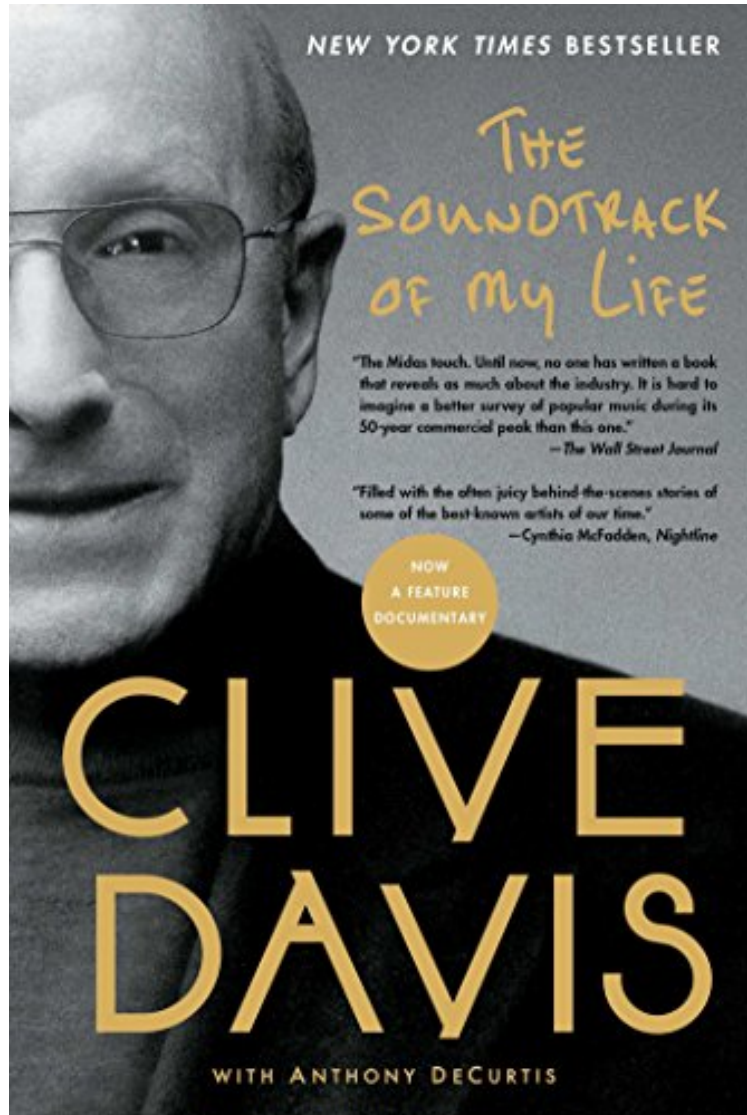


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## The Soundtrack of My Life

Clive Davis

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**Clive Davis : The Soundtrack of My Life** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Soundtrack of My Life:

0 of 0 people found the following review helpful. What a LegacyBy Burglund Book LoverMr. Davis paints a vivid picture of his humble upbringing in NY and also let's readers in to how important it is to dream big and follow those dreams with drive and ferocity.The artists that he worked with for the past 60 years is amazing. His shrewd business moves put him in position to make not only a fortune for himself but also for countless others along the way. I thoroughly enjoyed reading this book.0 of 0 people found the following review helpful. GREAT ON FACTS - LIGHT ON EMOTION!By Gary BookastaA very good memoir - as far as experiences go; the "soundtrack" was indeed very

full of them, perhaps more so than from any music executive - past, present or future, that we can expect! However, even though he tells us many intimate stories - they all seem relatively self serving and I would have liked to feel Clive was a bit - or actually A LOT, more involved! You want "Just the facts, mam" then they are there. But if you want some real emotion - well it's pretty dry. A book we need - but probably won't love. 3 of 3 people found the following review helpful. Brilliant! By Rick Spell If you like music read this book. Probably the greatest record executive of the past 40 years and he does a great job of telling the full story here. What will receive the most interest is the chapters on individual stars like Janis Joplin and primarily Whitney Houston. Davis does a great job discussing his influence without attempting to take all the credit. It was interesting to hear his discussions on artists that wanted to write songs after an initial album not recognizing his input song selection may have been the key. I read this shortly after reading Tommy Matolla's autobiography and found this to be a great combination book. Tommy's book is shorter and a lighter read. This book is longer and much more involved. They are both exceptional!

