MTSU

School of Music
  • 32 Music Industry majors (9% of 351 Music majors)

College of Mass Communication
  • 1179 Recording Industry majors (2nd only to Nursing’s 1295)
  • 33 grad students in Master of Fine Arts program

1244 students
  (your results may vary)
Music Business degree programs in the U.S.

84 undergraduate programs
14 masters programs

(Figures from *Directory of Music Business Programs* by Rich Barnet and Dicky Dixon, forthcoming)
Mix Magazine

Annual Directory of Audio Education Programs

• Degree programs
• Certification programs
Joel Whitburn *Billboard* Chart Books

**Pop Annual**
- 1955-2011

**Top Pop Albums**
- 1955-2011

**Top Pop Singles**
- 1955-2012

**Country Annual**
- 1944-1997

**Hot Country Albums**
- 1964-2007

**Hot Country Songs**
- 1944-2008

[www.recordresearch.com](http://www.recordresearch.com)
Executive Biographies
VENUE BOOKING AGREEMENT

THIS AGREEMENT is for the services of music and/or entertainment described below between the undersigned Artist(s) (includes accompanying musicians and/or entertainers as described below, hereinafter referred to as "ARTIST") and the Venue who is to provide booking and management services (hereinafter referred to as "VENUE").

1. The VENUE engages the ARTIST and ARTIST hereby agrees to perform the engagement provided with all of the terms and conditions set forth including those listed in "Additional Terms and Conditions", for a period of ______________ (______) years, effective this __________ day of __________, 20__.

NAME OF ARTIST(S):

ARTIST REPRESENTATIVE:

DESCRIPTION OF SERVICES PROVIDED BY ARTIST(S):

DRESS CODE (if applicable):

NAME AND ADDRESS OF VENUE:

DATE(S) OF ENGAGEMENT  HOURS OF ENGAGEMENT:

LOAD IN:  LOAD OUT:

PRICE AGREED UPON:

METHOD OF PAYMENT:
Music Industry Trade Magazines

Billboard
Music Row
Music Trades
Music Week
Pollstar
Directories

- Pollstar
  - Artist Management Directory
Directories

- Pollstar
  - Artist Management Directory
  - Record Company Directory
Directories

- Pollstar
  - Artist Management Directory
  - Record Company Directory
  - Booking Agency Directory
Directories

- Pollstar
  - Artist Management Directory
  - Record Company Directory
  - Booking Agency Directory
  - Concert Support Directory
Directories

- Pollstar
  - Artist Management Directory
  - Record Company Directory
  - Booking Agency Directory
  - Concert Support Directory
  - Concert Venue Directory
Directories

- Pollstar
  - Artist Management Directory
  - Record Company Directory
  - Booking Agency Directory
  - Concert Support Directory
  - Concert Venue Directory
  - Talent Buyer Directory
Directories

- Pollstar
- Music Business Registry
  - A&R Registry
  - Film & Television Music Guide
  - Music Publisher Registry
  - Music Attorney, Legal and Business Affairs Guide
Directories

- Pollstar
- Music Business Registry
  - A&R Registry
  - Film & Television Music Guide
  - Music Publisher Registry
  - Music Attorney, Legal and Business Affairs Guide
- Indie Bible, 13th Edition
Online Resources

Academic databases you may already have:

- Music databases
  - Oxford Music Online
  - IIMP
  - Music Index
  - Entertainment Industry Magazine Archive
Online Resources

Academic databases you may already have:

● Business databases
  ● Gale Business Insights
  ● General BusinessFile ASAP
  ● EBSCO Business Source
  ● ProQuest ABI-Inform
Specialized Online Resources
Controlling Drum Bleed with Laser Vibrometry

Andrew Greenwood, Sebastian Oehrl

Abstract

Using multiple microphones to capture the sound of multiple drums on a drum kit is common practice. As well, the bleed captured by each microphone is a common problem for sound engineers. Gating is often used in an attempt to manage the drum and instrument bleed into individual drum channels. However, the overlap in amplitude and frequency content of different drums makes gating based solely on the microphone audio difficult and unwanted triggering of the gate is a common problem. By measuring the physical vibration of the drum head using simple laser vibrometry and using this signal to control the sidechain of a gate, the dynamic range of the gate’s signal follower is increased and false triggering is easier to avoid. This allows for more precise control over each drum channel’s tone and dynamics.

Authors: Greenwood, Andrew; Oehrl, Sebastian

Affiliations: Semiholler Electronic, San Francisco, CA, USA; Semiholler Technology and Innovation, San Francisco, CA, USA (See document for exact affiliation information.)

AES Convention: 135 (October 2013) - elims: 169

Publication Date: October 10, 2013

Subject: Recording & Production

Kick-Drum Signal Acquisition, Isolation, and Reinforcement Optimization in Live Sound

A critical requirement for popular music in live sound applications is the achievement of a robust kick drum sound presented to the audience and the drummer while simultaneously achieving a workable degree of acoustic isolation for other on-stage musicians. Routinely a transparent wall is placed in parallel to the kick drum to attenuate sound from the drummer’s monitor loudspeakers, although this can cause sound quality impairment from comb-filter interference. Practical optimization techniques are explored, embracing microphone selection and placement (including multiple microphones in condenser, isolation wall location, drum-monitor electronic delay and echo cancellation. A system analysis is presented augmented by real-world measurements and relevant simulations using a bespoke Finite-Difference Time-Domain (FDTD) algorithm.

