

Hit Men Power Brokers And Fast Money Inside The Music Business

THE MILLION COPY INTERNATIONAL BESTSELLER Drawn from 3,000 years of the history of power, this is the definitive guide to help readers achieve for themselves what Queen Elizabeth I, Henry Kissinger, Louis XIV and Machiavelli learnt the hard way. **Law 1: Never outshine the master** **Law 2: Never put too much trust in friends; learn how to use enemies** **Law 3: Conceal your intentions** **Law 4: Always say less than necessary.** The text is bold and elegant, laid out in black and red throughout and replete with fables and unique word sculptures. The 48 laws are illustrated through the tactics, triumphs and failures of great figures from the past who have wielded - or been victimised by - power.

(From the Playboy interview with Jay-Z, April 2003) **PLAYBOY: Rap careers are usually over fast: one or two hits, then styles change and a new guy comes along. Why have you endured while other rappers haven't?** **JAY-Z: I would say that it's from still being able to relate to people. It's natural to lose yourself when you have success, to start surrounding yourself with fake people. In The 48 Laws of Power, it says the worst thing you can do is build a fortress around yourself. I still got the people who grew up with me, my cousin and my childhood friends. This guy right here (gestures to the studio manager), he's my friend, and he told me that one of my records, Volume Three, was wack. People set higher standards for me, and I love it.**

"An utterly satisfying examination of the business of popular music." —Nathaniel Rich, The Atlantic There's a reason today's ubiquitous pop hits are so hard to ignore—they're designed that way. **The Song Machine** goes behind the scenes to offer an insider's look at the global hit factories manufacturing the songs that have everyone hooked. Full of vivid, unexpected characters—alongside industry heavy-hitters like Katy Perry, Rihanna, Max Martin, and Ester Dean—this fascinating journey into the strange world of pop music reveals how a new approach to crafting smash hits is transforming marketing, technology, and even listeners' brains. You'll never think about music the same way again. **A Wall Street Journal Best Business Book**

In 1999, when Napster made music available free online, the music industry found itself in a fight for its life. A decade later, the most important and misunderstood story—and the one with the greatest implications for both music lovers and media companies—is how the music industry has failed to remake itself. In *Fortune's Fool*, Fred Goodman, the author of *The Mansion on the Hill*, shows how this happened by presenting the singular history of Edgar M. Bronfman Jr., the controversial heir to Seagram's, who, after dismantling his family's empire and fortune, made a high-stakes gamble to remake both the music industry and his own reputation. Napster had successfully blown the industry off its commercial foundations because all that the old school label heads knew how to do was record and market hits. So when Bronfman took over the Warner Music Group in 2004, his challenge was to create a new kind of record executive. Goodman finds the crisis in the dissolution of the old Warner Music Group, the brilliant conglomerate of Atlantic, Elektra, and Warner Bros. Records. He shows how Doug Morris, the head of Atlantic Records, rose through the ranks and rode the CD bonanza of the 1990s to enormous corporate and personal profit before becoming embroiled in an ego-driven corporate turf war and how all of Warner's record executives were blindsided when AOL/Time-Warner announced in 2003 that it wanted nothing more to do with the record industry. When the music group was finally sold to Bronfman, it was a ghost of itself. Bronfman built an aggressive, streamlined team headed by Lyrer Cohen, whose relentless ambition and discipline had helped build Def Jam Records. They instituted a series of daring initiatives intended to give customers legitimate online music choices and took market share from Warner's competitors. But despite these efforts, illegal downloads still outnumber legitimate ones 19-1. Most of the talk of a new world of music and media has proven empty; despite the success of iTunes, even wildly popular sites like YouTube and MySpace have not found a way to make money with music. Instead, Warner and the other labels are diversifying and forcing young artists to give them a cut of their income from touring, publishing, and merchandising. Meanwhile, the average downloader isn't even meeting forward-thinking musicians halfway. Each time a young band finds a following through music websites, it's a unique story; no formula has emerged. If one does, Warner is probably in a better position than anyone to exploit it. But at the end of the day, if is the one-word verdict on Bronfman's big bet.

This book describes how Freud attempted to chart hysteria, yet came to a standstill at the problem of woman and her desire, and of how Lacan continued along this road by creating new conceptual tools. The difficulties and upsets encountered by both men are examined. This lucid presentation of the dialectical process that carries Lacan through the evolution of Freud's thought offers profound insights into the place of the "feminine mystique" in our social fabric. Patiently and carefully, Verhaeghe applies the Lacanian grid to Freud's text and succeeds in explaining Lacan's formulations without merely recapitulating his theories. The reader is informed, along the way, not only of Lacan's take on Freudian ideas, but also of the array of interpretations emerging from other trends in post-Freudian literature, including feminist revisionism.

