source materials in archival collections at Yale, New York Public Library, etc and some personal interviews , but they are few and far between Whether it is accurate or not, one gets the impression that the author knew nothing about this subject before starting the book Not a good sign. An ambitious history of Columbia records, the M.O.R music monolith responsible for Tony Bennett, Bobby Vinton, Barbra Streisand and deep classical and Broadway catalogues, via Mitch Miller, George Avakian, Godard Lieberson and Teo Macero there was jazz, folk and rock, too, but the label was inexcusably late to each of those parties It s a history light on socio cultural context, weighted instead with a technological biographical bent. This is a very thorough and well researched book However, reading it made me realize two things 1 I am farinterested in stories about making music than stories about executive and business matters relating to music 2 Columbia did not get into the rock and roll game until the late 60s and there was not nearly enough jazz content to keep me interested until then also the book does not mention The Clash, the only band that really matters. WAY too detailed for me, but if you want a real who s who of Columbia Records, I can t imagine you could get better than this Lots of great little stories about behind the scenes Well written in a magazine style. MPLLost data when transferred A great read about the records of my youth My parents and I were members of the Columbia Record club at various times. A long yet fascinating story about the famed label Noted this story is not about the musicians but the producers, managers and CEOs behind the business, so

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passive music lovers may find this a bit long an unexciting Music nerds like myself will definitely enjoy it. I guess you really have to love the music business to read a 600 page book about a single label, but, if you do, you really should consider Gary Marmorstein s The Label.How do you distill that many pages to a paragraph or two The three most influential people at Columbia Records during the 20th century were actually the AR men John Hammond and Mitch Miller in addition to it s long serving president Godard Lieberson If you are of the belief that Mitch Miller nearly killed, or at least limited the careers of many a great singer, this book will not alter that view It s not that Mamorstein is an apologist for Miller, although he did interview Miller for the book before his death at the age of 99, but I think Miller s career, for better or worse, speaks for itself So the fact that Miller outlived everybody whose career he had an effect on and, therefore, had the last word, doesn t really alter the way history has and will perceive him.I do however have renewed respect for Hammond and Lieberson Hammond brought so many musicians to the label who would eventually become its biggest stars such as Dylan, Springsteen, Streisand, Diamond, etc As president Lieberson created the Masterworks division and brought so many of the biggest selling shows and soundtracks to the label.

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