Authors: Hill, Adam J; Hawkins, Malcolm D.J.; Hascall, Adam P.; Gard, Gary

Affiliations: Gard Concert Sound, Glenview, IL, USA; University of Essex, Colchester, Essex, UK (See document for exact affiliation information.)
AES Oral History Project
Series of 99 DVDs
Members: $15 each
Non-members: $20 each
Save $1 each for 10-19 videos or $2 each for 20+ videos!

www.aes.org/historical/store/oralhistory/
Databases for Professionals

- Celebrity Access
CelebrityAccess is a state-of-the-art database containing profiles on over 40,000 performers, including extensive contact information on musicians, comedians, lecturers, agents, managers, record companies, talent buyers and venues. Information such as artist touring schedules, box office scores, performance fee ranges, responsible agents and managers - direct phone numbers and e-mail addresses, bios, and web site links, industry news, and more - are all available through CelebrityAccess.

The database is accessed electronically over the Internet and is sold as an annual subscription service to talent buyers, agencies, management companies, concert support services, record labels, media companies, performance venues, and other industry professionals.

Each CelebrityAccess subscriber has access to:
- Profiles & contact information for over 40,000 touring artists, theatrical productions and live events
- Complete Agency and Manager Rosters
Databases for Professionals

- Celebrity Access
  - Expensive
  - Single User
  - No IP Authentication
  - Daily Password
  - Emailed!
Databases for Professionals

- Celebrity Access
- Pollstar Pro ([www.pollstarpro.com](http://www.pollstarpro.com))
  - Username: demo
  - Password: ryman
Databases for Professionals

- Celebrity Access
- Pollstar Pro
- SoundScan
- RIAA Shipment Statistics
### Billboard Albums

<table>
<thead>
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<th>Album</th>
<th>Chart</th>
<th>Peak</th>
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<tbody>
<tr>
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<td>Pure Heroine</td>
<td>The Billboard 200</td>
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<td>2014</td>
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<td>Top Canadian Albums</td>
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<td>Top Digital Albums</td>
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<td>Top Rock Albums</td>
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<td>The Billboard 200</td>
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<td>Release Date</td>
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<td>HOUSTON, WHITNEY</td>
<td>I WILL ALWAYS LOVE YOU</td>
<td>OCTOBER 30, 1992</td>
<td>DECEMBER 29, 1992</td>
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<td>HOUSTON, WHITNEY</td>
<td>I WILL ALWAYS LOVE YOU</td>
<td>OCTOBER 30, 1992</td>
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<td>OCTOBER 30, 1992</td>
<td>DECEMBER 29, 1992</td>
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<td>MAY 09, 2013</td>
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<td>NOVEMBER 01, 2002</td>
<td>MAY 09, 2013</td>
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</table>
Archival Resources on the Music Business
Archival Resources on the Music Business

- Musicians
- Record executives and label owners
- Managers
- Tour managers and tour production professionals
- Radio deejays
Archival Resources on the Music Business

• Record labels
• Recording studios
• Concert venues
• Radio stations
Mr. Scotty Moore  
Vice President  
Pernwood Records  
1703 Columbian Mutual Tower  
Memphis Tennessee

April 2nd 1959

Dear Scotty;

I have just returned from a promotion trip on Elvis latest release and LP. Thought it only proper to congratulate you on the fine work you have been doing with Mr. Thomas Wayne, my best wishes are with you and him for a big future. Mr. Diskin joins me with best wishes also.

Sincerely The Colonel.
March 11, 1964

Mr. Scotty Moore
639 Madison Avenue
Nashville, Tennessee

Dear Scotty:

I am writing this letter to express my feelings about the events of the past weekend. I hope this letter finds you well.

I think I am not the only one who is concerned about the safety and well-being of our employees, and I want to assure you that our company is taking all necessary precautions to ensure that everyone remains safe.

I understand that you have been in contact with the police, and I appreciate your efforts to help maintain order. However, I think it is important that we continue to focus on our work and the needs of our community.

I hope that you will not feel pressured to stay at work, but I also recognize that your presence is important to our operations. If you need to take some time off, please do not hesitate to do so.

Thank you for your commitment to our company and our community. I look forward to hearing from you soon.

Sincerely,

Sam Phillips
Dear Scotty:

As you know I am real concerned about the events of the past week-end, and feel I must tell you that I feel a real trust has been handled with impropriety.

I think under the circumstances all purposes, both for you and me, would be best served if you began to seek a new association.

I do not want you to feel that I do not appreciate your real and genuine dedication and concern for the companies you are associated with, but my faith has been severly taken to task, therefore, your continued affiliation with us will not be what I feel is a comfortable relationship.

I do not, however, hold any malice in the matter and shall, and do, hold you in high regard. Also, your presence is welcome at all times and certainly until you make another connection that is satisfactory to you and your family.

Further, please do not feel out of pride you have to leave immediately. This is not the case. As a matter of fact, you will be needed to help us avoid another "immediate" departure.

I shall be happy to recommend you, both as a person and as an employee, to whomever you approach for employment.
AMERICAN FEDERATION OF TELEVISION AND RADIO ARTISTS

STANDARD AFTRA EXCLUSIVE AGENCY CONTRACT

UNDER RULE 12-B

THIS AGREEMENT, made and entered into at Beverly Hills, California, by and between

M C A ARTISTS, LTD. (Artists' Manager and Agency) hereinafter called the "AGENT," and

EDWARD RAY COCHRAN, hereinafter called the "ARTIST."