Confessions of an Economic Hit Man

Trump: The Art of the Deal

How Sidney Korshak and His Criminal Associates Became America's Hidden Power Brokers

From Freud's Hysterical to Lacan's Feminine

The Epic History of the Record Industry

Record Makers and Breakers

An exploration of the Hong Kong film market chronicles its history and worldwide influence, profiling its most important films and figures while providing photographs, filmographies, and a video guide.

Moses is pictured as idealist reformer, and political manipulator as his rise to power and eventual domination of New York State politics is documented

As the twentieth century breathes its very last, with Britpop at its zenith, twenty-seven-year-old man Steven Seagal is slashing and burning his way through London's music industry. Bilkelye crisscrossing the globe in search of the next megahit—fueled by greed and inhuman quantities of cocaine—Stellox freely indulges in an unending orgy of self-gratification. But the industry is changing fast and the crisis in the dissolution of the old Warner Music Group, the brilliant conglomerate of Atlantic, Elektra, and Warner Bros. Records. He shows how Doug Morris, the head of Atlantic Records, rose through the ranks and rode the CD bonanza of the 1990s to enormous corporate and personal profit before becoming embroiled in an ego-driven corporate turf war and how all of Warner's record executives were blindsided when AOL/Time-Warner announced in 2003 that it wanted nothing more to do with the record industry. When the music group was finally sold to Bronfman, it was a ghost of itself. Bronfman built an aggressive, streamlined team headed by Lyrer Cohen, whose relentless ambition and discipline had helped build Def Jam Records. They instituted a series of daring initiatives intended to give customers legitimate online music choices and took market share from Warner's competitors. But despite these efforts, illegal downloads still outnumber legitimate ones 19-1. Most of the talk of a new world of music and media has proven empty; despite the success of iTunes, even wildly popular sites like YouTube and MySpace have not found a way to make money with music. Instead, Warner and the other labels are diversifying and forcing young artists to give them a cut of their income from touring, publishing, and merchandising. Meanwhile, the average downloader isn't even meeting forward-thinking musicians halfway. Each time a young band finds a following through music websites, it's a unique story; no formula has emerged. If one does, Warner is probably in a better position than anyone to exploit it. But at the end of the day, if is the one-word verdict on Bronfman's big bet.

Fortune's Fool

Bullshit Jobs

A Life

Hit Men

Clive: Inside the Record Business

The Song Machine: Inside the Hit Factory

The chief creative officer of Sony Music presents a candid assessment of his life and the past half-century of popular music from an insider's perspective, tracing his work with a wide array of stars and personalities.

For the first time, *Appetite for Self-Destruction* recounts the epic story of the precipitous rise and fall of the recording industry over the past three decades, when the incredible success of the CD turned the music business into one of the most glamorous, high-profile industries in the world -- and the advent of file sharing brought it to its knees. In a comprehensive, fast-paced account full of larger-than-life personalities, Rolling Stone contributing editor Steve Knopper shows that, after the incredible wealth and excess of the '80s and '90s, Sony, Warner, and the other big players brought about their own downfall through years of denial and bad decisions in the face of dramatic advances in technology. Big Music has been asleep at the wheel ever since Napster revolutionized the way music was distributed in the 1990s. Now, because powerful people like Doug Morris and Tommy Mottola failed to recognize the incredible potential of file-sharing technology, the labels are in danger of becoming completely obsolete. Knopper, who has been writing about the industry for more than ten years, has unparalleled access to those intimately involved in the music world's highs and lows. Based on interviews with more than two hundred music industry sources -- from Warner Music chairman Edgar Bronfman Jr. to renegade Napster creator Shawn Fanning -- Knopper is the first to offer such a detailed and sweeping contemporary history of the industry's wild ride through the past three decades. From the birth of the compact disc, through the explosion of CD sales in the '80s and '90s, the emergence of Napster, and the secret talks that led to iTunes, to the current collapse of the industry as CD sales plummet, Knopper takes us inside the boardrooms, recording studios, private estates, garage computer labs, company jets, corporate infighting, and secret deals of the big names and behind-the-scenes players who made it all happen. With unforgettable portraits of the music world's mighty and formerly mighty; detailed accounts of both brilliant and stupid ideas brought to fruition or left on the cutting-room floor; the dish on backstage schemes, negotiations, and bribes; and several previously unreported stories, *Appetite for Self-Destruction* is a riveting, informative, and highly entertaining read. It offers a broad perspective on the current state of Big Music, how it got into these dire straits, and where it's going from here -- and a cautionary tale for the digital age.

