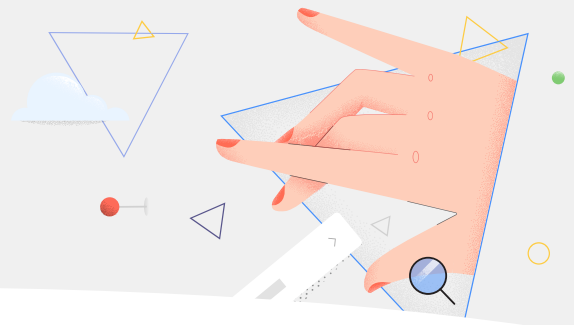


Movie Review:

Cadillac Records



The movie is quite interesting and features the corrupt music evolution and the intricacies it underwent for its realization. Chess Records record label is the chief contributing factor to its success, which instigates in the year 1941. First, Muddy Waters is introduced as a sharecropper who is attempting to take his skills a notch higher. He heads to Chicago from Mississippi, and he excels in playing the guitar and teams up with Leonard Chess who is of Jewish origin and eventually opens up a record label. However, this is achieved after tough encounters and adventures in the business of running a nightclub that eventually succumbs to a fire upheaval. His label is precisely dependent on sounds that were previously featured in the night club. After record sales, Chess awards each artist a novel Cadillac; these cars were actually obtained from payment of royalties to the artists.

Historical inaccuracy pertaining to evolution of music is rife in the movie. In fact, the film tells of the evolution of the black music and the etched intentions of the white man who exploits the music talent of the blacks. The owner of the record label exploits the artists by recording their music in an awfully small studio, and paying them meager salary probably a dismal fraction of their money. However, he managed to protect his interests through issuing them novel Cadillacs, which were absolutely incomparable to what the actual worth of the artists' royalties were. Nonetheless, the movie is not clear about this and the exploitation that the artists went through. This is not covered in detail hence the movie is fictional to a

certain degree. In addition, the Chess Records record label was not founded by Chess single-handedly, but with the help of his brother. This essential fact is omitted, as well. In the attempt to execute the multi-character approach in the movie, gross errors are evident wherein the names of prominent musicians in the era of music evolution in history are not included in the plot. For instance, it was crucial to mention stars such as Gene Ammons and Bo Diddley amongst others.

Another aspect of the music evolution is the originality of the record versions of the songs, which is adversely altered in the movie, and depicts a relatively mixed outcome that does not reflect the energy and the excitement of the ingenious tracks. The development of characters is also sub-standard in comparison to the actual characters in the music industry that were prominent during the music evolution. Artists who rose to stardom in the Blues music were surely vulgar, womanizers and outright boozers, but the movie fails to depict this explicitly. The characters in the movie seem less occupied and appear to be humming on-screen in an attempt to fill the stage whereas real characters are left, and a series of such characters takes the limelight with instances of fair humor and self-conscious violence.

The excessive number of characters in the movie does not allow time to focus on their individual lives and their personalities as expected. Subsequently, characterization is limited to derogatory stereotypes. There is a great deal of crucial information, about the hardships of individual artists and their personalities that is left out hence an unsatisfactory account of the music evolution.

However, the aspect of exploitation is laconic wherein Chess made



unconventional and raw talent records playing loudly over each other and moving about whilst recording in the studio. Allegedly, Chess did a shoddy job and simply scraped off some of the artists' music tracks without their consent or notifying them which was somewhat unethical.

There is one outstanding aspect about this movie; precisely there is a feeling of the energetic pop culture being depicted as folklore to the audience. For instance, the shrieks by Walker on Wolf's "Smoke Stack Midnight" are absolutely a folklore sensation. The movie serves the role of entertainment, but terribly fails to depict the culture in totality and falls in the category of an incomplete account of the culture of music evolution.