WITNESSETH:

1. The Artist employs the Agent as his sole and exclusive Agent in the transcription, radio broadcasting and television industries (hereinafter referred to as the "broadcasting industries") within the scope of the regulations (Rule 12-B) of the American Federation of Television and Radio Artists (hereinafter called AFTRA), and agrees not to employ any other person or persons to act for him in like capacity during the term hereof, and the Agent accepts such employment. This contract is limited to the broadcasting industries and to contracts of the Artist as an artist in such fields and any reference hereinafter to contracts or employment whereby the Artist renders his services, refers to contracts or employment in the broadcasting industries, except as otherwise provided herein.

2. The Artist agrees that prior to any engagement or employment in the broadcasting industries, he will become a member of AFTRA in good standing and remain such a member for the duration of such engagement or employment. The Artist warrants that he has the right to make this contract and that he is not under any other agency contract in the broadcasting fields. The Agent warrants that he is and will remain a duly franchised agent of AFTRA for the duration of this contract. This paragraph is for the benefit of AFTRA and AFTRA members as well as for the benefit of the parties to this agreement.

3. The term of this contract shall be for a period of THREE (3) YEARS, commencing the day of JUL 28 1959. 1959.

NOTE—The term may not be in excess of three years.

4. (a) The Artist agrees to pay to the Agent a sum equal to ten (10) per cent (not more than 10%) of all moneys or other consideration received by the Artist, directly or indirectly, under contracts of employment entered into during the term specified herein as provided in the Regulations. Commissions shall be payable when such moneys or other consideration are received by the Artist.
Nothing in this contract nor in AFTRA's Regulations Governing Agents (Rule 12-B) shall be construed so as to abridge or limit any rights, powers or duties of the Labor Commissioner of the State of California.

WHETHER OR NOT THE AGENT IS THE ACTOR'S AGENT AT THE TIME THIS AGENCY CONTRACT IS EXECUTED, IT IS UNDERSTOOD THAT IN EXECUTING THIS CONTRACT EACH PARTY HAS INDEPENDENT ACCESS TO THE REGULATIONS AND HAS RELIED AND WILL RELY EXCLUSIVELY UPON HIS OWN KNOWLEDGE THEREOF.

IN WITNESS WHEREOF, the parties hereto have executed this agreement the day of JUL 28 1959,

Mrs. Alice Cochran

ARTIST

MCA ARTISTS, LTD. (Artists' Manager and Agency)

By

AGENT

NOTE: This contract must be signed at least in triplicate. One copy must be promptly delivered by the Agent to AFTRA, one copy must be promptly delivered by the Agent to the Artist, and one copy must be retained by the Agent. If AFTRA has an office in the city where the contract is executed, AFTRA's copy of the contract must be delivered to that office within 15 days of execution; or at the Agent's option, to AFTRA's main office in New York City within 30 days of execution.

This agency or artists manager is licensed by the Labor Commissioner of the State of California.

This agency or artists manager is franchised by the American Federation of Television and Radio Artists.

This form of contract has been approved by the Labor Commissioner of the State of California on July 21, 1953, and by the American Federation of Television and Radio Artists.

(The foregoing references to California may be deleted or appropriate substitutions made in other states.)
<table>
<thead>
<tr>
<th>TITLE</th>
<th>YOUR %</th>
<th>PERFORMANCEs</th>
<th>LOCAL</th>
<th>NETWORK</th>
<th>TOTAL AMOUNT</th>
<th>YOUR AMOUNT</th>
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<td>Summertime Blues</td>
<td>50</td>
<td>29,493</td>
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Retrospective payment for the quarter ending 9/30/58

Applied on account $896.25
Paid by check $629.77

Royalty statement, 1958
(Eddie Cochran Papers, Rock and Roll Hall of Fame and Museum)
<table>
<thead>
<tr>
<th>Item Description</th>
<th>Quantity</th>
<th>Unit Price</th>
<th>Total</th>
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<td>Reeds</td>
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<td>Guitars</td>
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<td>Amplifiers</td>
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<tr>
<td>Cases</td>
<td>2</td>
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**Total**: $334.42

Receipt, 1954

(Eddie Cochran Papers, Rock and Roll Hall of Fame and Museum)
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<th>WHEN SHIP</th>
<th>HOW SHIP</th>
<th>F.O.B.</th>
<th>TERMS</th>
<th>AMOUNT RECEIVED</th>
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**Received:**
- 702
- 1470
- 192.00
- 197.30
- 197.30
**Phonograph Recording Contract Blank**

**AMERICAN FEDERATION OF MUSICIANS**

**OF THE UNITED STATES AND CANADA**

- **Local Union No.**: 256
- **Member No.**: 87338

**THIS CONTRACT** for the personal services of musicians, made this 24th day of January, 1957, between the undersigned employer (hereinafter called the "employer") and ten (10) musicians (including the leader) hereinafter called "employees".

**WITNESSETH** That the employer hires the employees as musicians severally on the terms and conditions below, and as further specified on reverse side. The leader represents that the employees already designated have agreed to be bound by said terms and conditions. Each employee yet to be chosen shall be so bound by said terms and conditions upon agreeing to accept his employment. Each employee may enforce this agreement. The employees severally agree to render collectively to the employer services as musicians in the orchestra under the leadership of **Linden Oldham** as follows:

**Name and Address of Place of Engagement**

- **Date and Hours of Employment**: Jan. 24, 1957 - 1 to 4 p.m., plus 1 hour 4 to 5:00 p.m.