Jason Palmer loved being a soldier. But after returning from Iraq with an "other than honourable" discharge, he's finding rebuilding his life the toughest battle yet. Elena Cruz is a talented cop, the first woman to make Chicago's prestigious Gang Intelligence Unit. She's ready for anything the job can throw at her. Until Jason's brother, a prominent community activist, is murdered in front of his own son. Now, stalked by brutal men with a shadowy agenda, Jason and Elena must unravel a conspiracy stretching from the darkest alleys of the ghetto to the manicured lawns of the city's power brokers. In a world where corruption and violence are simply the cost of doing business, two damaged people are all that stand between an innocent child - and the killers who will stop at nothing to find him.

Now in paperback, after five hardcover printings, Tommy James's wild and entertaining true story of his career--part rock & roll fairytale, part valentine to a bygone era, and part mob epic--that "reads like a music-industry version of *Goodfellas*" (The Denver Post). Everyone knows the hits: "Hanky Panky," "Mony Mony," "I Think We're Alone Now," "Crimson and Clover," "Crystal Blue Persuasion." All of these songs, which epitomize great pop music of the late 1960s, are now widely used in television and film and have been covered by a diverse group of artists from Billy Idol to Tiffany to R.E.M. Just as compelling as the music itself is the life Tommy James lived while making it. James tells the story of his relationship with Roulette Records and Morris Levy, the legendary Godfather of the music business. Me, the Mob, and the Music is a fascinating portrait of this swaggering, wildly creative era of rock 'n' roll, when the hits kept coming and payola and the strong-arm tactics of the Mob were the norm, and what it was like, for better or worse, to be in the middle of it.

The Game

World Is Full of Married Men

Le Freak

The Odyssey of a Monstrous Music Mogul in an Age of Excess

At the City's Edge

Triple Cross

Show biz memoir at its name-dropping, bridge-burning, profane best: the music industry's most outspoken, outrageous, and phenomenally successful executive delivers a rollicking memoir of pop music's heyday. During the 1970s and '80s the music business was dominated by a few major labels and artists such as Michael Jackson, Bruce Springsteen, the Rolling Stones, Bob Dylan, Billy Joel, Paul Simon, Barbra Streisand and James Taylor. They were all under contract to CBS Records, making it the most successful label of the era. And, as the company's president, Walter Yetnikoff was the ruling monarch. He was also the most flamboyant, volatile and controversial personality to emerge from an industry and era defined by sex, drugs and debauchery. Having risen from working-class Brooklyn and the legal department of CBS, Yetnikoff, who freely admitted to being tone deaf, was an unlikely label head. But he had an uncanny knack for fostering talent and intimidating rivals with his appalling behavior—usually fueled by an explosive combination of cocaine and alcohol. His tantrums, appetite for mind-altering substances and sexual exploits were legendary. In Japan to meet the Sony executives who acquired CBS during his tenure, Walter was assigned a minder who confined him to a hotel room. True to form, Walter raided the minibar, got blasted and, seeing no other means of escape, opened a hotel window and vented his rage by literally howling at the moon. In Howling at the Moon, Yetnikoff traces his journey as he climbed the corporate mountain, danced on its summit and crashed and burned. We see how Walter became the father-confessor to Michael Jackson as the King of Pop reconstructed his face and agonized over his image while constructing Thriller (and how, after it won seven Grammys, Jackson made the preposterous demand that Walter take producer Quincy Jones's name off the album); we see Walter, in manicured pursuit of a contract, chase the Rolling Stones around the world and nearly come to blows with Mick Jagger in the process; we get the tale of how Walter and Marvin Gaye—fresh from the success of "Sexual Healing"—share the same woman; and how Walter bonds with Bob Dylan because of their mutual Jewishness. At the same time we witness Yetnikoff's clashes with Barry Diller, David Geffen, Tommy Mottola, Allen Grubman and a host of others. Seemingly, the more Yetnikoff feeds his cravings for power, sex, liquor and cocaine, the more profitable CBS becomes—from \$485 million to well over \$2 billion—until he finally succumbs, ironically, not to substance, but to a corporate coup. Reflecting on the sinister cycle that left his career in tatters and CBS flush with cash, Yetnikoff emerges with a hunger for redemption and a new reverence for his working-class Brooklyn roots. Ruthlessly candid, uproariously hilarious and compulsively readable, Howling at the Moon is a blistering You'll Never Eat Lunch in this Town Again of the music industry.

