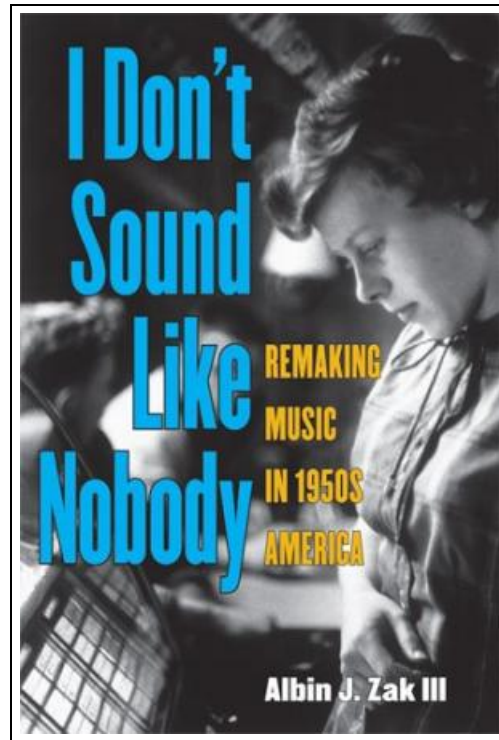


## I Don t Sound Like Nobody: Remaking Music in 1950s America (Hardback)



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### **Reviews**

*Thorough information! Its such a good study. Sure, it is perform, still an amazing and interesting literature. Once you begin to read the book, it is extremely difficult to leave it before concluding.*  
(Evie Emmerich)

## I DON T SOUND LIKE NOBODY: REMAKING MUSIC IN 1950S AMERICA (HARDBACK)



The University of Michigan Press, United States, 2010. Hardback. Condition: New. New. Language: English . This book usually ship within 10-15 business days and we will endeavor to dispatch orders quicker than this where possible. Brand New Book. In Albin J. Zak III s highly original study, phonograph records are not just the medium for disseminating songs but musical works unto themselves. Fashioned from a mix of copyright law, recording studios and techniques, the talent of musicians and disc jockeys, the ingenuity and avarice of producers, and the appetites of record buyers, the all-powerful marketplace Zak describes is an unruly zone where music of, by, and for the people is made and anointed. ---Richard Crawford, author of America s Musical Life: A History Wrestling clarity from the exuberant chaos of early rock n roll, Albin Zak s I Don t Sound Like Nobody redefines our understanding of the record in the shaping of the postWorld War II soundscape. Zak tracks the story which extends from Bing Crosby and Frank Sinatra through Elvis and Buddy Holly to the Beatles and Bob Dylan with excursions into dozens of lesser known, but crucial, players in a game with few established rules. A crucial addition to the bookshelf. ---Craig Werner, author of A Change Is Gonna Come: Music, Race the Soul of America I Don t Sound Like Nobody is a superb account of the transformation of American popular music in the 1950s. Albin Zak insightfully explores what recording actually means in terms of the process of making and consuming music. His discussion of the legal, aesthetic, and industrial ramifications of changes in the recording process over the course of the 1950s will make popular music scholars and record collectors reconsider what they think they know about the period. ---Rob Bowman, author of Soulsville,...



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