**Type of Engagement**: Recording for phonograph records only

**WAGE AGREED UPON**: $130.00 leader & $85.00 sidemen, for overtime:

- **Terms and amount**: Plus minimum wage
- **Wages**
- **Plus pension contributions** as specified on reverse side hereof.

This wage includes expenses agreed to be reimbursed by the employer in accordance with the attached schedule, or a schedule to be furnished the employer on or before the date of engagement. To be paid within two weeks:

- **Specify when payments are to be made**

Upon request by the American Federation of Musicians of the United States and Canada (herein called the "Federation") or the local in whose jurisdiction the employees shall perform hereunder, the employer either shall make advance payment hereunder or shall post an appropriate bond.

<table>
<thead>
<tr>
<th>Employer's name and authorized signature</th>
<th>Leader's name</th>
<th>Leader's signature</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gerald Ressler</strong></td>
<td><strong>Linden Oldham</strong></td>
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<table>
<thead>
<tr>
<th>Street address</th>
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<td><strong>Florence, Alabama 35645</strong></td>
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<tr>
<td>Master no.</td>
<td>No. of minutes</td>
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<tr>
<td>-----------</td>
<td>----------------</td>
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<tr>
<td>2140</td>
<td>7:40</td>
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<table>
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<tr>
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<th>Local Union no.</th>
<th>Social Security number</th>
<th>Scale wages</th>
<th>Pension contribution</th>
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Session journal, 1965
(Hal Blaine Papers, Rock and Roll Hall of Fame and Museum)
18 Sunset - Rano - Seaside
19 Sunset - Rano - Seaside
17 United - Decoy - Elcos
19 United - Decoy - Elcos - Seaside
20 Sunset - Decoy - Challenge
23 Sunset - Seaside - Rano
23 Sunset - Jack - Sara - Marquis
RCA - Sound - GNP 500
RCA - Sound - GNP 600
Sunset - Torrid 7th
24 United - Bowmen - Wb - United - West
25 Columbia - Byrd - Ten
25 Sunset - Challenge - Deer
25 United - Till - Jackson - Wb
26 Sunset - Motown - Gene
26 Sunset - Motown - Gen
27 Sunset - Pace - Mo - Sch.
Press kit, undated

(Louis Jordan Collection, Rock and Roll Hall of Fame and Museum)
Record executives and label owners
July 10, 1992

Clive Davis
ARISTA RECORDS
6 West 57th Street
New York, N.Y. 10019

Dear Clive,

Enclosed is a tape of the three songs that I've done for THE BODYGUARD, produced by David Foster. Although they are near completion for mixing, they are not done without you hearing them first.

The first song "I Have Nothing" was written and produced by David Foster. It is the song that is playing with the trailer. I really don't have much to say except that I'd like to hear what you have to say.

The next song "I Will Always Love You" was written by Dolly Parton and produced by David Foster. Although at the beginning of the song there is no music, the reason is that the movie is that way. There could be music added, I like it as is.

The last song "Run To You" of course you know about this song. Backgrounds which I call white girl backgrounds still have to be put on this particular song in certain areas. Other than that I think it's beautiful.

I am also recording a gospel song titled "Jesus Loves Me" that I will be co-producing with Bebe Winans. In addition, I'll be doing an uptempo with Harada that was recorded by Chaka Khan some years ago called "I'm Every Woman". I won't be recording these until August. I've been sick so I haven't had the

Letter from Whitney Houston to Clive Davis, 1992

(Clive Davis Correspondence, Rock and Roll Hall of Fame and Museum)
Clive Davis  
ARISTA RECORDS  
6 West 57th Street  
New York, N.Y.  10019  

Dear Clive,

Enclosed is a tape of the three songs that I've done for THE BODYGUARD, produced by David Foster. Although they are near completion for mixing, they are not done without you hearing them first.

The first song "I Have Nothing" was written and produced by David Foster. This is the song that is playing with the trailer. I really don't have much to say except that I'd like to hear what you have to say.

The next song "I Will Always Love You" was written by Dolly Parton and produced by David Foster. Although at the beginning of the song there is no music the reason is that the movie is that way. There could be music added, I like it as is.

The last song "Run To You" of course you know...
January 8, 1992

Dear Whitney:

Since we're going to be sending each other songs for feedback, I thought I would start with a real left field one. This one was written by one of the biggest pop/rock stars in the U.K., Mike Scott of the Waterboys. You can see from his accompanying letter that he wrote this with you in mind. Obviously, it's only a piano and vocal and its 3/4 time is really unorthodox for today. However, with the right production and performance, this song could be a huge left field hit for someone. How do you feel about it?

I was glad that we had a chance to talk personally the other day. I'm always available to you.

Love,

Clive
Dear Whitney:

Since we're going to be sending each other songs for feedback, I thought I would start with a real left field one. This one was written by one of the biggest pop/rock stars in the U.K., Mike Scott of the Waterboys. You can see from his accompanying letter that he wrote this with you in mind. Obviously, it's only a piano and vocal and its 3/4 time is really unorthodox for today. However, with the right production and performance, this song could be a huge left field hit for someone. How do you feel about it?

I was glad that we had a chance to talk personally the other day. I'm always available to you.

Love,
Clive

w/encls:
Dear Ahmet & Ahmet,

It was so nice to see you at the wedding today. I just wanted to drop you a line to thank you for helping us the house in Bedwin. Terry & I really loved our time there, although initially we were too busy to get on the roof of Towncraft!

Now, the house looks beautiful & is so well run & comfortable, & the boat was so relaxing.