Perkins, a former chief economist at a Boston strategic-consulting firm, confesses he was an "economic hit man" for 10 years, helping U.S. intelligence agencies and multinationals cajole and blackmail foreign leaders into serving U.S. foreign policy and awarding lucrative contracts to American business.

After almost 50 years, the release of the complete "Harvard Report: A Study of the Soul Music Environment" prepared for Columbia Records Group, which was a feasibility study and suggested marketing strategy for CRG (CBS Records).

This is investigative reporter Gus Russo's most explosive book yet, the remarkable story of the "Supermob"—a cadre of men who, over the course of decades, secretly influenced nearly every aspect of American society. Presenting startling revelations about such famous members as Jules Stein, Joe Glaser, Ronald Reagan, Lew Wasserman, and John Jacob Fothergill as well as infamous, low-profile members-Russo pulls the lid off of a half-century of criminal infiltration into American business, politics, and society. At the heart of it all is Sidney "The Fixer" Korshak, who from the 1940s until his death in the 1990s was not only the most powerful lawyer in the world, according to the FBI, but the enigmatic player behind countless twentieth-century power movers, political deals, and organized crime chicaneries.

Kill Your Friends

Me, the Mob, and the Music

Supernob

Dark Victory

The Reporters Who Took On a World at War

The Cave Dwellers

Copiously researched and documented, Hit Men is the highly controversial portrait of the pop music industry in all its wild, ruthless glory: the insatiable greed and ambition; the enormous egos; the fierce struggles for profits and power; the vendettas, rivalries, shakedowns, and payoffs. Chronicling the evolution of America's largest music labels from the Tin Pan Alley days to the present day, Fredric Dannen examines in depth the often legal, sometimes illegal dealings among the assorted hustlers and kingpins who rule over this multi-billion-dollar business. Updated with a new last chapter by the author.

An inside look at the multibillion-dollar music industry examines the business practices of the big record labels and includes profiles of the kingpins of the industry

A history of the record industry focuses on the label founders and talent scouts who understood the industry's dual music and business natures, drawing parallels between the setbacks of the 1920s and 1930s and the recent CD crash.

Choc has been written about Tommy Mottola, one of the most powerful, visionary, and successful executives in the history of the music industry. He discovered, developed and launched the careers of many superstars, including Mariah Carey, Celine Dion, Shakira, Jennifer Lopez and Gloria Estefan, and is credited with creating the "Latin Explosion." He has had the privilege of working alongside Bruce Springsteen, Billy Joel, Bob Dylan, Roy Orbison, Barbra Streisand, Dick Van Dyke, Paul Simon, Aerosmith, Tony Bennett, and Ozzy Osbourne, amongst other music giants. This is his story—a story of the modern music industry, from Elvis to the iPod—through the eyes of the man who made much of it happen. HITMAKER recounts how a kid from the Bronx—and a college dropout—became one of the music industry's most creative and controversial CEOs. For the first time, Tommy lays bare the facts behind the most sensational aspects of his life, such as being married to and developing the career of Mariah Carey, managing Michael Jackson's emotional ups and downs, and the power struggle with his onetime boss and mentor Walter Yetnikoff. HITMAKER will take you inside this world of power, money, and fame as he recounts the fascinating dealings with countless icons, and what it was like to be at the top when the business suddenly changed. Tommy's story is one that will never be duplicated—and here it is, in his own voice, for the first time.

Morris Levy

Ronald Reagan, MCA, and the Mob

Cowboys and Indies

The Man and His Music

Last of the Red Hot Poppas

Last Call at the Hotel Imperial

Association of Recorded Sound Collections Awards for Excellence Best Historical Research in Record Labels - Best History (2017) This biography tells the story of one of the most notorious figures in the history of popular music, Morris Levy (1927-1990). At age nineteen, he cofounded the nightclub Birdland in Hell's Kitchen, which became the hub of the bebop, bebop. Levy operated one of the first integrated clubs on Broadway and helped build the careers of Dizzy Gillespie and Bud Powell and most notably aided the reemergence of Count Basie. In 1957, he founded a record label, Roulette Records. Roulette featured many of the significant jazz artists who played Birdland but also scored top pop hits with acts like Buddy Knox, Frankie Lyman and the Teenagers, Joey Dee and the Starliners, and, in the mid-1960s, Tommy James. Stories abound of Levy threatening artists, songwriters, and producers, sometimes just for the sport, other times so he could continue to build his empire. Along the way, Levy attracted "investors" with ties to the Mafia, including Dominic Cifalone (a.k.a. "Swats" Mulligan), Tommy Eboli, and the most notorious of them all, Vincent Gigante. Gigante allegedly owned large pieces of Levy's recording and retail businesses. Starting in the late 1950s, the FBI and IRS investigated Levy but could not make anything stick until the early 1980s, when Levy foolishly got involved in a deal to sell remaining records to a small-time reseller, John LaMonte. With partners in the mob, Levy tried to force LaMonte to pay for four million remaining records. When the FBI secretly wiretapped LaMonte in an unrelated investigation and agents learned about the deal, investigators successfully prosecuted Levy in the extortion scheme. Convicted in 1988, Levy did not live to serve prison time. Stricken with cancer, he died just as his last appeals were exhausted. However, even if he had lived, Levy's brand of storied high life was effectively bust. Corporate ownership of record labels doomed most independents in the business, ending the days when a savvy if ruthless hustler could blaze a path to the top.