In *The Soundtrack of My Life*, music legend Clive Davis recounts an extraordinary five-decade career in the music business, while also telling a remarkable personal story of triumphs, disappointments, and encounters with some of the greatest musical artists of our time, including Bob Dylan, Janis Joplin, Simon Garfunkel, Barry Manilow, the Grateful Dead, Patti Smith, Whitney Houston, Carlos Santana, Dionne Warwick, Aretha Franklin, and Alicia Keys. Orphaned in his teens, Davis earned a full scholarship to New York University and another to Harvard Law School. He served as General Counsel of Columbia Records and, in a totally unexpected stroke of fate, became head of the company overnight. More surprisingly, he learned he had "ears," a rare ability to spot special talent and hit records. Those ears contributed to the success of three companies—Columbia, Arista, and J—where Davis discovered and developed more unique artists than anyone in the history of the music industry. What began on the grass at the Monterey Pop Festival with the signing of Janis Joplin has evolved into a lifelong passion and calling, spanning genres, including rock, pop, R&B, country, jazz fusion, and hip-hop. His is the imprimatur that has helped shape contemporary music and, over the years, our popular culture. *The Soundtrack of My Life* is an essential book for anyone interested in the story of popular music, the fascinating ups and downs of the music business, the alchemy of hits, and the dramatic life of a brilliant leader...and listener. It is a riveting read from beginning to end.

.com *The Soundtrack of My Life* Playlist Clive Davis on 12 Smash Hits

1. *Piece of My Heart* by Big Brother and The Holding Company Janis Joplin approved my edit of the over four minute album cut to release a single of *Piece of My Heart*. The single became a big hit record and helped drive the "Cheap Thrills" album to number one.
2. *Mandy* by Barry Manilow The song I found that started it all. When *Mandy* became a number one hit, Barry gave me two spots on each future album to submit outside songs. It led to our wonderful creative partnership that's endured all these years.
3. *Everyday People* by Sly and The Family Stone Sly Stone was a true pioneer. His brand of funky R&B tinged with rock and blues and even jazz was to influence a whole generation of musicians and composers. *Everyday People* is a quintessential example of Sly's genius.
4. *All By Myself* by Eric Carmen I flew to Cleveland back in the day to meet Eric Carmen and hear the songs he wanted to launch his solo career after leaving the Raspberries. The first song he played for me was "All By Myself"; I was knocked out by the song and the performance. This was a potential classic if I ever heard one and so I signed Eric right away.
5. *People Have The Power* by Patti Smith At the height of her fame, after the big hit of *Because The Night*, Patti Smith got married to Fred Smith and disappeared to Detroit to raise her family. Then, as suddenly as she vanished, she reappeared years later in 1988 ready to record the *Dream of Life* album that included her future anthem *People Have The Power*. Patti Smith still had the power and the song is now a classic.
6. *All That She Wants* by Ace of Base I signed Ace of Base on the power and originality of their record "All That She Wants"; They responded to my urging them to write more and they came up with a first listen smash "The Sign"; and then we submitted to them "Don't Turn Around"; but it was the striking "All That She Wants"; that triggered the contract signing.
7. *Freeway of Love* by Aretha Franklin I had arranged for Narada Michael Walden to collaborate with Aretha on her 1985 album "Zoomin' Who?"; It became Aretha's first album to be certified platinum because *Freeway of Love*, co-written by Walden and featuring Clarence Clemons of the E Street Band on saxophone, became a huge crossover hit soaring to the top of the charts for Aretha.
8. *Greatest Love of All* by Whitney Houston When I auditioned Whitney during her mother's act in 1983, she was already singing *The Greatest Love of All*, a song I had personally commissioned for the 1987 Muhammad Ali Biopic, *The Greatest*, for which Arista had the soundtrack album. I was stunned by Whitney's performance, deep, expressive, soulful and emotional. She was finding meaning in the lyrics and melody that the composers, Michael Masser and Linda Creed, might not even have felt when they wrote it.
9. *Smooth* by Santana When my AR man Peter Ganbarg and I received a pulsating track written by Itaal Shur, we immediately heard it as a candidate for Santana. I sent it to Matt Serletic (Matchbox Twenty's producer) to play for Rob Thomas. We got back the perfect demo of "Smooth"; with Rob singing. I played it for Carlos who literally jumped for joy and they immediately went into record what has turned out to be an all-time hit record.
10. *If I Ain't Got You* by Alicia Keys Alicia Keys is a true renaissance young

woman, writing, arranging, producing and performing. She writes standards and "If I Ain't Got You" is one of her best, also winning for her a Grammy for Best Female R&B Vocal Performance. 11. "They Can't Take That Away From Me" by Rod Stewart When Arnold Stiefel played for me what was to become the prototype for Rod Stewart's first amazing Great American Songbook album I loved the concept but knew we'd have to work on arrangements for all but two songs. Richard Perry and Rod had totally captured "You Go To My Head" and "They Can't Take That Away From Me." Those two cuts were perfect and they went straight into Volume I of the forthcoming phenomenal album series that would top the world's album charts for years to come. 12. "Dance With My Father" by Luther Vandross My association with Luther is one of the highlights of my career. Knowing that his career could still soar, we joined together and the song "Dance with My Father" is the pinnacle of our relationship. What a tragedy that it became a standard and award winning song and performance after Luther suffered his stroke, but Luther did survive long enough to become aware that "Dance with My Father" would be for the ages.