I enclose the book about Thurlow, & if you ever need help with it, I'm happy to help.

Mick Jagger
Letter from Henry Kissinger to Ahmet Ertegun, 1983

Henry A. Kissinger

July 6, 1983

Dear Ahmet:

The trip was wonderful! Nancy, David and I had a marvelous time, in addition to which I learned a great deal about the present political situation in Turkey that will be enormously valuable to me. I really cannot thank you and Nica enough for being such thoughtful hosts and entertaining traveling companions.

I also want to thank you for the magnificent John Lewis sketches of the Alhambra -- which will remind us of another fascinating trip with you.

So where does our road show play next?

Warm regards,

Henry A. Kissinger

Mr. Ahmet Ertegun
121 East 81st Street
New York, New York 10028
Notebook, 1988

(Joe Smith Papers, Rock and Roll Hall of Fame and Museum)
Record Co
We have 6 LP's - Fair Royalty and Superstar
Artist Wants - Deal so far out -
   how to accommodate main points, etc.
Several impacting ways we do business
If we don't, artist requires us to stop
How much? Maybe get most important things
   wait until over multiplied
   royalty
GB
   White list - Financial bailout for company
   if no records - Can load high
   more records - 65's to go & e
Photographs

(Atlantic Recording Corporation Records, Rock and Roll Hall of Fame and Museum)
Photographs

(Atlantic Recording Corporation Records, Rock and Roll Hall of Fame and Museum)
Photographs

(Atlantic Recording Corporation Records, Rock and Roll Hall of Fame and Museum)
Appointment books
(Mo Ostin Collection, Rock and Roll Hall of Fame and Museum)
<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lunch</td>
<td>Staff Party</td>
<td>Ken, Nancy</td>
</tr>
<tr>
<td>Evening</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lunch</td>
<td></td>
<td>Joe, George</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evening</td>
<td></td>
<td>Jimi Hendrix, Beverly, Robert</td>
</tr>
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<td></td>
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<td></td>
</tr>
<tr>
<td>Evening</td>
<td></td>
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<td></td>
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</tbody>
</table>
CONTRACT BETWEEN

Richard Penniman and Cadet Records, 1973

(Moderne Music Records, Rock and Roll Hall of Fame and Museum)
5. Cadet Records agrees to pay five percent (5%) of retail selling price on 90% of all records, tapes, etc. sold, less the advance of $5,000.00 plus the cost of musicians, etc.

6. It is further agreed that the five (5) tunes herewith stated and marked Exhibit "A" attached hereto, were written by Richard Penniman and that Cadet Records will pay directly to the respective publisher of said tunes on the basis of one cent (1¢) per record on each selection sold. Robert Blackwell will receive two percent (2%) of the retail selling price of all records and tapes sold as Producer.

IN WITNESS WHEREOF, the parties hereto have affixed their signatures in the space provided below.

CADET RECORDS, INC.

By: [Signature]

RICHARD PENNIMAN

DATED: January 11, 1973
ACCEPTED AND AGREED TO:

THOMAS ERDELYI

JOHN CUMMINGS

JEFFREY HYMAN

DOUGLAS COLVIN

Very truly yours,

SIRE RECORDS, INC.

By [Signature]
Contract between the Ramones and Sire Records, 1978

(Sire Records Collection, Rock and Roll Hall of Fame and Museum)
Promotional materials
(Specialty Records Collection, Rock and Roll Hall of Fame and Museum)
Hi Chun!

I sincerely want to thank you for presenting my recording of TUTTI FRUTTI to your audience. As a result, my TUTTI FRUTTI is climbing on the POP CHARTS of both the Billboard and Cash Box magazines.

Since I composed TUTTI FRUTTI, it is very gratifying to see the public favor my recording over “cover” records by better known artists.

Your help made it all possible.

Gratefully yours,
Little Richard

P.S.—With the hope that you’ve already worn out your first copy, I’m enclosing another.
L.A.
Promotional materials

(Specialty Records Collection, Rock and Roll Hall of Fame and Museum)
Letter from Jerry Wexler to Marv Stuart, 1978

(Marv Heiman Papers, Rock and Roll Hall of Fame and Museum)
Canceled checks
(Marv Heiman Papers, Rock and Roll Hall of Fame and Museum)
Recording studios
Receipt, Dead Kennedys, 1982
(Hyde Street Studios Records, Rock and Roll Hall of Fame and Museum)
Booking calendar, 1982-83

(Hyde Street Studios Records, Rock and Roll Hall of Fame and Museum)
<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Song/Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>test</td>
<td>ana-crist</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>KDRO</td>
<td>am - 16</td>
</tr>
<tr>
<td>11</td>
<td>WTRQ-FM</td>
<td>run - 13</td>
</tr>
<tr>
<td>noon</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>KNIR</td>
<td>dad - 100</td>
</tr>
<tr>
<td>2</td>
<td>KZXR</td>
<td>run - 19</td>
</tr>
<tr>
<td>3</td>
<td>WJAY</td>
<td>conrad</td>
</tr>
<tr>
<td>4</td>
<td>WAPR</td>
<td>dead kennedy</td>
</tr>
<tr>
<td>5</td>
<td>WALT</td>
<td>j.c.</td>
</tr>
<tr>
<td>6</td>
<td>WDAI</td>
<td>banda-merlin</td>
</tr>
<tr>
<td>7</td>
<td>WMAA</td>
<td>connie</td>
</tr>
<tr>
<td>8</td>
<td>WFTV</td>
<td>61</td>
</tr>
<tr>
<td>9</td>
<td>WRTJ</td>
<td>ct</td>
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<tr>
<td>10</td>
<td></td>
<td></td>
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<td>11</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Architectural plans, 1956
(Gold Star Recording Studios Records, Rock and Roll Hall of Fame and Museum)
Concert industry
Photographs and documents, Aerosmith
U.S. tour, 1977