The ultimate showbiz insider's expose, HOWLING AT THE MOON, is the wildly entertaining and brilliantly narrated autobiography of Walter Yetnikoff, head of CBS Records during its heyday in the 1980s, and then the most powerful man in the music industry. Yetnikoff knew most of the stars and embraced all the excesses of this era: he was mentor to Streisand, father confessor to Michael Jackson, shared a mistress with Marvin Gaye and came to blows with Mick Jagger. He feuded with David Geffen and outmanoeuvred Rupert Murdoch. He was also addicted to cocaine and alcohol - until his doctor gave him just 3 months to live. Yetnikoff came from a working-class Jewish family from Brooklyn; he graduated from law school in the 1950s and proceeded to climb the corporate ladder to the very top. His high-flying ended in breakdown, but throughout his rise and fall, Yetnikoff remained a man of huge charisma and disarming charm. HOWLING AT THE MOON is written with David Ritz, the only 4-time winner of the Ralph J Gleason Music Book award, who has collaborated on the autobiographies of such stars as Ray Charles, Bud King, Aretha Franklin and Etta James.

A "smoldering indictment" of the corrupt influences that rescued Ronald Reagan's career, made him millions, and shaped his presidency (Library Journal). Founded in 1924, the Music Corporation of America got its start booking acts into speakeasies run by such notorious Chicago mobsters as Al Capone. How then, in only a few decades, did MCA become the driving force behind music publishing, radio, recording artists, Hollywood, and the burgeoning television industry? Enter Ronald Reagan. By the late 1950s, Reagan was a passé movie actor. As president of the Screen Actors Guild, he was also MCA's key client. With Reagan's help, MCA would become the most powerful entertainment conglomerate in the world. And with MCA's radio, recording and TV assets, MCA would secure a fortune (resulting in a federal grand jury hearing), be marketed to the public as a viable politician, and ascend to the presidency of the United States. But according to reporter Dan E. Moldea, there had always been another catalyst behind MCA: Ties to organized crime that reached back to the company's inception—and through Reagan's Teamster-backed candidacy—had never been severed. From the author of The Hoffa Wars, this is an epic and serpentine investigation into the insidious links among Hollywood, the Mob, and politics. Based on research of six thousand pages of previously classified documents, including the entirety of Reagan's grand jury testimony, Moldea "has, through sheer tenacity, amassed an avalanche of ominous and unnerving facts. [Dark Victory is] a book about power, ego and the American way. Moldea has shown us what we don't want to see" (Los Angeles Times).

The Soundtrack of My Life

Chicago Crime Fiction

Occupational Outlook Handbook

Cemetery Road

An Insider's Guide to the Hollywood of the East

The Spectacular Crash of the Record Industry in the Digital Age

This "delicious take on the one percent in our nation's capital" (Tom's Country) and clever combination of *The Bonfire of the Vanities* and *The West* explores what Washington, DC's high society members do behind the closed doors of their stately homes. They are the families considered worthy of a listing in the exclusive *Green Book* a discriminatory diary created by the niece of Edith Roosevelt's social secretary. Their aristocratic bloodlines are woven into the very fabric of Washington-generation after generation. Their old money and manner lurk through the cobblestone streets of Georgetown, Kalorama, and Capitol Hill. They only socialize within their inner circle, turning a blind eye to those who come and go on the political rug—around. These parents and their children live in gilded existences of power and privilege. But what they have failed to understand is that the world is changing. And when the family of one of their own is held hostage and brutally murdered, everything about their legacy is called into question in this unputdownable novel that "combines social satire with moral outrage to offer a masterfully crafted, absorbing read that can simply entertain on one level and provoke reasoned discourse on another" (Booklist, starred review).