(Rick Miller Papers, Rock and Roll Hall of Fame and Museum)
Tour rider booklet, undated

(Rick Taylor Papers, Rock and Roll Hall of Fame and Museum)
Roast Turkey
Peper steak
Stew/Casserole
Chicken

Fish Steak
Chinese food
Barbecue

Saturday

Ham Beef Stroganoff
Lamp chops
Fried chicken

BAND DRESSING ROOM (1600 hours)

Menu from the local Indian restaurant for the Production/Tour Mgr.

\( \frac{1}{2} \) gallon Stolichnaya Vodka
\( \frac{1}{2} \) gallon Jim Beam Bourbon
One case coke
\( \frac{1}{2} \) case 7UP or Sprite
3 bottles of Tonic Water
1 cases Heinekin
1 case English beer
3 bottles Perrier
2 quarts freshly squeezed orange juice
2 quarts of cranapple juice
10 bottles of Gatorade
4 gallons spring water
One quart each chocolate and white milk
One bottle white wine, Black Tower
2 cans tuna packed in water

PURCHASER'S INITIALS HERE
MEGADETH

LEGAL & TECHNICAL RIDER

NORTH AMERICA 1995

PLEASE READ CAREFULLY!

Tour rider booklet, 1995
(Rick Taylor Papers, Rock and Roll Hall of Fame and Museum)
ALL remaining "unspoil" drinks from the whole day should be gathered and placed by the Production Office, ONLY as and when they are "finished with", from meals or hospitality rooms, and to remain there until the end of load-out.

VERY IMPORTANT!

UNDER NO CIRCUMSTANCES SHOULD ANY ALCOHOLIC BEVERAGES BE PLACED IN ANY ARTIST/COMPANY DRESSING ROOM, HOSPITALITY ROOM, GUEST AREA OR BUS.
THE POLICE

GHOST IN THE MACHINE

1982

WORLD TOUR

Tour rider booklet, 1982

(Rick Taylor Papers, Rock and Roll Hall of Fame and Museum)
XXIV. LIMOUSINES/TRANSPORTATION

Three (3) limousines (one stretch) with drivers who have English as their first language to meet The Police at the airport, to go to the hotel, sound check if required, show and return, and also for use the following day for departure. In some instances, vehicles other than limousines will be requested, such as station wagons, buses, recreational vehicles, etc. In any case, these should be driven by licensed chauffeurs. Confirmation of exact times and types of vehicle will be made by a representative of Producer. Producer retains the right to accept or veto the use of Purchaser’s limousine company selection.

XXV. PING PONG TABLE

For Arena, Dome, and Outdoor shows, please supply one (1) quality ping-pong table in the dressing room area with spare paddles and balls of superior quality, preferably English (Halex) or Swiss. Paddles to be of thick Japanese style.

The cost will be advanced by Producer’s Production Manager. Please have cost available when he calls you.
KISS

SUMMER 1976
KISS CIRCUS

Tour itinerary, 1976

(Jules Fisher Papers, Rock and Roll Hall of Fame and Museum)
<table>
<thead>
<tr>
<th>Day</th>
<th>Location</th>
<th>Company</th>
<th>Address</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tuesday</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>DAY OFF</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>Keil Auditorium</td>
<td>Panther Prods</td>
<td>120 S. Central Ave</td>
<td>314-862-7550</td>
</tr>
<tr>
<td></td>
<td>St. Louis</td>
<td></td>
<td>Clayton, Mo</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Missouri</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>Roadway Inn</td>
<td></td>
<td>2600 Market St.</td>
<td>315/534-4700</td>
</tr>
<tr>
<td></td>
<td>St. Louis, Mo.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thursday</td>
<td>Keil Auditorium</td>
<td>Panther Prods</td>
<td>120 S. Central Ave</td>
<td>314-862-7550</td>
</tr>
<tr>
<td></td>
<td>St. Louis</td>
<td></td>
<td>Clayton, Mo</td>
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<tr>
<td></td>
<td>Missouri</td>
<td></td>
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<tr>
<td></td>
<td>1x90 minute show</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
June 14, 1976

Mr. Greg Auer
13129 Cosens Ave.
Chino, Calif. 91710

Dear Greg,

As per our phone conversation this morning, please find, enclosed, drawings for the larger of the two space craft for the Parliament Tour.

We would like you to formulate an estimate, based on these drawings and our discussion, for a pyrotechnical flame effect, to emanate from each of the "pods" of the craft. Duration of effect is appx. thirty seconds. Desired length of flame is 3'-6'.

The miniature space craft effect, as discussed, would involve a run of appx. 160', and would travel this distance in twenty to thirty seconds. Please provide us with a detail drawing – dimensioned – of the necessary apparatus, so that we may proceed with the design of the miniature craft housing.

Please be in touch with us as soon as possible.

Best regards,

[Signature]

[Address]

(Received by: [Signature])

Letter regarding the Mothership, 1976

(Jules Fisher Papers, Rock and Roll Hall of Fame and Museum)
As per our phone conversation this morning, please find, enclosed, drawings for the larger of the two space craft for the Parliament Tour.