NAMED ONE OF THE TOP 10 ROCK MEMOIRS OF ALL TIME BY ROLLING STONE From Chic to Daft Punk, Nile Rodgers is the creative force behind some of the biggest hits ever recorded. Here is the story of how global pop's greatest genius transformed his own dramatic life into the brilliantly joyful playlist of a generation. You will hear a Nile Rodgers song today. It will make you happy. In the 1970s and 1980s, Nile Rodgers wrote and produced the songs that defined the era and everything that came after: "Le Freak," "Good Times," "We Are Family," "Like a Virgin," "Let's Dance," "I'm Coming Out," "Rapper's Delight"—and worked with every influential pop star to create a string of enduring hits, from Diana Ross and Madonna to Duran Duran and David Bowie. Even today, he is still musically relevant: writing and performing record-breaking hits like "Get Lucky" with Daft Punk and Pharrell. But before he reinvented pop music, Nile Rodgers invented himself. From jamming with Jimi Hendrix in a Greenwich Village haze to the decadence of the disco era to witnessing the birth of Madonna on the Danceteria dance floor, Le Freak traces one of the greatest musical journeys of our time. Praise for Le Freak "[An] amazing memoir . . . steeped in the incestuous energy of the times: Punk, funk and art rock mixed it up in the downtown clubs, where musicians parted together and shared ideas. . . . Le Freak has plenty of sex and drugs. But it's the music that makes it essential. . . . Rodgers gave those dreams a beat—and helped invent pop as we know it today."—Rob Sheffield, Rolling Stone "This is an absolute knockout: exhilarating, warm, and courageous, deeply moving and deeply funny. Le Freak is as much about the greatness of life as it is about Nile Rodgers's extraordinary musical journey. As Rodgers well knows, the best music is the stuff we feel, the stuff that speaks to us and won't let go. Le Freak does all that and much more. This is truly one of the best books ever written about art, music, life, and the way we grow to be exactly who we are. Actually, one of the best books period."—Cameron Crowe "A coming-of-age tale every bit as impressive as the musical insights and star-time chronicles that follow."—The New York Times Book Review "Consistently entertaining. . . . His legacy as a funk-rock visionary is assured, and his autobiography serves as further proof that disco does not suck."—San Francisco Chronicle "An unforgettable, gripping book."—The Sunday Times (UK) "Name a star and you can bet they're in this book, playing or partying with Rodgers. But far from being a succession of name-dropping anecdotes, this autobiography is a wonderfully funny, moving and wise reflection upon the important things in life: the people you love and the things you create."—The Sunday Telegraph (UK) "Rodgers's page-turning memoir is packed with emotionally charged vignettes of a tumultuous childhood and equally dramatic adulthood that found him awash in cash, cars, and celebrities. . . . His storytelling skills propel the reader through the book, making the ending all the more jarring. Remarkable for its candor, this rags-to-riches story is on the year's shortest list of celebrity memoirs."—Publishers Weekly (starred review)

The decline in the story of power, money, and baseball's last twenty years in the fall of 1992, America's National Pastime is in crisis and already on the path to the unthinkable: cancelling a World Series for the first time in history. The owners are at war with each other, their decades-long battle with the players has turned America against both sides, and the players' growing addition to steroids will threaten the game's very foundation. It is a tipping point for baseball, a crucial moment in the game's history that catalyzes a struggle for power by three strong-willed men: Commissioner Bud Selig, Yankees owner George Steinbrenner, and union leader Don Fehr. It's their uneasy alliance at the end of decades of struggle that pulls the game back from the brink and turns it into a money-making powerhouse that enriches them all. This is the real story of baseball, played out against a tableau of stunning athletic feats, high-stakes public battles, and backstage political deals—with a supporting cast that includes Barry Bonds and Mark McGwire, Joe Torre and Derek Jeter, George Bush and George Mitchell, and many more. Drawing from hundreds of extensive, exclusive interviews throughout baseball, *The Game* is a stunning achievement: a rigorously reported book and the must-read, fly-on-the-wall, definitive account of how an enormous struggle for power turns disaster into baseball's Golden Age.