We would like you to formulate an estimate, based on these drawings and our discussion, for a pyrotechnic flame effect, to emanate from each of the "pods" of the craft. Duration of effect is appx. thirty seconds. Desired length of flame is 5' - 6'.

The miniature space craft effect, as discussed, would involve a run of appx. 300', and would travel this distance in twenty to thirty seconds. Please provide us with a detail drawing - dimensioned - of the necessary apparatus, so that we may proceed with the design of the miniature craft housing.

Please be in touch with us as soon as possible.

Best regards,

[Signature]

CALL BACK - JUNE 21
PROMISED INFO ON SUN
Contract between The Other End and Dr. John, 1982

(Bitter End Records, Rock and Roll Hall of Fame and Museum)
## CKLW Top 30

**Previews March 5, 1974**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Weeks on Top 30</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Best Thing That Ever Happened To Me</td>
<td>Gladys Knight &amp; Pips</td>
<td>8</td>
</tr>
<tr>
<td>2.</td>
<td>Bennie &amp; The Jets</td>
<td>Elton John</td>
<td>5</td>
</tr>
<tr>
<td>3.</td>
<td>Rock On</td>
<td>David Essex</td>
<td>7</td>
</tr>
<tr>
<td>4.</td>
<td>Boogie Down</td>
<td>Eddie Kendricks</td>
<td>8</td>
</tr>
<tr>
<td>5.</td>
<td>The Way We Were</td>
<td>Barbara Streisand</td>
<td>9</td>
</tr>
<tr>
<td>6.</td>
<td>(The Sound of Philadelphia)</td>
<td>M.P.B.</td>
<td>3</td>
</tr>
<tr>
<td>7.</td>
<td>Dark Lady</td>
<td>Cher</td>
<td>7</td>
</tr>
<tr>
<td>8.</td>
<td>Baby Come Close</td>
<td>Smokey Robinson</td>
<td>8</td>
</tr>
<tr>
<td>9.</td>
<td>Seasons in the Sun</td>
<td>Terry Jacks</td>
<td>12</td>
</tr>
<tr>
<td>10.</td>
<td>Just Don't Want to Be Lonely</td>
<td>Main Ingredient</td>
<td>5</td>
</tr>
<tr>
<td>11.</td>
<td>Loving You</td>
<td>Johnny Nash</td>
<td>3</td>
</tr>
<tr>
<td>12.</td>
<td>You're Sixteen</td>
<td>Ringo Starr</td>
<td>11</td>
</tr>
<tr>
<td>13.</td>
<td>Jet</td>
<td>Paul McCartney &amp; Wings</td>
<td>12</td>
</tr>
<tr>
<td>14.</td>
<td>Dancing Machine</td>
<td>Jackson Five</td>
<td>3</td>
</tr>
<tr>
<td>15.</td>
<td>Lookin' For a Love</td>
<td>Bobby Womack</td>
<td>4</td>
</tr>
<tr>
<td>16.</td>
<td>Sunshine On My Shoulders</td>
<td>John Denver</td>
<td>3</td>
</tr>
<tr>
<td>17.</td>
<td>Jungle Boogie</td>
<td>Kool &amp; Gang</td>
<td>9</td>
</tr>
<tr>
<td>18.</td>
<td>The Entertainer</td>
<td>Marvin Hamilton</td>
<td>1</td>
</tr>
<tr>
<td>19.</td>
<td>Energy Cellular '74</td>
<td>Dickie Goodman</td>
<td>8</td>
</tr>
<tr>
<td>20.</td>
<td>Lord &amp; Prayer</td>
<td>Sister Janet Head</td>
<td>6</td>
</tr>
<tr>
<td>21.</td>
<td>I Am What I Am</td>
<td>Lois Fletcher</td>
<td>4</td>
</tr>
<tr>
<td>22.</td>
<td>She</td>
<td>Southcote</td>
<td>6</td>
</tr>
<tr>
<td>23.</td>
<td>Star Baby</td>
<td>Guess Who</td>
<td>4</td>
</tr>
<tr>
<td>24.</td>
<td>Let It Ride</td>
<td>Bachman-Turner/Overdrive</td>
<td>3</td>
</tr>
<tr>
<td>25.</td>
<td>Mockingbird</td>
<td>Carl Simon &amp; James Taylor</td>
<td>2</td>
</tr>
<tr>
<td>26.</td>
<td>Virginia</td>
<td>Bill Ambrose</td>
<td>6</td>
</tr>
<tr>
<td>27.</td>
<td>I Like To Live The Love</td>
<td>B.B. King</td>
<td>8</td>
</tr>
<tr>
<td>28.</td>
<td>Smokin' In The Boys Room</td>
<td>Brownsville Station</td>
<td>10</td>
</tr>
<tr>
<td>29.</td>
<td>Hooked On A Feeling</td>
<td>Blue Swede</td>
<td>1</td>
</tr>
<tr>
<td>30.</td>
<td>eres tu (touch the wind)</td>
<td>Moscodas</td>
<td>1</td>
</tr>
</tbody>
</table>

*Official Issue 359*

The listing of records herein is the opinion of CKLW based on its survey of record sales, listener requests and CKLW's judgment of the record's appeal.
Playlist, KTIN, 1977
(Dusty Street Collection, Rock and Roll Hall of Fame and Museum)
Program schedule,
KOTN, 1969

(Bob Moody Collection,
Rock and Roll Hall of
Fame and Museum)
Photograph, KMPX staff, 1967

(Dusty Street Collection, Rock and Roll Hall of Fame and Museum)
Aircheck, Casey Kasem, 1964

(Radio Airchecks, Rock and Roll Hall of Fame and Museum)
Interviews

Rock and Roll Hall of Fame + Museum

Library + Archives
The Joe Smith Collection at the Library of Congress

Paul McCartney interviewed by Joe Smith, 10-22-1987

More than 26 years ago, retired music executive Joe Smith accomplished a Herculean feat—he got more than 200 celebrated singers, musicians and industry icons to talk about their lives, music, experiences and contemporaries. In 2012 Smith donated this treasure trove of unedited sound recordings to the nation’s library.