A prize-winning historian's revelatory account of a cloistered band of wildly famous American reporters who, in the run-up to World War II, took on dictators and rewrote the rules of modern journalism "As intimate and gripping as a novel, this brilliant book vividly conveys what it felt like to live through the shocking crises of the thirties and forties."—Larissa MacFarquhar, author of *Strepeters Drowning* They were an astonishing group: glamorous, gutsy, and irreverent to the bone. As cub reporters in the 1920s, they roamed across a war-ravaged world, sometimes perched atop miles on wooden saddles, sometimes gliding through countries in the splendor of a first-class sleeper car. While empires collapsed and fledgling democracies faltered, they chased despotic empresses, international financiers, and Balkan run-runners, and then knocked back doubles late into the night. Last Call at the Hotel Imperial is the extraordinary story of John Gunther, H. R. Knickerbocker, Vincent Sheean, and Dorothy Thompson. In those tumultuous years, they landed exclusive interviews with Hitler and Mussolini, Nehru and Gandhi, and helped shape what Americans knew about the world. Alongside these backstage glimpses into the halls of power, they left another equally incredible set of records. Living in the heady aftermath of Freud, they subjected themselves to frank, critical scrutiny and argued about love, war, sex, death, and everything in between. Plunged into successive global crises, Gunther, Knickerbocker, Sheean, and Thompson could no longer separate themselves from the turmoil that surrounded them. To tell that story, they broke long-standing taboos. From their circle came not just the first modern account of illness in Gunther's death *Be Not Proud*—a memoir about his son's death from cancer—but the first no-holds-barred chronicle of a marriage: Sheean's Dorothy and Red, about *Stiffed*.

The 48 Laws Of Power

Edgar Bronfman, Jr., Warner Music, and an Industry in Crisis

Howling at the Moon

Martin Luther King, Jr.

The Broker

From bestselling writer David Graeber (a master of opening up thought and stimulating debate) (Slate) (a powerful argument against the rise of meaningless, unfulfilling jobs) and their consequences. Does your job make a meaningful contribution to the world? In the spring of 2013, David Graeber asked this question in a playful, provocative essay titled "On the Phenomenon of Bullshit Jobs." It went viral. After one million online views in seventeen different languages, people all over the world are still debating the answer. There are hordes of people+HR consultants, communication coordinators, telemarketing researchers, corporate lawyers+whose jobs are useless, and, tragically, they know it. These people are caught in bullshit jobs. Graeber explores one of society's most vexing and deeply felt concerns, indicating among other villains a particular strain of finance capitalism that betrays ideals shared by thinkers ranging from Keynes to Lincoln. (Clever and charismatic) (The New Yorker), Bullshit Jobs gives individuals, corporations, and societies permission to undergo a shift in values, placing creative and caring work at the center of our culture. This book is for everyone who wants to turn their vocation back into an avocation and (a thought-provoking examination of our working lives) (Financial Times).

ONLY FOOLS LET A LITTLE THING LIKE MARRIAGE GET IN THE WAY OF THEIR CAREERS... ESPECIALLY SOMEONE ELSE'S... David Cooper cheats on his wife. She doesn't cheat -- and that suits him fine. Until the young and beautiful Claudia appears and David wants out of his marriage. But Claudia has different ideas -- different dreams: To be a model, an actress, a star. And she'll do anything to make it. Just name a price... **THE WORLD IS FULL OF MARRIED MEN** is a devastating exposure of the cut throat media business -- the phony promises and the very real power of the casting couch.

'Hit Men' portrays the enormous ambition and fierce power struggles at the heart of the US record industry. It chronicles the evolution of America's biggest record labels from the Tin Pan Alley era through the disco explosion of the 70s on to the corpora President Donald J. Trump lays out his professional and personal worldview in this classic work's firsthand account of the rise of America's foremost deal-maker. (I like thinking big, I always have. To me it's very simple: If you're going to be thinking anyway, you might as well think big. (Donald J. Trump Here is Trump in action) how he runs his organization and how he runs his life) as he meets the people he needs to meet, chats with family and friends, clashes with enemies, and challenges conventional thinking. But even a maverick plays by rules, and Trump has formulated time-tested guidelines for success. He isolates the common elements in his greatest accomplishments; he shatters myths; he names names, spells out the zeros, and fully reveals the deal-maker's art. And throughout, Trump talks really talks about how he does it. Trump: The Art of the Deal is an unguarded look at the mind of a brilliant entrepreneur; the ultimate read for anyone interested in the man behind the spotlight. Praise for Trump: The Art of the Deal (Trump makes one believe for a moment in the American dream again. (The New York Times (UK) (Donald Trump is a deal maker. He is a deal maker the way lions are carnivores and water is wet. (Chicago Tribune (Fascinating . . . wholly absorbing . . . conveys Trump's larger-than-life demeanor so vibrantly that the reader's attention is instantly and fully claimed. (Boston Herald (A chatty, generous, chutzpa-filled autobiography. (New York Post

A Novel

Does the Woman Exist?