The Joe Smith Collection contains over 225 recordings of noted artists and executives and is a veritable who’s who in the music industry. They include Artie Shaw, Woody Herman, Ray Charles, Barbra Streisand, Little Richard, Bob Dylan, Paul McCartney, George Harrison, Elton John, Paul Simon, David Bowie, Billy Joel, Sting, Tony Bennett, Joan Baez, James Taylor, Dick Clark, Tina Turner, Tom Jones, B.B. King, Quincy Jones, David Geffen, Mickey Hahn, Harry Belafonte...more

Finding Aid for the Joe Smith Collection

(includes descriptions of manuscript material and other items that must be accessed on site at the Library of Congress).
Unless otherwise noted, the interviews were conducted by Joe Smith.

Original audiotapes were not available for several of the interviews. For those interviews, digital preservation and listening copies were made from CDs on loan from Joe Smith and subsequently returned to him.

CONTAINER CONTENTS
CASS RYN 0059 Off the record interview with Lou Adler, [between 1966 and 1968] 02-25 1 analog audiotape
Local ID number: 1835986
Transcript available in box RPA 00461.
CASS RYN 9904 Off the record interview with Aerosmith, [between 1988 and 1988] 1 analog audiotape
Local ID number: 1833036
Transcript available in box RPA 00461.
CASS RYN 9915 Off the record interview with the Allman Brothers Band, undated 1 analog audiotape
Local ID number: 1833100
Full interview online, part 1 (duration 30:31).
CASS RYN 9904 Off the record interview with Herb Alpert, 1957-02-12 1 analog audiotape
Local ID number: 1839734
Transcript available in box RPA 00461.
CASS RYN 9975 Off the record interview with Ed Ames, [between 1966 and 1970] 05-30 1 analog audiotape
Local ID number: 1835751
Transcript available in box RPA 00461.
CASS RYN 0008 Off the record interview with Jan Anderson, 1966-10-17 1 analog audiotape
Local ID number: 1835757
Transcript available in box RPA 00461.
Seymour Stein interview, 2012
(Oral History Project, Rock and Roll Hall of Fame and Museum)
Libraries and archives with music business collections

- Archives of African American Music and Culture, Indiana University
- Blues Archive, University of Mississippi
- Center for Popular Music, Middle Tennessee State University
- Country Music Hall of Fame and Museum, Nashville, Tennessee
- Grateful Dead Archive, University of California, Santa Cruz
- Institute of Jazz Studies, Rutgers University
- Marr Sound Archives, University of Missouri-Kansas City
- Music Library & Sound Recordings Archives, Bowling Green State University
- Rock and Roll Hall of Fame and Museum, Cleveland, Ohio
- Rodgers and Hammerstein Archives of Recorded Sound, New York Public Library
- Southern Folklife Collection, University of North Carolina at Chapel Hill
How to find archival collections
How to find archival collections

• WorldCat

Author: Goldband Recording Corporation.
Edition/Format: Archival material: English
Database: WorldCat
Summary: Materials document the operations of the Goldband Recording Company of Lake Charles, La., and other activities of Goldband's owner and manager, Eddy Shuler, such as TK Publishing and other business ventures. Included are business records, correspondence, publicity materials for Goldband and for individual recording artists, studio recordings and released recordings in a variety of formats, sheet music and songbooks.


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   Archival Material
   336 miles
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Special Collections
Department
Atlanta, Georgia 30322, United States
< 1 m / km

Georgia State
University, Pullman
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Find a copy in the library
How to find archival collections

• WorldCat
• ArchiveGrid
Oral history interview with Ken Nelson; 1975 April 2; interview conducted by Douglas B. Green.

Nelson, Ken, 1911-2008, interviewee.
How to find archival collections

• WorldCat
• ArchiveGrid
MGM In Heavy Push On "Rum & Soda"

New York — Paramount's B-film division is expending a great deal of effort on "Rum & Soda," a two-reel short directed by Jack Haley, Sr., and produced by his son, Jack Haley, Jr. It is being distributed by United Artists, which bought the rights to the short from its producer/distributor. "Rum & Soda" is scheduled to open in a number of one- and two-reel circuits across the country.

Sammy Kaye's Krew Does Top Road Biz

Music Ops & Distributors Boost Indie Disk Sales

Rainbow Records Tie-In With RKO Pic

It's Hot!

"THE RHYTHM KING NIGHT AFTER NIGHT"
"I SHOULDN'T HAVE PASSED YOU SCREW"
"I DON'T KNOW WHAT LOVE IS"
"JUDE MIGHT"
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Happy On My Way...
Another good piece of religious material and another good reading. (Tubb, BMI)

Chuck Wells
I Saw the Lord
COLUMBIA 21275—Done in a spiritual style, this sacred tune could sell
well and steadily. Wells sings with plenty of charm. (Ridgeway, BMI)

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