Voices of the Independent Rock 'n' Roll Pioneers

Hitmaker

Godfather of the Music Business

From the author of the bestselling *Beneath a Scarlet Sky* comes "A smart, prescient thriller...The story snaps and twists like a cracking whip, you can't help but root for Mickey Hennessey and his kids, and I defy you to guess the ending." --Robert Crais *The Jefferson Club* is a remote, private resort for the super-rich - the buildings, the amenities, and the security are state of the art and beyond compare. Many of the world's wealthiest people - business leaders, entrepreneurs, politicians, celebrities - gather for the most exclusive New Year's Eve party in the world. As expensive champagne flows and multimillion dollar deals are arranged, the unimaginable happens - a highly trained, heavily armed paramilitary force calling itself the Third Position Army breaches the world's best security system and takes everybody hostage. "Mickey" Hennessey, former U.S. Special Agent, is the head of security for the Jefferson Club. A divorced father of three teenagers, he's spending the holiday with his kids. When the club is attacked, his entire team is wiped out and only he makes it out of the club alive. Now he's outside while his kids are trapped inside, hostages of the Third Position Army who are putting seven of the ten richest men on "trial" for their crimes against humanity, live on the internet for the world to see. While a top FBI rescue team works feverishly to rescue all the hostages, Hennessey is determined to do all he can, to overcome every obstacle, to ensure his children's safety - or die trying.

An expose+7 of the role of organized crime in the music industry focuses on MCA Records, a powerful corporation with ties to the Mob and political influence to spare. 50,000 first printing. \$50.00 ad/promo. Tour.

Hit MenPower Brokers and Fast Money Inside the Music BusinessAnchor

#1 NEW YORK TIMES BEST SELLER "In his final hours in the Oval Office, the outgoing President grants a controversial last-minute pardon to Joel Backman, a notorious Washington power broker who has spent the last six years hidden away in a federal prison. What no one knows is that the President issues the pardon only after receiving enormous pressure from the CIA. It seems Backman, in his power broker heyday, may have obtained secrets that compromise the world's most sophisticated satellite surveillance system. Backman is quietly smuggled out of the country in a military cargo plane, given a new name, a new identity, and a new home in Italy. Eventually, after he has settled into his new life, the CIA will leak his whereabouts to the Israelis, the Russians, the Chinese, and the Saudis. Then the CIA will do what it does best: sit back and watch. The question is not whether Backman will survive--there is no chance of that. The question the CIA needs answered is, who will kill him?"

The Power Broker: Robert Moses and the Fall of New York

A Study of the Soul Music Environment Prepared for Columbia Records Group

An Upside Down Story of Family, Disco, and Destiny

Power Brokers and Fast Money Inside the Music Business

Inside the Secret World of Major League Baseball's Power Brokers

One Helluva Ride with Tommy James & The Shondells

Sometimes the price of justice is a good man's soul. The #1 New York Times bestselling author of the *Natchez Burning* trilogy returns with an electrifying tale of friendship, betrayal, and shattering secrets that threaten to destroy a small Mississippi town. "An ambitious stand-alone thriller that is both an absorbing crime story and an in-depth exploration of grief, betrayal and corruption... it's a latest call to mind the late, great Southern novelist Pat Conroy. Like Conroy, it lies with passion, intensity and absolute commitment." — *Washington Post* When Marshall McEwan left his Mississippi hometown at eighteen, he vowed never to return. The trauma that drove him away spurred him to become one of the most successful journalists in Washington, DC. But as the ascendancy of a chaotic administration lifts him from print fame to television stardom, Marshall discovers that his father is terminally ill, and he must return home to face the unfinished business of his past. On arrival, he finds Bienville, Mississippi very much changed. His family's 150-year-old newspaper is failing; and Jet Tala, the love of his youth, has married into the family of Max Matheson, one of a dozen powerful patriarchs who rule the town through the exclusive Bienville Poker Club. To Marshall's surprise, the Poker Club has taken a turn on the brink of extinction and offered it salvation, in the form of a billion-dollar Chinese paper mill. But on the verge of the deal being consummated, two murders rock Bienville to its core, threatening far more than the city's economic future. An experienced journalist, Marshall has seen firsthand how the corrosive power of money and politics can sabotage investigations. Joining forces with his former lover—who through her husband has access to the secrets of the Poker Club—Marshall begins digging for the truth behind those murders. But he and Jet soon discover that the soil of Mississippi is a minefield where explosive secrets can destroy far more than injustice. The South is a land where everyone hides truths: of blood and children, of love and shame, of hate and murder—of damnation and redemption. The Poker Club's secret reaches all the way to Washington, D.C., and could shake the foundations of the U.S. Senate. But by the time Marshall grasps the long-buried truth about his own history, he would give almost anything not to have to face it.

